

Lamento De La Frontera *"Border's Lament"*

Sonoran Requiem
Réquiem Sonorense

Border Requiem
Réquiem Fronterense



Michael John Wiley
Gottfried Gutierrez Zertuche

Program Notes

Lamento De La Frontera consists of eleven movements grouped into three sections of “Before Borders” with three movements, “Behind Borders” five movements, and “Beyond Borders” with again, three movements to close out the work. The word “border” conjures up a myriad of embattled images and feelings in our hearts and minds. It is a cross-cultural word that implies cross-contextual realities, as there are not only physical boundaries, but also mental barriers, spiritual thresholds, and the like. When speaking about borders, we are talking about what humanity must transcend.

Lamento was set for full orchestra, choir, mariachi, solo soprano and solo tenor and has a total running time of just under 40 minutes. Although the work is set as a traditional requiem, it also takes on the form of a small operetta, complete with protagonists and programmatic themes, where the two main portrayers are the matriarchal solo soprano and her solo tenor son. It was the composer’s intention to have the work performed in a dramatic manner, adding depth to the programmatic story line; complete with projected visual elements to set the scene and mood.

The story is a simple one that has been echoed throughout the ages: Mother & Son - Son leaves home in search of a better life - Son dies along the way - Mother never truly knows. It is a tragic occurrence to say the least, and the primary purpose of this work of art is in essence, to help those lost souls complete their journey, albeit a spiritual/transcendent one in the end, and eventually for us all. The underlying themes present in the work revolve around the Earth (*the Mother*), Mankind (*the Son*) and Heaven (*the Father*), and it is these three primal archetypal subjects, which are addressed in all three sections and evoke a blessing.

The first movement of the section “Before Borders” is set to a Grand Ostinato, which is a long repeating musical pattern, and in this case serves as the reoccurring “border/fence” theme. It is set to an ancient Nahuatl poem, which reminds us that life is short and we should keep it sweet. The second movement is set as a Spiritual, which evokes the optimistic beginnings of a journey to cross any border, be it physical, mental or spiritual, and reach the other side. The third is set as a Chant and Aria and it represents the departure of family members towards another carnal life, and the hopes and prayers that are sent along to protect them.

In the section “Behind Borders”, the Grand Ostinato theme returns sharply in the fourth movement as an oppressive and foreboding statement of our inherent responsibilities towards life, liberty and pursuit of happiness for all mankind. In the fifth movement, the traveling departed journey across the border, suffer and perish in the desert. Immediately after transpiring, the expired soul is taken through The Sequence of the Last Judgment (Purgatory), the sixth movement, from the “Day of Wrath” to disparity. In the seventh movement, the soul sings its own eulogy set to a Dirge, and the protagonist is presented in effigy. The eighth movement closes out the middle section as a Devotional in heavenly supplication, requesting ascension for the souls in question.

In the ninth movement, the Grand Ostinato theme returns once again, this time transformed as a Spiritual, evoking the blessings of transcending “Beyond Borders”. The tenth movement heralds the Angels to transport the souls in transit, to the Heavens and deliver them to Paradise. The eleventh and final movement begins with a “Foyer Fanfare”, which announces the arriving souls at the Gates of Heaven, and as the doors open, everyone progresses to a celebration in Heaven.

Preface

Our Sonoran desert is presently the stage of an unspeakable human tragedy. As you read these lines, people, real people - not abstract statistics - die every day in the desert in their desperate quest for a better life. The attention and respect we owe to our fellow humans, whatever their creed, beliefs or struggles - stands in a space of its own where politics and legal considerations are irrelevant. Indeed, politicians and lawyers are trying their best to find a solution, but this doesn't seem to be enough. In the respected, inspiring and ancient Christian tradition that summons peace upon both the living and the dead when comes the ultimate rite of passage, *Lamento De La Frontera* addresses this tragedy in the language of music that all can understand - on both sides of the border. Music can create emotional, spiritual and historical markers for generations to come, and bring deep healing throughout.

Media Release

For years, newspapers have casually reported that people were dying while on their way through the Arizona desert, after crossing the border from Mexico, hundreds of them, every year. People can be reduced to statistics, and the ones dying, often not even identifiable after weeks of exposure to predators big and small, were just that - numbers on a list. Forensics revealed that a majority among the dead were young women and children. The “bad guys” - smugglers, “coyotes” and drug traffickers - do not die in the desert, only the vulnerable.

This unspeakable tragedy echoes the early days of this nation when the first settlers landed on its shores with the hope to escape tyranny and poverty. We celebrate the courage and fortitude of those pioneers. We call “criminals” those who try to do the same today. Goods and money travel across borders at electronic speed; people do not enjoy yet a similar freedom.

In 2008, The Art Renaissance Initiative launched a project to honor the memory of those poor souls who evoke the words of the Beatitudes or those carved on the Statue of Liberty. The universal language of music was suggested as a way to make a non-political, humanitarian statement that would highlight the compassion for our human fellows that is ingrained in most faiths and cultures.

Moved by the concept of this project, Michael John Wiley, a young award-winning composer from Tucson, Arizona, with a rich Latino background and a large, art-oriented family in Mexico City, took upon himself to meet this challenge. His music, which he called *Lamento de la Frontera* (Border Requiem as its subtitle), was finished in 2013 and printed in 2015 after editing.

To honor the victims’ faith, Wiley ad-opted the traditional format and liturgy of the Requiem Mass that dates back to the 1400s and has inspired beautiful music by Mozart, Berlioz, Faure, Brahms, Verdi, Britten and many others. Inspired by Wiley's work, artist Jim Covarrubias created a visual evocation of the Lamento theme (i.e. a 4' x 5' acrylic on canvas painting) to go with the work, which is shown here on the front cover of this score.

PROGRAM – PROGRAMA

SPOKEN OVERTURE (Obertura Dicha) Fleeting Life (Vida Fugaz) Nezahualcoyotl - Ayocuan Cuetzpaltzin

BEFORE BORDERS (Antes de Fronteras)

I - Homage to the Earth (Homenaje a la Tierra) Grand Ostinato in C Major (Gran Ostinato en Do Mayor)

I. Song of the Unborn (Spoken) Canción de los no nacidos (Dicho) 2. Fleeting Life (Vida Fugaz)

II - Deference to Mankind (Deferencia a la Humanidad) Spiritual in G flat Major (Espiritual en Sol bemol Mayor)

I. Introit (Introito) Requiem aeternam 2. Kyrie eleison

III - Reverence to the Virgin (Reverencia a la Virgen) Chant & Aria in A minor (Canto y Aria en La menor)

I. Gradual (Graduale) Requiem aeternam 2. Ave Maria 3. Sancta Maria

BEHIND BORDERS (Atrás de Fronteras)

IV - Duty to Liberty (Deber de Libertad) Grand Ostinato in A minor (Gran Ostinato en La menor)

I. The Voice of the Desert (Spoken) La Voz del Desierto (Dicho) 2. Libera me

V - Man Divided (Hombre Dividido) Son in A minor (Son en La menor) "La Bestia" The Beast (Train o Tren)

I. Prayer for a suffering man (Oración de un Justo que Sufre) Psalm 39:1-18 (Salmo 39:1-18) In finem

VI - Earth Divided (Tierra Dividida) Anapaest in E minor (Anapesto en Mi menor)

I. Sequence Of The Last Judgment 1-19 (Secuencia Del Último Juicio 1-19) Dies irae

VII - Camino Del Diablo "The Devil's Highway" Dirge in B flat minor (Endecha en Si bemol menor)

I. Mixcoac - Epitaph for no stone (Epitafio para ninguna piedra) 2. was my village (fue mi pueblo)

VIII - Supplication & Ascension (Súplicación y Ascensión) Devotional in G flat Major (Devocional en Sol bemol Mayor)

I. Tract (Tracto) Absolve Domine 2. Offertories (Ofertorios) Agnus Dei - Sanctus - Lux aeterna

BEYOND BORDERS (Allá de Fronteras)

IX - Earth United (Tierra Unida) Grand Ostinato Spiritual in G flat Major (Gran Ostinato Espiritual en Sol bemol Mayor)

I. The singing of the Angel (Spoken) El cantar del Angelito (Dicho) 2. Gloria in excélsis

X - Heaven United (Cielo Unido) Summoning & Canticle in C (Convocatoria y Cántico en Do menor)

I. The Wind (El Viento) 2. In paradisum deducant te Angeli 3. Chorus Angelorum

XI - Everlasting Joy (Alegría Eterna) Fanfare, Dance & Whoop-de-do in G Major (Fanfarías, Danzón y Huapango en Sol Mayor)

I. At the Foyer (En el Vestíbulo) 2. The Beatitudes (Las Bienaventuranzas)

(S)=Solo Soprano (T)=Solo Tenor (C)=Chorus "Coro" (M)=Male Voice "Voz de Hombre" (F)=Female Voice "Voz de Mujer"

Optional Spoken Overture: (original Nahuatl poem: read in a quiet elderly native fashion prior to the performance)
 Obertura Dicha Opcional: (poema original en Náhuatl: leer de forma nativa, anciana y calmada antes de la obra)

FLEETING LIFE (VIDA FUGAZ)

(M or F) Non-cui-ca-pe-hua ni-ca-na ye-co-ya mox-oc-hiuh i-pal-ne-mo-a-ni
 Tox-oc-hi-hue-hueuh huel in tzo-tzo-na, to-ne-qui-mil-ol in tlal-tic-pac. O-hua-ya.

O-a-it-qui-hua-ni cui-catl Que-no-na-mi-can.
 Cen ti-ya-hui a-yac moc-a-huaz in tlal-tic-pac. O-hua-ya.

Ma oc ce-mil-huitl ye ni-can, an-toc-ni-huan. A-ya-hue.
 Toc-on-cauh-te-huaz-que tox-oc-hiuh, ye toc-uic. A-ya-hue.

Tic ya on ca-huaz-que in tlal-li ma-nic. Yia-o.
 Ma oc xon a-hui-a-can an-toc-ni-huan. O-hua-ye.
 Ya-o-hua-ye Xon a-hui-ac-an. O-hua-ya.

BEFORE BORDERS (Antes de Fronteras)

"Song of the unborn" poem by Patricia Benton SPOKEN IN DARKNESS:

(M) Mother, wrap me in veils of dawn, for waiting in a midst of dream, and a young dove trembles, wing-awakened.
 Mother, dress me in morning glories, when I reach the world; Mother, lend me your breath, and I will dance...

"Canción de los no nacidos" poema de Patricia Benton (trad. por el comp.) DICHO EN TINIEBLAS:

(M) Madre, envuélveme en velos de la madrugada, porque esperando en medio de sueño,
 y una paloma joven tiembla, con alas despertadas.
 Madre, visteme en glorias de la mañana, cuando llegare al mundo;
 Madre, préstame tu aliento, y bailaré...

I. HOMAGE TO THE EARTH (Fleeting Life) – Grand Ostinato in C Major Homenaje a la Tierra (Vida Fugaz) - Gran Ostinato en Do Mayor (poem/poema Nezahualcoyotl - Ayocuan Cuetzpaltzin, translation by Catherine Fountain y traducido por el compositor)

(C) Inicio el canto, intento tomar tus flores, autor de la vida. Tañemos ya nuestros enflorados tambores. Este es nuestro deber en la tierra. ¡Flores que no se pueden llevar, cantos que no se pueden llevar al Reino del Misterio! Totalmente nos vamos: nadie quedará en la tierra. Un día por lo menos, oh mis amigos: tenemos que dejar nuestras flores, nuestros cantos. (S+T) Tenemos que dejar la tierra que perdura. (C) Gocémosnos, amigos, gocémonos.	(C) I begin the song, I try to take your flowers, author of life. Already we are playing our flowered drums. This is our duty on the earth. Flowers that cannot be taken, songs that cannot be taken to the Realm of Mystery! We go completely: no one will remain on earth. One day at least, oh my friends: we must leave our flowers, our songs. (S+T) We must leave the earth, which remains. (C) Let us enjoy ourselves, friends, let us enjoy ourselves!
---	---

II. DEFERENCE TO MANKIND (Introit & Kyrie) Spiritual in G flat Major Pentatonic Deferencia a la Humanidad (Introito y Kyrie) - Espiritual en Sol bemol Mayor Pentatónica

(C) Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam; ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Dales Señor, el eterno descanso, y que la luz perpetua los ilumine, Señor. En Sion cantan dignamente tus alabanzas. En Jerusalén te ofrecen sacrificios. Escucha mis plegarias, Tú, hacia quien van todos los mortales. Dales Señor, el eterno descanso, y que brille para ellos la luz perpetua.	Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. A hymn becometh thee, O God, in Sion, and unto thee a vow shall be repaid in Jerusalem. Hear my prayer; unto thee all flesh shall come. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.
(C) Kyrie eleison; Christe eleison; Kyrie eleison. Christe eleison; Kyrie eleison; Christe eleison.	Señor, ten piedad; Cristo ten piedad; Señor ten piedad. Cristo ten piedad; Señor ten piedad; Cristo ten piedad.	Lord have mercy; Christ, have mercy; Lord, have mercy. Christ, have mercy; Lord, have mercy; Christ, have mercy.

III. REVERENCE TO THE VIRGIN (Gradual & Ave Maria) Chant & Aria in A minor
Reverencia a la Virgen "Gradual y Ave Maria" - Canto y Aria en La menor

(C) Requiem æternam dona eis, Domine (repeat); In memoria æterna erit justus, ab auditione mala non timebit. (repeat)	Señor, dales el descanso eterno y haz brillar para ellos la luz sin fin. El justo quedará en el recuerdo eterno, el cual no tenga una mala reputación.	Eternal rest grant unto them, O Lord. He shall be justified in everlasting memory, and shall not fear evil reports.
(S) Ave Maria, gratia plena Dominus tecum; Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.	Dios te salve, María. Llena eres de gracia: El Señor es contigo. Bendita tú eres entre todas las mujeres. Y bendito es el fruto de tu vientre: Jesús.	Hail Mary, full of grace, the Lord is with thee; blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus.
(S) Sancta Maria, Mater Dei ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.	Santa María, Madre de Dios, ruega por nosotros pecadores, ahora y en la hora de nuestra muerte. Amén.	Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

BEHIND BORDERS (Atrás de Fronteras)

"The Voice of the Desert" poem by Thomas E. Gallagher SPOKEN OMINOUSLY:

(F) THE DESERT SAYS: I'll starve you. I'll parch you. And if you don't withstand, I'll bleach your bones. Then, all my mysteries I will unfold, and you shall see into eternity.

"La Voz del Desierto" poema de Thomas E. Gallagher (trad. por el comp.) DICHO OMINOSAMENTE:

(F) EL DESIERTO DICE: Te voy a morir de hambre. Te pergamino. Y si no resistes, Voy a blanquear tus huesos. Entonces, todos mis misterios desarrollaré, y veras hacia la eternidad.

IV. DUTY TO LIBERTY (Libera me) Grand Ostinato in A minor
Deber de Libertad "Libera Me" - Gran Ostinato en La menor

(C) Libera me, Domine, de morte æterna, in die illa tremenda, quando coeli movendi sunt et terra. Dum veneris judicare sæculum per ignem. Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira. Dies iræ, dies illa, calamitatis et miseræ, dies magna et amara valde. Requiem æternam dona eis, Domine: et lux perpetua luceat eis.	Líbrame, Señor, de la muerte eterna, en aquel tremendo día, Cuando tiemblen los cielos y la tierra, cuando vengas a juzgar al mundo con el fuego. Temblando estoy y temo, mientras llega el juicio y la ira venidera. Día aquel, día de ira, de calamidad y miseria, día grande y amargo. Dales, Señor, el descanso eterno, y brille ante sus ojos la luz perpetua.	Free me from eternal death upon that terrible day when heaven and earth shall be moved, when thou comest to judge the world with fire. I am afraid and trembling, on account of the coming judgment and wrath. That day is a day of wrath, of disaster and misery, a great and very bitter day. Grant them eternal rest, O Lord, and may everlasting light shine upon them.
--	--	---

V. MAN DIVIDED (Prayer for a Suffering Man) Son in E minor "The Beast" (Train)
Hombre Dividido "Oración de un Justo que Sufre" - Son en La menor "La Bestia" (Tren)

(C) In finem, Psalmus ipsi David.	Del maestro de coro. De David. Salmo.	Unto the end. A Psalm of David himself.
(T) Expectans expectavi Dominum, et intendit mihi. Et exaudivit preces meas: et eduxit me de lacu miseræ, et de luto fæcis. Et statuit super petram pedes meos: et direxit gressus meos.	Esperé confiadamente en el Señor: él se inclinó hacia mí y escuchó mi clamor. Me sacó de la fosa infernal, del barro cenagoso; afianzó mis pies sobre la roca y afirmó mis pasos.	I have waited expectantly for the Lord, and he was attentive to me. And he heard my prayers and he led me out of the pit of misery and the quagmire. And he stationed my feet upon a rock, and he directed my steps.
(T) Expectans expectavi Dominum, et intendit mihi. Et immisit in os meum canticum novum, carmen Deo nostro. Videbunt multi, et timebunt: et sperabunt in Domino.	Esperé confiadamente en el Señor: él se inclinó hacia mí y escuchó mi clamor. Puso en mi boca un canto nuevo, un himno a nuestro Dios. Muchos, al ver esto, temerán y confiarán en el Señor.	I have waited expectantly for the Lord, and he was attentive to me. And he sent a new canticle into my mouth, a song to our God. Many will see, and they will fear; and they will hope in the Lord.

