

Mark David Boden

HOMO SUM

for SATB and ensemble

VOCAL REDUCTION

commissioned by Making Music UK for Croydon Bach Choir, in partnership with Sound and Music in association with BBC Radio 3, and funded by PRS for Music Foundation and the Philip and Dorothy Green Music Trust as part of Adopt A Composer 2016.

First performance given by Croydon Bach Choir conducted by Timothy Horton at Croydon Minster on 1st July 2017.

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* - Movement only to be sung if the choir process out of the performance venue.

Duration: c.22'00"

I - HOMO SUM

Publius Terentius Afer (c.195-159 BC)

'Homo sum, humani nihil a me alienum puto'

'I am human, I think nothing human alien to me'

II - I CAN SEE MYSELF

Sanskrit Phrase

"I can see myself in all things and all people around me."

III - UMOJA

Swahili Proverbs

Mtu ni watu

A person is people. No man is an island.

Umoja ni nguvu

Unity is strength; there is strength in numbers

Penny nia pana njia

Where there's a will there's a way.

IV - A STRAND OF HOPE

Anne Davenport

After failure we stand alone like stones in a circle.

Chuck rocks of hate at our differences,

Hit out at other creeds, colours, classes.

STOP!

To defeat failure we stand together;

Hand touching hand, differences mingling;

Plaiting a rope of creeds, colours, classes;

A cord of rescue, a strand of hope.

V - DIFFERENT FLOWERS

Muslim Origin

'A lot of different flowers make a bouquet'

Text translated into different languages as follows:

Dutch: Een boeket is gemaakt van veel soorten bloemen

French: Beaucoup de fleurs font un bouquet

German: Ein Blumenstrauß benötigt eine Vielzahl von Blumen

Italian: Molti fiori fanno un bouquet

Spanish: Muchas flores forman un ramo

Welsh: Cymysgedd o flodau sy'n creu tusw

VI - SERVA FIDEM

Latin

Serva fidem

Keep the faith

Docendo discimus

By teaching, we learn

VII - EPILOGUE

Grace Nichols (b.1950)

test used with kind permission granted by the poet & Curtis Brown

I have crossed an ocean,

I have lost my tongue,

From the root of the old one

a new one has sprung

I - HOMO SUM

Publius Terentius Afer
c.195-159 BC

Mark David Boden

J = 69 Slow, delicate

p *espress.* ————— **mp** ————— **p** ————— **mp** ————— **p**

Soprano Alto Tenor Bass

Reduction

mf

S. ————— **mp** ————— **p** ————— **mp** ————— **p**

A. ————— **mp** ————— **p** ————— **mp** ————— **p**

T. ————— **mf** ————— **mp** ————— **mp** ————— **p**

B. ————— **mf** ————— **mp** ————— **p** ————— **p**

Reduction

9

S. e - num pu - to

A. e - num pu - to

T. e - num pu - to

B. li - e - num pu - to

piano: eighth-note chords

poco rall.

13

S. ho - mo sum

A. ho - mo sum

T. ho - mo sum

B. ho - mo sum

piano: eighth-note chords

II - I CAN SEE MYSELF

Sanskrit Phrase

$\text{♩} = 48$ Freely

Soprano Solo

I can see my - self

S. Solo

5
in all I can see my -

S. Solo

8
self in all things and all

A $\text{♩} = \text{♩}$ Gentle, delicately

11 *p distant*

S.

Peo - - ple peo - - ple

p distant

A.

Peo - - ple peo - - ple

p distant

T.

Peo - - ple peo - - ple

p distant

B.

Peo - - ple peo - - ple

Brass section (two staves) in G major, 2/4 time, playing eighth-note chords.

S. 15
in all peo - ple a - round me ,
in all peo - ple a - round me I,
in all peo - ple a - round me ,
in all peo - ple a - round me ,

A. *mp*

T.

B.

B ♫ = 56 A little more movement

24

S. I can see my - self
(*mp*)

A. my - self In all

T. self I can see my - - self

B. I can see my - self

C

S. In all peo - ple

A. peo - ple In all peo - ple

T. *mf* In all peo - ple

B. *mf* In all peo - ple

32 *f*

S. in all peo - ple a - round me

A. In all peo - ple a - round me

T. In all peo - ple a - round me

B. In all peo - ple a - round me

D

36 *mp* *mf* *mp*

S. can see my - self can see my -

A. *mp*

T. *mp* I can see my - self can see my -

B. *mp* I can see my - self in all

40 *mf*

S. *mf*
self can see my - self

A. *mf*
I can see my - self

T. *mf*
self in all things a - round me In all

B. *mf*
I can see my - self in all

E

44

S. *mf*
In all peo - ple In all peo - ple

A. *mf*
In all peo - ple In all peo - ple

T. *mf*
peo - - ple In all peo - - ple

B. *mf*
In all peo - ple in all peo - ple

F

48 *ff*

S. - in all peo - ple a - round

A. in all peo - ple a - round

T. 8 in all peo - - ple a - round

B. in all peo - - ple a - round

poco rall.

G ♩ = 52 A little slower

52 *mp*

S. Solo in all I can see my - self

S. me (stagger breathing) *ff*

A. me *p* I can see my - self *ff*

T. 8 me *p* (stagger breathing) *ff*

B. me *p* (stagger breathing) *ff*

III - UMOJA

$\text{♪} = 300$ Energetically
 (2+3) (3+2) (2+3)

Soprano: Pen-ye nia pa-na (n)ji - a Pen-ye nia pa-na (n)ji - a

Alto:

Tenor:

Bass:

Reduction: *p*

7

S. Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

A.

T.

B.

Reduction: Measures 7-8

IV - A STRAND OF HOPE

Anne Davenport

 = 36 Delicately, distant

Soprano

pp

A strand of hope

Alto

pp

A strand of hope

Tenor

pp

A strand of hope

Bass

pp

A strand of hope

Reduction

pp

poco rall.

5

S. *p* A strand of hope _____ of hope _____

A. A strand of hope _____ a strand _____ of hope *pp*

T. *p* A strand _____ of hope a strand _____ of hope *pp*

B. A strand of hope a strand _____ of hope *pp*

pp

The musical score consists of four staves, each representing a voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time. The vocal parts are labeled vertically on the left. The lyrics are written below the notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). Slurs are used to group notes together. A repeat sign is present at the beginning of the second measure. The vocal parts are: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'A strand of hope _____ of hope _____', 'A strand of hope _____ a strand _____ of hope', 'A strand _____ of hope a strand _____ of hope', and 'A strand of hope a strand _____ of hope'.

