

n Little Middle Ages

Andrew Hugill

Composed for Sirinu
Market Harborough, 2023

'*n* Little Middle Ages' is inspired by the essay 'Dreaming of the Middle Ages' by Umberto Eco (1986). Under the sub-title 'Ten Little Middle Ages', he describes ten ways in which the Middle Ages have been recreated, reimagined or re-contextualised, referencing many examples from art, literature, music and philosophy as he does so.

This piece takes the form of ten meditations on a medieval theme, each of which evokes one of Eco's examples. It may be performed in its entirety or as a set of selections, using the appropriate substitution for '*n*' to correspond to the number of meditations performed (e.g. 'Three Little Middle Ages' would comprise the theme and any three of the meditations, performed in any order). If only one of them is to be performed, then it may be given its subtitle only and performed without the theme. Otherwise, the theme should be performed first and then the chosen meditations.

Sirinu's instrumental line-up is as follows:

Sara - soprano, organ, pipe and tabor, tambourine

Lewis - countertenor, fiddle, citole, tam-tam or gong

Kira - shawm, recorders (descant, treble, tenor), bells (diatonic, one octave, on G)

Jon - harp, hammered dulcimer, drums (high, medium, low)

Matthew - lute, hurdy gurdy, alto voice.

Theme

Scored for soprano, countertenor, harp and hurdy gurdy.

Lyrics from 'Planctus David super Saul et Ionatha' (c. 1130)
by Peter Abelard.

Dolorum solatium
laborum remedium mea
michi cithara,
nunc quo maior dolor
est iustiorque meror est plus est necessaria.
[...]
raucis planctu vocibus deficit et spiritus.

Translation by Peter Petic (1997):

As a consolation for sorrow
as a healing for distress
my harp for me -
now that sorrow is heaviest
and sadness most fitting -
becomes more than necessary.
[...]
my voice is hoarse from lamenting
and my breath, too, is ceasing.

1. Pretext

Scored for soprano, tambourine, fiddle, treble recorder, hammered dulcimer, lute.

"The Middle Ages are taken as a sort of mythological stage..." (Eco)

Lyrics from 'Jerusalem Delivered' (1581) by Torquata Tasso, Book 1, Stanza LV11.

Nelle scuole d'Amor che non s'apprende?
vi si fe' costei guerriera ardita:
Va sempre affissa al caro finaco, e pende
Da un fato solo l'una e l'altra vita.
Colpo ch'ad un sol nocchia unqua non scende,
Ma indiviso è il dolor d'ogni ferita:
E spesso è l'un ferito, e làltro langue;
E versa l'alma quel, se questa il sangue.

Interlineary translation by Emilie de Rouillon (1836):

Mighty love! what learn we not from thee?
By thy power inspired, she (Gildippe), inseparable from
her loved consort's side, undaunted dared the dangers of the field.
Both lives are linked together in one common fate.
No blow is felt by one alone;
undivided is the pain;
the wounds of one cause the other to pine and languish,
and with the streaming blood of one,
the soul of the other forsakes its earthly tenement.

2. Barbarism

These are the Middle Ages of "shaggy heroes"!

Scored for soprano, countertenor, tam tam, shawm, tenor recorder, harp, lute.

Lyrics are an anonymous Middle English lyric, circa 13th to 14th century AD.

Ech day me comëth tydinges thre,
For wel swithë sore ben he:
he on is that Ich shal hennë, That other that Ich not whennë,
The thriddë is my mestë carë,
That Ich not whider Ich shal farë.

Loose translation/interpretation by Michael R. Burch:

Each day I'm plagued by three doles,
These gargantuan weights on my soul:
First, that I must somehow EXIT this fen.
Second, because I cannot know WHEN.
And yet it's the third that torments me so,
Having no way to know where the HELL I will go!

3. Ironical Revisitation

A Middle Ages inhabited by characters who "do not really believe in the grotesque period they inhabit" (Eco).

Scored for organ, countertenor, tenor recorder, dulcimer, lute.

Lyrics are a prayer of Sancho Panza from 'Don Quixote' (1605) by Cervantes (Chapter XXII).