(C) Beatus vir, (T) cuius est nomen Domini spes eius: et non respexit in vanitates et insanias falsas. (C) Multa fecisti (T) tu Domine Deus meus mirabilia tua: et cogitationibus tuis non est qui similis sit tibi. Annunciavi et locutus sum: multiplicati sunt super numerum.	¡Feliz el que pone en el Señor toda su confianza, y no se vuelve hacia los rebeldes que se extravían tras la mentira! ¡Cuántas maravillas has realizado, Señor, Dios mío! Por tus designios en favor nuestro, nadie se te puede comparar. Quisiera anunciarlos y proclamarlos, pero son innumerables.	Blessed is the man whose hope is in the name of the Lord, and who has no respect for vanities and absurd falsehoods. You have accomplished your many wonders, O Lord my God, and there is no one similar to you in your thoughts. I have announced and I have spoken: they are multiplied beyond number.
Sacrificium et oblationem noluisti: aures autem perfecisti mihi. Holocaustum et pro peccato non postulasti: tunc dixi: Ecce venio. In capite libri scriptum est de me ut facerem voluntatem tuam: Deus meus volui, et legem tuam in medio cordis mei. (C) Annunciavi (T+C) iustitiam tuam in Ecclesia magna, ecce labia mea non prohibebo: (C) Domine (T) tu scisti. Iustitiam (T) tuam non abscondi in corde meo: veritatem tuam et salutare tuum dixi. Non abscondi misericordiam tuam, et (C) veritatem tuam a concilio multo. (T) Tu autem Domine ne longe facias miserationes tuas a me:	Tú no quisiste víctima ni oblación; pero me diste un oído atento; no pediste holocaustos ni sacrificios, entonces dije: "Aquí estoy. En el libro de la Ley está escrito lo que tengo que hacer: yo amo, Dios mío, tu voluntad, y tu ley está en mi corazón". Proclamé gozosamente tu justicia en la gran asamblea; no, no mantuve cerrados mis labios, tú lo sabes, Señor. No escondí tu justicia dentro de mí, proclamé tu fidelidad y tu salvación, y no oculté a la gran asamblea tu amor y tu fidelidad. Y tú, Señor, no te niegues a tener compasión de mí;	Sacrifice and oblation, you did not want. But you have perfected ears for me. Holocaust and sin offering, you did not require. Then I said, "Behold, I draw near." At the head of the book, it has been written of me: that I should do your will. My God, I have willed it. And your law is in the midst of my heart. I have announced your justice in a great Church: behold, I will not restrain my lips. O Lord, you have known it. I have not concealed your justice within my heart. I have spoken your truth and your salvation. I have not concealed your mercy and your truth from a great assembly. O Lord, do not take your tender mercies far from me.
(T) misericordia tua et veritas tua semper susceperunt me. Quoniam circumdederunt me mala, quorum non est numerus: comprehenderunt me iniquitates meæ, et non potui ut viderem. Multiplicatæ sunt super capillos capitis mei: et cor meum dereliquit me. Complaceat tibi Domine ut eruas me: Domine, ad adiuvandum me respice. Confundantur et reveantur simul, qui quærunt animam meam, ut auferant eam. Convertantur retrorsum, et reveantur qui volunt mihi mala. Ferant confestim confusionem suam, qui dicunt mihi: Euge, euge.	que tu amor y tu fidelidad me protejan sin cesar. Porque estoy rodeado de tantos males, que es imposible contarlos. Las culpas me tienen atrapado y ya no alcanzo a ver: son más que los cabellos de mi cabeza, y me faltan las fuerzas. Líbrame, Señor, por favor; Señor, ven pronto a socorrerme. Que se avergüencen y sean humillados los que quieren acabar con mi vida. Que retrocedan confundidos los que desean mi ruina; queden pasmados de vergüenza los que se ríen de mí.	Your mercy and your truth ever sustain me. For evils without number have surrounded me. My iniquities have taken hold of me, and I was not able to see. They have been multiplied beyond the hairs of my head. And my heart has forsaken me. Be pleased, O Lord, to rescue me. Look down, O Lord, to help me. Let them together be confounded and awed, who seek after my soul to steal it away. Let them be turned back and be in awe, who wish evils upon me. Let them bear their confusion all at once, who say to me, "Well, well."
Exultent et lætentur super te omnes quærentes te: et dicant semper: Magnificetur Dominus: qui diligunt salutare tuum. (T) Ego autem mendicus sum, et pauper: Dominus sollicitus est mei. Adiutor meus, et protector meus tu es: (C) Deus meus (T) ne tardaveris.	Que se alegren y se regocijen en ti todos los que te buscan, y digan siempre los que desean tu victoria: "¡Qué grande es el Señor!" Yo soy pobre y miserable, pero el Señor piensa en mí; tú eres mi ayuda y mi libertador, ¡no tardes, Dios mío!	Let all who seek you exult and rejoice over you. And let those who love your salvation always say, "May the Lord be magnified." But I am a beggar and poor. The Lord has been concerned about me. You are my helper and my protector. My God, do not delay.

VI. EARTH DIVIDED (Sequence of the Last Judgement) Anapaest in E minor
Tierra Dividida "Secuencia Del Último Juicio" - Anapesto en Mi menor

(C) Dies iræ! dies illa Solvat sæclum in favilla Teste David cum Sibylla!	Día de la ira, aquel día en que los siglos se reduzcan a cenizas; como testigos el rey David y la Sibila.	Day of wrath and terror looming! Heaven and earth to ash consuming, David's word and Sibyl's truth foredooming!
(C) Quantus tremor est futurus, quando iudex est venturus,	¡Cuánto terror habrá en el futuro cuando el juez haya de venir	What horror must invade the mind, when the approaching judge

<p>cuncta stricte discussurus! Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum. Mors stupebit et natura, cum resurget creatura, judicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit, quidquid latet apparebit: nil inultum remanebit. (S) Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?</p>	<p>a juzgar todo estrictamente! La trompeta, esparciendo un sonido admirable por los sepulcros de todos los reinos reunirá a todos ante el trono. La muerte y la Naturaleza se asombrarán, cuando resucite la criatura para que responda ante su juez. Aparecerá el libro escrito en que se contiene todo y con el que se juzgará al mundo. Así, cuando el juez se siente lo escondido se mostrará y no habrá nada sin castigo. ¿Qué diré yo entonces, pobre de mí? ¿A qué protector rogaré cuando apenas el justo esté seguro?</p>	<p>shall find, and sift the deeds of all mankind. The trumpet casts a wondrous sound, through the tombs of all around, making them the throne surround. Death is struck and nature quaking, all creation is awaking, to its judge an answer making. The written book shall be brought forth, in which is contained all from which the world is to be judged. So when the Judge shall sit, whatever is hidden shall be seen, nothing shall remain unpunished. What am I, wretched one, to say, What protector implore, when even a just person will scarcely be confident?</p>
<p>(C) Rex tremendæ majestatis, qui salvandos salvas gratis, salva me, fons pietatis. (S) Recordare, Jesu pie, quod sum causa tuæ viæ: ne me perdas illa die. Quærens me, sedisti lassus: redemisti Crucem passus: tantus labor non sit cassus. Juste judex ultionis, donum fac remissionis ante diem rationis. (S) Ingemisco, tamquam reus: culpa rubet vultus meus: supplicanti parce, Deus.</p>	<p>Rey de tremenda majestad tú que, salvas gratuitamente a los que hay que salvar, sálvame, fuente de piedad. Acuérdate, piadoso Jesús de que soy la causa de tu calvario; no me pierdas en este día. Buscándome, te sentaste agotado me redimiste sufriendo en la cruz no sean vanos tantos trabajos. Justo juez de venganza concédeme el regalo del perdón antes del día del juicio. Grito, como un reo; la culpa enrojece mi rostro. Perdona, Señor, a este suplicante.</p>	<p>King of awesome majesty, you who save gratuitously those to be saved, save me, fount of pity. Remember, gracious Jesus, that I am the cause of your journey; do not let me be lost on that day. Seeking me, you sat exhausted; you redeemed me by undergoing the Cross; let so much toil not be in vain. Just judge of vengeance, grant the gift of forgiveness, before the day of reckoning'. I groan, as one guilty; my face is red with shame; spare, O God, a suppliant.</p>
<p>Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. (S) Preces meæ non sunt dignæ: sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum præsta, et ab hædis me sequestra, statuens in parte dextra.</p>	<p>Tú, que absolviste a Magdalena y escuchaste la súplica del ladrón, me diste a mí también esperanza. Mis plegarias no son dignas, pero tú, al ser bueno, actúa con bondad para que no arda en el fuego eterno. Colócame entre tu rebaño y sepárame de los machos cabríos situándome a tu derecha.</p>	<p>You who forgave Mary [Magdalen], and heard the plea of the thief [Dismas] have given hope to me also. My prayers are unworthy; but you, the Good, show me favour, that I may not be consumed by eternal fire. Grant me a place among the sheep, and separate me from the goats, placing me at your right hand.</p>
<p>Confutatis maledictis, flammis acribus addictis: voca me cum benedictis. (S) Oro supplex et acclinis, cor contritum quasi cinis: gere curam mei finis. Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus. Huic ergo parce, Deus:</p>	<p>Confundidos los malditos arrojados a las llamas voraces hazme llamar entre los benditos. Te lo ruego, suplicante y de rodillas, el corazón acongojado, casi hecho cenizas: hazte cargo de mi destino. Día de lágrimas será aquel renombrado día en que resucitará, del polvo para el juicio, el hombre culpable. A ese, pues, perdónalo, oh Dios.</p>	<p>When the wicked are confounded, doomed to flames of woe unbounded, call me with Thy Saints surrounded. Low I kneel, with heart submission! See, like ashes my contrition! Help me in my last condition! Tearful that day, on which will rise from ashes guilty man for judgement. So have mercy, O God, on this man.</p>

VII. CAMINO DEL DIABLO "Devil's Highway" (Epitaph for no stone) Dirge in B flat minor
Camino Del Diablo "Epitafio para ninguna piedra" - Endecha en Si bemol menor
poem by Octavio Paz edited by Eliot Weinberger, 1984

(T) Mixcoac fue mi pueblo: tres sílabas nocturnas, un antifaz de sombra sobre un rostro solar. Vino Nuestra Señora, la Tolvanera madre. Vino y se la comió. Yo andaba por el mundo. Mi casa fueron mis palabras, mi tumba el aire.	(T) Mixcoac was my village. Three nocturnal syllables, A half-mask of shadow across a solar face. Clouds of dust came and ate it. I escaped and walked through the world. My words were my house, air my tomb.
--	--

A Moment of Silence for the Fallen (Un Momento de Silencio por los Caídos)

VIII. SUPPLICATION & ASCENSION (Offertories & Tract) Devotional in G flat Major
Súplicación y Ascensión "Lote y Ofertorios" - Devocional en Sol bemol Mayor

Absolve, Domine, animas omnium fidelium defunctorum ab omno vinculo delictorum et gratia tua illis succurren- tere mereantur evadere iudicium ultionis, et lucis æternæ beatitudine perfrui.	Absuelva, Señor las almas de los fieles difuntos de las ataduras del pecado, y que socorridos por tu gracia merecen escapar al Juicio vengador y disfrutar de la felicidad de la luz eterna.	Forgive, O Lord, the souls of all the faithful departed from all the chains of their sins and may they deserve to avoid the judgment of revenge by your fostering grace, and enjoy the everlasting blessedness of light.
(S) Agnus Dei, qui tollis peccata mundi, dona eis requiem, (T) Agnus Dei, qui tollis peccata mundi, dona eis requiem, Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Cordero de Dios, que quitáis el pecado del mundo, da les el descanso. Cordero de Dios, que quitáis el pecado del mundo, da les el descanso. Cordero de Dios, que quitáis el pecado del mundo, da les el eterno descanso.	Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest eternal.
Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth; pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis. (reprise)	Santo, Santo, Santo es el Señor; Dios de las fuerzas celestiales. Llenos están el cielo y la tierra de vuestra gloria. Hosanna en las alturas. Bendito el que viene en nombre del Señor. Hosanna en las alturas.	Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.
Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es. Requiem æternam dona eis, Domine; et lux perpetua luceat eis.	Que la luz eterna brille para ellos, Señor, en medio de vuestros Santos porque sois misericordioso. Señor, dadles el reposo eterno y haz brillar la luz para ellos sin fin. Entre vuestros santos para siempre, pues sois misericordioso.	May everlasting light shine upon them, O Lord, with thy saints in eternity, for thou art merciful. Grant them eternal rest, O Lord, and may everlasting light shine upon them.

BEYOND BORDERS (Allá de Fronteras)

"El cantar del Angelito" poem by Patricia Benton SPOKEN HOPEFULLY:

(M) I have left you Mamacita, still your heart must not be grieving. You will find me hiding in a star,
on paths the cloud-birds fly. I will call you, Mamacita, and will send the moon to guide you,
where it turns the earth to silver, near my casa in the sky.

(F) I have joined my angel-sisters, Mamacita. Mamacita, we will curtsy from a rainbow.
When fiesta-time is near, I will unlock doors of heaven, from my star-room I will greet you.

"El Cantar del Angelito" poema de Patricia Benton (trad. por el comp.) DICHO ESPERANZADAMENTE:

(M) Yo te he dejado Mamacita, siendo tu corazón no debe ser de duelo. Me encontrarás escondido en una estrella,
en los caminos donde pájaros-nublados vuelan. Yo te llamaré Mamacita, y enviaré la luna que te guíe,
donde convierte la tierra en plata, cerca de mi casa en el cielo.

(F) Me he unido con mis ángeles-hermanas Mamacita.
Mamacita, daremos reverencia desde un arco iris.
Cuando el tiempo de fiesta está cerca, abriré las puertas del cielo,
de mi habitación estrellal le daré la bienvenida.

IX. EARTH UNITED (Gloria) Ostinato Spiritual in G flat Major Pentatonic
Tierra Unida "Gloria" - Gran Ostinato Espiritual en Sol bemol Mayor Pentatónica

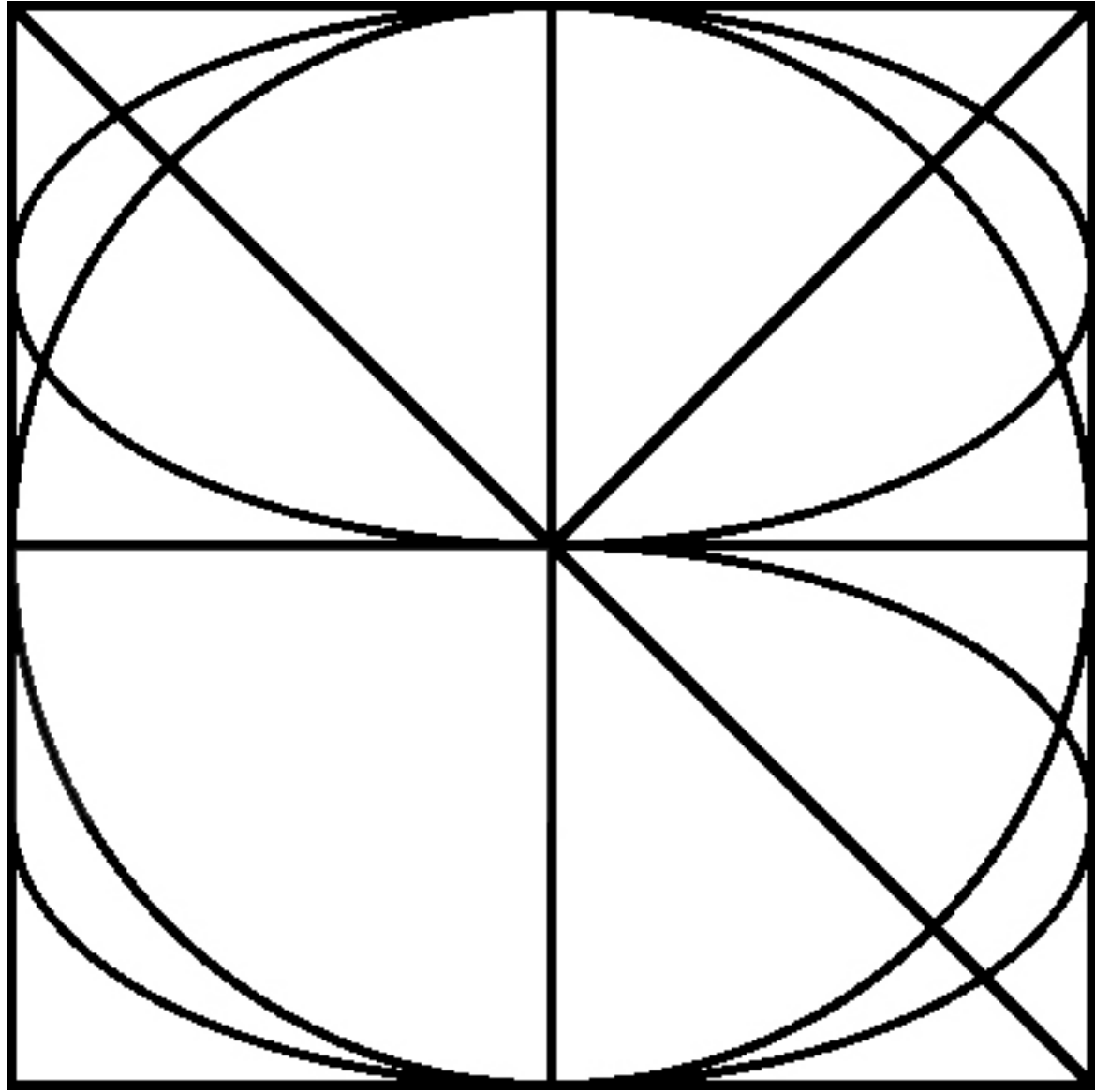
<p>(C) Gloria in excelsis Deo Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus, Tu solus Altissimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.</p>	<p>Gloria a Dios en el Cielo, y en la Tierra paz a los hombres que ama el Señor. Por tu inmensa gloria, Te alabamos, Te bendecimos, Te adoramos, Te glorificamos, Te damos gracias, Señor Dios, Rey celestial, Dios Padre Todopoderoso. Señor Hijo Único, Jesucristo. Señor Dios, Cordero de Dios, Hijo del Padre, Tú que quitas el pecado del mundo, ten piedad de nosotros, Tú que quitas el pecado del mundo, atiende nuestras súplicas, Tú que estás sentado a la derecha del Padre, ten piedad de nosotros, porque solo Tú eres Santo, solo Tú, Señor, solo Tú, Altísimo Jesucristo, con el Espíritu Santo en la Gloria de Dios Padre. Amén.</p>	<p>Glory to God on high. And on earth peace to men of good will. We praise You. We bless You. We adore You. We glorify You. We give You thanks for Your great Glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. Enthroned at the Father's right hand, have mercy on us. For You alone are Holy One. You alone are the Lord. You alone are the Most High, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.</p>
--	--	---

X. HEAVEN UNITED (In Paradisum) Summoning & Canticle in C minor
Cielo Unido "En Paradisum" - Convocatoria y Cántico en Do menor

<p>(C) In paradisum deducant te Angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.</p>	<p>Al paraíso te conduzcan los Ángeles; a tu llegada te reciban los mártires, y te conduzcan a la ciudad santa de Jerusalén. El coro de los ángeles te reciba, y con Lázaro otrora pobre tengas el eterno descanso.</p>	<p>May angels lead you into Paradise; may the martyrs receive you at your coming and lead you to the holy city of Jerusalem. May a choir of angels receive you, and with Lazarus, who once was poor, may you have eternal rest.</p>
--	---	---

XI. EVERLASTING JOY (The Beatitudes) Fanfare, Dance & Whoop-de-do in G Major
Alegría Eterna "Las Bienaventuranzas" - Fanfarrias, Danzón y Huapango en Sol Mayor

<p>Bienaventurados los pobres en espíritu, de ellos es el reino de los cielos. Bienaventurados los que lloran, ellos serán consolados. Bienaventurados los humildes, ellos heredarán la tierra. Bienaventurados los que tienen hambre y sed de justicia, ellos serán saciados. Bienaventurados los misericordiosos, ellos recibirán misericordia. Bienaventurados los de limpio corazón, ellos verán a Dios. Bienaventurados los que procuran la paz, ellos serán llamados hijos de Dios. Bienaventurados aquellos que han sido perseguidos por causa de la justicia, de ellos es el reino de los cielos. Bienaventurados serán cuando los insulten y persigan, y digan todo género de mal contra ustedes falsamente, por causa de Mí. Regocíjense y alégrense, porque grande es su recompensa en el cielo.</p>	<p>Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those who mourn, for they will be comforted. Blessed are the meek, for they will inherit the earth. Blessed are those who hunger and thirst for righteousness, for they will be filled. Blessed are the merciful, for they will be shown mercy. Blessed are the pure in heart, for they will see God. Blessed are the peacemakers, for they will be called children of God. Blessed are those who are persecuted because of righteousness, for theirs is the kingdom of heaven. Blessed are you when people insult you, persecute you and falsely say all kinds of evil against you because of me. Rejoice and be glad, because great is your reward in heaven.</p>
--	--



S O N O R A N R E Q U I E M

Transposed Score

Instrumentation:

1 Flute

1 Oboe

1 Bb Clarinet

1 Bassoon

1 Contrabassoon

2 Trumpets in C

2 Horns in F

1 Trombone

1 Tuba

Timpani

2 Percussion (*Vibra-Slap, Ride Cymbal, Whip, Cajon or Wood Block, Suspended Crash Cymbal, Bass Drum, Hand Crash Cymbal, Wind Machine and a good steel Thunder Sheet is optional*)

Tubular Bells

Vihuela

Guitar

Guitarron

Harp

Piano

Solo Soprano (*The work is scored in three languages, eight movements*

Solo Tenor *in Latin, and three remaining movements as well as spoken*

S, A, T, B *interludes all scored simultaneously in English and Spanish)*

Solo Violin

Violins

Violas

Cellos

Contrabass

OPTIONAL SPOKEN OVERTURE: (original Nahuatl poem: read in a calm elderly native fashion prior to the performance)

OPCIONAL OBERTURA HABLADA: (poema original en Náhuatl: leer de forma nativa, anciana y calmada antes de la obra)

(Primer: sounding vowels should be latin in origin though top pronounciations are written to be read in English)

(Non'kwee'ka'peh'hooah nee'ka'na ye'ko'ya mosh'ock'heeu ee'pal'ne'mo'a'nee)

Non-cui-ca-pe-hua ni-ca-na ye-co-ya mox-oc-hiuh i-pal-ne-mo-a-ni

I begin the song, I try to take your flowers, author of life.

