

THE LAND OF JOURNEY'S ENDING

A Passion based on Psalm XXII and the ritual of the Penitentes of New Mexico

two baritones, flute, trombone, piano, and percussion (three)

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Out of the desert in northern New Mexico rises a rugged, stark mountain range called the Blood of Christ (Sangre de Cristo). The isolation of the mountains is dotted with small adobe villages containing descendants of the original Spanish settlers of New Mexico from 400 years ago. Among these people exists a mystic religious cult known as the Brothers of Light. The basis of their religion centers around rituals involving self-flagellation and mystical reenactments of the crucifixion of Christ.

This work is intended to capture the mystical insight and beauty of the ritual of the Brothers of Light. As their rituals, architecture, and livelihood involve the stark, simple lives of mountain farmers, their religion can be seen as springing straight from the earth. For them it is the simple voice of the wind, the call of a mourning dove, or the color of the earth that can reflect their proximity to the eternally breathing God. The Brothers can be viewed as the archetype of suffering humanity searching for the eternal purity of Christ. One need only hear their haunting folk-rendering of Gregorian chant or the stark, terse wailing of their crude wooden flutes piercing the night air of their outdoor rituals to be convinced of this.

This passion should be performed and viewed as the solemn, sacred, and secret ritual of those who at least want to try to reach out and touch the face of infinity regardless of how difficult the journey may be, to go beyond the dictates of body and mind to the place where all journeys end.

MOVEMENT I

Por el rastro de la sangre
que Jesucristo redama,
camina la Virgen pura
en una fresca mañana.

De tan de mañana que era
a la hora que caminaba
las campanas de Belén
solas tocaban el alba.

1. Dios mío, Dios mío, ¿por qué me has dejado? ¿Por qué estás lejos de mi salud, y de las palabras de mi clamor?
2. Dios mío, clamor de día, y no oyes; Y de noche, y no hay para mí silencio.
6. Mas yo soy gusano, y no hombre; Oprobio de los hombres, y desecho del pueblo.
7. Todos los que me ven, escarnecen de mí; Estiran los labios, menean la cabeza, diciendo:
8. Remítete a Jehová, librélo; Sálvele, puesto que en él se complacía.
9. Empero tú eres el que me sacó del vientre, El que me haces esperar desde que estaba a los pechos de mi madre.
10. Sobre ti fui echado desde la matriz: Desde el vientre de mi madre, tú eres mi Dios.

MOVEMENT III

11. No te alejes de mí, porque la angustia está cerca; Porque no hay quien ayude.
12. Hanme rodeado muchos toros; Fuertes toros de Basán me han cercado.
13. Abrieron sobre mí su boca, Como león rapante y rugiente.
14. Heme escurrido como aguas, Y todos mis huesos se descoyuntaron: Mi corazón fue como cera, Desliéndose en medio de mis entrañas.
15. Secóse como un tiesto mi vigor, Y mi lengua se pegó a mi paladar; Y me has puesto en el polvo de la muerte.
16. Porque perros me han rodeado, Hanme cercado cuadrilla de malignos: Horadaron mis manos y mis pies.
17. Contar puedo todos mis huesos; Ellos miran, considéranme.
18. Partieron entre sí mis vestidos, Y sobre mi ropa echaron suertes.

MOVEMENT V

23. Los que teméis a Jehová, alabadle; Glorificadle, semiente toda de Jacob; Y temed de él, vosotros, simiente toda de Israel.
24. Porque no menospreció ni abominó la aflicción del pobre, Ni de él escondió su rostro; Sino que cuando clamó a él, oyóle.
25. De ti será mi alabanza en la grande congregación; Mis votos pagaré delante de los que le temen.
26. Comerán los pobres, y serán saciados: Alabarán a Jehová los que le buscan: Vivirá vuestro corazón para siempre.
27. Acordarse han, y volveránse a Jehová todos los términos de la tierra; Y se humillarán delante de todas las familias de las gentes.
31. Vendrán, y anunciarán al pueblo que naciere, Su justicia que él hizo.