¡Dios te guíe y la Peña de Francia, junto con la Trinidad de Gaeta,
flor, nata y espuma de los caballeros andantes!

¡Allá vas, valentón del mundo, corazón de acero, brazos de bronce!
sano y sin cautela a la luz desta vida, que dejas por enterrarte
en esta escuridad que buscas!

God, and the Peña de Francia, and the Trinity of Gaeta guide thee,
flower and cream of knights-errant.

There thou goest, thou dare-devil of the earth, heart of steel, arm of brass;
once more, God guide thee and send thee back safe, sound,
and unhurt to the light of this world thou art leaving to bury thyself
in the darkness thou art seeking there!

4. Romanticism

Scored for pipe/tabor, citole, shawm, harp, hardy gurdy.

The lyrics were written by the AI bot 'ChatGPT' in response to a request to "write a poem about the Middle Ages, a stormy castle, ghosts and computers in the dungeon".

In a castle dark and stormy,
Haunted by ghosts so sad and lonely,
Lies a dungeon deep and cold,
With secrets few have ever told.

The Middle Ages may have passed,
But their ghosts still haunt this castle vast,
Their moans and wails fill the air,
As lightning strikes and thunder blares.

But in the dungeon, hidden away,
A sight that few have seen to this day,
A computer with a glowing screen,
As if a portal to a world unseen.

Amidst the rusted chains and stones,
The whirring gears and beeping tones,
The computer hums and blinks with light,
As if it were alive, and not just a sight.

It beckons to those brave enough,
To venture down into the dungeon's rough,
To explore its secrets and its lore,
And see what wonders it holds in store.

But beware the ghosts that haunt this place,
Their wails and moans will fill your space,
And as you delve into the unknown,
You may find yourself not alone.

For in this castle dark and stormy,
Where ghosts and computers exist in harmony,
There is magic in the air,
And wonder in the secrets that lie down there.

5. Philosophia Perennis

Eco traces the presence of the Middle Ages in linguistics, semiotics and even structuralism.

Scored for bells, soprano, countertenor, alto, dulcimer.

Lyrics are abridged and translated by Andrew Hugill from the 'Introduction Générale à la Philosophie' (1921) by Jacques Maritain.

The philosophy of Aristotle and Saint Thomas is both abiding and permanent.
It existed from the dawn of humanity
the first principles of reason.
It has remained firm and progressive
while all other philosophies
have been born and died in turn.

Full text in the original French:

Cette philosophie d'Aristote et de saint Thomas [...] apparaît encore comme continue et perdurable (philosophie perennis) en ce sens qu'avant qu'[ils] l'aient constituée scientifiquement et comme philosophie, elle existait depuis le premier jour dans sa racine, à l'état préphilosophique, comme instinct de l'intelligence, et comme connaissance naturelle des premières conclusions de la raison: et en ce sens que depuis sa fondation comme philosophie elle est demeurée stable et progressive dans sa grande vie traditionnelle, tandis que toutes les autres philosophies se succédaient sans durer.

6. National Identities

The Middle Ages as a kind of political utopia.
Scored for organ, fiddle, tenor recorder, harp, lute.
This instrumental meditation comprises a collage of the starts of
many of the world's national anthems,
in alphabetical order, hung around the theme played on harp.

7. Decadentism

Scored for organ, countertenor, descant recorder, harp, lute.

These two fragments are taken from J.-K. Huysmans' celebrated "decadent" novel
'A Rebours' (Against the Grain).
The first two phrases are from the epigraph, itself a quotation from Jan van Ruysbroeck
(*'Ruysbroeck the Admirable'*), the fourteenth-century Flemish mystic:

Il faut que je me réjouisse au-dessus du temps ...
quoique le monde ait horreur de ma joie, et que sa grossièreté ne sache pas ce que je veux dire.

I must rejoice beyond the bounds of time ...
though the world may shudder at my joy, and in its coarseness know not what I mean.

The final phrase is a cry of Huysman's decadent hero Des Esseintes toward the end of the novel:

Eh! croule donc, société! meurs donc, vieux monde!
s'écria des Esseintes, indigné par l'ignominie du spectacle qu'il évoquait;
ce cri rompit le cauchemar qui l'opprimait.