(Tosh'ok'hee'hweh'hweooh hwel in tso'tso'na,)

Tox-oc-hi-hue-hueuh huel in tzo-tzo-na,

(to'ne'kwi'meel'ol in tlal'tik'pak. O'hwah'ya.)

to-ne-qui-mil-ol in tlal-tic-pac. O-hua-ya.

Already we are playing our flowered drums.

(O'a'it'kwi'hwah'nee kwi'kat Keh'no'na'mee'kan.)

O-a-it-qui-hua-ni cui-catl Que-no-na-mi-can.

This is our duty on the earth.

(Sen tee'ya'hwee ah'yak mok'ah'hwats in tlal'tik'pak. O'hwah'yah.)

Cen ti-ya-hui a-yac moc-a-huaz in tlal-tic-pac. O-hua-ya.

Flowers and songs that cannot be taken to the Realm of Mystery!

(Ma ok se'meel'hweet yeh ni'kan, an'tok'nee'hwan. Ah'yah'hweh.)

Ma oc ce-mil-huitl ye ni-can, an-toc-ni-huan. A-ya-hue.

We go completely: no one will remain on earth.

(Tok'on'cow'teh'hwats'keh tosh'ok'heeooh, ye tok'ooeek. Ah'yah'hweh.)

Toc-on-cauh-te-huaz-que tox-oc-hiuh, ye toc-uic. A-ya-hue.

One day at least, oh my friends: we must leave our flowers, our songs.

(Tik yah on ka hwats'ooeh in tlal'lee ma'nik. Yeeah'o.)

Tic ya on ca-huazq-ue in tlal-li ma-nic. Yia-o.

We must leave the earth, which remains.

(Ma ok shon ah'hwee'ah'kan an'tok'nee'hwan. O'hwah'yeh.)

Ma oc xon a-hui-a-can an-toc-ni-huan. O-hua-ye.

Let us enjoy ourselves, friends, let us enjoy ourselves!

(Ya'o'hwah'yeh Shon ah'hwee'ak'an. O'hwah'yeh.)

Ya-o-hua-ye Xon a-hui-ac-an. O-hua-ya.

let us enjoy ourselves!

Lamento De La Frontera (Border's Lament) Sonoran Requiem a Border Requiem (un "Réquiem Fronterense") Réquiem Sonorense

Before Borders (Antes de Fronteras)

I - Homage to the Earth "Fleeting Life" - Grand Ostinato in C Major
I - Homenaje a la Tierra "Vida Fugaz" - Grand Ostinato en Do Mayor

Michael John Wiley
Gottfried Gutierrez Zertuche
June 2015

Andante Moderato (M.M. ♩ = c. 88) A rit. a tempo

Vihuela always reserves the right to slightly improvise upon and or refine the harmonic and rhythmic structure of all 11 movements.
La Vihuela siempre reserva el derecho de improvisar un poco y o refinar la estructura armónica y rítmica de los 11 movimientos.

IN DARKNESS AS LIGHTS SLOWLY FADE IN

SPOKEN WONDEROUSLY OFF STAGE:
(T) Mother, wrap me in veils of dawn, for waiting in a midst of dream, and a young dove trembles, wing-awakened.

(S) Mother, dress me in morning glories, when I reach the world; Mother, lend me your breath, and I will dance.

EN TINIEBLAS CON LUZES ENTRANDO LENTAMENTE

DICHO MARAVILLOSAMENTE FUERA DEL ESCENARIO:
(T) Madre, envuélveme en velos de la madrugada, porque esperando en medio de sueño, y una paloma joven tiembla, con alas despertadas.

(S) Madre, vísteme en flores de la mañana, cuando llego al mundo; Madre, préstame tu aliento, y bailaré.

Lamento De La Frontera

The musical score is arranged in a standard orchestral format with multiple staves. It includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Trumpet (C. Tpt.), Horn (F. Hn.), Trombone (Tbn.), Tuba (Tba.), Tympani (Timp.), Percussion (Perc.), Tenor Trombone (T.B.), Violin (Vih.), Guitar (Gtr.), Bass Guitar (Gutr.), Harp (Hrp.), Piano (Pno.), Soprano (S. Sop.), Tenor (S. Ten.), Soprano (Sop.), Alto (Alto), Tenor (Ten.), Bass (Bs.), Violin (S. Vin.), Viola (Vln.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Section B:** A tempo section starting at measure 16.
- Section C:** A tempo section starting at measure 30.
- Chords:** Chord symbols are provided for the guitar, including C, Dsus, G7/F, Gsus/C, Am7, Cmaj, Gsus, Dm, Esus/A, and Em7/D.
- Vocal Text:** The vocal parts include lyrics in Spanish and English. A note indicates that a dash (-) denotes a rhythmic subdivision (1/2 or 1/3) of the note being sung.
- Performance Markings:** Dynamic markings such as *ppp*, *pp*, *p*, *mp*, and *p* are used throughout the score.

Lamento De La Frontera

D

accel. ----- rit.

29

Fl. *p* *mf*

Ob. *pp* *mf*

B♭ Cl. *p*

Bsn. *pp* *mp*

C Bn. *mp*

C Tpt. *p* *mf*

F Hn. *p*

Tbn. *p*

Tba. *mp*

Timp. *mf*

Perc.

T.B.

29

Esus/A Dm7 A m Asus Asus Fmaj/E Bm11 Em Esus/A Em7 CM7/B Bsus

Vih.

Gtr. *pp*

Gtr. *mp*

Hrp.

Pno. *mp*

29

S.Sop.

S.Ten.

Sop. *mp* *mf*

Alto *mp* *mf*

Ten. *p* *mf*

Bs. *p* *mf*

flow - ered This is our du - ty on not
bo - res. nues - tro de - ber en la no

Es - te es de - ber en la Tier - ra no
our flow - ered drums. du - ty on the Ear - th. no

ing our ered res Earth. Flow - ers that can - not and songs that can - not
nues - tros res y Flo - res que no se lle - var, can - tos que the Realm
Rei - no

flow flo drums Tier - ra. be ta - ken be tak - en to the Realm
pu - e - den no se pue - den lle - var

29

S.Vln.

Vln. *pp* *pppp sub.* *p*

Vla. *pp*

Vc. *p*

Cb. *p*

Lamento De La Frontera

41 rit. *a tempo* **E** accel. rit. **F** *a tempo* accel.

Fl. *mf* *ff* *mf*

Ob. *mf*

B♭-Cl. *mf* *ff* *mf*

Bsn. *mp*

C. Bn. *mp*

C. Tpt. *mp* *ff* *mp*

F. Hn. *mp*

Tbn. *mp* *f* *mf*

Tba. *f*

Timp. *f* *mf*

Perc. Vibra-Slap *ff* *f*

T.B.

41 *p* *p* *pp* *p*

Vih. *p* *pp*

Gtr. *p* *p*

Gtr. *mf* *p*

Hrp. *mp* *mf* *f* *ff* *mf* *f*

Pno. *mf* *mf*

41

S.Sop.

S.Ten.

Sop. *mf* *mp* *mp*

Alto *mf* *mp*

Ten. *sfz* *sfz* *ff* *mp*

Bs. *f* *sfz* *sfz* *sfz* *f* *sfz* *sfz* *sfz*

41

S.Vln. *mp* *ppp*

Vln. *mp* *ppp*

Vla. *mp* *pppp*

Ve. *mp* *p*

Cb. *mp* *p*

We go com - plete - ly no one will re - main We go com - plete - ly no one will re - main One day at oh my friends
 To - tal - men - te va - mos na - die queda - ra Va - mos to - tal - men - te: na - die queda - rá Un dia por mis ami - gos
 We go com - plete - ly no one will re - main We go com - plete - ly no one will re - main least my friends
 To - tal - men - te va - mos na - die queda - ra Va - mos to - tal - men - te: na - die queda - rá lo me - nos
 of My - ster - y. no one will re - main We go com - plete - ly no one will re - main
 del Mi - ste - rio! na - die que - da - ra Va - mos to - tal - men - te: na - die queda - ra re - main on Earth. re - main on Earth.
 To - tal - men - te va - mos: en la Tier - ra. en la Tier - ra.

53 *rit.* **G** *a tempo* *accel.*

Fl. *mf* *mp*

Ob. *mp*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

C. Bn.

C. Tpt.

F. Hrn. *mf*

Tbn. *mp*

Tba.

Timp. *pp* *ff* *f*

Perc.

T.B.

53 Bm7♭5/C G7/F Em7(omit 5)/D G7/F Dsus Am Em Esus/A Em Asus Esus Bm7(♭5)/A

Vih.

Gtr. *pp*

Gtr.

Hrp. *mp* *mf*

Pno. *mp*

53 *Soloists Introduced (Mother & Son)*
Solistas Introducidos (Madre e Hijo)

S. Sop.

S. Ten.

Sop. *mf* *p* *mp* *f*

we must leave our songs. we must leave our songs. songs
nues - tras flo - res, nues - tros can - tos. can -

Alto *mf* *p* *mp* *f*

we must leave our flow - ers. leave our songs. songs
te - ne - mos que de - jar - tros can - tos. can -

Ten. *mf* *f*

our songs - our songs - our songs - our songs -
can - tos nu - es - tros ca - tos nu - es - tros can -

Bs. *mf* *f*

53

S. Vln. *mp*

Vln. *mp* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

Lamento De La Frontera

65 *rit.* **H** *a tempo* *rit.* *a tempo* **I**

Fl. *p* *mp* *mp*

Ob. *p* *mp*

B♭ Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

C Tpt. *mp*

F Hn. *mp*

Tbn. *p* *mp*

Tba. *p* *mp*

Timp. *mp* *mf* *f*

Perc.

T.B.

Vih. *p* *ppp* *pp*

Gtr. *p* *mp*

Gtr. *p* *mp*

Hrp. *p* *mp*

Pno. *p* *mp*

S.Sop. *p* *mp* *f*

S.Ten. *mp* *mf* *f*

Sop. *mp*

Alto *mp*

Ten. *mp*

Bs. *mp*

S.Vln. *p* *mp*

Vln. *p* *mp*

Vla. *ppp* *f* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Am Gm11 F♯5 Bsus B° Bm B° Bsus B♭5 Gsus/C Am7 Am

We must leave Te - ne - mos we must leave que de - jar the Earth we must leave the Earth which re - mains. Tier - ra que per - du - ra.

Let us en - joy our - sel - ves friends Go - cé - mos - nos a - mi - gos, go -

Let us en - joy our - sel - ves friends Go - cé - mos - nos a - mi - gos, go -

Let us en - joy our - sel - ves friends Go - cé - mos - nos a - mi - gos, go -

Let us en - joy our - sel - ves friends Go - cé - mos - nos a - mi - gos, go -

77 *rit.*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

C Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *f* *mf* *mp*

Perc.

T.B.

77 *Dsus* *Csus* *Dsus* *ppp*

Vih. *mp*

Gtr. *mf* *p*

Gtr.

Hrp. *mp* *mf*

Pno. *mf* *mp*

77 *mp* *mf*

S.Sop. en - joy ou - selves let us en - joy
a - mi - gos go - - cé - mos - nos

S.Ten. en - joy our - selves let us en - joy
a - mi - gos go - - cé - mos - nos

Sop. let us en - joy our - selves let us en - joy
cé - mos a - mi - gos go - - cé - mos - nos

Alto. let us en - joy our - selves let us en - joy
cé - mos a - mi - gos go - - cé - mos - nos

Ten. let us en - joy our - selves let us en - joy
cé - mos a - mi - gos go - - cé - mos - nos

Bs. let us en - joy our - selves let us en - joy
cé - mos a - mi - gos go - - cé - mos - nos

77 *mf*

S.Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *p*

Lamento De La Frontera

II - Deference to Humanity "Introit & Kyrie" - Spiritual in G flat Major Pentatonic
II - Deferencia a la Humanidad "Introito y Kyrie" - Espiritual en Sol bemol Mayor Pentatónica

88 Allegretto (M.M. ♩ = c. 114) J *accel.* *rit.* *a tempo* *accel.* *rit.* *a tempo*

Fl. *p* *mp*

Ob.

B♭ Cl.

Bsn. *mf* *f*

C. Bn. *pppp* *p* *mp*

C Tpt. *p* *mp*

F Hn.

Tbn. *mf* *f*

Tba. *pppp* *p* *mp*

Timp.

Perc.

T.B.

88 *G♭* *A♭/G♭* *E♭m* *G♭/B♭* *A♭sus* *E♭m* *D♭sus/G♭*

Vih. *pp*

Gtr. *ppp* *pp* *p* *mp*

Gtr. *ppp* *pp* *p* *mp*

Hrp. *mf*

Pno. *ppp* *pp* *p* *mp*

88 *mp* *mf*

S.Sop. *mp* *mf*
Re - qui - em ae - ter - nam do - na e - is

S.Ten.

Sop.

Alto *mp* *f*
Te - cet hum - nus Deus, in Si - on

Ten. *mp* *f*
Te - cet hym - nus Deus, in Si - on Te - cet hym - nus Deus, in Si - on

Bs.

88 *pppp* *ppp* *pp* *p* *mp* *mf* *mp*

S.Vin. *pppp* *ppp* *pp* *p* *mp* *mf* *mp*

Vln. *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *mp* *mp*

Cb. *ppp* *pp* *p* *mp*

K *accel.* *rit.* *a tempo* *accel.* *rit.* *a tempo* **L** *accel.* *rit.* *accel.* *rit.*

Fl. *mp*

Ob. *mf* *mp*

B♭ Cl. *mp*

Bsn. *mf* *f*

C. Bn. *mf* *f*

C. Tpt. *mp*

F. Hn. *mf* *mp*

Tbn. *mf* *f*

Tba. *mf*

Timp. *mp* *f* *ff*

Perc.

T.B.

Vih. *p*

Gtr. *mp* *mf* *mp*

Gtr. *mf* *f* *mf*

Hrp. *f* *mf*

Pno. *mf* *f* *mf*

100

S.Sop. *mp* Ky - rie E-lei - son Chris - te E-lei - son

S.Ten. *ff* *f* *mp* Do - mi-ne, et lux per - pe - tu - a luc-eat e - is Chris - te E-lei - son Ky - rie E-lei - son

Sop. *mf* *f* *mp* et ti - bi red-de-tur vo-tum in Je - ru - sa - lem Ky - rie E-lei - son Chris - te E-lei - son

Alto *mf* *f* *mp* et ti - bi red-de-tur vo-tum in Je - ru - sa - lem et ti - bi red-de-tur vo-tum in Je - ru - sa - lem Chris - te E-lei - son Ky - rie E-lei - son

Ten. *mf* *f* *mp* et ti - bi red-de-tur vo-tum in Je - ru - sa - lem et ti - bi red-de-tur vo-tum in Je - ru - sa - lem Ky - rie E-lei - son Chris - te E-lei - son

Bs. *mf* *f* *mp* et ti - bi red-de-tur vo-tum in Je - ru - sa - lem Chris - te E-lei - son Ky - rie E-lei - son

100

S.Vln. *p* *mp* *p* *mp*

Vln. *mp* *mp*

Vla. *p* *f* *mf* *mp*

Vc. *f* *f* *mf*

Cb. *mf* *f* *mf*

112 *accel.* *rit.* *a tempo* **M** *accel.* *rit.* *a tempo* *accel.* *rit.* *a tempo*

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

B♭ Cl. *p* *f*

Bsn. *mp* *mf* *f*

C. Bn. *mp* *mf* *f*

C Tpt. *p* *f* *ff* *ff*

F Hn. *p* *f*

Tbn. *mp* *mf* *f*

Tba. *mp* *mf* *f*

Timp. *f* *mf* *fff*

Perc. *mp* *mf* *mp*

Ride Cymbal

T.B.

112 *B♭7* *A♭sus/D♯* *E♭m* *G♭* *G♭B♭* *D♭sus* *A♭7/G♭* *E♭m7(omit 5)/D♯* *G♭9/B♭* *A♭sus* *E♭m* *G♭B♭*

Vih. *mp* *mf*

Gtr. *p* *pp* *mp* *mf* *f*

Gtr. *mp* *mf* *f*

Hrp. *mp* *f*

Pno. *mp* *p* *mf* *f*

S.Sop. *p* *f* *ff* *f*
Ky - rie E - lei - son Ex - au - di o - ra - tio - nem me - am Re - qui - em ae - ter - nam et lux per - pe - tua luc - eat e - is

S.Ten. *p* *ff* *f* *ff*
Chris - te E - lei - son Ky - ri - e Ex - au - di o - ra - tio - nem me - am Re - qui - em ae - ter - nam et lux per - pe - tua luc - eat e - is

Sop. *p* *ff* *fff*
Ky - rie E - lei - son ad te om - nis ca - ro vi - niet

Alto *p* *f* *ff* *ff*
Chris - te E - lei - son Ex - au - di o - ra - tio - nem me - am ad te om - nis ca - ro vi - niet et lux per - pe - tua luc - eat e - is

Ten. *p* *f* *ff* *ff*
Ky - rie E - lei - son Ky - ri - e ad te om - nis ca - ro vi - niet

Bs. *p* *f* *ff* *ff*
Chris - te E - lei - son Ex - au - di o - ra - tio - nem me - am ad te om - nis ca - ro vi - niet et lux per - pe - tua luc - eat e - is

112

S.Vln. *p* *mp* *mf* *f*

Vln. *p* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *mp* *fsub.* *fsub.*

Cb. *mp* *mf* *f*

N *accel.* *rit.* *accel.* *rit.* *accel.* *rit.* *a tempo*

Fl. *mf* *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn. *mf* *mp*

C. Bn. *mf* *mp*

C Tpt. 1st *fff* 2nd *fff* Unis. *ff* *sfz* *sfz*

F Hn. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Timp. *fff* *ff* *f*

Perc.

T.B. *fff* *ff* *f* *mf* *mp*

Vih. *mp*

Gtr. *mp* *p* *pp*

Gtr. *mf* *mp*

Hrp. *mf* *mp* *p*

Pno. *mf* *mp* *p*

Choir sings second stanza on second pass.
 Coro canta segunda estrofa en la segunda pasada.