MOVEMENT I

By the trail of the blood
Which Jesus Christ had shed
The pure Virgin travelled
On a fresh morning.

It was such an early hour
When she journeyed forth
That the bells of Bethlehem
Were ringing in the dawn.

My God, my God, why hast thou forsaken me? Why art thou so far from helping me, and from the words of my roaring?

2. O my God, I cry in the day time, but thou hearest not; and in the night season, and am not silent.

6. But I am a worm, and no man; a reproach of men, and despised of the people.
7. All they that see me laugh me to scorn: they shoot out the lip, they shake the head, saying,
8. He trusted on the Lord that he would deliver him: let him deliver him, seeing he delighted in him.
9. But thou art he that took me out of the womb: thou didst make me hope when I was upon my mother's breasts.
10. I was cast upon thee from the womb: thou art my God from my mother's belly.

MOVEMENT III

11. Be not far from me; for trouble is near; for there is none to help.
12. Many bulls have compassed me: strong bulls of Bashan have beset me round.
13. They gaped upon me with their mouths, as a ravening and a roaring lion.
14. I am poured out like water, and all my bones are out of joint: my heart is like wax; it is melted in the midst of my bowels.
15. My strength is dried up like a potsherd; and my tongue cleaveth to my jaws; and thou hast brought me into the dust of death.
16. For dogs have compassed me: the assembly of the wicked have inclosed me: they pierced my hands and my feet.
17. I may tell all my bones: they look and stare upon me.
18. They part my garments among them, and cast lots upon my vesture.

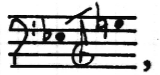
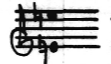

MOVEMENT V

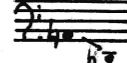


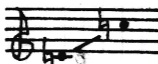
23. Ye that fear the Lord, praise him; all ye the seed of Jacob, glorify him; and fear him, all ye the seed of Israel.
24. For he hath not despised nor abhorred the affliction of the afflicted; neither hath he hid his face from him; but when he cried unto him, he heard.
25. My praise shall be of thee in the great congregation: I will pay my vows before them that fear him.
26. The meek shall eat and be satisfied: they shall praise the Lord that seek him: your heart shall live for ever.
27. All the ends of the world shall remember and turn unto the Lord: and all the kindreds of the nations shall worship before thee.


31. They shall come, and shall declare his righteousness unto a people that shall be born, that he hath done this.

The text for this work is taken from an actual penitente chant (alabado) intitled "By the Trail", and from Psalm XXII.

INSTRUMENTATION AND PERSONNEL

First Baritone (range , he will also need two glockenspiel plates )
 Second Baritone (range ) (plates may be removed from glockenspiel)

Percussion I: Maracas
 Chimes (tubular bells)
 Timpanum 
 Bowed timpanum (same size as above)
 Gliss. cymbol (use large suspended cymbol and timpanum of above)
 Small gong
 Small water gong } one gong for all three effects
 Small bowed gong }
 Glockenspiel
 Glockenspiel plates  (may be removed from glockenspiel)
 Crotales  (two one octave sets)
 Marimba
 Woodblock (medium)
 Japanese temple bells  (If these 13 pitches are not available substitute tubular bells for them)

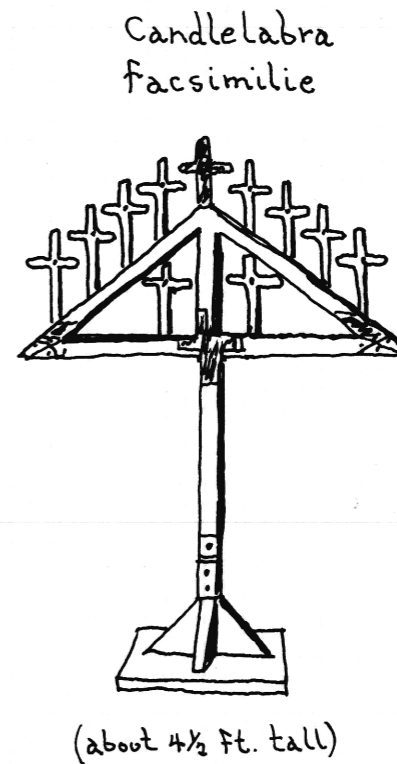
Percussion II: Large gong
 Large water gong } one gong for all three effects
 Large bowed gong }
 small gong }
 Chimes  (tubular bells)
 Vibraphone
 Cricket
 Wind tube