"Well, crumble then, society! perish, old world!"
cried Des Esseintes, indignant at the ignominy of the spectacle he had conjured up;
and the exclamation broke the nightmare that oppressed him.

It is also worth noting this passage from the novel:
"Des Esseintes' ideas on music were in flagrant contradiction with the theories
he professed as to the other arts. In religious music,
he really cared only for the monastic music of the Middle Ages,
that ascetic music that acted instinctively on the nerves,
like certain pages of the old Christian Latinity;
besides, he admitted it himself, he was incapable of understanding
the artful devices contemporary masters might have been able to introduce into Catholic art".

8. Philological Reconstruction

Scored for countertenor, shawm, drums.

Lyrics are from a speech by Panurge in 'Gargantua and Pantagruel' by Rabelais (mid 16th C). Panurge impresses Gargantua by speaking in many languages, including one of the earliest examples of a constructed language, which Epistemon calls "the language of the Antipodes".

Al barildin gotfano dech min brin alabo
dordin falbroth RINGUAM ALBARAS.
Nin porth zadikin almucathin milko prin al
elmin enthoth dal heben ensouim,
kuthim al dum alkatim nimbroth,
delchoth porth min michais im endoth,
pruch dal MARSUPIUM hol moth
dansrikim lupaldas im voldemoth.
Nin hur diavolth mnarbotin dal gousch
pal frapin duch in scothpruch
Galeth dal Chinon min foulthrich al
conin butathendoth dal prim.

9. Tradition

This is the tradition of occult philosophy,
expressed in a grave and noble chorale.

Scored for organ, fiddle, treble recorder, harp, lute.

10. Expectation of the Millennium

Scored for soprano, fiddle, tenor recorder, dulcimer, lute.

The lyrics are 'O Fortuna', an early 13th Century poem from 'Carmina Burana'.

The well-known setting by Carl Orff is used as a theme or background music in so many contemporary recreations of the Middle Ages that it is now a rather laughable cliché.

The tone of the original poem, while not explicitly millennialist, is certainly open to that interpretation.

It is unsurprising that Orff, with his extreme right-wing views, was drawn to this lyric. My setting is less sure of its expectations, drifting off uncertainly into the future...

O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
tunc curat ludo
mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O Fortune,
like the moon
you are changeable,
ever waxing
ever waning;
hateful life
first oppresses
and then soothes
playing with mental clarity;
poverty
and power
it melts them like ice.

Fate – monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong,
everyone weep with me!

n Little Middle Ages

Andrew Hugill

Theme

$\text{♩} = 50$

Soprano

Counter-Tenor

Harp

Hurdy Gurdy

mf *ad lib.*

Do-lo - rum so - la - ti - um la - bo - rum re - me - di - um

mf Improvise a drone on and around these pitches throughout the theme

mf Improvise a drone on and around these pitches throughout the theme

Sop.

C.Ten.

Harp

H.G.

mf

nunc quo mai-or do - lor est iu - sti-or-que me - ror est

me a__ mi - chi ci - tha - ra

Sop.

C.Ten.

Harp

H.G.

f

plus est ne - ce - ssa - ri - a. rau - cis planc - tu__ vo - ci bus de - fi - cit__ et__ spi - ri tus.

rau - cis planc - tu__ vo - ci bus de - fi - cit__ et__ spi - ri tus.

Pretext

① ♩. = 128

Score for measures 1-24:

- Sop.**: Rests throughout.
- Perc.**: Rests throughout.
- Fiddle**: Melodic line starting at measure 24. Dynamics: *ppp*, *pp*, *p*.
- Tb. Rec.**: Rests throughout.
- Dulcimer**: Rests throughout.
- Lute**: Rests throughout.

Score for measures 32-40:

- Sop.**: Rests until measure 39, then a half note G⁴. Dynamics: *f*.
- Perc.**: Tambourine enters at measure 32. Rhythmic pattern of eighth notes. Dynamics: *p* to *f*. Label: Tambourine. Lyric: *Nelle* —
- Fiddle**: Continues melodic line. Dynamics: *mp*, *f*, *mf*.
- Tb. Rec.**: Continues melodic line. Dynamics: *mf*.
- Dulcimer**: Continues melodic line.
- Lute**: Continues melodic line. Dynamics: *mf*.