A A tempo

9

S. - - - - - *p*
Like

A. *p delicately*
A - - fter fail - ure we stand a lone like

T. *pp delicately*
Mmm mmm mmm like

B. *pp delicately*
Mmm mmm mmm mmm like

p



13

S. stones in a cir - cle *mp* (p) - - -

A. stones in a cir - cle we stand a - lone *mp* *p* (pp)

T. stones in a cir - - - cle we stand a - lone *mp* *p* (pp)

B. stones in a cir - - - cle we stand a - lone *mp* *p* (pp)

30

B = 40 A little more energy

17

S. *mp*
A - fter fail - ure we stand a - lone

A. *mp*
A - fter fail - ure we stand a - lone

T. *mp*
A - fter A - fter fail - ure We stand a -

B. *mp*
A - fter A - fter fail - ure We stand a -

Piano accompaniment:

=

21

S. *p*
A - fter A - lone

A. *p*
A - - fter fail - ure A - lone

T. lone A - fter we stand a - lone

B. lone A - - fter we stand a - lone

Piano accompaniment:

C

25 *mf*

S. Chuck rocks of hate at our dif - fren - ces

A. Chuck rocks of hate at our dif - fren - ces

T. *mp*
8 Chuck rocks chuck rocks of hate at at our dif - fren -

B. *mp*
Chuck rocks chuck rocks of hate at at our dif - fren -



29

S.

A. Chuck rocks of hate at our dif - fren - ces

T. ces Chuck rocks of hate

B. ces Chuck rocks of hate

D ♩ = 52 Agitated

33 *mf molto espress.*

S. Hit _____ hit out _____ hit out _____ out _____

A. Hit _____ hit out _____ hit out _____ out

T. 8 Hit _____ hit out _____ hit out _____ hit out at

B. Hit _____ hit out _____ hit out _____ hit out at

mf molto espress.

**E**

37 *f sim.* ————— ————— *f* —————

S. oth - er creeds Hit out

A. oth - er creeds Hit our

T. 8 oth - er creeds oth - er col - ours

B. oth - er Hit out at oth - er creeds oth - er Hit out at oth - er colours

f sim.

41 *ff*

S. Hit out at o - - ther creeds

A. Hit out at o - - ther creeds

T. *ff*
8 Hit out at o - - ther creeds

B. *ff*
Hit out at o - - ther creeds

ff

F ♩ = 48 Animated

poco accel.

45 *p*

S. Creeds col - - ours creeds clas - - ses

A. Creeds col - - ours creeds clas - - ses

T. *p*
8 Hit out at oth - er creeds Hit out at oth - er clas-ses Hit out at oth - er creeds Hit out at oth - er colours

B. *p*
Hit out at oth - er creeds Hit out at oth - er clas-ses Hit out at oth - er creeds Hit out at oth - er colours

p

34

 $\text{♩} = 56$ Animated and agitated

49

f

S. Hit out at oth - er creeds Hit! Hit out at oth - er creeds Hit!

A. Hit! Hit out at oth - er clas-ses Hit! out Hit out at oth - er col-ours

T. Hit out at oth - er creeds Hit! Hit out at oth - er creeds

B. Hit! Hit out at oth - er clas-ses Hit out Hit out at oth - er col-ours

*poco accel.*

53

S. Hit out at oth - er clas ses Hit out Hit out at oth - er col ours Hit out

A. Hit out at oth - er creeds and oth - er col-ours Hit out oth - er creeds and oth - er clas ses

T. Hit out at oth - er clas ses Hit out Hit out at oth - er col ours Hit out

B. Hit out oth - er creeds and oth - er col-ours Hit out oth - er creeds and oth - er clas ses

(♩ = 60) **G** ♩ = 40 Delicately

57 S. stop! Strand of hope A

B. stop! Strand of hope

A. ♩ delicately A strand of hope

T.

B.

pp

H (pp)

62 S. A strand of hope

B. To de -feat fail - - - ure We

A. To de -feat fail - - - ure

T. To de -feat fail - ure

B. To de -feat fail - ure

p

8

66

S. stand as one stand

A. stand as one stand as

T. stand one stand

B. stand as one stand



I

69 (solo)

S. A strand of

A. we stand as one we stand as one

A. Stand as one stand as one

T. Stand as one stand as one

B. stand stand

J ♩ = ♩ Delicately, distant

73

S. hope strand of

A. strand of

T. strand of

B. strand of

piano/violin: strand of

77

poco rall.

S. hope mmm

A. hope mmm

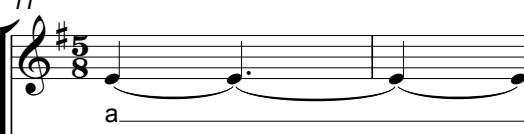
T. hope mmm

B. hope mmm

piano/violin: hope mmm

A

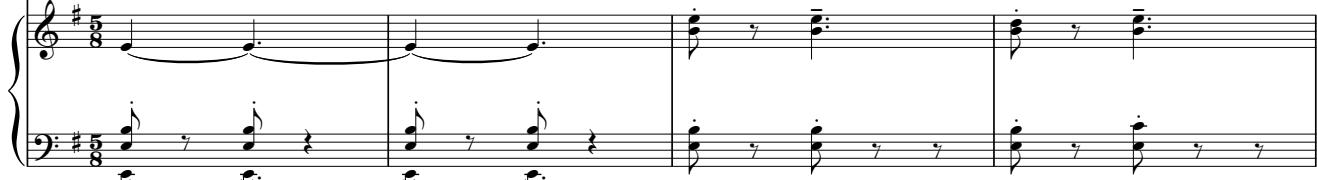
11

S.  Pen - ye ni - a

A.  Pen - ye nia pa - na (n)ji - a

T.  Pen - ye ni - a

B. 



15 (3+2) (2+3)

S.  pa - na ni - ja Pen - ye ni - a

A.  Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji - a

T.  pa - na ni - ja Pen - ye ni - a

B. 



16

B

19

S. $\frac{3}{4}$ pa pa - na

A. $\frac{3}{4}$ Pen - ye ni - a pa - na (n)ji - a

T. $\frac{3}{4}$ pa pa - na (n)ji - a

B. $\frac{3}{4}$ - $\frac{3}{8}$ - $\frac{5}{8}$ -



C

(3+2+2)

mp

23

S. - $\frac{7}{8}$ Um - o - ja ni n gu - vu

A. - $\frac{7}{8}$ Um - o - ja ni n gu - vu

T. $\frac{7}{8}$ - -

B. - $\frac{7}{8}$ - -

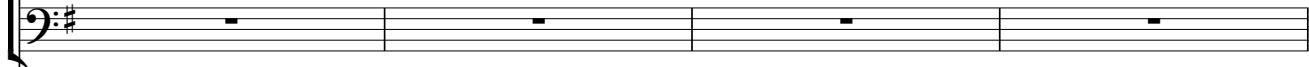


27

S. 