Percussion III: Claves
 Chain (1 1/2 feet long with 1/4 inch thick links)
 Glockenspiel plates (same pitch as percussion I)
 Whip (slapstick)
 Ratchet
 Maracas
 Goat bells (very small cow bells, pitch approx. g4, ab, and bb)
 Anvil
 Glass wind chimes
 Inside of piano
 Chimes (of percussion I or II)

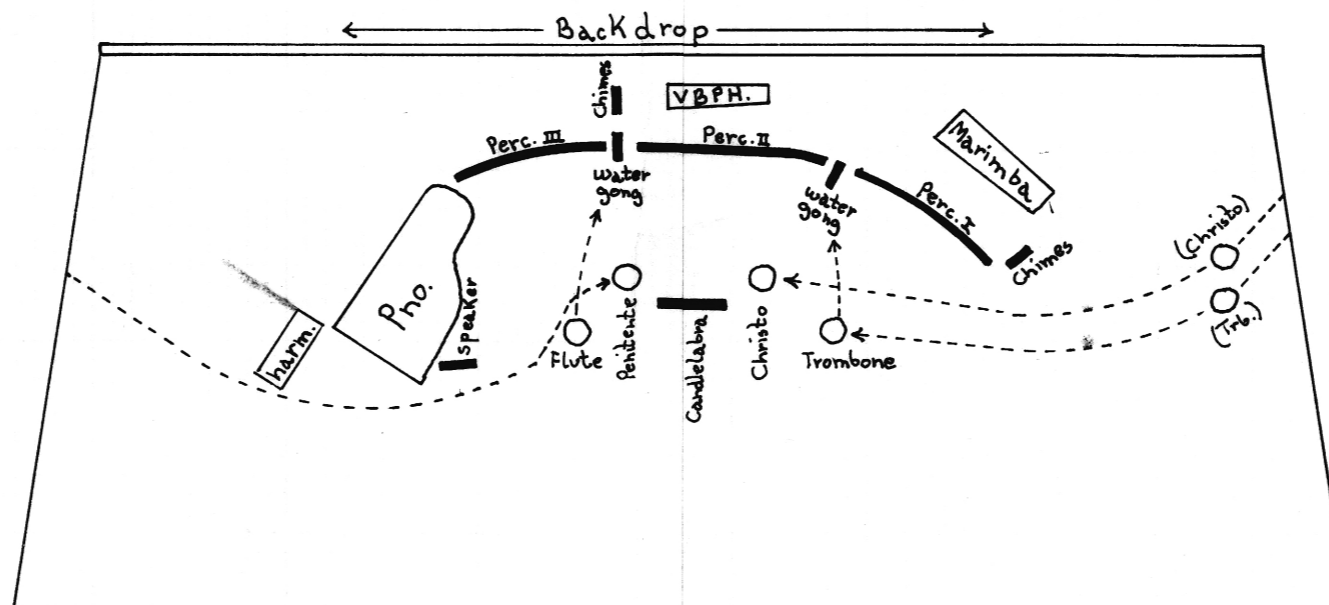
Piano, small pedal harmonium (one player)

Flute, Piccolo, Alto Flute (one player)

Tenor and Alto trombone (one player)