40

Sop.

Perc.

Fiddle

Tb. Rec.

Dulcimer

Lute

47

Sop.

Perc.

Fiddle

Tb. Rec.

Dulcimer

Lute

55

Sop. *a ar - di - ta: Va sem - pre af -*

Perc. *p f p f p*

Fiddle

Tb. Rec.

Dulcimer

Lute

JON

62

Sop. *fi - - - - sa al ca - ro*

Perc. *f p f f*

Fiddle

Tb. Rec.

Dulcimer

Lute

70

Sop. *fi - na - co, e pen - - - de Da un fa - to so -*

Perc. *f f*

Fiddle

Tb. Rec.

Dulcimer

Lute

78

Sop. *lo l'u - na e l'al - tra vi - ta. Col -*

Perc. *f f*

Fiddle

Tb. Rec.

Dulcimer

Lute

86

Sop. po chad un sol noc - cia un - qua non sen - de, Ma in - di - vi -

Perc. *f* *f*

Fiddle

Tb. Rec.

Dulcimer

Lute

93

Sop. - so è il do - lor d'o - gni fe - ri - ta: *molto rit.*

Perc. *f*

Fiddle

Tb. Rec.

Dulcimer

Lute

♩ = 90

101 *p*

Sop. E spe - sso è l'un fe - ri - to, e l'alt - ro lan - gue;

Fiddle *p*

Tb. Rec. *p*

Dulcimer *p*

Lute *p*

105

Sop. E ver - sa l'al - ma quel, se ques - ta il san - - - gue.

Fiddle

Tb. Rec.

Dulcimer

Lute

Barbarism
 ② $\text{♩} = 48$

Sop. *f*
 Ech day me com - eth ty - dinges thre, For wel swi - thē

C.Ten. *f*
 Ech day me com - eth ty — dinges thre, For wel swi - thē

Perc. *Tam tam or gong in A*

Shawm *f*
3

Harp *f*

Lute *f*

Sop. *ff*
 117 sore ben he: The on is that

C.Ten. *ff*
 117 sore ben he:

Perc. *p*

Shawm *3*

Tn. Rec.

Harp *mf*
ff

Lute *ff*
 freely spread chords

122

Sop. *Ich shal hen - né,*

Tn. Rec. *ff* *mf*

Harp

Lute

125

Sop. *That oth - er that Ich not*

Tn. Rec. *ff*

Harp

Lute

128

Sop. *when - né,*

Tn. Rec. *mf* *ff*

Harp

Lute

131 *ff*

C.Ten. The thrid - - - - -

Tn. Rec. *f*

Harp *f*

Lute

133

C.Ten. dē is my me - - - - -

Harp

Lute

135

C.Ten. - - - - - stē ca - - - - - rē,

Tb. Rec. *f*

Harp

Lute *f*

138 *f*

Sop. That Ich not whi-der Ich shal fa - rē.

Perc.

Tb. Rec. *f*

Harp *f*

Lute

141 *mf* (echo)

CTen. Ich not whi-der Ich shal fa - rē.

Perc.

Tb. Rec.

Harp

Lute

144 *f* 3 3 3

Sop. Ich ___ not whi-der Ich shal fa - rē. *mf* 3 3 3

C.Ten. Ich ___ not whi-der Ich shal fa - rē.

Perc. *mf* 3

Tb. Rec. 3

Harp 144

Lute 144

147 *mf* 3 3 3 3

Sop. That Ich not whi-der Ich shal fa - rē. *mp* 3 3 3

C.Ten. Ich not whi-der Ich shal fa - rē.

Perc. *p* 3

Tb. Rec. 3 *p* 3

Harp 147 *mf* *mf* *p*

Lute 147 *mf* *p*

Ironical Revisitation

③

♩. = 108

Org. *f*

CTen. *ff*

151

¡Dios _____ ¡Dio _____ o _____

Tn. Rec.

Dulcimer

151

Lute

151

Org.