A. 

T. 

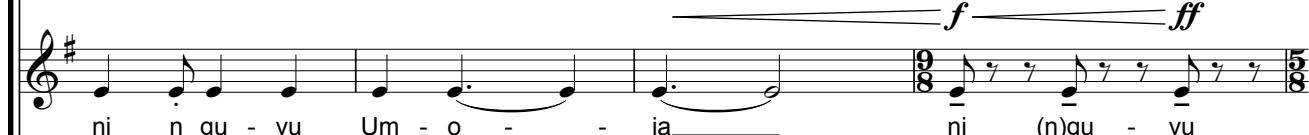
B. 

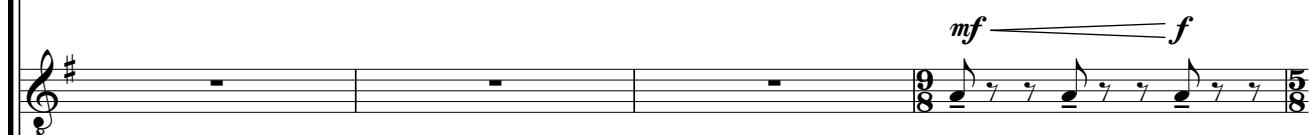


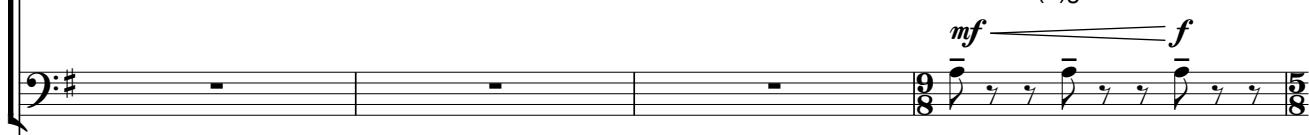
31

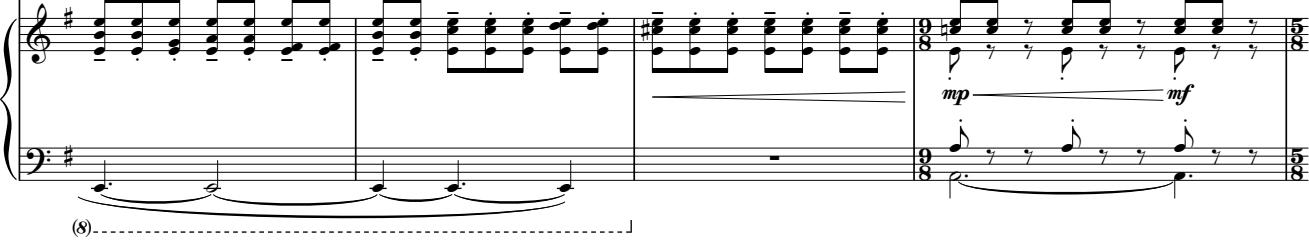
(2+3+2) (3+2+2)

S. 

A. 

T. 

B. 



D

35

S.

A.

T.

B.

p

E

39

(3+2) (2+3)

S.

A.

T.

B.

mf

Pen - ye nia____ pa - na (n)ji - a Pen - ye nia____ pa - na (n)ji - a

mf

Pen - ye nia____ pa - na (n)ji - a Pen - ye nia____ pa - na (n)ji - a

43 (2+3)

S.

A.

T.

B.

Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

F

47 *mf*

(3+2) (2+3)

S.

A.

T.

B.

Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji -

a

f *mf*

a

f *mf*

a

51

S. (h) - a

A. *mf*
Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

T.

B.

{ (h) - a
B. :

G

55 *mp cresc.*

S. Pen - ye ni - a pa - na n ji - a *f*

A. *mp cresc.* a ni - a pa - na n ji - a *f*

T. *mp cresc.* Pen - ye ni - a pa - na n ji - a *f*

B. *mp cresc.* Pen - ye ni - a pa - na n ji - a *f*

{ *mp cresc.*

H

59 *f*

S. Pen - ye ni - a pa - na ni - ja Um -

A. Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji - a

T. 8 Pen - ye ni - a pa - na ni - ja Um -

B.

63

S. o - ja ni (n)gu - vu $\frac{3}{4}$ U - mo - ja $\frac{3}{8}$ - $\frac{5}{8}$

A. Pen - ye nia pa - na (n)ji - a $\frac{3}{4}$ Pen - ye ni - a pa - na (n)ji - $\frac{3}{8}$ $\frac{5}{8}$

T. 8 o - ja ni (n)gu - vu $\frac{3}{4}$ U - mo - ja (n)ji - $\frac{3}{8}$ $\frac{5}{8}$

B.

I ♩=♩ Triumphantly

ff

(3+2)

67

S. *ff* Pen - ye ni - a pa - na

A. *fp f* Pen-ye nia pa-na (n)ji - a Pen-ye nia

T. *fp f* Pen - ye ni - a pa - na

B. *ff* Pen - ye ni - a pa - na

72 (2+3)

S. ni - ja Pen - ye ni - a pa pa - na $\frac{3}{8}$ $\frac{3}{8}$ $\frac{7}{8}$

A. pa-na (n)ji - a Pen-ye nia pa-na (n)ji - a Pen-ye ni - a pa-na (n)ji - a

T. ni - ja Pen - ye ni - a pa pa - na (n)ji - $\frac{3}{8}$ $\frac{3}{8}$ $\frac{7}{8}$

B. ni - ja Pen - ye ni - a pa pa - na $\frac{3}{8}$ $\frac{3}{8}$ $\frac{7}{8}$

J (3+2+2)

77 *p*

S. *Um - o - ja ni n gu - vu Um - o - ja ni (n)gu - vu*

A. *Um - o - ja ni n gu - vu Um - o - ja ni (n)gu - vu*

T. *a*

B. *Um - o - ja*

p

81 **K**

(2+3+2) (3+2+2)

S. *Um - o - ja ni n gu - vu Um - o - ja*

A. *Um - o - ja ni n gu - vu Um - o - ja*

T. *a*

B. *Um - o - ja*

85

S. *mp* *f* *mp* *f* *mp*

A. *mf* *f* *mf* *mf* *f*

T. *mp* *f* *mp* *f* *mp*

B. *mp* *f* *mp* *f* *mp*

U - mo - ja U - mo - ja
U - mo - ja ni(n)gu-vu U - mo - ja ni(n)gu-vu

89

S. *mp* *U - mo - ja* *U - mo -*
mf *f* *mp*

A. *U - mo - ja ni (n)gu - vu* *U - mo - ja* *U - mo -*
mf *f* *mp*

T. *U - mo - ja ni (n)gu - vu* *U - mo - ja* *U - mo -*
mf *f* *mp*

B. *U - mo - ja ni (n)gu - vu* *U - mo - ja* *U - mo -*
mf *f* *mp*

U - mo - ja ni (n)gu - vu U - mo - ja U - mo -
U - mo - ja ni (n)gu - vu U - mo - ja U - mo -