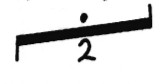






Stage Plan



MUSICAL INSTRUCTIONS

RITUAL INSTRUCTIONS

1. The alto flute part is transposed (sounds a 4th lower than written). All other parts sound as written except the glockenspiel (sounding 15ma) and the crotales (sounding 8va). Each note is preceded by an accidental except in case of an immediate repetition of a note or pattern of pitches.
2. The third movement has the following form: A1, B1, C1, D1, E1, F1, G1, H1, A2, B2, C2, D2, E2, F2, G2, H2, A3.
3.  = Pause of 2 beats,  = Hold figure 3 beats.
4. Some percussion instruments are duplicated in the various parts. They may be shared except for the chimes of percussion I and II which should be separated for the antiphonal effect. There are several effects in the percussion parts which require description. Bowed timpanum is created by placing a metal edged ruler on a timpanum head with a portion protruding over the edge. It is held in this position by pressing on it with the thumb near the rim of the timpanum. Once this is accomplished the portion of the ruler extending over the edge is stroked with a well rosined bass bow, thus producing a delicate growl-like effect. The pitch produced is not only determined by the tension of the timpanum head but also by the positioning of the ruler so some experimentation will be necessary to produce the best result. Gliss. cymbal is created by laying a suspended cymbal, crown down, on a timpanum head. The cymbal is struck while the tension of the timpanum head is increased or decreased thereby controlling the pitch. Cricket is produced by placing the crown of a brittle nylon comb on the bottom of a metal pot which acts as a resonator when the teeth of the comb are stroked. Wind tube is simply an unamplified cardboard tube through which unvoiced wind sounds are produced. Twirl gong is created by holding or hanging the gong by one of its supportive straps, striking it, then giving it a spin with the hand. The directional quality of the instrument creates a sort of vibrato effect. Percussion III has one effect produced inside the piano. This is a gliss of sliding harmonics produced by firmly sliding a finger down the lowest string of the piano while striking the key.
5. In movement II the trombonist employs several special effects. These, by necessity, were written each on a separate staff and given a symbolic label (i.e. Man, Spirit, Coyote, and Wind). Spirit refers to producing a growl-like effect through the instrument by pronouncing into it the guttural sound ach----- (as in the German pronunciation of Bach). Coyote refers to singing into the instrument the indicated syllables and pitches so as to produce a very lyrical howling effect. The slide should be worked in correspondence to the sung pitches. Wind refers to blowing unvoiced wind sounds into the instrument. Man refers to the regular playing of the trombone in conjunction with the vocalization of the coyote effect. This produces trombone harmonics or double stops. The slide should be positioned according to the lower of the two notes indicated while the lips buzz both of the pitches as a result of the vocalization of the coyote part.
6. The Penitente should sing in a simple, unaffected, but ritualistic, folk-ethnic manner (Mexican). The Christ's text should be pronounced in Castillon Spanish. The Christ's part constantly fluctuates between Sprechstimme and regular singing. Transitions are notated in this manner: sprech.-----to-----sing, with sprech. notes notated , transitions notes , and sung notes . The Christ's part has an extreme range and except where stipulated he may move to falsetto at his own discretion. Certain parts are to be spoken, whispered, or shouted within a given time segment notated this way: text = spoken
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7. The composition should be rehearsed with the aid of a conductor but performed without one. All players read from score.