S.Sop. *mf* *mp* *mp* *f* *fff*
 Chris - te E - lei - son Ky - rie E - lei - son Chris - te E - lei - son Ky - rie E - lei - son

S.Ten. *mf* *mp* *mp* *f* *fff*
 Ky - rie E - lei - son Chris - te E - lei - son Ky - rie E - lei - son Ky - rie E - lei - son Chri - ste

Sop. *mf* *mp* *mp* *f* *fff*
 Chris - te E - lei - son Ky - rie E - lei - son Chris - te E - lei - son Ky - rie E - lei - son Ky -

Alto *mf* *mp* *mp* *f* *fff*
 Ky - rie E - lei - son Chris - te E - lei - son Ky - rie E - lei - son Ky - rie E - lei - son

Ten. *mf* *mp* *mp* *f* *fff*
 Chris - te E - lei - son Ky - rie E - lei - son Chris - te E - lei - son Ky - rie E - lei - son Chri - ste

Bs. *mf* *mp* *mp* *f* *fff*
 Ky - rie E - lei - son Chris - te E - lei - son Ky - rie E - lei - son Ky - rie E - lei - son

S.Vln. *mf* *mp* *p* *pp*

Vln. *mf* *mp* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *mp*

Cb. *mf* *mp*

O *rit.* -----

Fl. ----- 7

Ob. ----- 7

B♭ Cl. ----- 7

Bsn. ----- 7

C. Bn. *p* ----- *pp* ----- *ppp* ----- 7

C Tpt. ----- 7

F Hn. ----- 7

Tbn. ----- 7

Tba. *p* ----- *pp* ----- *ppp* ----- 7

Timp. ----- *pp* ----- *mf* ----- 7

Perc. ----- 7

T.B. ----- 7

132 *G*^b_{aus} *A*^{b7}/*G*^b *A*^{b7}/*G*^b *E*^b_m *D*^b_{aus} *G*^b

Vih. *p* ----- *pp* ----- 7

Gtr. *p* ----- *mp* ----- *mf* ----- *p* ----- 7

Gtr. *p* ----- *mp* ----- *mf* ----- *p* ----- 7

Hrp. ----- *mp* ----- *mf* ----- 7

Pno. ----- *mp* ----- *mf* ----- 7

132 *pp* ----- *mf* ----- 7

S.Sop. *pp* ----- *mf* ----- 7

S.Ten. *pp* ----- *mf* ----- 7

Sop. *pp* ----- *mf* ----- 7

Alto *pp* ----- *mf* ----- 7

Ten. *pp* ----- *mf* ----- 7

Bs. *pp* ----- *mf* ----- 7

132 *pppp* ----- *p* ----- 7

S.Vln. *pppp* ----- *p* ----- 7

Vln. *pppp* ----- *p* ----- 7

Vla. *pppp* ----- *p* ----- 7

Vc. *p* ----- *mp* ----- *p* ----- 7

Cb. *p* ----- *mp* ----- *p* ----- 7

Lamento De La Frontera

III - Reverence to the Virgin "Gradual & Ave Maria" - Chant & Aria in A minor
III - Reverencia a la Virgen "Gradual y Ave Maria" - Canto y Aria en La menor

144 Allegro (M.M. ♩ = c. 122)

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

144

Vih.

Gtr.

Gtr.

Hrp.

Pno.

Always Arpeggiate (p a m i)
let ring

Essa/A

Am

144

S.Sop.

S.Ten.

Sop.

Alto

Ten.

Bs.

Tenor dramatically journeys across stage moving away from soloing Soprano during the course of this movement.
El Tenor dramáticamente viaja a través de la etapa alejándose del solo Soprano durante el curso de este movimiento.

144

S.Vin.

Vln.

Vla.

Vc.

Cb.

152

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

152

E7(9)♯5/A Am Asus9 Bm7(9)♯5/A Dm7/A F Bm7(9)♯5/A Bm7(9)♯5

Vih.

Gtr.

Gtr.

Hrp.

Pno.

152

S.Sop.

S.Ten.

Sop.

Alto.

Ten.

Bs.

152

S.Vln.

Vln.

Vla.

Vc.

Cb.

In me - mo - ri - a ae - ter - na er - it jus - tus ma - la non time -
In me - mo - ria ae - ter - na er - it jus - tus ab au - di - tio - ne

160

Fl. *f* *ff* *rit.*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf* *mp*

Bsn. *mp* *mf*

C. Bn. *mp* *mf* *f* *mp*

C Tpt. *mp* *mf*

F Hn. *mp* *mf* *f* *mp*

Tbn. *mp* *mf*

Tba. *mp* *f* *mp*

Timp. *ff* *fff* *fff*

Perc.

T.B.

160

E7(♯13)sus/A Am Asus9 Bm7(♯5)/A Dm7/A F Bm7♯5/A Gsus

Vih. *mp*

Gtr. *mf* *f* *ff* *fff*

Gtr. *mp* *mf* *f* *ff*

Hrp. *f*

Pno. *mf*

160

S.Sop.

S.Ten.

Sop. *ff* *f*
In me - mo - ri - a ae - ter - na er - it jus - tus

Alto *fff* *ff* *fff sfz*
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne Re - qui - em ae - ter -

Ten. *ff* *f*
In me - mo - ri - a ae - ter - na er - it jus - tus

Bs. *fff* *ff* *fff sfz*
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne Re - qui - em ae - ter -

160

S.Vln. *ff* *f* *fff sfz*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

R *a tempo*

Fl. *mf*

Ob. *mf*

B♭ Cl. *p*

Bsn. *p*

C. Bn. *p*

C Tpt.

F Hn. *p*

Tbn.

Tba. *p*

Timp. *mf*

Perc.

T.B. *mp* *mf*

Vih. *p* *mf*

Gtr. *f*

Gtr. *mf*

Hrp. *f*

Pno. *f* *mf*

S.Sop. *f*
A - ve Ma - ri - a gra - tia ple - na Do - mi - nus te - cum

S.Ten.

Sop.

Alto *nam*

Ten.

Bs. *nam*

S.Vln. *mf*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

164

Am *E♭9#13/A* *Dm7(add 9)/A* *Bsus7♭9/A*

IX tremolo *VII* *X* *IX*

cresc.

S *a tempo*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

C. Bn. *p*

C Tpt. *p*

F Hn. *p*

Tbn. *p*

Tba. *p*

Timp.

Perc.

T.B.

172 *Am* *A sus9* *Bm7(♯5)/A* *Dm7/A* *F* *Bm7(♯5)/A* *Bm7(♯5)/A*

Vih. *p*

Gtr. *mf* *f*

Gtr. *mp* *mf*

Hrp. *mf* *f*

Pno. *mp* *mf*

172 *f*

S.Sop. *sus*

S.Ten. *mf* *f*
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne

Sop. *mp* *sus*

Alto *mp* *sus*

Ten. *mp* *f* *ff*
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne

Bs. *mp* *f* *ff*
 Re - qui - em ae - ter - nam do - na e - is Do - mi - ne

172

S.Vln. *mp* *mf*

Vln. *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *mf* *f*

180 *rubato* *rit.* *a tempo* U

Fl. *ff* *ff* *ff* *f*

Ob. *ff* *f*

Bs. Cl. *ff* *f* *mf*

Bsn. *f* *mf*

C. Bn. *f* *f* *f*

C. Tpt. *f* *mf* *f*

F. Hn. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *f* *f*

Timp. *ff* *ff* *ff* *fff*

Perc.

T.B.

180 *mf* *ff* *f* *mp*

Vih. *G7(omit 5)/F* *G11/C* *F#5/A* *Am7(omit 5)* *Am7* *G7* *B7* *Am*

Gtr. *ff* *f* *f* *IX*

Gtr.

Hrp. *ff* *ff* *ff*

Pno. *ff* *f* *mf* *ff*

180 *f*

S.Sop. *f* *ff* *mf* *f* *mf*

S.Ten. *f* *ff* *mf* *f* *mf*

Sop. *f* *ff* *mf* *f* *mf*

Alto *f* *ff* *mf* *f* *mf*

Ten. *f* *ff* *mf* *f* *mf*

Bs. *f* *ff* *mf* *f* *mf*

180 *f* *ff* *mf*

S.Vln. *f* *ff* *mf*

Vln. *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Ch. *ff* *f*

Sanc - ta Ma -

is - me - mo - ria ae - ter - na Re - qui - em

is - me - mo - ria ae - ter - na Re - qui - em

Do - mi - ne In - Re - qui - em

Do - mi - ne In - Re - qui - em

Do - mi - ne In - Re - qui - em

V

accel.

190

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

190

Esus[♯]13/A

Esus[♯]13/A

Vih.

Gtr.

Gtr.

Hrp.

Pno.

190

Soprano exits the stage.
Soprano sale del escenario.

S.Sop.

S.Ten.

Sop.

Alto

Ten.

Bs.

nos tra e

A - men

A - men

A - men

A - men

A - men

A - men

190

S.Vln.

Vln.

Vla.

Vc.

Cb.

Lamento De La Frontera

Behind Borders (Detrás de Fronteras)

IV - Duty to Liberty "Libera Me" - Grand Ostinato in A minor

IV - Deber de Libertad "Libera Me" - Grand Ostinato en La menor

193 **Vivacissimo (M.M. ♩ = c. 144)** **W**

Fl. Ob. B♭ Cl. Bsn. C. Bn. C. Tpt. F. Hrn. Tbn. Tba. Timp. Perc. T.B.

193

Am Bsus Am Em7 Esus/A FmajE Am7 Esus/A B⁹ Csus CM7/B Csus B⁷

Vih. Gtr. Gtr. Hrp. Pno.

FADE LIGHTS OUT FADE LIGHTS IN

SPOKEN OMINOUSLY:
 1(T) The desert says, 3(T) And if you don't withstand,
 2(S) I'll starve you. 4(S) I'll bleach your bones. Then,
 I'll parch you. all my mysteries I will unfold,
 and you shall see into eternity.

DESVANECER LAS LUCES APARECER LAS LUCES

DICHO OMINOSAMENTE:
 1(T) El desierto dice, 3(T) Y si no resistes,
 2(S) Te voy a morir 4(S) Voy a blanquear tus huesos.
 de hambre. Entonces, darosrollare todos mis
 misterios, y verás hacia la etemidad.

193

S.Vln. Vln. Vla. Vc. Cb.

209 X *accel.* *rit.* Y *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc. (Whip) *mf* *mf*

T.B.

209 F B° F Am11/C G C G7/F CM7 Am7 Gsus/C Gsus Dm FM7/A Dm FM7/A

Vih. *mp* *p*

Gtr. *mf* *mp* *mf*

Gtr.

Hrp. *mf* *mf* *mf*

Pno. *f* *mf*

S.Sop.

S.Ten. *f* *mf* *mf* *mf*

Sop. *f* *mf* *mf* *mf*

Alto *f* *mf* *mf* *mf*

Ten. *f* *mf* *mf* *mf*

Bs. *f* *mf* *mf* *mf*

209 S.Vln. *f* *mf*

Vln. *mf* *ppp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

et ter - ra sae - cu - lum per ig - nem per ig - nem. Dum

co - e - li mo - ven - di per ig - nem. sae - cu - lum Tre - mens fac - tus sum e - go et ti - me - o

et ter - ra Dum ve - ne - ris ju - di - ca - re per ig - nem. ve - ne - ris Tre - mens fac - tus sum e - go et ti - me - o

co - e - li mo - ven - di sae - cu - lum sae - cu - lum ve - ne - ris sae - cu - lum per ig - nem. Dum

et ter - ra Dum ve - ne - ris ju - di - ca - re per ig - nem. per ig - nem. Dum

235 A1 *rit.* B1

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

C Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *f*

Perc. (Whip) *fff*

T.B.

Vih. *mf* G7/B F Am F Am F♯5 Am G7/F Am Em9 Dm Gsus/C

Gtr. *mp* *mf*

Gtr. *mf*

Hrp. *fff*

Pno. *mf* *f*

S. Sop.

S. Ten. *ff*
ma - ta - tis Re - qui - em ae - ter - nam do - na e - is, per - pe - tu - a e - is

Sop. *f*
di - es mag - na et a - ma - ra val - de do - na e - is, Do - mi ne:

Alto *f*
di - es mag - na et a - ma - ra val - de do - na e - is, Do - mi ne:

Ten. *ff*
ma - ta - tis Re - qui - em ae - ter - nam do - na e - is, per - pe - tu - a e - is

Bs. *ff*
ma - ta - tis Re - qui - em ae - ter - nam do - na e - is,

S. Vin. *mf* *f*

Vln. *ppp* *ff* *p* *f*

Vla. *mf* *f*

Vc. *mf*

Cb. *mf*

247 C1
a tempo rit.

Fl.
Ob.
B♭ Cl.
Bsn.
C. Bn.
C Tpt.
F Hn.
Tbn.
Tba.
Timp.
Perc.
T.B.
Vih.
Gtr.
Gtr.
Hrp.
Pno.
S.Sop.
S.Ten.
Sop.
Alto.
Ten.
Bs.
S.Vln.
Vln.
Vla.
Vc.
Cb.

247 Dm Am7(omit 5) B° Gsus Dm Am Fmaj/E F FM7/E

Re - qui - em ae - ter - nam e - is, per - pe - tua
do - na e - is, do - na e - is, per - pe - tua
do - na e - is, ae - ter - nam do - na Do - mi - ne: et lux e -
Re - qui - em ae - ter - nam Do - mi - ne: et lux lu - ce - at
do - na e - is, Do - mi - ne: et lux lu - ce - at

247

Lamento de la Frontera

V - Man Divided "Prayer for a Suffering Man" - Son in A minor

V - Hombre Dividido "Oración de un Hombre que Sufre" - Son en La menor

268 Allegro (M.M. ♩ = c. 122) D1

Fl. Ob. B♭ Cl. Bsn. C. Bn. C Tpt. F Hn. Tbn. Tba. Timp. Perc. T.B.

Vih. *let ring VII* *pp* *mp* *p* *Am*

Gtr. *ppp* *p*

Gtr.

Hrp.

Pno. *pppp* *ppp* *pp* *p*

S.Sop.

S.Ten. *mf* Ex - pec - tans ex - pec - ta - vi - Do - mi - num,

Sop. *mf* Da - vid.

Alto *mp* *mf* ip - si Da - vid.

Ten. *p* *mp* *mf* Psal - mus ip - si Da - vid.

Bs. *ppp* *p* *mp* *mf* In - fi - nem, Psal - mus ip - si Da - vid.

268

S.Vln. *ppp* *pp* *p* *mp* *pp* *V* *V* *V* *V* *V* *V*

Vln. *mp*

Vla. *p* *mp*

Vc. *pp* *p* *mp*

Cb. *ppp* *pp* *p* *mp*

273

Fl.

Ob.

B. Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc. *Cajón & or Wood Block*
mp

T.B.

273 *Am7* *Am(add 9)* *Am7* *Am(add 9)* *Am*

Vih.

Gtr.

Gtr.

Hrp.

Pno.

273

S.Sop.

S.Ten.
et in - ten - dit mi - hi. Et ex - au - di - vit pre - ces me - as: pre - ces ex - au - di - vit et e - dux - it me de la - cu - mi - ser - iae, et de - lu - to fac - cis.

Sop.

Alto.

Ten.

Bs.

273

S.Vln.

Vln.

Vla.

Vc.

Cb.

278 rit.

Fl.

Ob.

B. Cl.

Bsn.

C. Bn.

C. Tpt.

F. Hn.

Tbn.

Tba.

Timp.

Perc. (Cajón & or Wood Block) *mf* *f*

T.B.

Vih. *mf* *f* *ff*

Gtr. *mp* *f* *ff*

Gtr.

Hrp.

Pno.

278

S. Sop.

S. Ten. Et ex - au - di - vit pre - ces me - as; et e - dux - it me de la - cu - mi - ser - iae, et de - lu - to fae - cis. Et sta - tu - it su - per - pet - ram pe - des me - os; et di - rex - it gres - sus me - os.

Sop.

Alto

Ten.

Bs.

278

S. Vln.

Vln.

Vla.

Vc.

Cb.

E1 *a tempo*

Fl. *p* *mp*

Ob. *p* *mp*

Bs. Cl.

Bsn.

C. Bn. *p* *mp*

C Tpt.

F Hn. *mp*

Tbn.

Tba. *mp*

Timp.

Perc.

T.B.

Vih. *mp* *p* *Am* *Am7* *Am(add9)* *B7(9)sus/A* *Am*

Gtr. *mf* *mp*

Gtr.

Hrp.

Pno. *p* *mp*

S.Sop. *mp* *Soprano sings from side-stage. Soprano canta un lado del escenario.* Vi de ti spe -

S.Ten. *f* Ex - pec - tans ex - pec - ta - vi Do - mi - num, et in - ten - dit mi - hi. Et im - mi - sit in os me - um can - ti - cum no - vum, De - o nos - tro. Vi - de - bunt mul - ti, et ti - me - bunt et spe -

Sop. *p* Et im me cum no tro

Alto *mp* Vi de ti spe -

Ten. *mp* Et im me cum no tro

Bs. *mp* Vi de ti spe -

S.Vln. *p* *mp*

Vln.

Vla.

Vc.

Cb. *p* *mp*

293 **F1**

Fl. *p* *mf*

Ob. *fp*

B♭ Cl. *fp*

Bsn. *fp*

C. Bn. *fp*

C Tpt.

F Hn. *fp*

Tbn. *fp*

Tba. *fp*

Timp.

Perc. (Cajón & or Wood Block) *fff* Ride Cymbal *mf* Crash Cymbal Sus. *mf* (Cajón & or Wood Block)

T.B. *pp* *p*

293 *f* *p* *Em* *Em7* *Em7* *Em11/A* *F#m11/A*

Vih. *fff* III II VII

Gtr. *fff* *mp*

Gtr. *fff* *mp*

Hrp. *mf*

Pno. *f* *mp*

293 *pp* *mp* *f*

S.Sop. Be - a - tus vir,

S.Ten. ra - bunt in Do - mi - no. cuius est no - men Do - mi - ni - spe - ei - us: et non res - pex - it in va - ni - ta - tes

Sop. ra Be tus

Alto. ra Be tus

Ten. ra Be tus

Bs. ra Be tus

293 *fp* *pp* *p* *mp*

S.Vln. *fp* *pp* *p* *mp*

Vln. *pp* *p*

Vla. *fp* *ppp* *p*

Vc. *fp* *ppp* *p*

Ch. *fp* *ppp* *p*

G1 **H1**
 Fl. *ff*
 Ob. *f*
 B. Cl. *f*
 Bsn. *ff*
 C. Bn. *ff*
 C Tpt.
 F Hn. *ff*
 Tbn.
 Tba. *mp*
 Timp. *ff*
 Perc. *f*
 T.B.
 Vih. *Assus* *B7/A* *Esus/A* *Em11/A* *Am7* *Am7* *Bm7(omit 5)/A*
 Gtr. *mf*
 Gtr. *f*
 Hrp. *mp*
 Pno. *ff*
 S.Sop.
 S.Ten. *f*
 Sop.
 Alto
 Ten. *ff*
 Bs.
 S.Vln. *mp*
 Vln. *mp*
 Vla. *mf*
 Vc. *f*
 Cb. *ff*

308
 Sa - cri - fi - cum et o - bla - tio - nem no - lui - sti - o - bla - tio - nem au - res - au - tem per - fec - is - ti mi - hi.
 An - nun - ci - a - vi et lo - cu - tus sum: mul - ti - pli - ca - ti sunt su - per nu - me - rum.

11

318

Fl.

Ob.

B-Cl.

Bsn.

C. Bn.

C Tpt.

F Hrn.

Tbn.

Tba.

Timp.

Perc.

T.B.

Vih.

Gtr.

Gtr.

Hrp.

Pno.

318

S.Sop.

S.Ten.

Sop.

Alto.

Ten.

Bs.

318

S.Vln.

Vln.

Vla.

Vc.

Cb.

mp *f*

p *mf*

fp

pp *mp*

fff

f *mp*

fff *f*

f *mp*

Am *Em7* *Em* *Em7* *Em7(omit 5)*

mf *f* *fff* *mf* *p*

f *fff* *mf* *p*

fff *mf*

mp

318

pp *mp*

fff

An - nun - ci - a - vi

pp *mp*

An - nun - ci - a - vi

pp *mp*

An - ci

pp *mp*

An - ci

pp *mp*

An - ci

318

f *fp* *ppp* *p*

f *fp* *ppp* *p*

f *fp* *ppp* *p*

f *fp* *ppp* *p*

f *fp* *ppp* *p*

323

Fl. *mf* *f*

Ob. *mp* *mf*

Bs. Cl. *mp* *mf*

Bsn.

C. Bn.

C. Tpt. *p* *mp*

F. Hrn. *ff* *fff*

Tbn. *p* *mp*

Tba.