L

92 *ff*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

ja pa - na ni - ja
 Pen - ye ni - a pa - na ni - ja
 Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji - a
 Pen - ye nia pa - na (n)ji - a pa - na ni - ja

96

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Pen - ye ni - a pa - na (n)ji - a
 Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji - a
 Pen - ye ni - a pa - na (n)ji - a (n)ji - a
 Pen - ye nia pa - na (n)ji - a pa - na ni - ja

M

100 *f*

S. wa - tu M - tu ni wa - tu

A. Pen - ye nia pa - na (n)ji - a Pen - ye ni - a Pen - ye ni - a

T. Pen - ye nia pa - na (n)ji - a M - tu ni Pen - ye ni - a

B. wa - tu M - tu ni wa - tu

f

104

S. M - tu ni wa - tu

A. pa - na (n)ji - a Pen - ye ni - a pa - na Pen - ye ni - a

T. pa - na (n)ji - a M - tu ni Pen - ye ni - a

B. M - tu ni wa - tu

N

107

S. wa - tu M - tu ni wa -
A. pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -
T. pa - na (n)ji - a M - tu ni wa -
B. wa - tu M - tu ni wa -

110 *fp* *f* *ff* < *ffffz*

S. - tu M - tu ni wa - tu
A. - a M - tu ni wa - tu
T. tu M - tu ni wa - tu
B. tu M - tu ni wa - tu

f *ff* < *ffffz*

BLANK PAGE

V - DIFFERENT FLOWERS

- After the initial instrumental introduction, each voice (SATB) has six different, 8-bar motifs they can sing during the subsequent repetitions.
- Each performer may decide which motif to sing, whether to change the motif they sing with each repetition or indeed whether to sing at all.
- Voices may ONLY enter and drop out at the START of each repetition.
- The total number of repetitions is determined by the conductor, and the instruments should stop playing with TWO repetitions remaining for the choir.
- The choir should fade out to nothing over their last two repetitions.

$\text{♩} = 132$ With joyous exuberance!

Soprano

Alto

Tenor

Bass

Reduction

(play 2nd time only)



5

S.

A.

T.

B.

(play 2nd time only)

Soprano and Alto

A

(sing on repeats only)

9

quiet
Beau-coup de

Fi - or - i
Mol ti fi - or - - - i

Ein blu-men strauß be - noe - tigt ei - ne viel-zahl von blu - men
Cy - my - sgedd o flo - dau sy'n creu tu - sw
Mu-chas flo - res for - man un ra - mo Mu-chas flo - res for - man un ra - mo

Een boe-ket is gem-aakt van veel soor-ten bloe - men
Fi - or - i
Flo - dau flo - dau flo - dau flo - dau
Mol - ti fi - o - ri mol - ti fi - o - ri fan - no un bou - quet
Cy - my - sgedd o flo - dau sy'n creu tu - sw
Mu-chas flo - res for - man un ra - mo Mu-chas flo - res for - man un ra - mo

Piano reduction at the bottom of the page.

13

fleurs

font un bou

Fi - or - i

fan-no un bou - - quet

S.

Ein blu-men strauß be - nöe - tigt ei - ne viel-zahl von blu - men

Cy - my - sgedd o flo - dau

sy'n creu tu - sw

Mu-chas flo - res for - man un ra - mo

Mu-chas flo - res for - man un ra - mo

Een boe-ket is

gem-aakt van veel_ soor-ten bloe - men

Fi - or - i

flo - dau

flo - dau

flo - dau

flo - dau

A.

Mol - ti fi - o - ri mol - ti fi - o - ri fan - no un bou - - quet

Cy - my - sgedd o flo - dau

sy'n creu tu - sw

Mu-chas flo - res for - man un ra - mo

Mu-chas flo - res for - man un ra - mo

REPEAT c. x12

Tenor and Bass

A

9

T.

B.

Beau - coup de fleurs

Lots of flo - wers make a

Flo - dau

flo - dau

flo - dau

flo - dau

Mu-chas flor-es for - man un ra - mo

Mu-chas flor-es for - man un ra - mo

Lots of flow-ers make a bou - ket

Mu-chas flor-es for - man un ra - mo

Mu-chas flor-es for - man un ra - mo

Beau - coup de fleurs

Mol - ti

fi - o - ri

fan - no

Flo - res

flo - res

flo - res

flo - res

Mu-chas flor-es for - man un ra - mo

Mu-chas flor-es for - man un ra - mo

Lots of flow-ers make a bou - ket

Mu-chas flor-es for - man un ra - mo

Mu-chas flor-es for - man un ra - mo

13

T.

font un__ bou - quet
lots of flo - wers make a
flo - dau flo - dau flo - dau flo - dau
Mu - chas flor - es for - man un ra - mo Mu - chas flor - es for - man un ra - mo
lots of flowers make a bou - quet
Mu - chas flor - es for - man un ra - mo Mu - chas flor - es for - man un ra - mo

B.

font un__ bou - quet
mol - ti fi - o - ri fan - no
flo - res flo - res flo - res flo - res
mu - chas flor - es for - man un ra - mo mu - chas flor - es for - man un ra - mo
lots of flowers make a bou - quet
mu - chas flor - es for - man un ra - mo mu - chas flor - es for - man un ra - mo

REPEAT c. x12

IV - SERVA FIDEM

$\text{♩} = 72$ With energy

The musical score consists of five staves. The top four staves are labeled Soprano, Alto, Tenor, and Bass, each with a clef and a 3/2 time signature. The bottom staff is labeled 'Reduction' and contains two staves, also with a 3/2 time signature. The Reduction staff uses a different clef and key signature than the vocal parts. Measure 1 shows all voices and the Reduction staff holding notes. Measures 2 through 6 show the Reduction staff continuing with a rhythmic pattern of eighth and sixteenth notes, while the vocal parts remain silent.



6

The musical score continues from measure 6. The top four staves are labeled S., A., T., and B., each with a clef and a 3/2 time signature. The bottom staff is labeled 'Reduction' and contains two staves, also with a 3/2 time signature. Measure 6 shows the vocal parts holding notes. Measures 7 through 11 show the Reduction staff continuing with a rhythmic pattern of eighth and sixteenth notes, while the vocal parts remain silent. In measure 11, dynamic markings 'pp' and '(b)' appear above the Reduction staff, and 'Ser -' appears below it. The vocal parts begin to sing again in measure 12.