- It is through ritual that music and drama can truly be made one.
1. These special materials will be needed;
 - A. Visual effects
 - 1) Photographic slides of the two portions of the score labeled visions.
 - 2) A stage back drop suitable for projecting the slides onto.
 - B. Appropriate stage lighting. (Particularly suggested are reds for movement III and almost total darkness for movement IV.)
 - C. Appropriate costuming. Suggested:
 - 1) For the three percussionists, pianist, and dancers of movement II: white Mexican knee pants and black hoods or masks covering the face. (No shirts except for females who could wear white Mexican shirts)
 - 2) The Penitente and flutist should wear the same as above but with white Mexican shirts and perhaps red bandana head bands. The Penitente should represent a human archetype.
 - 3) The Christ should wear a long white robe of a coarse white material so designed as to represent a personage of archetypal purity.
 - 4) The trombonist should wear a long black, hooded robe representing a personage of archetypal evil.
 - 5) The solo dancer of movement IV should be in long black, ethereal robes representing the archetypal figure of death.
 - D. Stage Props and equipment
 - 1) A rustic facsimile of a penitente candleabra representing Christ and the twelve apostles. (See diagram next page)
 - 2) Twelve yellow candles, one white candle.
 - 3) A device enabling the Penitente to efficiently light the candles.
 - 4) Candle snuffers for the dancers of movement II and the Christo.
 - 5) Stands employed or designed in such a way that they do not interrupt the theatrical continuity of the work.
 - 6) Music stand lights.
 - E. Program notes should consist of:
 - 1) The introduction to the score on the previous page.
 - 2) English and Spanish translations of the text.
 - 3) The following title and movement listing:

LAND OF JOURNEY'S ENDING

 - I. La Procesion de los Dolores
(The Procession of Sorrows)
 - II. Nocturne: La Procesion de Sangre de Christo
(The Procession of the Blood of Christ)
 - III. Vision: Dia de la Cruz
(Day of the Cross)
 - IV. Nocturne: La Muerte
(The Death)
 - V. Las Tinieblas
(The Earthquake)
Vision: Ojos de Dios
(Eyes of God)
 2. Stage Action

Movement I: All stage movement for the musical performers are cued in the score. At the beginning the Christ, Penitente, and trombonist are off stage. At cue the Penitente should enter stage and light all the candles while singing his song then leave stage as cued. The Christo should enter with his singing quite impassioned, as if in a pleading search for God. At cue the trombonist should suddenly step onto stage with his playing portraying demonic evil.

Movement II: This movement should be choreographed for two male dancers who gradually extinguish all but the white candle.

Movement III: The beginning of movement III should be illuminated in a soft red glow. Between D1 and F1, and D2 and F2 the slide of the vision Dia de la Cruz (score page) should be gradually illuminated onto the backdrop and the red lighting of the stage and backdrop intensified. Between F1 and H1, and F2 and H2 the slide and the lighting should gradually be dimmed. At the end of the movement the Christo should extinguish the remaining white candle and silently leave the stage.

Movement IV: This movement should be choreographed for solo female dancer personifying the archetypal figure of death. The stage should be very dark.

Movement V: The stage should remain very dark well into this movement. The Penitente should enter at cue and light the candles while singing, lighting the last at the point indicated in the score. The Christo should enter at cue singing with a very pure falsetto as if calling from another plane of consciousness. The Ojos de Dios vision should gradually be illuminated during the vision music and remain so until the lights are gradually dimmed at the end of the work.

Piccolo *mp* Last candle should be lit near end of text. *mf* *molto cres.* *f* (intensely)

Penitente *na ba*, las cam-pa-nas de Bo-len So-las to-ca-ban el al-ba. (Like distant tolling bells)

Percussion I, II, III

Chimes *p* *p* *molto cres.* *L.V.*

Small bowed gong *sfz* (Scrape with Finger nails to produce *sfz*)

Large bowed gong *sfz* (Scrape with Finger nails to produce *sfz*)

Glock. Plates (Slam together then shake) *f* *sfz* *gradual decres.*

Amplified Piano

Amplified Pno. (Chromatic Cluster) *sfz*

(Try to bend pitch as close to *f* as possible)

Piccolo *sfz* (take up flute) *molto*

Christo *mf* *cres.* *f* *sfz* (more dejected) Sing---to---sprech. *gliss.*

Di-os mí-o, Di-os mí-o, ¿Por qué me has de-ja-do? ¿Por qué estás le-jos de mi sa-lud