Timp. *f* *mp* *mf* *ff*

Perc. *ff*

T.B.

323

Vih. A Esus/A F#m11/A Asus Em7 Em7(omit5) Asus D#

Gtr. II VII III II

Gtr.

Hrp. *mf*

Pno. *mf*

323

S.Sop. *mf*
Do - mi - ne

S.Ten. *f*
i - us - ti - ti - am tu - am in Ec - cle - si - a mag - na ec - ce - la - bi - a ec - ce - la - bi - a me - a - non pro - hi -

Sop. *mf*
Do - mi - ne

Alto *mf*
Do mi

Ten. *mf*
Do mi

Bs. *mf*
Do mi

323

S.Vln. *mp* *mf*

Vln.

Vla. *mp*

Vc. *mp*

Cb. *mp*

328

Fl. *ff* *fff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

C. Bn.

C. Tpt. *mf* *f*

F. Hrn. *fff* *fff*

Tbn. *mf* *f* *ff*

Tba. *mp* *mf* *f* *ff*

Timp. *f* *fff*

Perc. *ff* *fff*

T. B.

Vih. *mp*

Gtr. *f*

Gtr. *mf* *mp*

Hrp. *f*

Pno. *f* *mf*

S. Sop. *f*
I us - ti - ti - am

S. Ten. *ff*
be - bo - Do - mi - ne tu - sci - sti. tuam non - abs - con - di in cor - de me - o: in cor - de me - o: abs - con - di me - o.

Sop. *f*
I us - ti - ti - am

Alto *f*
I ti

Ten. *f*
I ti

Bs. *f*
I ti

S. Vln. *mp* *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

F#m11/A Am Em7(omit5) Em7 Amaj F#m7/E F#m11/A Bm7b9/A

328

J1

333

Fl. *ff* *ff* *f*

Ob. *f* *ff* *mf*

B♭ Cl. *mp* *f*

Bsn. *f* *ff* *mf*

C. Bn. *f* *ff* *mf*

C Tpt. *mf* *f* *mf* *ff*

F Hn. *f* *ff*

Tbn. *mp* *f*

Tba. *mf*

Timp. *mf* *ff* *mp*

Perc. *ff* *ff* *ff* *p*

T.B. *ff*

Vih. *mf*

Gtr. *f* *mf* *f*

Gtr. *f*

Hrp. *f*

Pno. *ff* *f* *mf* *f*

S. Sop. *ff*
ve - ri - ta - tem

S. Ten. *ff*
tu - am - et sa - lu - ta - re - tu - um dix - i. Non abs - con - di mi - se - ri - cor - di - am

Sop. *ff*
ve - ri - ta - tem

Alto *ff*
ve - ta - am

Ten. *ff*
ve - ta - am

Bs. *ff*
ve - ta - am

S. Vln. *f* *mp* *mf*

Vln. *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Cb. *f* *mf*

Em7 Em7 Asus D9 F#m11/A Am Bm9#5

338

Fl. *ff* *f* *mf* *accl.*

Ob. *f* *mf*

Bs. Cl. *f* *mf*

Bsn. *f*

C. Bn. *f*

C. Tpt. *f* *mf* *mp*

F. Hn. *f* *mf*

Tbn. *f*

Tba. *f*

Timp.

Perc. *fff* *mp* *fff* *mf* *ff* *mp* *f* *p* *mf*

T.B.

338

Vih. *Gm* *Bm^b#5* *B7(9)13sus* *Em9/B* *Esus/A* *mp*

Gtr. *f*

Gtr. *mf* *mp*

Hrp.

Pno. *mf* *mp* *p*

338

S.Sop. *f* *mf* *mp*
tuam tuam to ne me

S.Ten. *fff* *f* *mf* *f*
et ve - ri - ta - tem con - ci - li - o ve - ri - ta - tem mul - to a - u - tem Do - mi - ne ne lon - ge fa - ci - as mi - se - ra - tio - nes tuas a me.

Sop. *f* *mf* *mp*
tuam a tuam to ne me

Alto *f* *mf* *mp*
tuam a tuam to ne me

Ten. *f* *mf* *mp*
tuam a tuam to ne me

Bs. *f* *mf* *mp*
tuam a tuam to ne me

338

S.Vln. *f* *mf*

Vln. *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vec. *f* *mf* *mp*

Cb. *f* *mf* *mp*

K1 *a tempo*

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

C. Bn. *p* *mp*

C Tpt. *p*

F Hn. *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc. *mp* *mf*

T.B.

343 *Am* *Am7* *Am(add 9)* *Am7* *Am*

Vih. *p* *pp*

Gtr. *mp* *p*

Gtr. *p* *pp*

Hrp.

Pno. *p* *mp*

343

S.Sop.

S.Ten.
mi - se - ri - cor - dia tua et ve - ri - tas sem - per sus - cepe - runt me. Quo - niam cir - cum - de - runt me ma - la, quo - rum non es num - erus: com - pre - hen - de - runt me in - i - qui - ta - tes

Sop.

Alto

Ten.

Bs.

343

S.Vln. *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

348

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

C Tpt. *mp*

F Hn. *mp*

Tbn. *mp*

Tba. *mp*

Timp.

Perc. *f* *f* *ff*

T.B.

348

Vih. *p* *mp* *f*

Gtr. *mp* *f*

Gtr. *p* *mf*

Hrp.

Pno. *mf* *f*

348

S.Sop.

S.Ten. *mf* *f*

Sop.

Alto

Ten.

Bs.

348

S.Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

me - ae, et non po - tui ut vi - de - rem. Mul - ti - pli - ca - tae sunt su - per ca - pil - los ca - pi - tis me - i: et cor me - um de - re - li - quit me. Com - pla - ce - ti - bi Do - mi - ne

353 L1

Fl. *mp*

Ob. *fp* *mp*

B♭ Cl. *fp* *mp*

Bsn. *fp*

C. Bn. *fp*

C Tpt. *fp*

F Hn. *fp*

Tbn. *fp*

Tba. *fp*

Timp. *ff*

Perc. *fff* (Ride Cymbal) *mf* *f* *f*

T.B.

Vih. *mf* *p* *mf* *mp* *p*

Gtr. *ff* *mf* *mp* *p*

Gtr. *f* *mp* *p*

Hrp. *mp* *p*

Pno. *ff*

S.Sop.

S.Ten. *f*
 ut e - ru - as me: Do - mi - ne, ad a - diu - van - dum me res - pi - ce. me res - pi - ce. Con - fun - dan - tur et re - ve - re - an - tur si - mul. Con - fun - dan - tur et

Sop.

Alto

Ten.

Bs.

S.Vln. *fp* *mp*

Vln. *fp* *p* *mp*

Vla. *fp* *p* *mp*

Vc. *fp* *p* *mp*

Cb. *fp* *p* *mp*

358

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc. *ff* *ff*

T.B.

Vih. *mp* *mf* *ff*

Gtr. *mf* *ff*

Gtr. *mp* *f*

Hrp. *mp* *f*

Pno.

S.Sop.

S.Ten. *ff*

Sop.

Alto

Ten.

Bs.

S.Vin. *mf*

Vin. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

re - ve - re - an - tur si - mul, qui quae - runt a - ni - mam me - am, ut au - fer - ant eam. Con - ver - tan - tur ret - tor - sum, et re - ve - re - an - tur qui vol - unt mi - hi ma - la. Fer - ant con - fes - tim con -

Lamento De La Frontera

363 *rit.* **M1** *a tempo*

Fl. *fp* *fp* *fp* *fp*

Ob. *fp* *fp* *fp* *fp*

Bs. Cl. *fp* *fp* *fp* *fp*

Bsn. *fp* *fp* *fp* *fp*

C. Bn. *fp* *fp* *fp* *fp*

C. Tpt. *fp* *fp* *fp*

F. Hn. *fp* *fp* *fp*

Tbn. *fp* *fp* *fp*

Tba. *fp* *fp* *fp*

Timp. *mp* *fff* *mp* *fff*

Perc. *fff* *p* *fff* *mp* *fff* *mf* *fff* *mf*

T.B.

363 *Em7(omit 5)* *Em7* *A m7(add 9)* *A m7* *A m7(add 9)*

Vih. *f* *mp VII* *f* *f*

Gtr. *fff* *f* *f* *f*

Gtr. *fff* *mf* *f* *f*

Hrp. *ff*

Pno. *f* *mf*

363 *fp* *fp* *fp*

S.Sop. *fp* *fp* *fp*

S.Ten. *fff* *ff* *fff*

Sop. *fp* *fp* *fp*

Alto *fp* *fp* *fp*

Ten. *fp* *fp* *fp*

Bs. *fp* *fp* *fp*

363 *f* *fp* *p* *f*

S.Vln. *f* *fp* *p* *f*

Vln. *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp*

fu - sio - nem su - am, qui di - cunt mi - hi. E - u - ge, e - u - ge. Ex - ul - tent et lae - ten - tur su - per te om - nes quae - ren - tes te: et dic - anti sem - per: Mag - ni - fi - ce - tur Do -

E om di

E om di

E om di

E om di

E om di

N1

368 *rit.*

Fl. *fp*

Ob. *fp*

B♭ Cl. *fp*

Bsn. *fp*

C. Bn. *fp*

C. Tpt. *fp*

F. Hn. *fp*

Tbn. *fp*

Tba. *fp*

Timp. *mf* *ff* *mf* *ff* *f* *fff* *pp*

Perc. *fff* *mp* *ff* *mp* *f* *p* *mf* *p* *mp*

T.B.

Vih. *p*

Gtr. *mf* *f* *ff* *fff* *fff*

Gtr. *mp* *mf* *mp* *p*

Hrp.

Pno. *mp* *p*

S.Sop. *fp* *fp* *fp* *fp* *fp* *f* *fff* *fff*

mi lu di o A De-us me-us

S.Ten. *fff* *fff*

mi - nus - qui di - li - gunt sa - lu - ta - re tu - um. E - go au - tem men - di - cus sum, et pau - per. Do - mi - nus sol - li - ci - tus est me-i. A - diu - tor me - us, et pro - tec - tor me - us tu es - ne tar - da - ve - ris.

Sop. *fp* *fp* *fp* *fp* *fp* *f*

mi lu di o A De-us me-us

Alto *fp* *fp* *fp* *fp* *fp* *f*

mi lu di o A De-us me-us

Ten. *fp* *fp* *fp* *fp* *fp* *f*

mi lu di o A De-us me-us

Bs. *fp* *fp* *fp* *fp* *fp* *f*

mi lu di o A De-us me-us

368

S.Vln. *mp* *mf*

Vln.

Vla.

Vc.

Cb.

*Soprano returns to stage.
Soprano vuelve al escenario.*

© 2015 Michael John Wiley GGZ

Lamento de la Frontera

VI - Earth Divided "Sequence Of The Last Judgment" - Anapaest in E minor
VI - Tierra Dividida "Secuencia Del Último Juicio" - Anapesto en Mi menor

374 Allegrissimo (M.M. ♩ = c. 152)

Fl. *ff*

Ob. *ff*

Bs. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

C. Tpt. *sfz* *f* *ff*

F. Hn. *sfz* *f* *ff*

Tbn. *sfz* *f* *ff*

Tba. *sfz* *f* *ff*

Timp. *ff* *fff* *fff* *fff*

Perc.

T. B.

374 *f* *mf* *f*

Vih. *f* *mf*

Gtr. *ff* *f*

Gtr.

Hrp. *f* *ff* *ff* *fff*

Pno. *fff* *ff*

374 *ff*

S. Sop. Di - es i - rae! di - es il - la Sol - vet sae - clum in - fa -

Tenor collapses to the ground.
El Tenor cae al suelo.

S. Ten. *f*

Sop. *ff* Di - es i - rae! di - es il - la Sol - vet sae - clum in - fa -

Alto *ff* Di - es i - rae! di - es il - la Sol - vet sae - clum in - fa -

Ten.

Bs. *ff* Di - es i - rae! di - es il - la Sol - vet sae - clum in - fa -

374 *p* *sfz* *f*

S. Vln. *p* *sfz* *f*

Vln. *sfz* *f*

Vla. *f*

Vc. *sfz* *f*

Cb. *sfz* *f*

Conducting should be done in 12(7-3-2), 13(7-3-2+), 11(6-3-2) and 12(6-3-2+) respectively, following the base line in the Guitarrron (i.e. an Anapaest) long-short-short

La Realización debe hacerse en el Guitarrron (es decir, un Anapaesto) largo-corto-corto siguiendo la línea de base en el Guitarrron (es decir, un Anapaesto) largo-corto-corto

O1 a tempo

383

Fl. *sfz* *p*

Ob. *sfz* *p*

Bs. Cl. *sfz* *p*

Bsn. *sfz* *p*

C. Bn. *sfz* *p*

C. Tpt. *sfz* *p*

F. Hn. *sfz* *p*

Tbn. *sfz* *f*

Tba. *sfz* *p*

Timp. *fff* *f* *fff*

Perc.

T.B.

383

GausC Esus/A GausC Esus/A Em Em Bsus Bsus Bsus FM7/E Dm

Vih. *mp*

Gtr. *f* Always arpeggiate: (p i m a m i p i m p i)

Gtr. *mf*

Hrp. *ff* *f*

Pno. *f*

383

S.Sop. vil - la Tes - te Da - vid cum Si - byl - la!

S.Ten.

Sop. vil - la Tes - te Da - vid cum Si - byl - la!

Alto. vil - la Tes - te Da - vid cum Si - byl - la! *fff* quan - do ju - dex est ven - tu - rus, quan - do ju - dex est ven - tu - rus,

Ten. *fff* Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus,

Bs. vil - la Tes - te Da - vid cum Si - byl - la! *fff* quan - do ju - dex est ven - tu - rus,

383

S.Vln. *mp* *p*

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

394 P1

Fl.

Ob.

B. Cl.

Bsn.

C. Bn.

C. Tpt.

F. Hn.

Tbn.

Tba.

Timp.

Perc.

T. B.

394

C

Em9#5

C sus

C#m9(5)

C#m9(5)

A#susM9#5/Bb

A#susM9#5/Bb

Bm11M7/Bb

Bm11M7/Bb

Bm11M7/Bb

Bb7

Vih.

Gtr.

Gtr.

Hrp.

Pno.

394

S. Sop.

S. Ten.

Sop.

Alto

Ten.

Bs.

cunc-ta stric-te dis-cus-su-rus!

per-se-pul-cra re-gio-num, co-get om-nes an-te thro-num.

Tu-ba mi-num spar-gens so-num

Tu-ba mi-num spar-gens so-num

394

S. Vln.

Vln.

Vla.

Vc.

Cb.

Q1

Fl.

Ob.

B. Cl.

Bsn.

C. Bn.

C. Tpt.

F. Hn.

Tbn.

Tba.

Timp.

Perc.

T. B.

405

Em11/A E7 Bsus Bsus Bsus E7 Dm11 F#7 GM7/F# F#m1/B F#m7(omit 5)

Vih.

Gtr.

Gtr.

Hrp.

Pno.

405

S. Sop.

S. Ten.

Sop.

Alto.

Ten.

Bs.

405

S. Vln.

Vln.

Vla.

Vc.

Cb.

mp

mf

ff

f

Brackets imply 2nd finger position. (VII)

ju - di - can - ti res - pon - su - ra. Li - ber

Mors stu - pe - bit et na - tu - ra, re - sur - get re - sur - get

Mors et cum ju - di - can - ti res - pon - su - ra. Li - ber

re - sur - get re - sur - get

mp

mf

mp

mp

mp

mp

416 R1

Fl. *mf*

Ob. *p*

B. Cl.

Bsn.

C. Bn. *mf*

C. Tpt.

F. Hn.

Tbn.

Tba. *mf*

Timp.

Perc.

T. B.

Vih. *F#7/E F#sus/B DM7 C#5 E7/D Dsus Asus/D F#m/A F#7/E C#sus Gm/B# Em*

Gtr. *VII II III*

Gtr.

Hrp. *mp*

Pno. *mp*

S. Sop. *f mp*
 in - quo - to - tum con - ti - ne - tur, con - ti - ne - tur,

S. Ten.

Sop. *mp*
 scrip - tus pro - fe - re - tur,

Alto *mp*
 scrip - tus pro - fe - re - tur,

Ten.

Bs. *mf*
 un - de mun - dus ju - di - ce -

S. Vln. *mp p mp*

Vln. *mp*

Vla. *mp*

Vc. *mp p mp*

Cb. *mp p mp*

428 S1

Fl. *mf* *f*

Ob. *mp*

B♭ Cl. *f*

Bsn. *f*

C. Bn.

C Tpt.

F Hrn. *f*

Tbn. *f*

Tba.

Timp.

Perc.

T. B.

Vih. *C#sus* *E7/D* *Dsus* *Asus* *A* *Asus* *Em* *F#m* *Esus/A* *Esus/A*

Gtr. *mf* *f*

Gtr.

Hrp. *mf* *f*

Pno. *mf*

S. Sop. *mf* *f* *f*
 ju - di - ce - tur. Ju - dex er - go tet ap - pa - re - bit.

S. Ten.

Sop.

Alto *f* *ff*
 Ju - dex er - go cum se de - bit, quid - quid la - tet ap - pa - re - bit.

Ten. *f*
 Ju - dex er - go cum se - de - bit,

Bs. *tur.*

S. Vln. *mf* *f*

Vln. *mf* *f*

Vla.

Vc. *mf* *f*

Cb. *mf* *f*

Lamento De La Frontera

448 *rit.* T1 *a tempo*

Fl. *ff*

Ob. *mf* *ff* *ff*

B♭ Cl. *f* *ff*

Bsn. *ff*

C. Bn.

C. Tpt.

F. Hn. *ff*

Tbn. *v*

Tba. *v*

Timp. *mp*

Perc.

T. B.

Vih. *F#m7(omit 5)* *F#m7/A* *A sus* *F#sus/B* *B sus* *A sus/D* *D sus* *E7/D* *A sus/D* *A m* *E sus/A* *B7/A*

Gtr. *mf* *ff*

Gtr.

Hrp. *f* *ff*

Pno. *mp*

S. Sop. *mf* *ff*
re - ma - ne - bit. se - de - bit, Quid sum dic tu - rus? dic - tu -

S. Ten.

Sop. *ff*
mi - ser - tunc dic dic - tu -

Alto *ff*
bit, dic - tu -

Ten. *ff* *ff*
ne - bit. Quid sum mi - ser -

Bs. *v*
ne - bit. se - de

S. Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

460 U1

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hrn.

Tbn.

Tba.

Timp.

Perc.

T. B.

Vih.

Gtr.

Gtr.

Hrp.

Pno.

S. Sop.

S. Ten.

Sop.

Alto.

Ten.

Bs.

S. Vln.

Vln.

Vla.

Vc.

Cb.

E11/A F#m/A F#sus/B F#7/E A7/G F#9/Bb F#m Asus A9/C# A9/C# A7(omit5)/G

rus? Quem

rus? Quem

rus? Quem pa - tro - num ro - ga vix - jus - tus

tu - rus, cum vix

Lamento De La Frontera

471 VI

Fl. *f*

Ob. *mf* *ff*

B♭ Cl. *mf*

Bsn.

C. Bn.

C. Tpt.

F. Hn. *mf* *f*

Tbn. *mf*

Tba. *mf* *f*

Timp. *f*

Perc.

T. B.

471

A_m A7(omit 5)/G Bm7(omit 5)/A Bm11 Dsus A susM7/D C[♯]m F#7 DsusM7 C[♯]m9 B sus

Vih. *mf*

Gtr. *ff*

Gtr.

Hrp. *f* *ff*

Pno. *mp*

471

S. Sop. *f* *ff*

S. Ten.

Sop.