159

CTen.

159

_____ o _____ o _____ o _____

Tn. Rec.

Dulcimer

159

Lute

159

168

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

o o o

177

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

o s te guie y la Pe -

185

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

- ña de _____ Fran - cia, jun-to con la Tri - ni - da - de Gae - ta, flor, _____ na - ta

mp

f

mp

195

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

y es - pu - ma de ____ losa ____ ca - ba - ler - ros an - dan - tes! ¡Al - lá va - a -

mp

205

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

- as, ¡Al - lá, va - a - as, va - len-ton del mun - do, co - ra-zón d'a - ce - ro,

214

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

bra - zos de _____ bron - - - ce!

f

f

223

Org.

CTen.

Tn. Rec.

Dulcimer

Lute

231

Org.

CTen.

Tn. Rec.

Dulcimer

Lute

f

241

Org.

ff *f*

C.Ten.

ff *f*

Tn. Rec.

ff *f*

Dulcimer

f

Lute

ff *f*

¡Dios ——— ¡Dios ———

250

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute

258

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute



266

Org.

C.Ten.

Tn. Rec.

Dulcimer

Lute



275

Org.

CTen.

Th. Rec.

Dulcimer

Lute

¡Di - os! _____ take descant

p

slightly slower

286

Org.

CTen.

D. Rec.

Dulcimer

Lute

fff

¡Dios _____ ¡Dios te guí - e y te vuel - va li - bre, sa - no y sin cau - te - la a la luz de - sta vi -

fff

fff

Org.

C.Ten.

D. Rec.

Dulcimer

Lute

293

da que de - jas por en - ter - ra - te en es - ta es - cu - ri - dad

Org.

C.Ten.

D. Rec.

Dulcimer

Lute

299

que bu - cas!

④ Romanticism

♩ = 60

Speak $\frac{4}{4}$ declaim ad lib.

In a castle dark and stormy,
Haunted by ghosts so sad and lonely,
Lies a dungeon deep and cold,
With secrets few have ever told.

Pipe

304 $\frac{4}{4}$ *mp* *f* *mp* *f*

Tabor

304 $\frac{4}{4}$ *mp*

Citole

304 $\frac{4}{4}$

Shawm

304 $\frac{4}{4}$ *fff*

Harp

304 $\frac{4}{4}$ *mp*

H.G.

304 $\frac{4}{4}$ *mp* *f* *mp* *f* *mp*

buzz norm buzz

3 3 3 3 3 3 3 3 3 3

H.G.

The Middle Ages may have passed,
But their ghosts still haunt this castle vast,
Their moans and wails fill the air,
As lightning strikes and thunder blares.

The Middle Ages may have passed,
But their ghosts still haunt this castle vast,
Their moans and wails fill the air,
As lightning strikes and thunder blares.

This musical system features six staves. The top staff is labeled 'Speak' and contains the lyrics from the previous system. Below it are five instrumental staves: Pipe, Tabor, Citole, Shawm, and Harp. The H.G. (Harp/Guitar) part is at the bottom. The Tabor part begins at measure 312 with a forte (*f*) dynamic and a rapid eighth-note pattern. The Citole and Shawm parts enter at measure 312 with a melodic phrase. The Harp part has two staves; the right hand plays chords while the left hand plays a moving bass line. Dynamics include *mp*, *ff subito*, and *f*. The H.G. part includes triplets and a 'buzz' effect indicated by a bracketed note.

317

Speak

But in the dungeon, hidden away,
A sight that few have seen to this day,
A computer with a glowing screen,
As if a portal to a world unseen.

317

Pipe

317

Tabor

317

Citole

ff *f*

317

Shawm

317

Harp

ff *f*

317

H.G.

buzz norm

fff *f*

Amidst the rusted chains and stones,
The whirring gears and beeping tones,
The computer hums and blinks with light,
As if it were alive, and not just a sight.

323

Speak

323

Pipe

323

Tabor

323

Citole

ff

f

p

323

Shawm

323

Harp

ff

p

323

H.G.

323

328

Speak

It beckons to those brave enough,
To venture down into the dungeon's rough,
To explore its secrets and its lore,
And see what wonders it holds in store.