Percussion I, II, III

(S. Bowed Gong) *cres.* *molto* *sfz* *L.V.*

(L. Bowed Gong) *roll* *molto* *sfz* (hard beaters) *L.V.*

(Glock Plates) *molto* *sfz*

Christo *mf* *ff* *sfz* *L.V.* *p* (echo) *L.V.*

Sprech---to---Sing *mf* *ff* *sfz* *L.V.*

y de las pa-la-bras de mi cla-mor

Percussion I, II, III

Vibraphone *ff* *L.V.*

Glock. Plates (slam together) *sfz* *L.V.*

Brilliant, heralding daylight *sfz*

Amplified Piano (Brush strings inside pno. with soft part of fingers) *mp* *L.V.*

Flute *to*---sing

Christo *clamo de dí-a*, *mf* *f* (subito) *sfz* *p* *mp* *L.V.* *hold pedal down*

(hissed with anger) *f* (subito) *sfz* *p*

Darkly, despondant Sing---to---whispered sprech. *mp*

y de no-che, y no hay pa-ra mí si-len-ci-o.

Percussion I, II, III

Glass wind chimes Shake *f* (subito) *sfz* *p* *to silence*

Mysteriously (very legato) *mp*

(Brush strings with soft part of fingers) *p* *L.V.*

Flute

Christo

Percussion III

Amplified Piano

Dejection ----- Changing to anger -----

Sing (sickly) Sing to sprech. sprech. ----- sing ----- to ----- sprech.

Mas yo soy gu-san-o y no hom-bres; O-pro-bi-o de los hom-bres y de-se-cho del pue-blo.

(mysteriously) water gong (move to pno.)

p mp p

(sluggishly)

Christo

Percussion I, II, III

Amplified Piano

sprech. ----- to ----- Sing

To-dos los que me ven, es-car-ne-cen de mí; Es-ti-ran los la-bi-os, me-ne-an la ca-be-za, di-ci-en-do;

mf f

(see performance notes) Inside pno. (pianist depress pedal) Sinister, laugh-like

(similie)

Chimes

Chimes

(stage whisper)

(move to gong)

8ba pochiso rit. e decres.

Christo

Alto Trombone

Percussion I, II, III

Amplified Piano

spoken softly Remítese á Jeho-vá, libelo; (Apprehensive and Sardonic) spoken loudly Sálvete, puesto que en él se complacia.

Chimes (bell-like)

Chimes pp accel. e cres. ----- molto ----- ff

Small Roll pp cres. ----- molto ----- sfz

Large gong sfz

Inside pno. (brush strings with finger tips) (resume regular position)

Glock. Glock. Plates

(pianist depress sustaining pedal)

Glock. Plates (slam together)

(Trombonist suddenly step on to stage and begin playing)

Continue at new tempo, slightly faster fanfare-like, demonic, terrifying

ff

molto

mf molto accel. e cres. ----- sfz

Christo

Alto trombone

Percussion I, II, III

Amplified Piano

Broadly, expressing great tragedy

shouted! Empero tú eres el que me sacó de vientre, (Vengeful) shouted! El que me haces esperar desde que estaba á los pe-chos de

(somewhat detached)

Glockenspiel

Chimes

Vbpy (hammering)

Inside Pno. pochiso rit. e decres.

(quickly move to piano) (pianist leave pedal depressed)

Gliss. Symbol (see performance notes)

8ba pochiso rit. e decres.

Gradually add a tone of despondant acceptance-----

Christo
 mi ma-dre. **ff** So-bre ti Fu e-cha-do des-de-la ma-triz: Des-de el vi-en-tre de mi ma-dre, tú er-es mi Di-os.

Alto trombone
 (Glas Cymbal)
 water gong
 pochiso rit. e decres.
 (Inside Pno)
 sba pochiso rit. e decres.