Alto *mf* *f*

Ten. *mf*

Bs. *mf* *f*

471

S. Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

ro - ga - tu - rus, cum - vix jus - tus sit - se - cu - rus?

se - cu - rus? se - cu - rus? Quid sum

se - cu - rus? mi - ser tunc

mi - ser

Lamento De La Frontera

482 W1 rit. a tempo

Fl. *ff*

Ob. *f*

B♭ Cl. *f*

Bsn.

C. Bn. *ff*

C Tpt. *mf*

F Hn. *f*

Tbn.

Tba.

Timp.

Perc.

T. B.

482 C[#]m E1^bS/A EM7 D[#]sup^bS/A Eaus/A B7 G[#]m1/B F[#]/E Em11/A Em Bus

Vih. *mf*

Gtr. *f*

Gtr.

Hrp. *ff*

Pno. *mf*

482 S.Sop. mi - ser dic - tu - rus? Quem pa - tro - num Quem pa - tro -

S.Ten.

Sop. *ff* dic - tu - rus? Quem pa - tro - num

Alto *ff* dic - tu - rus? Quem pa - tro - num

Ten.

Bs. *ff* ro - ga - tu - rus, cum vix

482 S.Vln.

Vln.

Vla.

Vc.

Cb.

Lamento De La Frontera

X1

493

rit. *a tempo* *rit.* *accel.* *a tempo*

Fl. *f* *mf* *ff* *ff*

Ob. *f* *mp* *f*

Bs. Cl. *f* *mp* *f* *f*

Bsn. *f* *mp* *f*

C. Bn. *f*

C. Tpt. *mf*

F. Hrn. *f* *f*

Tbn. *f*

Tba. *f*

Timp. *mf*

Perc.

T. B.

493

F#m11/A *Em11/A* *Em* *Em* *F#m11/A* *F#m11/A* *Bsus* *Bsus* *Cm9* *Bsus* *Bsus* *Em9*

Vih. *mp* *mf*

Gtr. *mp* *f*

Gtr. *mp* *f*

Hrp. *f* *f*

Pno. *mp*

493

S. Sop. num? Quid sum? Rex sal - van - dos gra - tis,

S. Ten.

Sop. Quid sum? Rex tre - men - dae ma - je - sta - tis, sal - van - dos gra - tis,

Alto. Quid sum? Rex sal - van - dos gra - tis,

Ten. Quid sum? Quid sum? Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis,

Bs. Rex tre - men - dae qui sal - van - dos gra - tis,

493

S. Vln. *mp* *p* *mf* *pizz.*

Vln. *mp* *p* *mf* *pizz.*

Vla. *mp* *p* *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

Y1

505

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

505

Esus Dm Dm9 Dm CM7 D7/C CM7 D7/C Bsus Bm

Vih.

Gtr.

Gtr.

Hrp.

Pno.

505

S.Sop.

S.Ten.

Sop.

Alto

Ten.

Bs.

505

S.Vln.

Vln.

Vla.

Vc.

Cb.

sal - van - dos gra - tis, sal - va me, fons pi - e - ta - tis.

sal - van - dos gra - tis, sal - va me,

qui sal - van - dos gra - tis, sal - va me, quod sum cau -

qui sal - van - dos sal - vas gra - tis, Re - cor - da - re, Je - su pi - e,

sal - van - dos gra - tis, Re - cor - da - re, Je - su pi - e,

arco pizz. arco

arco pizz. arco

arco pizz. arco

arco pizz. arco

arco pizz. arco

515 Z1

Fl. *mf* *f* *rit.* *a tempo*

Ob. *ff* *mf* *f*

Bs. Cl. *ff* *f*

Bsn. *ff* *ff*

C. Bn. *ff* *f* *f*

C. Tpt. *ff*

F. Hrn. *ff* *f*

Tbn. *ff* *ff* *gliss.*

Tba. *ff*

Timp. *mp* *mf*

Perc.

T.B.

Vih. *mp* *mf* *f*

Gtr. *mp* *mf* *f*

Gtr. *mp* *mf* *f*

Hrp. *mf* *f* *ff*

Pno. *mf*

S.Sop. *mf* *f*
ne me per-das il-la di-e.

S.Ten.

Sop. *ff*
sa tu-ae

Alto *ff* *f*
sa tu-ae vi-ae il-la di-e.

Ten. *ff*
sa tu-ae Quae-rens me, se-dis-ti las-sus: re-de-mis-ti Cru-cem pas-sus

Bs. *ff* *f*
sa tu-ae ne me per-das il-la di-e. us

S.Vln. *f* *p* *mf* *pizz.* *arco*

Vln. *p* *mf* *pizz.* *arco*

Vla. *p* *mf* *pizz.* *arco*

Vc. *f* *p* *mf* *pizz.* *arco*

Cb. *f* *p* *mf* *pizz.* *arco*

C11 Bm E11/A D11 C11 Bsus C#9 E7 Dm F#7/E Bm Eaus/A

© 2015 Michael John Wiley GGZ

527

Fl. *ff* *rit.* *a tempo* *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn.

C. Bn. *ff*

C Tpt. *mf*

F Hn.

Tbn. *ff*

Tba. *f*

Timp. *mp*

Perc.

T. B.

527

Vih. *mp*

Gtr. *mf*

Gtr. *mp*

Chords: Esus/A, Asus, B7/A, Bm, Bsus, B7/A, Gsus/C, F7/E, Dsus, E7/D, F#sus

Hrp. *ff*

Pno. *mp*

527

S. Sop. *ff* *f*
tan - tus la - bor non re - de - mis - ti Cru - cem tan - tus la - bor

S. Ten.

Sop. *ff*
tan - tus la - bor non sit cas - sus.

Alto *ff*
tan - tus la - bor non sit cas - sus.

Ten. *ff*
re - de - mis - ti Cru - cem

Bs. *ff* *f*
tan - tus la - bor non sit cas - sus. pas - sus:

527

S. Vln. *pizz.* *arco*

Vln. *pizz.* *arco*

Vla.

Vc. *pizz.* *arco*

Cb. *pizz.* *arco*

538 *rit.* **A2** *a tempo*

Fl. *f* *mf* *f* *ff* *f*

Ob. *mp* *f*

B♭ Cl. *mf* *mf*

Bsn.

C. Bn.

C Tpt.

F Hrn.

Tbn. *mf*

Tba. *mf*

Timp.

Perc.

T. B. *mp* *mf* *f* *mf*

Vih. *B♭5* *Em* *Asus* *Esus/A* *B♭5* *Dsus/G* *D♭5* *F#m7(omit 5)* *F#5* *Am7(omit 5)* *A♭5*

Gtr. *mp* *p* *mp* *p* *mp*

Gtr. *f* *mf* *f* *mf* *mp*

Hrp. *f*

Pno. *p*

S. Sop. *mf* *mp* *mf* *f* *mf*
 non sit cas sus. Jus te ju dex ul ti o nis,

S. Ten.

Sop. *mp* *f*
 Jus te ul ti

Alto *mf* *mf*
 ju dex o nis,

Ten. *mf*
 non sit cas sus.

Bs. *mf*
 non sit cas sus.

S. Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

B2

Fl. *ff* *f* *ff* *mf*

Ob. *ff* *mf* *f*

B♭ Cl. *ff* *mf*

Bsn. *ff* *mf* *f*

C. Bn. *ff* *mf*

C Tpt. *ff*

F Hn. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc.

T.B.

549

Vih. *mp* *mf* *f*

Gtr. *f* *ff*

Gtr. *mf* *f*

Hrp. *f*

Pno. *mp*

549

S.Sop. *ff* *mf* *f* *p*
do - num fac re - mis - si - o - nis, an - te di - em ra - ti - o - nis. In - ge - mis - co, tam - quam re - us:

S.Ten.

Sop. *ff* *mf* *f*
fac re - mis - si - o - nis, In - ge - mis - co, re - us:

Alto *ff* *mf*
fac re - mis - si - o - nis, cul -

Ten. *ff* *mf* *f*
fac re - mis - si - o - nis, In - ge - mis - co, re - us:

Bs. *ff* *mf*
fac re - mis - si - o - nis, cul -

549

S.Vln. *f* *mp* *mf*

Vln. *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f*

Cb. *f*

572 D2

Fl. *mf* *f* *ff*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mp* *mf* *f*

C. Bn. *f*

C Tpt. *f*

F Hn. *mf*

Tbn. *mp* *mf* *f*

Tba. *f*

Timp.

Perc.

T.B.

Vih. *mp* *p* *mf*

Gtr. *mf* *mp* *f*

Gtr.

Hrp. *mf* *f*

Pno. *p*

S.Sop. *mf* *f* *f*
 Qui Ma - ri - am ab - sol - vis - ti, mi - hi quo - que spem de - dis - ti,

S.Ten.

Sop. *mf*
 et la - tro - nem ex - au - dis - ti,

Alto *mf*
 et la - tro - nem ex - au - dis - ti,

Ten. *mf* *f* *f*
 Qui Ma - ri - am ab - sol - vis - ti, mi - hi quo - que spem de - dis - ti,

Bs. *f*
 mi - hi quo - que spem de - dis - ti,

S.Vln. *mp* *pp* *mf*

Vln. *mp* *pp* *mf*

Vla. *pp* *mf*

Vc. *mp* *pp*

Cb. *mp* *pp*

© 2015 Michael John Wiley GGZ

603 *rit.* *a tempo*

Fl. *f*

Ob. *ff*

Bb. Cl. *ff*

Bsn. *f*

C. Bn. *f*

C. Tpt. *mf*

F. Hn. *ff*

Tbn. *f*

Tba. *ff*

Timp. *f*

Perc.

T.B.

603 *Dsus* *F#sus/B* *E7/D* *Dsus* *Asus/D* *C#m* *F#sus/B* *C#5* *A7(omit5)G* *Dsus* *Esus/A* *AM7/A#*

Vih. *f*

Gtr. *ff*

Gtr.

Hrp. *f* *ff*

Pno. *mf* *f*

603 *f*

S.Sop. *f* *ff*

S.Ten.

Sop. *f* *ff*

Alto *ff*

Ten. *f* *ff*

Bs. *f* *ff*

603 *pizz.* *arco* *pizz.* *arco*

S.Vln. *f*

Vln. *pizz.* *arco* *pizz.* *arco*

Vla. *pizz.* *arco* *pizz.* *arco*

Vc. *f*

Cb. *f*

et ab haec dis me se que stra, ta tis mal e dic tis, sta tu ens in par te dex tra. Con fu et ab haec dis me se que stra, ta tis mal e dic tis, se que stra, ta tis mal e dic tis,

G2

Fl. *f* *f*

Ob. *mf*

B. Cl. *f* *mf*

Bsn. *mf*

C. Bn. *mf*

C. Tpt. *mf* *mf*

F. Hn. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *mp*

Perc.

T. B.

615 BM7/B^b BM7/B^b GM7/F[#] Dsus Em GM7/F[#] F[#]M7/F Esus/A Em7(omit 5) F[#]m

Vih. *mf* *mp*

Gr. *f* *mf*

Gr. *mf* *mp*

Hrp. *f* *mf*

Pno.

615 *f* *mf* *f*

S. Sop. flam - mis a - cri - bus ad - - - dic - tis: vo - ca - me cum be - ne - dic - tis. O - ro sup - plex

S. Ten.

Sop. *mf* *f*
vo - ca - me cum be - ne - dic - tis. et ac - cli - nis, cor con - tri - tum

Alto *f* *mf* *f*
flam - mis a - cri - bus ad - - - dic - tis: vo - ca - me cum be - ne - dic - tis. et ac - cli - nis, cor con - tri - tum

Ten. *mf* *f*
vo - ca - me cum be - ne - dic - tis. et ac - cli - nis, cor con - tri - tum

Bs. *f*
et ac - cli - nis, cor con - tri - tum

615 *mp* *mf* *mf*

S. Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *mp*

Cb. *mf* *mp*

625 H2

rit. *a tempo* *rit.* *a tempo*

Fl. *f*

Ob. *f*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

C. Tpt. *mf*

F. Hn. *mf*

Tbn. *f*

Tba. *mf*

Timp.

Perc.

T. B.

625

AM7/A^b Bm Em7(omit5) Em CM7/B Gsus/C Dsus GM7/F# F#sus E11/A Esus/A

Vih. *mf*

Gtr. *f*

Gtr. *mf*

Hrp. *mf*

Pno. *mp*

625

S.Sop. *f*
cor - con - tri - tum

S.Ten.

Sop. *mf*
qua - si ci - nis: La - cri - mo - sa di es

Alto *mf*
qua - si ci - nis: La - cri - mo - sa di es

Ten. *mf*
ge - re cu - ram mei fi - nis. di es il - la

Bs. *mf*
La - cri - mo - sa di es

625

S.Vln. arco *p*

Vln. arco *p*

Vla. arco *p*

Vc. *mf*

Cb. *mf*

644

Fl.

Ob.

B. Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T. B.

644

B7/A Esus/A B7/A G11/B Am G11/B Bsus Bm

Vih.

Gtr.

Gtr.

Hrp.

Pno.

644

S.Sop.

S.Ten.

Sop.

Alto

Ten.

Bs.

644

S.Vln.

Vln.

Vla.

Vc.

Cb.

can - dus ho - mo - re - us.

Hu - ic er - go par - ce,

Hu - ic er - go par - ce,

f

f

mf

mf

mf

J2 *rit.* -----

Fl. *mf* ----- *ff* ----- 7

Ob. *mp* ----- *f* ----- 7

B. Cl. *mp* ----- *f* ----- 7

Bsn. *mp* ----- *f* ----- 7

C. Bn. *mp* ----- *f* ----- 7

C Tpt. *p* ----- *mf* ----- 7

F Hn. *p* ----- *mf* ----- 7

Tbn. *mp* ----- *f* ----- 7

Tba. *mp* ----- *f* ----- 7

Timp. ----- 7

Perc. ----- 7

T.B. ----- 7

Vih. *mp* ----- *p* ----- *pp* ----- 7

Gtr. *mf* ----- *mp* ----- *pp* ----- 7

Gtr. *mp* ----- *pp* ----- 7

Hrp. *mp* ----- *f* ----- 7

Pno. *mp* ----- *pp* ----- 7

S.Sop. *mp* ----- *f* ----- 7
Hu - ic er - go par - ce, De - us.

S.Ten. ----- 7

Sop. *mp* ----- *f* ----- 7
Hu - ic er - go par - ce, De - us.

Alto *mp* ----- *f* ----- 7
Hu - ic er - go par - ce, De - us.

Ten. *mp* ----- *f* ----- 7
Hu - ic er - go par - ce, De - us.

Bs. *mp* ----- *f* ----- 7
Hu - ic er - go par - ce, De - us.

S.Vln. *p* ----- *mf* ----- 7
pizz. arco

Vln. *p* ----- *mf* ----- 7
pizz. arco

Vla. *p* ----- *mf* ----- 7
pizz. arco

Vc. *p* ----- *mf* ----- 7
pizz. arco

Cb. *p* ----- *mf* ----- 7
pizz. arco

Dm Cm Am B7/A Em

Without *arpeggio*.

Lamento de la Frontera

VII - Devil's Highway "Epitaph for no stone" - Dirge in B flat minor
VII - Camino Del Diablo "Epitafio para ninguna piedra" - Endecha en Si bemol menor

666 Lento (M.M. ♩ = c. 52) rit. a tempo rit. a tempo K2 rit. a tempo

Fl. *pp* *fp* *ppp*

Ob. *pp* *fp* *ppp*

B♭ Cl. *pp* *fp* *ppp*

Bsn. *p* *mf* *f* *ppp*

C. Bn. *mp* *pp* *fp*

C Tpt. *fff*

F Hn. *fff* *ff*

Tbn. *ff* *f*

Tba. *mf* *f* *fff* *f* *mf*

Timp. *mf* *ff* *fff* *fff* *fff* *f* *mf*

Perc. Bass *f* *mf* *mf* *p*

T.B. *f* *mf* *mp* *p*

Vih. *p* *mf* *p* *pp*

Gtr. *p* *mf* *p* *pp*

Gtr. *p* *f* *pp*

Hrp. *f* *ff* *fff* *fff*

Pno. *f* *ff* *fff* *fff* *ff* *f* *mf* *mp* *pp*

S.Sop. 666

S.Ten. 666

Sop. *p* *pp*
Meesh - ko - ak was
Mix - co - ac fue

Alto *p* *pp*
Meesh - ko - ak Meesh - ko - ak was
Mix - co - ac Mix - co - ac fue

Ten. *p* *pp*
Meesh - ko - ak Meesh - ko - ak Meesh - ko - ak was
Mix - co - ac Mix - co - ac Mix - co - ac fue

Bs. *p* *pp*
Meesh - ko - ak Meesh - ko - ak Mesh - ko - ak Meesh - ko - ak was
Mix - co - ac Mix - co - ac Mix - co - ac Mix - co - ac fue

S.Vin. 666 *ppp* *mp* *pp* *fp* *p* *pp* *ppp*

Vin. *p* *mp* *pp* *fp* *ppp*

Via. *mp* *mf* *fp* *fp* *ppp*

Vc. *mp* *mf* *fp* *fp* *fp* *ppp*

Cb. *p* *mf* *f* *fp* *fp* *fp* *fp* *fp* *ppp*

675 rit. **L2** a tempo

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T. B.

675 *p* *mp*

Vih. *p* *mp*

Gtr. *p* *mp*

Gtr. *p*

G^b B^bm G^b B^bm G^b B^bm G^b Bm Bm(add 9) G

Hrp. *mp* *ff*

Pno. *mf* *ff*

675

S. Sop.

S. Ten. *mf* *ff sfz* *f*

Sop. *mp* *fp* *fp*

Alto *mp* *fp* *fp*

Ten. *mp* *fp* *fp*

Bs. *mp* *fp* *fp*

Lyrics:
 Tenor stands and sings his own eulogy.
 Tenor se pone de pie y canta su propio elogio.
 Meesh - ko - auk was my vil - lage: Three noc - tur - nal syl - la - bles A half - mask of sha - dow
 Mix - co - ac fue mi pue - blo: tres si - la - bas noc - tur - nas, un an - ti - faz de som - bra
 my vil - lage half sha
 mi pue - blo: faz som
 my vil - lage half sha
 mi pue - blo: faz som
 my vil - lage half sha
 mi pue - blo: faz som

675 *p* *mp*

S. Vin. *p* *mp*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

If a syllable in the Spanish text falls on a rest then the prior note is sung.
 Si una sílaba en el texto Español cae en un descanso se canta la nota anterior.

Lamento De La Frontera

684 rit. M2 a tempo rit. accel.

Fl. f

Ob. f ff

B♭ Cl. f

Bsn. f ff

C. Bn. f ff

C Tpt. f

F Hn. f ff

Tbn. f

Tba. f ff

Timp. mp fff ff fff

Perc.

T.B. p mp

Vih. G♯sus mf f

Gtr. f ff

Gtr. mf f

Hrp. fff

Pno. fff

S.Sop. fff

S.Ten. fff

Sop. fff

Alto. fff

Ten. fff

Bs.

S.Vln. mf f

Vln. mp f

Vla. p ff mf

Vc. mp f

Cb. mf

8 a - cross a so - lar face
so - bre un ros - tro so - lar

face a - cross a so - lar so - lar
ros - tro so - bre so - lar so - lar

face a - cross a so - lar so - lar
ros - tro so - bre so - lar so - lar

face a - cross a so - lar so - lar
ros - tro so - bre so - lar so - lar

Ah
A

Ah
A

Ah
A

Ah
A

688 rit. accel. rit. N2 accel. rit.