二

14 B

S. va fi - dem ser - va fi - dem Ser -

A. va fi - dem ser - va fi - dem Ser -

T. va fi - dem ser - va fi - dem Ser -

B. va fi - dem ser - va fi - dem Ser -

C

18

S. va fi - dem Ser - va fi - dem ser -

A. *mp* *mf* *mp* *mf* *mp* *mf* *p*

T. Ser - va fi - dem Ser - va fi - dem Ser - va fi - dem

B. va fi - dem Ser - va fi - dem Ser -

==

22

S. -va Ser -
-va *mf*

A. *mp* fi - dem ser - va fi - dem Ser -

T. va fi - dem ser - va fi - - dem Ser -

B. va fi - dem ser - va fi - dem Ser -

D 26 47

S. va fi - dem ser - va fi - dem Ser - *mf*

S. va fi - dem ser - va fi - dem Ser - *mf*

A. va fi - dem ser - va fi - - - dem Ser - *mf*

T. va fi - dem ser - va fi - - - dem *mf* molto express. *(mp)*

B. va fi - dem ser - va fi - dem

S. va fi - dem ser - va fi - dem

= 30

S. va fi - dem ser - va fi - dem *f*, *mp* *mf* *(p)*

S. va fi - dem ser - va fi - dem *f*, *mp* *mf* *(p)*

A. va fi - dem ser - va fi - dem *f*, *mp* *mf* *p*

A. va fi - dem ser - va fi - - - dem Ser - *f*, *mp* *mf* *p*

T. Ser - va fi - dem ser - va fi - dem Ser - *f*, *mp* *mf* *p*

B. Ser - va fi - dem ser - va fi - dem *f*, *mp* *mf* *(p)*

S. Ser - va fi - dem ser - va fi - dem

48

E

34

S.

A.

T.

B.

piano

va fi - dem ser - va fi - dem Ser -

==

38

S.

A.

T.

B.

piano

va fi - dem Ser - va fi - dem ser -

$$\boxed{F} = 72$$

49

42 ***ff***

S. va

ff

A. va

ff

T. va

ff

B. va

mf

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a dynamic marking of ***ff*** (fortissimo) at the beginning of the measure. The vocal parts play eighth-note patterns. The bottom staff represents the piano bass line, with a dynamic marking of ***mf*** (mezzo-forte). The piano bass line provides harmonic support, with notes primarily on the first and third beats of each measure.



50

G

50

S. va fi dem ser va fi dem ser -

A. *p* va dem va dem ser -

T. 8 va fi dem ser va fi dem

B. *p* va dem va dem

==

54

S. va fi - dem ser - va si - dem Ser -

A. va va fi - dem dem ser - va va fi - dem dem ser -

T. 8 va - dem - va fi dem Ser -

B. va fi dem ser va fi dem Ser ser

H

58 *mf*

S. va fi - dem ser - va fi - dem Ser -

A. va ser - va fi - dem ser - va Ser -

T. 8 va fi - dem ser - va fi - dem Ser -

B. va fi fi-dem ser ser - va fi fi - dem



62 *mp*

S. -va fi - dem ser - va fi - dem ser -

A. -va fi - dem ser - va fi - dem

T. 8 -va fi - dem ser - va fi - dem ser - va Ser -

B. - ser - va fi - dem ser - va Ser -

52

Joyously

66

S. *f*

va ser - va ser - va fi - dem Ser -

A. *f*

Ser - va ser - va fi - dem Ser -

T. *f*

va fi - dem ser - va fi - dem Ser -

B. *f*

va fi - dem ser - va fi - - - dem



poco rall. . . molto rall.

70

S. *sub mp*

va fi - dem ser - va fi - dem ser -

A. *sub mp*

va fi - dem ser - va fi - dem ser -

T. *sub mp*

va fi - dem fi - dem ser - va Do-

B. *mp*

- - - - - ser - va Ser -

J = 80 A little more movement

74

S. (p)
-va
A. (p)
va
T. (p)
cen - do dis - ci - mus do - cen - do dis - ci - mus Do -
B. va

8



78

S. - - - - bbbb

A. p - - - - dis - ci - -

T. (p)
cen - do dis - ci - mus do - cen - do Do -

B. p - - - - dis - ci - - mus

K

82

S.

A. *mp*
mus dis - ci - mus dis -

T. cen - do do - cen - do

B. Do - cen do dis - ci - mus Do - cen do



85

S.

A. ci - mus di - ci - mus

T. *p* do - cen - do di - ci - mus Do -

B. *p* dis - ci - mus do cen - do

L

55

88 *f*

S. Ser - - - va fi - dem ser - va

A. Ser - va fi - dem ser - va fi - dem

T. cen - do dis - ci - mus do - cen - do dis - ci - mus Ser -

B. Do-cen do dis - ci - mus Do-cen do dis - ci - mus Ser -

**M**

92 *mp*

S. Ser - va fi - dem se - va Se -

A. Ser - va fi - dem Ser - va fi - dem

T. va fi - dem ser - va fi - dem Ser -

B. va fi - dem ser - va fi - dem

96

rall. *mf*

S. -va fi - dem ser - va _____ fi - dem Ser -

S. va fi - dem ser - va _____ fi - dem Ser -

A. Ser - va fi - dem Ser - va fi - dem Ser -

T. 8 va fi - dem Ser - va fi - dem ser - va Ser -

B. Ser - va Ser -



N = 72 A little less movement

100 *mp*

S. va fi - dem ser - va fi - dem Ser -

S. va fi - dem ser - va fi - dem Ser -

A. va fi - dem ser - va fi - dem Ser -

T. 8 va fi dem ser - va fi - - dem

B. va fi - dem ser - va fi - dem

104

mf

S. va fi - dem ser - va_____ fi - dem_____ Do - cen-

mf

A. va fi - dem ser - va_____ fi - dem_____ Do - cen-

mf

T. va fi - dem ser - va_____ fi - - - dem Do - cen-

mp *mf*

B. Ser - va fi - dem ser - va_____ fi - dem_____ Do - cen-

mp *mf*

B. Ser - va fi - dem ser - va_____ fi - dem_____ Do - cen-



Soprano (S.) vocal line:

108 *p* *mf* *fp*
do dis - ci - mus do - cen - do dis - ci - mus

Alto (A.) vocal line:

p *mf* *fp*
do dis - ci - mus do - cen - do dis - ci - mus

Tenor (T.) vocal line:

p *mf* *fp*
do dis - ci - mus do - cen - do dis - ci - mus

Bass (B.) vocal line:

p *mf* *f*
do dis - ci - mus do - cen - do dis - ci - mus dis - ci - mus

Piano accompaniment (bottom staff):

Accompaniment notes: [Piano notes corresponding to the vocal parts]