Percussion
 I
 II
 III

Amplified Piano
 gradual decres. and rit. in all parts-----mp

shouted sprech. sprech. to sing Sing

Vibraphone
 Chimes
 mp rit. fade slowly

[Begin next movement after a 3 second pause.]
 [Trombonist move to forestage position]

II. Nocturne: La Procecion de Sangre de Christo [The Procession of the Blood of Christ]

A dark, solemn Procession $\text{♩} = \text{ca. } 60$

Wind
 Trombone
 Spirit

(Cold, dry) (6) (6) (6) (3) (6) (6) (3)

sh p mf p sh p mf p sh p mf p sh p mf p sh p mf p sh p mf p sh p mf p

(for description of effects see performance notes)

Percussion
 I
 II
 III

Music of the Night
 Cricket (see performance notes)
 Glockenspiel ethereal, transparent
 Perc. I
 Perc. I
 Goat bells (as if being troubled by the wind)
 Perc. III
 Chain (raise) (lower) mp

Wind
 Trombone
 Spirit
 Coyote

(6) (3) (5) (5) (5)

sh p mf p sh p mf p sh p mf p sh p mf p sh p mf p

Ach
 ah oo
 mp mf p mp mf p mp mf p mp mf p mp mf p

Lyrical, beautiful, mystical
 build intensity

Percussion
 I
 II
 III

(cricket)
 (Goat bells)
 (Chain)
 Bowed Timpani
 (Grottesque)
 decres.
 Bowed gong (large)
 mf gradual cres.

III. Vision: Día de la Cruz [Day of the Cross]

B1 *Whispered Dramatically*
No te aljes de mí, por
que la angustia está
cerca; Por que no hay
quien ayude.

B2
Secóse como un tiesto
mi vigor, y mi lengua
se pegó a mi pala-
dar; y me has puesto
en el polvo de la
muerte.

Mysterious, tortured, dramatic
♩ = ca. 60

A123
Claves
Perc. I
Perc. II
Bowed Gong (large)
Perc. II
Maracas
Perc. III
Perc. I
Perc. II
Perc. III

C123
Bowed gong (No harmonics)
Perc. II
Timpani (Bowed)
Perc. I
Amplified Piano
Perc. II
Amplified Pno.
Perc. II

E12
Amplified Pno.
Maracas
Perc. III
Timpani Roll
Gong Roll (large)
Anvil
Perc. III

G12
Alto Trb.
Alto Trb.
Percussion
Amplified Piano
Perc. III

H1
Heme escurrido como aguas, y todos mis
huesos se descoy un taron: Mi corazón Fue
como cera, Desliéndose en medio de mis entrañas.

H2
Contar puedo todos mis huesos; Ellos miran,
Considerame. Partieron entre sí mis vestidos,
Y sobre mi ropa echaron suertes.

D1
Han me rodeado muchos toros;
Fuentes toros de Basán me han
cercado.

D2
Porque perros me han rodeado,
Hame cercado cuadrilla de ma-
lignos:

F1
Shouted in Agony
Abrieron sobre mí
su boca, Como león
rapante y rugiente.

F2
Horadarón mis manos
y mis pies.

*After the gliss. silently remove gong;
From tub and let water slowly drip
from it back into the tub. (Blood)*

*[Gliss. full range of pno
with a plectrum in each hand rall.
to make gliss. as cont. as poss-
ible.]*

*During movement Chri-
sto extinguish candle
as indicated in per-
formance directions
then leave stage.*

*begin next movement
after 15 sec. pause.*

IV. Nocturne: La Muerte [The Death]

Calm, Serene, suspended $\text{♩} = \text{ca. } 60$ (Call of the mourning dove)

Alto Flute: p (legatto), $p \rightarrow mp$, ppp , mp , $p \rightarrow mp$, ppp , mf

Perc. I.: mp

Harmonium: mp , pp , mp , pp (imitate vibe. attack and decay)

Vibraphone: mp , mf

Alto Flute: p , $p \rightarrow mp$, ppp , p , $p \rightarrow mp$, ppp

Percussion I & II: Marimba mp , Vibraphone mp , L.V. mp

Amplified Piano: (Piano) mp , L.V. mp

Alto Flute: Noble mf , mp

Percussion I: mp

Amplified Piano: (Slow grace notes) mp , mp , (subito) mf , Noble mf , mp , (Roll chords slightly) p , ppp

Vibraphone: mp , L.V. mp

Alto Flute: (Very Serene) p , mp , $pppp$

Amplified Piano: mp , pp , $pppp$, mp , $pppp$

Annotations: $rall.$, $molto rall.$, $[Begin next movement after a 3 sec. pause.]$

V. Las Tinieblas [The Earthquake]

Ominous, forboding, quiet $\text{♩} = \text{ca. } 60$

Percussion I: Chimes (echo) pp , L.V.