Fl. *ff* *f* *mp* *mf*

Ob. *f* *mp* *mf*

B♭ Cl. *ff* *f* *mp* *mf*

Bsn. *f* *mp* *mf*

C. Bn. *ff* *f* *mp* *mf*

C Tpt. *ff* *f* *f*

F Hn. *f*

Tbn. *ff* *f*

Tba. *f*

Timp. *ff* *ff* *f* *ff*

Perc.

T.B. *mf* *p* *ppp*

Vih. *mf* *f* *mf* *G♯m7/F* *F♯5* *G♯m7♯9/A* *F°* *GmM9/G♯*

Gtr. *f* *mf*

Gtr. *mf* *mp*

Hrp. *f* *ff*

Pno. *f* *ff*

S.Sop. *f* *mf*

S.Ten. *f* *ff* *Spanish Version* *Versión Español*

Sop. *f* *ff*

Alto *f* *mf*

Ten. *ff*

Bs. *ff* *ff*

S.Vin. *ff* *f* *pizz.* *Div. pizz.*

Vln. *f* *p*

Vla. *ff* *mf* *pizz.* *p*

Vc. *f* *pizz.* *p*

Cb. *ff* *pizz.* *p*

Ah A

face so-lar

face a - cross a so - lar so - lar
ros - tro so - bre so - lar so - lar

face a - cross a so - lar so - lar
ros - tro so - bre so - lar so - lar

face a - cross a so - lar so - lar
ros - tro so - bre so - lar so - lar

Clouds of dust came and ate it
Vi-no Nue-stra Se-no - ra, la-Tol-va - ne-ra ma - dre. Vi-no y se la co - mio.

~ N/A ~ N/A ~

693 *a tempo* *rit.* *accel.* *rit.*

Fl. *pp* *mp* 6

Ob. *pp* *mp* 6

B♭ Cl. *pp* *mp* 6

Bsn. *pp* *mp* 6

C. Bn. *pp* *mp* 6

C Tpt. *mp* *fp* *pp* *mp* 6

F Hn. *mp* *fp* *pp* *mp* 6

Tbn. *mp* *fp* *pp* *mp* 6

Tba. *mp* *fp* *pp* *mp* 6

Timp. *f* *fff* *p* *f* 6

Perc. 6

T.B. *p* *mp* *p* 6

Vih. *ff* *mf* *mp* *p* 6

Gtr. *mp* *mf* *mp* *p* *pp* 6

Gtr. *mp* *f* *mp* *p* *pp* 6

Hrp. *mp* *p* 6

Pno. *fff* *fff* *fff* *fff* *f* *mf* *mp* *p* 6

S.Sop. 6

S.Ten. *fff* *ff* *f* *mf* *mp* 6
 I es - caped and walked through the world. My words were my house air re my tomb.
 Yo an - da - ba por el mun - do. Mi ca - sa - fue - ron mis pa - la - bras ai - re mi tumb - ba.

Sop. *p* *mp* 6

Alto *p* *mp* 6

Ten. *p* *mp* 6

Bs. *p* *mp* 6

S.Vin. *arco* *mf* *mp* *p* *pp* 6

Vln. *arco* *mf* *Unis.* *p* *mf* *pp* *mf* 6

Vla. *arco* *mf* *p* *mf* *pp* *mf* 6

Vc. *arco* *mf* *p* *mf* *pp* *mf* 6

Cb. *arco* *mf* *p* *mf* *pp* *mf* 6

Lamento de la Frontera

VIII - Supplication & Ascension "Tract & Offertories" - Devotional in G flat Major
VIII - Súplicación y Ascensión "Lote y Ofertorios" - Devocional en Sol bemol Mayor

707 Andante (M.M. ♩ = c. 104)

02

The score is arranged for a large ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Cor Anglais (C Tpt.), Horn (F Hn.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violin (Vih.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The harp (Hrp.) and piano (Pno.) are also featured. The vocal section includes Soprano (S. Sop.), Tenor (S. Ten.), Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bs.).

The score begins at measure 707. The woodwinds and strings play a sustained harmonic texture. The harp and piano provide accompaniment. The vocalists enter with the text: "Ab - sol - ve Ag - nus Dei qui tol - lis pe -". The score includes dynamic markings such as *pppp*, *ppp*, *pp*, *p*, *mp*, and *p*.

Chord symbols are provided above the woodwind staves: G^bB^b, G^bmaj/D^b, G^bB^b, G^bmaj/D^b, G^bB^b, G^bmaj/D^b, G^bB^b, G^bmaj/F, G^bB^b, B^bm, G^bB^b, E^bm7/B^b, B^bm, G^bB^b, B^bm, G^bB^b, E^bm7/B^b, B^bm, E^bm7/B^b, A^bC.

725 rit. ----- a tempo P2

Fl.

Ob.

B-Cl.

Bsn.

C. Bn.

C. Tpt.

F. Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

725

B^bm11 Fm7 B^bm11 F7(♭3)sus/B^b D^bmaj/C A^b/C G^b/B^b G^bmaj/D^b G^b/B^b B^bm G^b/B^b B^bm G^b/B^b B^bm

Vih.

Gtr.

Gtr.

Hrp.

Pno.

725

S. Sop.

S. Ten.

Sop.

Alto.

Ten.

Bs.

725

S. Vin.

Vln.

Vla.

Vc.

Cb.

ca - ta mun - di re - qui - em

ca - ta mun - di sem - pi - ter - nam

do - na e - is re - qui - em

do - na e - is do - na e - is re - qui - em

e - is re - qui - em

re em Sanc - tus Sanc -

pp

Q2 R2 rit.

Fl. *mp*

Ob. *mp*

B. Cl. *p* *mp*

Bsn. *mp* *mf* *mp*

C. Bn. *mp* *mf* *mp*

C. Tpt. *p*

F. Hrn. *p* *mp* *p*

Tbn. *p* *mp* *mp* *p*

Tba. *mp* *mp* *p*

Timp. *p* *mp*

Perc.

T. B. *mp* *mf* *mf* *mp*

739

G^bB^b B^bm G^bB^b E^bm7/B^b B^bm G^bB^b B^bm G^bB^b E^bm7/B^b B^bm E^bm7/B^b A^b/C B^bm11 Fm7 B^bm11 F7(413)susB^b

Vih. *mp* *mf*

Gtr. *mp* *mf*

Gtr. *mp* *mf*

Hrp. *mp* *mf*

Pno. *mf* *f* *mf*

739

S. Sop. *mf* *f*
Deus Sa - ba - aoth Lux ae - ter - na cum sanc - tis tu - is in ae - ter - num,

S. Ten. *mf* *f*
Deus Sa - ba - aoth Lux ae - ter - na cum sanc - tis tu - is in ae - ter - num,

Sop. *mf* *f*
Do - mi - ne Ho - san - na

Alto *mf* *f* *mf*
Do - mi - ne Ho - san - na quia pius es.

Ten. *mf* *f* *mf*
Do - mi - ne Ho - san - na quia pius es

Bs. *mp* *mf* *mf* *mp*
tus Sanc - tus Sanc - tus Sanc - tus Sanc - tus Sanc -

739

S. Vln. *pp* *fp* *p*

Vln. *pp* *fp* *p*

Vla. *pp* *fp* *p*

Vc. *pp* *fp* *mp*

Cb. *fp* *mp*

753 S2 *a tempo* T2

Fl. *p* *mp*

Ob. *p*

Bs. Cl. *pp* *p*

Bsn. *pp* *p*

C. Bn. *p* *p*

C. Tpt. *ppp*

F. Hn. *ppp*

Tbn. *pp*

Tba. *pp*

Timp. *mp* *mf*

Perc.

T.B. *mf* *f*

Vih. *mp* *mf*

Gtr. *mp*

Gtr. *p* *mp* *mf*

Hrp. *p* *mf* *mf*

Pno. *mp* *p* *mp* *mf* *f*

S.Sop. *p* *f*
Do - mi - ne ple - ni - ter - ra

S.Ten. *f*
sunt co - e - li

Sop. *mf*
Do - mi - ne fi - de - lium de - func - to - rum

Alto. *mf* *f*
fi - de - lium de - func - to - rum sunt co - e - li

Ten. *mp* *f*
a - ni - mas om - ni - um ple - ni - ter - ra

Bs. *mp* *mf* *f*
tus a - ni - mas om - ni - um Sanc - tus Sanc - tus Sanc -

S.Vln. *pp*

Vln. *pp*

Vla. *p* *pp* *pp*

Vc. *pp* *mf* *f*

Cb. *pp* *mf* *f*

D[♭]maj A[♭]C G[♭]B[♭] F[♯]sus7/5/D[♭] G[♭]B[♭] B[♭]m G[♭]B[♭] G[♭]maj/D[♭] G[♭]B[♭] B[♭]m E[♭]7sus A[♭]/E[♭] F7(11)sus/B[♭] B[♭]sus9

767 *rit.* *a tempo* U2 V2

Fl. *mp* *f*

Ob. *mp* *mf* *mf*

B. Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

C. Bn. *p* *mf* *f* *mp*

C. Tpt. *mf* *mp*

F. Hrn. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Tba. *mp* *mf* *f* *mp*

Timp. *p*

Perc.

T. B.

Vih. *f* *mp* *f*

Gtr. *mf* *f*

Gtr.

Hrp. *mp*

Pno. *ff* *mf*

S. Sop. *mf* *f* *f*

glo - ria tu - a do - na e - is, a - ni -

S. Ten. *mf* *ff*

in ex - cel - sis. a - ni - mas om - ni - um fi - del -

Sop. *mf* *mf*

lu - ce - at eis, do - no e - is, a - ni -

Alto *mf* *f* *mf*

in ex - cel - sis. lu - ce - at eis. do - na e - is, a - ni -

Ten. *mf* *f* *mf*

glo - ria tu - a lu - ce - at eis, lu - ce - at eis. do - na e - is, a - ni -

Bs. *mf* *f* *ff* *mf*

tus ex - cel - sis. lux per - pe - tua a e - ter - nam a - ni -

S. Vln. *p* *mp* *mf* *mp*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mf* *mp*

Cb. *mf* *f* *ff* *mp*

E^b7sus/B^b G^bmaj/F Fm A^b/C G^bB^b G^bmaj/D^b G^bB^b G^bmaj/D^b G^bB^b G^bmaj/D^b G^bB^b G^bmaj/D^b G^bB^b

781 W2

Fl. *mf*

Ob. *mp*

B. Cl. *p*

Bsn. *p*

C. Bn. *p*

C. Tpt. *p*

F. Hrn. *p*

Tbn. *p*

Tba. *p*

Timp. *mp* *mf*

Perc.

T.B.

781

B^bm G^bB^b B^bm G^bB^b B^bm G^bB^b B^bm E^bm A^bC B^bm11 A^bC B^bm11 F7(11)sus/B^b Fm

Vih. *ff* *mf*

Gtr. *mf* *f*

Gtr.

Hrp. *p* *mf* *f*

Pno. *mp* *mf* *f*

781 *mp*

S.Sop. mas om - ni - um fi - del - ium ab om - no vin - cu - lo et gra - tia Re - qui - em

S.Ten. ium de - func - to - rum ab om - no vin - cu - lo de - lic - to - rum et gra - tia tu - a il - lis suc - cu - ren - te me - re - an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis, et lu - cis ae - ter - ne bea - ti - tu - di - ne per - fru - i.

Sop. *mp* *f*
mas om - ni - um fi - del - ium ab om - no vin - cu - lo et gra - tia Re - qui - em Ho - san - na in Ho - san - na Ho - san - na in ex - cel -

Alto. *mp* *f*
mas om - ni - um fi - del - ium ab om - no vin - cu - lo et gra - tia Re - qui - em Ho - san - na in Ho - san - na Ho - san - na in ex - cel -

Ten. *mp* *f*
mas om - ni - um fi - del - ium ab om - no vin - cu - lo et gra - tia Re - qui - em Ho - san - na in Ho - san - na Ho - san - na in ex - cel -

Bs. *mp* *f*
mas om - ni - um fi - del - ium ab om - no vin - cu - lo et gra - tia Re - qui - em Ho - san - na in Ho - san - na Ho - san - na in ex - cel -

781 *mf* *mp*

S.Vln. *mf* *mp*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

795 X2 *a tempo* rit. -----

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C. Bn. *f*

C Tpt. *f*

F Hn. *f* *mf* *mp* *p* *Unis.*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc.

T.B. *mp* *p* *ppp*

Vih. *f* *mp* *p* *ppp*

Gtr. *p* *ppp* *ppp* *ppp*

Gtr. *fff* *ppp* *pp* *ppp*

Hrp. *f*

Pno. *fff* *ff* *mp* *p*

S.Sop. *mf* *mf* *mp* *p*
Be - ne - dic - tus in no - mi - ne Re - qui - em

S.Ten. *mf* *mp* *p*
qui ve - nit in Do - mi - ni em

Sop. *fff* *mp* *p* *ppp*
sis. Re - qui - em em

Alto *fff* *mp* *p* *ppp*
sis. Re - qui - em em

Ten. *fff* *p* *ppp*
sis. em em

Bs. *fff* *ppp*
sis. em

S.Vln. *f* *p* *ppp* *ppp*

Vln. *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Cb. *ff* *ppp*

Lamento de la Frontera

Beyond Borders (Más allá de Fronteras)

IX - Earth United "Gloria" - Grand Ostinato Spiritual in G flat Major Pentatonic

IX - Tierra Unida "Gloria" - Grand Ostinato Espiritual en Sol bemol Mayor Pentatónica

809

Fl.

Ob.

Bs. Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

809

Vib.

Gtr.

Gtr.

Hrp.

Pno.

FADE LIGHTS OUT

SPOKEN HOPEFULLY:

(T) I have left you Mamacita, still your heart must not be grieving.
You will find me hiding in a star, on paths the cloud-birds fly.

I will call you Mamacita, and will send the moon to guide you,
where it turns the earth to silver, near my casa in the sky.

DESVANECER LAS LUCES

DICHO ESPERANSADAMENTE:

(T) Te he dejado Mamacita, aún así, tu corazón no debe duelo.
Me encontrarás escondido en una estrella, en caminos los pájaros nube vuelan.

Te llamaré Mamacita, y le enviaré la luna que te guíe,
donde convierte la tierra a plata, cerca de mi Casa en el cielo.

FADE LIGHTS IN

SPOKEN HAPPILY:

(S) I have joined my angel-sisters, Mamacita.
Mamacita, we will curtesy from a rainbow.

When fiesta-time is near, I will unlock doors
of heaven, from my star-room I will greet you.

LUCES APARECEN GRADUALMENTE

DICHO CON ALEGRÍA:

(S) Me he unido a mi ángel hermanas, Mamacita.
Mamacita, daremos reverencia desde un arco iris.

Cuando tiempo de fiesta está cerca, abre las puertas
del cielo, de mi cuarto estrellado le dare la bienvenida.

809

S.Vln.

Vln.

Vla.

Vc.

Cb.

823 Presto (M.M. ♩ = c. 168) Y2

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C. Bn. *f*

C Tpt. *f*

F Hn. *f*

Tbn. *f*

Tba. *f*

Timp. *fff* *ff*

Perc. Bass Drum Hand Crash Cymbals *fff* *fff*

T.B.

823 *mf* *f*

Vih. *mf* *f*

Gtr. *mf* *f*

Gtr. *f*

Hrp. *fff*

Pno. *fff*

823 *ff*

S.Sop. Et in ter ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

S.Ten. Et in ter ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. A do - ra - mus te Glo -

Sop. Glo - ri - a in ex - cel - sis De - o Et in ter La - u - da - mus te. Be - ne - di - ci - mus te.

Alto. Glo - ri - a in ex - cel - sis De - o Et in ter A do - ra - mus te Glo -

Ten. Glo - ri - a in ex - cel - sis De - o Et in ter La - u - da - mus te. Be - ne - di - ci - mus te.

Bs. Glo - ri - a in ex - cel - sis De - o Et in ter

823 *f*

S.Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

G♭m7/B♭ A♭sus/D♭ G♭m7/B♭ D♭sus E♭m D♭sus A7/G♭ B♭m A♭sus E♭m E♭sus B♭sus B♭7 E♭sus

Lamento De La Frontera

837 *rit.* 22 *a tempo*

Fl. *f*

Ob. *ff* *f*

Bs. Cl. *ff*

Bsn.

C. Bn.

C. Tpt.

F. Hn.

Tbn. *ff*

Tba. *ff*

Timp. *ff* *f*

Perc. *ff*

T. B.

Vih. *ff*

Gtr. *ff*

Gtr. *ff*

Hrp. *ff*

Pno. *ff*

S. Sop. *ff*
Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam tis, De - us Pa - ter om - ni - po - tens Do - mi - ne

S. Ten. *ff*
ri - fi - ca - mus te. glo - ri - am tuam, Do - mi - ne De - us, Rex cae - les

Sop. *ff*
glo - ri - am tuam, Do - mi - ne De - us, Rex cae - les Fi - li u - ni - ge - ni -

Alto *ff*
ri - fi - ca - mus te. glo - ri - am tuam, Do - mi - ne De - us, Rex cae - les

Ten. *ff*
Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

Bs. *ff*
Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

S. Vln. *ff*

Vln. *ff*

Vla. *ff* *pp* *ff*

Vc. *ff*

Cb. *ff*

A7/G# E#m Bbm A7/G# Bbm Gbm7/Bb Bbm Gbm7/Bb Bb7 E#m Bbm A#sus/D# D#sus A#sus/D# Bbm A#sus/D#

853 *accel.* *rit.* **A3** *a tempo*

Fl. *ff*

Ob.

B♭ Cl. *f*

Bsn. *f*

C. Bn.

C Tpt.

F Hn. *f*

Tbn. *f*

Tba. *ff*

Timp. *ff* *fff*

Perc. *fff*

T. B.

853 *f*

Vih. *f*

Gtr. *f*

Gtr. *f*

Hrp. *ff*

Pno. *ff*

853 *ff* *ff*

S. Sop. *ff* *ff*
 Fil - ius Pat - ris. no - bis. sus - ci - pe de - pre - ca - tio - nem nos - tram.

S. Ten. *ff*
 Do - mi - ne De - us, Ag - nus Dei,

Sop. *ff*
 te, Je - su Chris - te. Fil - ius Pat - ris.

Alto *ff* *ff*
 Do - mi - ne De - us, Ag - nus Dei, no - bis. sus - ci - pe de - pre - ca - tio - nem nos - tram.

Ten. *ff*
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Bs. *ff*
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

853 *f* *mf*

S. Vln. *f* *mf*

Vln. *f* *pp* *ff* *mp* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

883 *rit.*

Fl. *mf* *f* *mp*

Ob. *f* *mp*

B♭ Cl. *f* *mp*

Bsn. *mf* *f* *mp*

C. Bn. *mf* *f* *mp*

C Tpt. *mf* *f* *mp*

F Hn. *mf* *f* *mp*

Tbn. *mf* *f* *mp*

Tba. *mf* *f* *mp*

Timp. *ff*

Perc. Wind Machine *pppp*

T.B.

Vih. *mp*

Gtr. *f*

Gtr. *f*

Hrp. *ff*

Pno. *ff*

S.Sop. *mf* *f* *mp*
Spi - ri - tu Pat - ris. A - men.

S.Ten. *mf* *f* *mp*
Spi - ri - tu Pat - ris. A - men.

Sop. *mf* *f* *mp*
Pat - ris. A - men.

Alto *mf* *f* *mp*
Pat - ris. A - men.

Ten. *mf* *f* *mp*
Spi - ri - tu Pat - ris. A - men.

Bs. *mf* *f* *mp*
Spi - ri - tu Pat - ris. A - men.