58

O

112 *f*

S. Ser - va fi - dem ser - va fi - - dem

S. Do Do - cen - do dis - ci - mus dis - ci - mus Ser -

A. Do Do - cen - do dis - ci - mus dis - ci - mus Ser -

T. Do Do - cen - do dis - ci - mus dis - ci - mus Ser -

B. Do Do - cen - do dis - ci - mus dis - ci - mus Ser -

==

116 *ff*

S. Ser - - va fi - - dem va fi - - dem

S. va fi - dem ser - va fi - dem

A. va fi - dem ser - va fi - - dem

T. va fi - dem ser - va fi - - dem

B. va fi - dem ser - va fi - dem ser - va



59

120

S. *mp*
Ser - va fi - dem ser - - -

A. *mp*
Ser - - va fi - - dem ser - - -

T. *mp*
Ser - va fi - dem ser - - -

B. *mp*
Ser - - va fi - - dem ser - -



124

S. *p* *pp*
va fi - - - - dem

A. *p* *pp*
va fi - - - - dem

T. *p* *pp*
-va fi - - - - dem

B. *p* *pp*
va fi - - - - dem

{ *p* *pp*
8: 8: #8: 8:
8: 8: #8: 8:
8: 8:

VII - EPILOGUE

Grace Nichols ()

J = 88 Delicately

A

Soprano

Alto

Tenor

Bass

p delicately

I have crossed an

Reduction

pp

7

S.

A. *p delicately*

I have crossed an o - cean I have lost my

T.

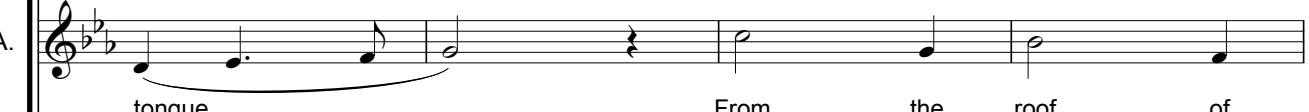
o - - - cean I have lost my tongue

B.

Reduction

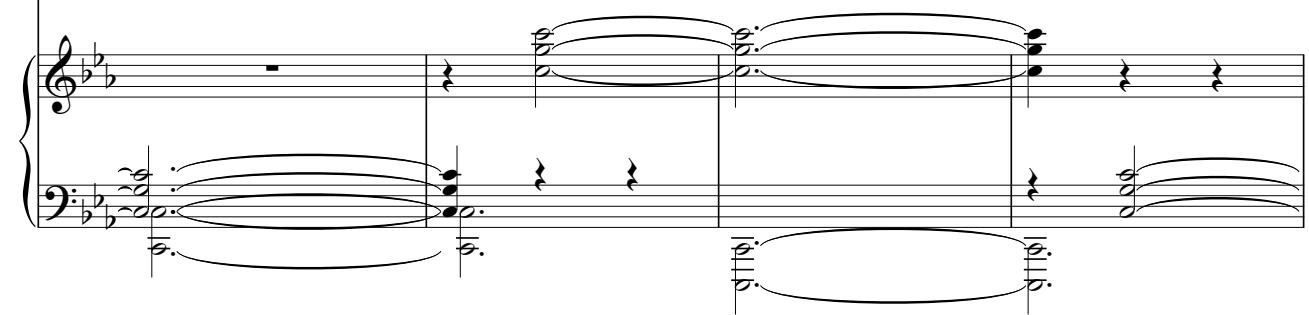
13 **B**

S. - - - -

A. 
 tongue From the roof of

T. 
 From the roof of the old one

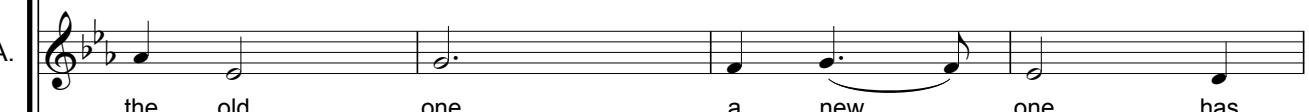
B. - - - -





17

S. - - - -

A. 
 the old one a new one has

T. 
 a new one has sprung

B. - - - -



C

21

S.

O - - - cean

A.

sprung _____ I have crossed an

I have crossed an o - - - cean

T.

B.

have crossed an o - - - cean

The vocal parts (C, S, A, T, B) sing in unison. The piano accompaniment consists of two staves: a treble staff with eighth-note chords and a bass staff with sustained notes and eighth-note chords. Measure 21 begins with a rest followed by a melodic line in the soprano part. The lyrics "O - - - cean" are followed by a melodic line in the alto part with the lyrics "sprung _____ I have crossed an". The lyrics "I have crossed an o - - - cean" are followed by a melodic line in the bass part. The piano accompaniment provides harmonic support throughout the piece.

25

S.

O - - - cean

A.

o - - - cean I have lost my

I have lost my tongue

T.

B.

8

continuo basso

cello

D

29

S.

A.

From the roof of the old one a new one has

T.

pp (stagger breathing)

B.

pp (stagger breathing)

O - - - cean O - - - -

Piano

E

35

S.

A.

T.

B.

The musical score consists of five staves. The top staff is soprano (S.), followed by alto (A.), tenor (T.), bass (B.), and a basso continuo staff at the bottom. Measure 35 begins with a forte dynamic. The soprano and alto sing 'O - cean -' with eighth-note patterns. The tenor and bass sing 'a new one has sprung' with eighth-note patterns. The basso continuo provides harmonic support with sustained notes and bassoon entries. The vocal parts continue with 'I have crossed an o - cean'.

F

41

S.

O - - - cean

A.

O - - - cean I have lost my tongue

T.

8 o - - cean I have lost my tongue *pp* of

B.

I have lost my tongue *pp* From the root

47

S.

A.

T.

B.

the old one has sprung

a new one sprung

p

continuo basso

68

G ↴ = 88 (Double speed)

54 G = 88 (Double speed)

S. A. T. B.

Bassoon part:

mf

Do do

8va

1

Bassoon part (measures 65-66):

Do Do

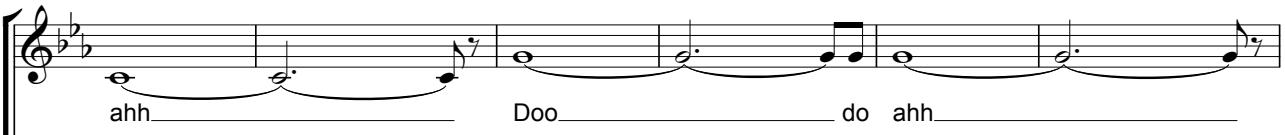
Do Do Do Do Do Do Do Do Do Do Do Do Do Do