Amplified Piano: Like distant bells tolling mp , $8ba$, mp (hold pedal down through out bell section)

Penitente: Simple, Chant-like mp , mp , mp , mp , mp

Amplified Piano: mp , mp , mp , mp , mp , mp , mp , mp

Lyrics: Los que te me-is a Je-ho-vá, a-la-bad-le; Glor-i-fi-cad-le, si-mi-en-te to-da de Ja-cob; y te-med de él, yo-so-tros,

Clear pure Falsetto, as if calling from another plane of consciousness, Chant-like
(Actual pitch)

Christo: *De ti ser-vá mi a-la-ban-za en la gran-de con-gre-ga-ci-ón;*

Penitente: *si-mi-en-te to-da de Is-ra-el. Por-que no-me-no spre-ci-ó ni-a-bo-mi-nó la af-flic-ci-ón del po-bre, Ni*

Amplified Piano: *mp gba, mf gba, mp gba, mp gba, mp gba*

Step onto stage and sing as if calling.

Christo: *Mis Vo-tos pa-ga-ré De-lan-te de los que le te-men.*

Penitente: *de él es-con-di-ó su ros-tro; si-no que quan-do cla-mó a él, o-yó le*

Percussion II: *vbph.*

Amplified Piano: *mp gba, mp gba, mp gba, mp gba, mp gba*

Slowly move to stage position while singing this segment.

go directly to music, percussion should make a gradual accel. e cres. through out.

Vision: Ojos de Dios [Eyes of God]

With a sense of suspended time, touch infinity
(fragile, delicate)
Very gradual accel. e cres. throughout

Christo: *(A) Comerán los pobres, y serán saciados: (B) Alabarán a Jehová los que le buscan: (C) Vivirá vuestro corazón para siempre.*

Flute: *Small water gong (Cont. with gradual cres. to end of ∞)*

Trombone: *Large water gong (Cont. with gradual cres. to end of ∞)*

Very gradual accel. e cres. throughout

(All parts cres. to end of ∞)

(go to next page)

Segment A begins here!

Segment B begins here!

Segment A begins here!

Segment B begins here!

Segment A begins here!

Segment B begins here!

Pushing tempo forward
With the purity and wonder of the eternal child

(Actual range, falsetto, pure boy soprano quality)

Last candle (white) should be lit
at gong crash.

(Christo take up Glock plates)

Continue hold until wind chimes
and marimba have audibly emerged
from the gong crash.

Christo

Marimba Tremelo

Percussion I. III.

Glass Wind Chimes

Twirl Gong (see performance notes)

Flute

Trombone

Amplified Piano

p A-cor-dar-se han y vol-ver-án-se á Je-ho-vá to-dos los tér-mi-nos de la ti-er-a; y se ho-mi-lli-rán

mp

decreas. --- silence

(p) gradual cres. in all parts

pp (only very lightly accompanying singer)

(use pedal freely)

Christo

de-lan-te de ti to-das las fa-mi-li-as de las gen-tos

Penitente

(marimba)

Percussion I. III.

Glockplates

In one gesture strike plates together and raise them, arms extended, above head; then lower straightened arms slowly to sides.

maracas

Amplified Piano

cres. in all parts --- mf

(subito) sfz

L.V.

Simple, Reflective

ven-drán, y a-nun-ci-ar-án al pue-blo que na-ci-er-e

mp

Penitente

su ju-sti-ci-a que él hi-zo.

Flute

slowly and calm (very legato)

mp

rall. --- silence

Fine

Freeze in positions until applause.