S.Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

D♭sus A♭sus/D♭ G♭7/E D♭sus

Lamento de la Frontera

X - Heven United "In Paradisum" - Canticle in C minor
X - Cielo Unido "En Paradisum" - Cántico en Do menor

895 Vivace (M.M. ♩ = c. 136) *rit.* C3 *a tempo*

Fl.
Ob.
B♭ Cl.
Bsn.
C. Bn.
C Tpt.
F Hn.
Tbn.
Tba.
Timp.
Perc.
T.B.
Vih.
Gtr.
Gtr.
Hrp.
Pno.
S. Sop.
S. Ten.
Sop.
Alto.
Ten.
Bs.
S. Vin.
Vin.
Vla.
Vc.
Cb.

f *ff* *fff* *ff* *f*
cresc. *fff* *ff*
pp *p* *mp* *mf* *f*
pp *p*
f
f
mp *mf*
mp *mf*
mp *mf*
mp *mf*
pppp *p*
pppp *mp*
mp *mf*
mp *mf*

Bass Drum
fff *ff*
Cm Cm Cm Cm
f
ff
ff
ff
mp
mp
mp *mf*
mp *mf*

915

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

915

Cm Cm Cm Cm9 Cm Cm Cm Cm Cm Cm Cm Gsus/C

Vih.

Gtr.

Gtr.

Hrp.

Pno.

915

S.Sop.

S.Ten.

Sop.

Alto.

Ten.

Bs.

915

S.Vln.

Vln.

Vla.

Vc.

Cb.

D3

Fl.

Ob.

Bb Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

927 Cm Cm Cm Cm GsusC GsusC Cm Cm7(omit5)Bb Cm Cm Cm Cm

Vih.

Gtr.

Gtr.

Hrp.

Pno.

927

S.Sop.

S.Ten.

Sop.

Alto

Ten.

Bs.

927

S.Vln.

Vln.

Vla.

Vc.

Cb.

mp

f

mf

p

f

ff

f

f

p

f

te mar - ty - res, et per - duc - ant te in

in pa - ra - di - sum de - du - cant te An - ge - li: in tuo ad - ven - tu sus - cip - iant te mar - ty - res et per - duc - ant te in

939 E3

Fl. *mp*

Ob. *mf*

Bs. Cl. *mp*

Bsn.

C. Bn.

C. Tpt.

F. Hn.

Tbn.

Tba.

Timp.

Perc. *f* *mf*

T.B.

939 Gsus/C Gsus/C Cm Cm7(omit 5)Bb Cm EbBb EbBb EbBb EbBb Bb11 EbmajBb EbmajBb

Vih. *mp*

Gtr. *mp*

Gtr. *mf*

Hrp.

Pno. *f*

939 *mf* Cho - rus An - ge - lo - rum Cho - rus

S.Sop. *mf*

S.Ten. *mf* Cho - rus an - ge - lo - rum te sus - ci - pi - at, et cum La - za - ro

Sop. *ff* ci - vi - ta - tem sanc - tam Je - ru - sa - lem.

Alto *ff* ci - vi - ta - tem sanc - tam Je - ru - sa - lem.

Ten.

Bs.

939 *mp*

S.Vln.

Vln.

Via. *mp*

Vc.

Cb.

951 F3

Fl. *mf* *f*

Ob. *mf* *f*

Bs. Cl. *mf* *f*

Bsn. *mf* *f*

C. Bn. *mf* *f*

C Tpt. 2nd 1st 2nd 1st Unis. *mf* *f* *ff*

F. Hn. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *f* *ff*

Perc. Bass Drum *f* *ff*

T.B. *f*

Vih. Cm EbB EbB EbB EbB Bb11 EbmajBb EbM7/Bb Gsus/C Gsus/C Gsus/C *mf* *f* *ff*

Gr. *mf* *f* *mf*

Gr. *f* *ff*

Hrp. *mf* *f*

Pno. *ff* *fff*

S. Sop. *f* *ff*
An - ge - lo - rum Cho - rus An - gel

S. Ten. *f* *ff*
qu - on - dam pau - pe - re a - e - ter - nam ha - be - as re - qui - em.

Sop. *mf* *f*
An - ge - lo - rum Cho - rus An - gel

Alto

Ten. *mf* *f*
qu - on - dam pau - pe - re a - e - ter - nam ha - be - as re - qui - em.

Bs.

S. Vln. 951 *mf* *f* *ff*
Solo Violin may improvise slightly on the second pass.
Solo Violin puede improvisar un poco el segundo pase.

Vln. *mp* *mf* *f* *ff*

Vla. *f* *ff*

Vc. *mp* *mf* *f* *ff*

Cb. *f* *ff*

H3

Fl. *f*

Ob. *f*

Bs. Cl.

Bsn.

C. Bn.

C. Tpt. 2nd 1st 2nd 1st Unis. *mf*

F. Hn. *f*

Tbn. *f*

Tba. *mf*

Timp.

Perc. Ride Cymbal *mf f ff f mf*

T. B. *f mf*

Vih. *mf mp*

Gtr. *f mf*

Gtr.

Hrp. *f ff*

Pno. *mf ff*

975

S. Sop. *ff*
an - ge - lo - rum Cho - rus an - gel

S. Ten. *ff*
Cho - rus an - ge - lo - rum te sus - ci - pi - at, et cum La - za - ro

Sop. *f*
lo - rum Cho - rus

Alto *f*
an - ge - lo - rum Cho - rus an - gel re -

Ten. *f*
Cho - rus an - ge - lo - rum te sus - ci - pi - at, et cum La - za - ro

Bs. *f*
qu - on - dam pau - pe - re a - e -

975

S. Vin. *mp*

Vin.

Vla. *mf mp*

Vc. *mf mp*

Cb. *mp*

Cm Cm7/B^b B^baus E^bB^b E^bB^b E^bmaj/B^b B^b11 E^bmaj/B^b Cm Cm7/B^b B^baus E^bB^b

987 13 *rit.* -----

Fl. _____

Ob. _____

Bs. Cl. _____

Bsn. _____

C. Bn. _____

C. Tpt. _____

F. Hn. _____

Tbn. _____

Tba. _____

Timp. _____

Perc. *mp* *p* _____

T.B. _____

Vih. *mf* _____

Gtr. *f* _____

Gtr. *ff* _____

Hrp. *ff* _____

Pno. *ff* _____

S.Sop. *mf* *mp* _____

S.Ten. *mf* *mp* _____

Sop. *ff* _____
An - ge - lo - rum

Alto *mf* *mp* _____

Ten. *mf* *mp* _____

Bs. *ff* _____
ter - nam ha - be - as re - qui - em.

S.Vln. *mf* *mp* _____

Vln. _____

Vla. *f* _____

Vc. *f* _____

Cb. *f* _____

E^bB^b E^bmaj/B^b B^b11 E^bmaj/B^b Gsus/C Gsus/C Gsus/C Gsus/C Gsus/C Gsus/C

Lamento de la Frontera

XI - Everlasting Joy "The Beatitudes" - Fanfare, Danzón & Huapango in G Major

XI - Alegría Eterna "Las Bienaventuranzas" - Fanfarrias, Danzón y Huapango en Sol Mayor

1016 Lento (M.M. ♩ = c. 52) *rit. a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt. *Foyer Fanfare Fanfarrias de Vestibulo*
1st *ff sfz sfz f f* Unis. *f ff* 1st 2nd 1st 2nd 1st 2nd 1st 2nd *p p f*

F. Hn.

Tbn.

Tba.

Timp. *pp pp pppp f*

Perc.

T.B.

1016

Vih.

Gtr.

Gtr.

Hrp.

Pno.

1016

S. Sop.

S. Ten.

Sop.

Alto.

Ten.

Bs.

1016

S. Vln.

Vln.

Vla.

Vc.

Cb.

1034

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

1034

E7(+13)sus/A Am7 Em11 B7(+13)sus Dm7(omit5)C D7sus/A Am7 Fmaj7(add9)/A Am7

Vih.

Gtr.

Gtr.

Hrp.

Pno.

1034

S.Sop.

S.Ten.

Sop.

Alto.

Ten.

Bs.

1034

S.Vln.

Vln.

Vla.

Vc.

Cb.

Blessed are the poor
Bien a-ven-tu-ra-dos

Hea-ven de los cie-los.

in los spi-rit, for theirs is the king-dom of Hea-ven.
po-bres en es-pi-ri-tu, es-el Rei-no de los cie-los.

Blessed are the poor
Bien a-ven-tu-ra-dos

Hea-ven de los cie-los.

in los spi-rit, for theirs is the king-dom of Hea-ven.
po-bres en es-pi-ri-tu, es-el Rei-no de los cie-los.

*A (-) denotes the rhythmic subdivision (1/2 or 1/3) of the note being sung as related to the double/triple syllabic structure in the Spanish text.
Una (-) denota la subdivisión rítmica (1/2 o 1/3) de la nota cantada en relación a la estructura del doble/triple silábico en el texto Español.*

K3

Fl.
Ob.
B♭ Cl.
Bsn.
C. Bn.

C Tpt.
F Hn.
Tbn.
Tba.
Timp.
Perc.

T.B.

1041

Vih.
Gtr.
Gtr.

Dm/A Asus Dsus/A D7sus/A Am7 Am7(add9) A7sus B7(+13)sus Dm/A Dm7/A Asus E7sus/A Dm/A Dm7/A

Hrp.
Pno.

1041

S.Sop.
S.Ten.
Sop.
Alto
Ten.
Bs.

of del-los Hea - ven
cie - los.

1041

S.Vln.
Vln.
Vla.
Vc.
Cb.

1062 N3 *a tempo*

Fl. *ff*

Ob. *ff*

B♭ Cl.

Bsn.

C. Bn.

C Tpt. *ff*

F Hn. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc.

T.B.

Vih. *ff*

Gtr. *ff*

Gtr.

Hrp. *ff*

Pno. *ff*

S.Sop. *ff*

S.Ten. *ff*

Sop. *ff*

Alto *ff*

Ten. *ff*

Bs. *ff*

S.Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

1062

D7(9)/A Am7 Em7(add9)/B Essup13/B Am(add9) Am Em7(add9)/B Am Am7 F#m7(9)/A Em7(add9)/B Em7/B Am(add9) Am7(add9) Am(add9)

VIII *gliss.* X [IX] VIII VII [IX] X [IX] VIII VII [IX] VII VIII

Blessed for they will in - he - rit the Earth.
 Bien-a - ven - tu - ra - dos los hu - mil - des.

will in - he - rit the Blessed are the meek
 e - los he - re - da - ran la tier - ra.

for - ted will be com - for - ted.
 so - la - dos con - so - la - dos.

for - ted will be com - for - ted.
 so - la - dos con - so - la - dos.

for - ted will be com - for - ted.
 so - la - dos con - so - la - dos.

for - ted will be com - for - ted.
 so - la - dos con - so - la - dos.

1069 *rit.* -----

Fl. *mf*

Ob. *mf*

Bs. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

C. Tpt. *mf*

F. Hn. *ff*

Tbn. *ff*

Tba. *ff*

Timp.

Perc.

T.B.

1069 *Em7(add9)/B Am Am(add9) Am(add9) Am Am(add9) Am Euss/A Am(add9) Am Dsus/A*

Vih. *f*

Gtr. *f* Always strum Huapango rhythm: *f*

Gtr. *p* *ff*

Hrp. *mf*

Pno. *mp* *p*

1069 *mf*

S.Sop.

S.Ten.

Sop. *mf* Blessed for they will be filled.
illos se rán sa-cia dos.

Alto *mf* righ-teus-ness these who hun-ger
sed de jus-ti-ci-a e

Ten. *mf* Blessed are those who thirst for right
que ti-en-en ham-bre y

Bs. *mf* Blessed are those who hun-ger and
Bien-a-ven-tu-ra-dos los

1069 *fp* *mf*

S.Vln.

Vln.

Vla.

Vc.

Cb.

1075

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

1075

Am7(add9) GsusM7/C F#sus7♭9/B Cmaj/B Dsus G/B Am9 Am7(add9) Bm7(♯5) Asus9

Vih.

Gtr.

Gtr.

Hrp.

Pno.

1075

S.Sop.

S.Ten.

Sop.

Alto.

Ten.

Bs.

1075

S.Vln.

Vln.

Vla.

Vc.

Cb.

ful Blessed are the mer - cy mer - cy mer - cy mer - ci - ful, Blessed for they will be shown they will be shown mer - cy.
 mi - se - ri - cor - di - os - os, e - los re - ci - bi - rán mi - se - ri - cor - di - a mi - se - ri - cor - di - a. Blessed for they will see God.
 e - los ve - rán a Di - os.

Blessed are the pure in heart, for they will see will see Blessed for they will see God.
 Bien - a - ven - tu - ra - dos los de lim - pio co - ra zón, e - los ve - rán a

Lamento De La Frontera

P3 *a tempo*

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp. *f*

Perc.

T.B.

1080

Vih. *f*

Gtr. *f*

Gtr. *f*

Hrp.

Pno. *f*

1080

S. Sop.

S. Ten.

Sop. *ff*
 Blessed are the peace ma - - - kers, chil - - - dren chil - - - dren
 Bien a - ven - tu - ra - - - dos

Alto *ff*
 Blessed are the peace ma - - - kers, chil - - - dren chil - - - dren
 Bien a - ven - tu - ra - - - dos hi - - - jos hi - - - jos

Ten. *ff*
 for they will be called the chil - - - dren

Bs. *ff*
 for they will be called the chil - - - dren
 los que pro - cu - ran la paz se - - - rán

1080

S. Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

1086 *rit.* ----- Q3 *a tempo*

Fl. *fff*

Ob. *fff*

B♭ Cl. *fff*

Bsn. *fff*

C. Bn. *fff*

C Tpt. *fff*

F Hn. *fff*

Tbn. *fff*

Tba. *fff*

Timp.

Perc.

T.B.

1086 *f* *mf* *fff* *f* *mf* *fff* *f* *mf* *fff*

Vih. *f* *mf* *fff* *f* *mf* *fff* *f* *mf* *fff*

Gtr. *f* *mf* *fff* *f* *mf* *fff* *f* *mf* *fff*

Gtr. *mf* *fff* *f* *mf* *fff* *f* *mf* *fff*

Hrp. *f*

Pno. *fff*

1086 *fff*

S.Sop. *fff*

S.Ten. *fff*

Sop.

Alto

Ten. *fff*

Bs. *fff*

1086 *fff* *mp* *f*

S.Vln. *fff* *mp* *f*

Vln.

Vla.

Vc. *fff*

Cb. *fff*

Blessed are those who are who are per - se - cu - ted
 Bi - en - a - ven - tu - ra - dos a - que - llos que
 righ - teus - ness, for theirs is the king - dom of
 la jus - ti - ci - a, de e - llos es el

are per - se - cu - ted be - cause of righ - teus - ness,
 han si - do per - se - gui - dos por cau - sa de

chil - dren of God be called chil - dren of God.
 se - rán lla - ma - dos hi - jos de Dios.

chil - dren of God be called chil - dren of God.
 se - rán lla - ma - dos hi - jos de Dios.

1091

Fl. *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff* *f*

Bsn. *ff* *f*

C. Bn. *f*

C Tpt. *fff*

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

1091 *Em7/B* *Am11* *Am7(add9)* *Cmaj7(add9)/B* *Am7(add9)* *Cmaj/B* *Dsus* *Em7(add9)/B* *Em7/B*

Vih. *fff*

Gtr. *fff*

Gtr.

Hrp. *f*

Pno.

1091 *ff* *f*

S. Sop. *ff* *f*
 Hea - ven, are who are per - se - cu - ted be - cause of righ - teus - ness, for theirs is the king - dom king - dom king - dom of Hea - ven.
 rei - no aque - llos que han si - do per - se - gui - dos por cau - sa y de e - llos es el rei - no de los ci - e - los.

S. Ten. *ff*
 Blessed are who are per - se - per - se - cu - ted per - se - cu - ted be - cause of righ - teus - ness,
 es el rei - no de los ci - e - los. por la cau - sa e - llos es el rei - no

Sop.

Alto

Ten.

Bs.

1091

S. Vin. *f*

Vln.

Vla.

Vc.

Cb.

1102 T3

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

C Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Tba. *mf*

Timp.

Perc.

T.B. *f*

Vih. *mf*

Gtr. *mf*

Gtr. *mf*

Hrp. *mf*

Pno. *mf*

S.Sop. *mf*

S.Ten. *mf*

Sop. *mf*

Alto *mf*

Ten. *mf*

Bs. *mf*

S.Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Em/B B7(9)sus/A F#m7(b9)/A F#sus7(b9)/B Cmaj/B Cmaj7(add9)/B D7sus/A Gsus/C Am7(add9) AbM7(b9)/B Em7/B

VII VIII V VII III

per - se - cute you and false - ly say all kinds of e - vil a - gainst you e - vil a - gainst you be - cause of Me. glad be glad be - cause
 per - si - gan, di - gan to - do gen - ero de ma con - tra us - ted - es fal - sa - men - te por cau - sa de Mi. que gran - de es su

Re - joice and be glad re - joyce and be glad be glad be - cause
 Re - go - ci - jen - se y a - le - gren - se, por que gran - de es su

Re - joice and be glad re - joyce and be glad be glad be - cause
 Re - go - ci - jen - se y a - le - gren - se, por que gran - de es su

Re - joice and be glad re - joyce and be glad be glad be - cause
 Re - go - ci - jen - se y a - le - gren - se, por que gran - de es su

1108 *rit.* *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

F Hn.

Tbn.

Tba.

Timp.

Perc.

T.B.

Vih.

Gtr.

Gtr.

Hrp.

Pno.

S.Sop.

S.Ten.

Sop.

Alto.

Ten.

Bs.

S.Vln.

Vln.

Vla.

Vc.

Cb.

Am7(add9) A♭m7♯5/B G/B Bm7(♯5) G

Crash Cymbal Sus. Bass Drum

great is your re - ward in Hea - ven.
re - com - pen - sa en el Cie - lo.

1108

© 2015 Michael John Wiley GGZ

Michael John Wiley heralds from a multi-cultural background epitomized by the Southwestern Desert. Being born in New Mexico, reared in a bilingual Mexico City, and educated in the United States, afforded him with a rich artistic world-view and deep-seated human understanding of these two neighboring countries. Although piano was his first musical instrument, by the time he was nine years old, he had taken to the acoustic guitar as his personal favorite and continued this passion into his college years and beyond.

After graduating with honors in 1996 from the University Of Arizona with a Bachelor of Arts in Music Composition, he became employed with the Tucson Unified School District through an experimental “Imaginarium” program, designed to bring local working artists to elementary schools, as visitor substitute teachers. During this four-year period of service, he began work on two major personal projects: transcribing the Mayan Calendar into music and writing a comprehensive and interactive music theory manual based on his color-coded guitar, which he had developed while composing during his studies at the U of A in 1991.

Shortly after releasing his 2000 debut album OXLAHUN, the Tokyo Philharmonic Orchestra honored Michael with a world premier performance of his composition *Tzolkin in C Major* (based on the sacred 260-day calendar), which took Third Prize at the prestigious Toru Takemistu Orchestral Competition in Japan, 2002. Two years later, Michael embarked on a one-year international head-teacher position coordinated by local Tucsonan educators, at a brand new and exciting English speaking kindergarten school in Northern China. While there, he further developed his color-coded music curriculum and upon returning home, channeled his creative efforts into Musical Colors, an educational company dedicated to music pedagogy and musical instrument appreciation using color-coded musical instruments.

In 2007, Michael released his first edition Tzolkin DVD, which showcases his award winning music, presents his audio-visual calendar experience “Tzolkin Cultural Meditation”, and details his musical theories and projects to date. It was by now that he had received a five year commission to write a “Sonoran Requiem”, which he boldly took on and is actualized by the musical score presented here in, and represents his most monumental work to date. Michael currently lives in Tucson, Arizona with his lovely wife and two young boys, and spearheads International Premium Coffee Corporation, which works directly with farmers to bring specialty coffee from Mexico to the US.