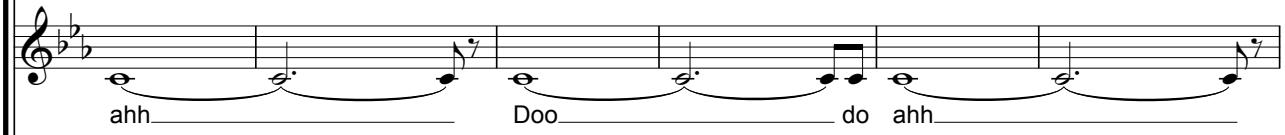


60

H

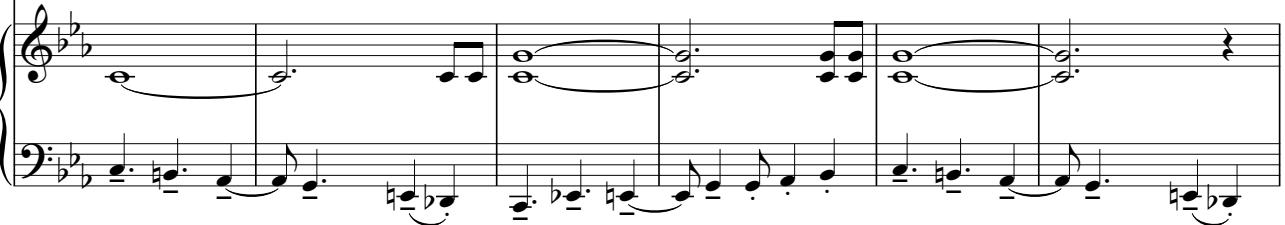
66

S. 

A. 

T. 

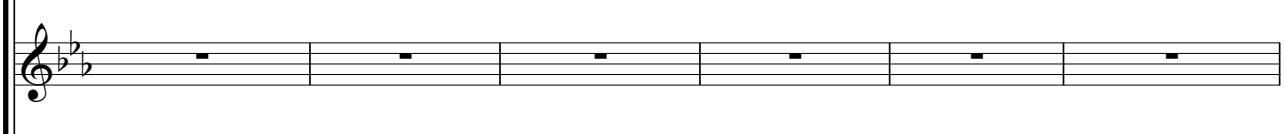
B. 

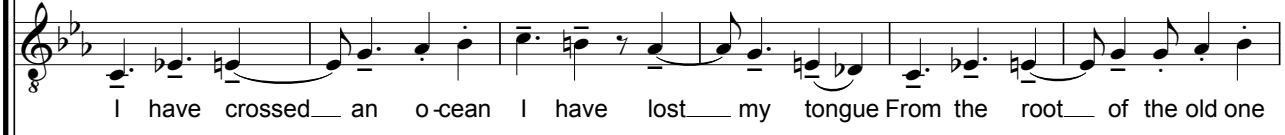




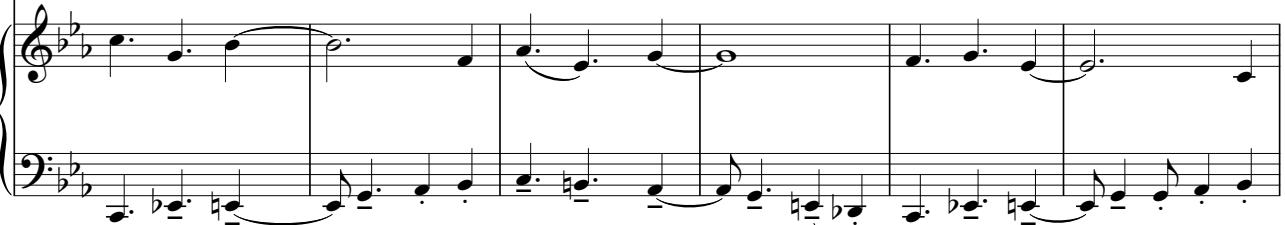
72

S. 

A. 

T. 

B. 



70

78

S. From the root of the old one

A. Do ah ah

T. a new one has sprung I have crossed an ocean I have lost

B. a new one has sprung I have crossed an ocean I have lost

≡

83

S. a new one has sprung

A. Doo do ah ah

T. my tongue From the root of the old one a new one has sprung

B. my tongue From the root of the old one a new one has sprung

K

88

mp

S. | I have crossed an

A. | I have crossed an

T. | I have crossed crossed an o - cean I have lost lost my tongue_

B. | I have crossed crossed an o - cean I have lost lost my tongue_



92

S. | o - - - - cean crossed an o - cean

A. | o - - - - cean crossed an o - cean

T. | From the root of the old one a new one has sprung

B. | From the root of the old one a new one has sprung

L

96

S. *I have crossed an*

A. *I have crossed an*

T. *I have crossed crossed an ocean I have lost lost my tongue_*

B. *I have crossed crossed an ocean I have lost lost my tongue_*



100

S. *o - - - - cean*

A. *o - - - - cean*

T. *From the root of the old one a new one has sprung*

B. *From the root of the old one a new one has sprung*

M

104

S. have crossed

A. have crossed

T. have crossed an o - cean I have lost my tongue

B. have crossed



108

S. have lost

A. have lost

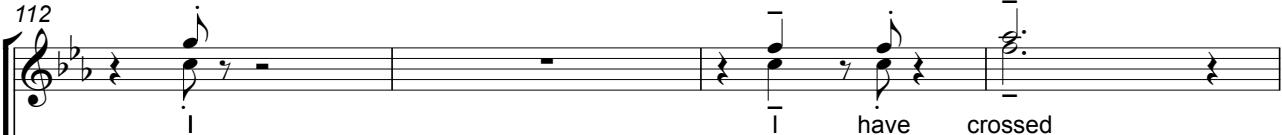
T. From the root of the old one a new one has sprung

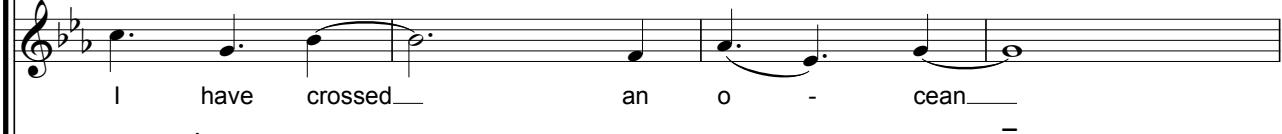
B. have lost

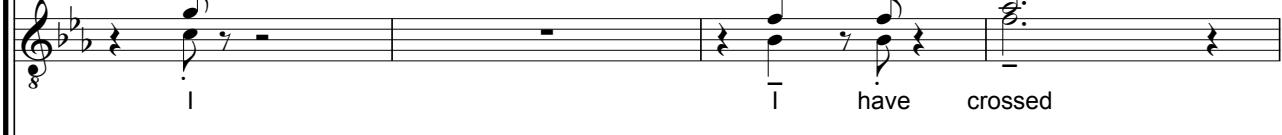
74

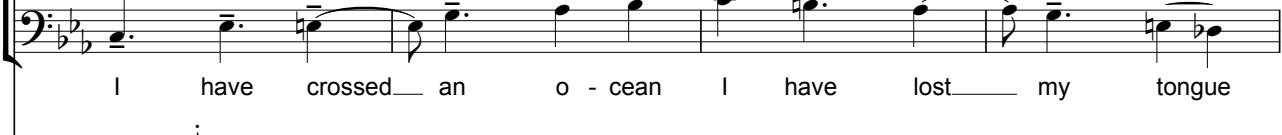
N

112

S. 