328

Pipe

328

Tabor

328

Citole

ff

328

Shawm

ff

328

Harp

ff

gliss.

328

H.G.

f

334

Speak

334

Pipe

334

Tabor

334

Citole

334

Shawm

334

Harp

334

H.G.

But beware the ghosts that haunt this place,
Their wails and moans will fill your space,
And as you delve into the unknown,
You may find yourself not alone.

f

fff

fff

mp

fff

f

f

buzz

norm

f

340

Speak

Pipe

340

Tabor

340

Citole

340

Shawm

340

Harp

340

H.G.

340

340

f

p < f

p < f

p < f

p < f

p < f

f

f

344

Speak

344

Pipe

344

Tabor

344

Citole

344

Shawm

344

Harp

344

H.G.

For in this castle dark and stormy,
Where ghosts and computers exist in harmony,
There is magic in the air,
And wonder in the secrets that lie down there.

The image displays a musical score for a multi-instrument ensemble. The instruments listed on the left are Speak, Pipe, Tabor, Citole, Shawm, Harp, and H.G. (Harp/Guitar). The score is written for measures 347 and 348. The Tabor part is the most active, featuring a complex rhythmic pattern with many sixteenth notes. The Citole part has a melodic line with some rests. The Harp and H.G. parts provide harmonic support with sustained notes and chords. The Speak and Pipe parts are mostly silent, indicated by rests. The Shawm part has a few notes in measure 348. The score includes dynamic markings such as *f* (forte) and *p* (piano), and a phrase "dim al fine" above the Tabor staff in measure 348.

349

Speak

Pipe

349

Tabor

349

Citole

349

Shawm

349

Harp

349

H.G.

349

349

p

pp

Philosophia Perennis

5 ♩ = 96

mf

Sop. *mf* The

C.Ten. *mf* The

Bells *mp* The

Dulcimer *mp*

Alto *mf* The

Sop. 357 phi - lo - so - phy of A - ri - sto - tle and Saint Tho - mas

C.Ten. 357 phi - lo - so - phy of A - ri - sto - tle and Saint Tho - mas

Bells 357

Dulcimer 357

Alto 357 *ff subito* >

phi - lo - so - phy of A - ri - sto - tle and Saint Tho - mas

364

Sop. is both a - bi - ding and per - ma - nent _____ It ex - is - ted from the

C.Ten. is both a - bi - ding and per - ma - nent. _____ It ex - is - ted from the

Bells

Dulcimer *mp*

Alto is both a - bi - ding and per - ma - nent. _____ It ex - is - ted from the

371

Sop. dawn of hu - ma - ni - ty the first prin - ci - ples of _____ rea -

C.Ten. dawn of hu - ma - ni - ty the first prin - ci - ples of _____ rea -

Bells

Dulcimer *ff*

Alto dawn of hu - ma - ni - ty the first prin - ci - ples of _____ rea -

377

Sop. son _____ It has re - mained firm and pro - gres - sive

C.Ten. son _____ It has re - mained firm and pro - gres - sive

Bells

Dulcimer

Alto son _____ It has re - mained firm and pro - gres - sive

384

Sop. while all o - ther phi - lo -

C.Ten. while all o - ther phi - lo -

Bells

Dulcimer

Alto *ff* while all o - ther phi - lo -

387

Sop. so-phies have been born and _____ died in _____ turn. _____

Org.

CTen. so-phies have been born and _____ died in _____ turn. _____

Fiddle

Tb. Rec.