A. 

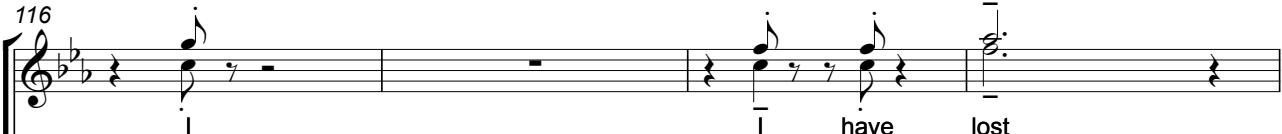
T. 

B. 

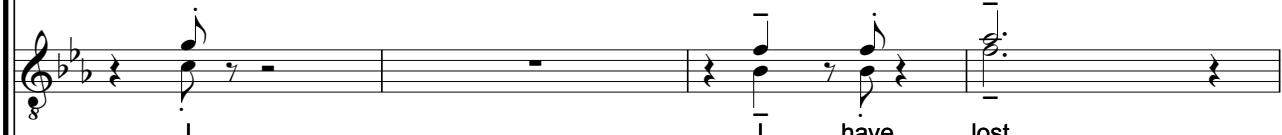


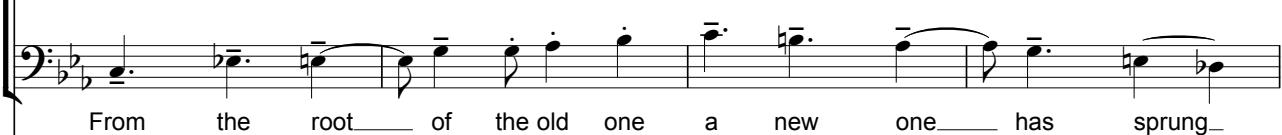
==

116

S. 

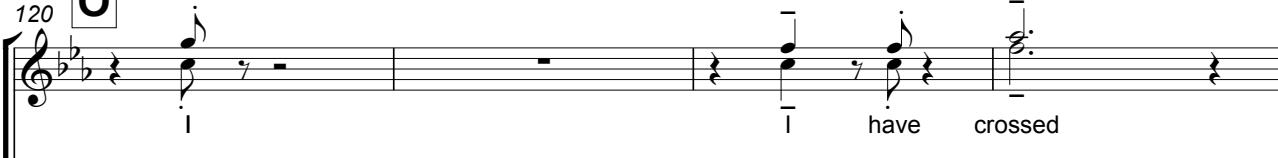
A. 

T. 

B. 



120 **O**

S. 

A. 

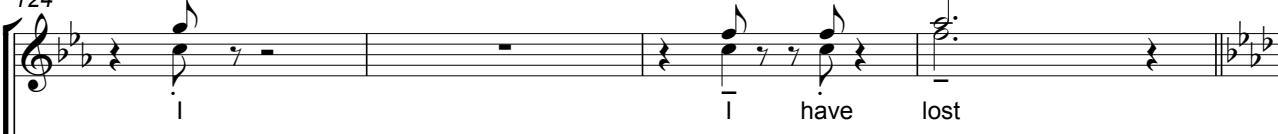
T. 

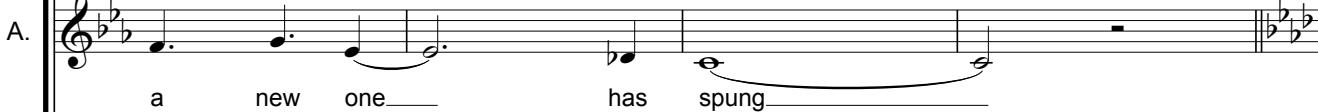
B. 





124

S. 

A. 

T. 

B. 



76

P

128

mp

S. *I have crossed an*

A. *I have crossed an*

T. *I have crossed crossed an o - cean I have lost lost my tongue*

B. *I have crossed crossed an o - cean I have lost lost my tongue*

(Vln Solo.)



132

S. *o - - - - - cean crossed an o - cean*

A. *o - - - - - cean crossed an o - cean*

T. *From the root of the old one a new one has sprung*

B. *From the root of the old one a new one has sprung*

(Vln Solo.)

136 **Q**

S. *I have crossed an*

A. *I have crossed an*

T. *I have crossed crossed an o - cean I have lost lost my tongue_*

B. *I have crossed crossed an o - cean I have lost lost my tongue_*



140

S. *o - - - - cean*

A. *o - - - - cean*

T. *From the root of the old one a new one has sprung*

B. *From the root of the old one a new one has sprung*

78

R

144

S. I have crossed crossed an o - cean I have lost lost my tongue

A. I have crossed an o - cean

T. I have crossed crossed an o - cean I have lost lost my tongue

B. I have crossed an o - cean I have lost my tongue

=

148

S. I have crossed crossed an o - cean I have lost lost my tongue

A. I have losted my tongue

T. I have crossed crossed an o - cean I have lost lost my tongue

B. From the root of the old one a new one my tongue

152 **S**

I've crossed an o - cean I have lost my

A. From the root of the old one

T. I have crossed an o - cean I have lost my tongue.

B. I have crossed an o - cean I have lost my tongue.



156

tongue From the root a new one has sprung!

A. a new one has sprung has sprung sprung!

T. From the root of the old one a new one has sprung sprung!

B. From the root of the old one a new one has sprung sprung!

VIII - HOMO SUM*

Publius Terentius Afer
c.195-159 BC

$\text{♩} = 69$ Slow, delicate

p express.

Soprano

Alto

Tenor

Bass

Reduction

$\text{♩} = 69$ Slow, delicate

5

mf

- hil a me

mf

hil a me

mf

ni - hil a me

mf

ni - hil a me

N.B. - When repeated, all dynamics should be one lower than indicated.

* - Movement only to be sung if the choir process out of the performance venue.

9

e - num pu - to

e - num pu - - - to

e - num pu - - - to

- li - e - num pu - - - to

poco rall.

13

ho - - - - mo sum

ho - - - - mo sum

ho - - - - mo sum

ho - - - - mo sum