Bells

Harp

Dulcimer

Alto so-phies have been _____ and _____ died in _____ turn. _____

Lute

pp

ff > pp

⑥ National Identities $\text{♩} = 96$

Org. Brazil

Argentina Afghanistan Burma

Fiddle Belgium

f strong, proud

Tb. Rec. Austria

f strong, proud

Harp 3

Lute Australia Algeria Bulgaria

f strong, proud

Org. Chile

Cuba Colombia

Fiddle Barbados Cambodia

Tb. Rec. Bolivia

3

Harp 3

Lute China Canada

3

The musical score is for a piece titled 'National Identities' (marked with a circled 6). It is in 2/4 time with a tempo of 96 beats per minute. The score is arranged for six instruments: Organ, Fiddle, Trombone/Recorder, Harp, and Lute. The music is divided into two systems. The first system (measures 397-407) features themes for Argentina, Afghanistan, Brazil, Burma, Belgium, Austria, and Australia. The second system (measures 408-417) features themes for Chile, Cuba, Colombia, Barbados, Cambodia, Bolivia, China, and Canada. The Organ and Fiddle parts are marked with a forte 'f' dynamic and the instruction 'strong, proud'. The Lute part also has a forte 'f' dynamic. Various musical notations are used, including triplets (marked with a '3') and specific melodic motifs for each country.

419

Org.

Ecuador

Fiddle

Denmark

Tb. Rec.

China

Eire

Harp

Lute

Ethiopia

428

Org.

Guatemala

Finland

Ghana

Great Britain

Greenland

Haiti

Hungary

Fiddle

France

Greece

Tb. Rec.

Harp

Lute

Germany

Honduras

437

Iran Korea Laos

Indonesia Japan Kenya

Org.

437 Israel Italy Jordan

Iraq Lebanon

Fiddle

437

3 3 3 3 3 3 3 3 3 3 3 3

Harp

437

Iceland Kuwait Kenya

Org.

446

Liberia Nicaragua

Malawi Malaysia Nigeria Paraguay

Org.

446

Mexico Nepal Netherlands

Libya New Zealand Puerto Rico

Fiddle

446

3 3 3 3 3 3 3 3 3 3 3 3

Harp

446

Mexico Mongolia

Lute

456

Org. Poland Panama

Fiddle Portugal Philippines

Tb. Rec. Saudi Arabia

Harp

Lute Peru Pakistan Romania

467

Org. South Africa Tunisia Thailand

Fiddle Sierra Leone Sri Lanka Turkey

Tb. Rec. Spain Tanzania

Harp

Lute Syria Sudan Tibet

477

Org. Uganda
U.S.A.

Fiddle U.S.S.R. Vietnam

Tb. Rec. U.A.R.

Harp

Lute Uruguay

Decadentism

⑦ ♩ = 69

489

Org. mf

Fiddle Zambia

D. Rec. Vatican

Tb. Rec.

Harp

Lute Venezuela

499

Org.

C.Ten.

D. Rec.

Harp

Lute

p *f*

mf *mf* *mf*

504

Org.

C.Ten.

D. Rec.

Harp

Lute

f *mf* *mf* *mf* *mf*

p *p*

Il faut que je me re - jou - isse au des - sus du temps...

4 4

509

Org.

C.Ten.

D. Rec.

Harp

Lute

mf *f* *pp*

gliss.

ff

515

Org.

C.Ten.

D. Rec.

Harp

Lute

ff *f* *mf*

reur de ma joie, Eh! croule

521

Org.

C.Ten.

Shawm

D. Rec.

Harp

Drums

Lute

p

mp $\rightrightarrows$ *pp*

donc so - ci - é - té meurs donc vieux mon _____ de!

p

526

Org.

C.Ten.

Shawm

Drums

Lute

pp

⑧ Philological Reconstruction

$\text{♩} = 96$

ff

ppp

ff

531

C.Ten.

Al ba-ril-din got - fa-no dech min brin a-la - bo dor-din fal-broth rin - guam — al - ba - ras.

Shawm

Drums

536

C.Ten.

Nin

Shawm

Drums

541

C.Ten.

porth za - di - kin al - mu - ca - thin mil - ko prin al el - min en - thoth dal he - ben en - sou - im,

Shawm

Drums

545

C.Ten.

ku -

Shawm

Drums

550

C.Ten.

thim al dum al - ka - tim nim-broth, del-choth porth min mi - chais im en - doth, pruch dal mar -

Shawm

Drums

555

C.Ten.

su - pi - um hol moth dan - si - krim lu - pal - das im

Shawm

Drums

560

C.Ten.

vol - de - moth. Nin hur di - a - volth mnar - bo - tin dal gousch pal fra - pin duch in scoth pruch Ga - leth dal Chi - non

Shawm

Drums

565

C.Ten.

min foul-thrich al co - nin bu - ta - then - droth dal prim.

Shawm

Drums

570

C.Ten.

Shawm

Drums

574

C.Ten.

Shawm

Drums

594

Org.

f *mf* *mf*

Fiddle

f *mf* *mf*

Tb. Rec.

f *mf* *mf*

Harp

f

Lute

f *mf* *mf*

601

Org.

mp *p* *pp* *ppp*

Fiddle

mp *p* *pp* *ppp*

Tb. Rec.

mp *p* *pp* *ppp*

Harp

mp *p* *pp* *ppp*

Lute

mp *p* *pp* *ppp*

Expectation of the Millennium

(10) ♩. = 76

Sop. *ff* general dim. al fine
O For - tu - na ve - lut lu - na sta tu

Fiddle *ff* general dim. al fine

Tn. Rec. *ff* general dim. al fine

Dulcimer *ff* general dim. al fine

Lute *ff* general dim. al fine *mp* *ff*

Sop. 616 var - i - a - bi - lis, sem - per cre - scis -

Fiddle 616

Tn. Rec. 616

Dulcimer 616 *mp* *ff*

Lute 616

Sop. 626 aut - de - cre - scis; vi - ta de - te - sta bi -

Fiddle 626

Tn. Rec. 626 *f*

Dulcimer 626 *mp* *f*

Lute 626 *f*

636

Sop. *lis* *nunc* *ob - du - rat* *et* *tunc* *cu - rat*

Fiddle

Tn. Rec.

Dulcimer

Lute *mp* *f* *p*

646

Sop. *lu - do* *men - tis* *a - ci - em,* *e - ge - sta - tem,* *po - te -*

Fiddle

Tn. Rec.

Dulcimer

Lute *f* *p* *mp* *f* *f*

656

Sop. *sta - tem* *dis - sol - vit* *ut gla - ci - em.* *Sors* *im - man - is* *et*

Fiddle *mf*

Tn. Rec.

Dulcimer *p* *mf*

Lute

666

Sop. *i - na - nis, ro - ta tu vo - lu -*

Fiddle

Tn. Rec.

Dulcimer *p*

Lute

676 *mp*

Sop. *bi - lis, sta - tus ma - lus, va - - - na sa lus*

Fiddle *mp*

Tn. Rec. *mp*

Dulcimer *pp p mp pp p mp*

Lute *mp*

686 *p*

Sop. *sem - per dis - so - lu - bi - lis, ob - um -*

Fiddle *p*

Tn. Rec. *mp*

Dulcimer *pp p mp*

Lute *p*

696

Sop. bra - ta et ve - la - ta mi - chi quo - que ni -

Fiddle

Tn. Rec.

Dulcimer

Lute

707

Sop. te - ris nunc per lu - dum dor - sum nu - dum fe - ro tu - i sce - le - ris.

Fiddle

Tn. Rec.

Dulcimer

Lute

718

Sop. Sors sa - lu - tis et vir - tu - tis mi - chi

Fiddle

Tn. Rec. *p*

Dulcimer *p*

Lute *p*

729 *pp*

Sop. *nunc con - tra - ri - a, est af - fec - tus et*

Fiddle

Tn. Rec. *pp*

Dulcimer *mp pp*

Lute *pp*

739

Sop. *de - fec - tus sem - per in an - ga - ri a*

Fiddle

Tn. Rec. *p*

Dulcimer *pp ppp*

Lute

749 *ppp*

Sop. *Hac in ho - ra si -*

Fiddle *ppp*

Tn. Rec.

Dulcimer *ppp*

Lute *ppp*

759

Sop. *ne mo - ra cor - de pul - sum tan -*

Fiddle

Tn. Rec.

Dulcimer

Lute

770 *pppp*

Sop. *gi - te; quod per sor - tem ster - nit for - tem om*

Fiddle

Tn. Rec. *pppp*

Dulcimer

Lute *pppp*

780

Sop. *nes plan - gi - te!*

Fiddle

Tn. Rec.

Dulcimer

Lute *pp p mp pppp*