

A SERMON, A NARRATIVE AND A PRAYER

to Paul Sacher

I A Sermon (from St. Paul)

IGOR STRAVINSKY
1960-61

The musical score is written for a chamber ensemble. It begins with a tempo marking of $\text{♩} = 72$ and a 3/4 time signature. The Flauto grande part features a melodic line with a *pp* dynamic and a *ben marc.* instruction. The Flauto alto part has a more active role with *f* dynamics and eighth-note patterns. The Violini I and II parts provide harmonic support with *ffp* and *f* dynamics. The Fl. gr. part has a *f* dynamic and a *ben marc.* instruction. The Cl.* part has a *f* dynamic and a *ben marc.* instruction. The Vl. Solo part has a *f* dynamic and a *ben marc.* instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

* Sounds as written

mf $\text{♩} = 72$ 15

Soprani *mf* *sub. p*
We are saved by hope,

Alti *mf* *sub. p*
We are saved by hope,

CORO

Tenori div. *mf*
We are saved by hope,
We are _____ saved by _____ hope,

CORO

Bassi div. *mf*
We are saved
We are saved, we _____ are saved

$\text{♩} = 72$ 15

Trombe* I. II *sord. mp*
sord. mp

ten. I *sord.*
marc. in mf

Tromboni *sord.*
marc. in mf

bas. *sord.*
marc. in mf

* Sound as written

S.
CORO
A.
T. div.
CORO
B. div.

We are saved by hope ———

We are saved by hope ———

by hope ———

by hope ———

by hope ———

20

Cl.
Tr. I. II
Vc.

senza sord.
poco sf

ben marc. 5
pizz.

sul Re
gliss.
(pizz.)

I
Corni*
II
III
Corni*
IV
Trb. bas.

sord.
poco marc.
sord. *b \bar{a}*

sord. *poco marc.*

sord.
poco sf

*Sound as written

S. but hope_ that is seen_ is not hope_ 4/8

A. but hope_ that is seen is not hope_

CORO

T. unis. but hope_ that is seen, that is seen is not hope 4/8

B. unis. but hope that is seen, that is seen is not hope

I Corni { come sopra 4/8

II

III

IV Corni { come sopra 4/8

Tenore Solo for what a man_ sees_ why does he yet hope for?_

25

I Corni 4/8

II

III

IV Corni 4/8

S. *sotto voce* { The substance of things hoped for — is faith. *f*

A. *f*

CORO $\frac{5}{8}$ $\frac{4}{8}$

T. *sotto voce* { the e-vidence of things not seen is faith. *f* *div.*

B. *f* *div.*

30

poco più mosso (♩ = 100)

I. *f*

Vl. *sf-p* sul ponticello

II. *p* *tranquillo*

Vlo. *p* sul ponticello *sf-p*

Vc. *sf-p*

C. B. *fp* *loco* *Solo* *fp*

4 Vini. Soli *fp*

Tempo I^o ♩ = 72

S. *And* our Lord _____ *ff* fire.

A. div. *And* our Lord _____ *ff* fire.

CORO

T. _____ *ff* a con - su - ming fire.

B. _____ *ff* is a fire.

Fl. gr. _____ *ff*

Fl. alto _____ *ff*

Tr. I *mf* *marc.*

2 Vle. Solo _____ *poco sf*

Vc. Solo _____ *poco sf*

C. B. Solo *loco* _____ *poco sf*

35
♩ = 72 (♩ = 144)

Fl. alto

Cl. (3/4, 2/4, 3/8)

Cl. bas.

Vc. tutti pizz. *mf*

40

Fl. alto (3/8), (1/8)

Cl. (*mf* pizz.)

Vl. I (pizz.) arco

Vc. (*mf*) pizz. (pizz.)

Fl. gr. (*f*)

Fl. alto (*mf*)

Cl. (3/4)

Cl. bas. (*mf*)

mf ♩ = 72

S. *mf* If we hope

A. *mf* If we hope

CORO (3/4)

T. div. *mf* if we hope for

CORO (3/4)

B. div. *mf* if we hope

mf if we hope for

(3/4)

45

Vlc. *marc.*

Vle. *tutte pizz.*
poco sf

Vc. *pizz.*
mf

C. B. *tutti marc.*
loco
mf
pizz.
marc. arco
(sempre loco)

S. *mf* for what we, for what we see not,

A. div. *mf* for what, for what, we see not,

CORO for what, for what, we see not,

T. div. for what we see not, for what, for what, we see not,

for what we see not

B. div. for

50

Vle. arco div. poco sf p sub.

Vc. arco

C. B. (loco) marc. ma p 8 bas.

tranquillo

S. then do we with

CORO

A. *tranquillo unis.* then do we with pa - tience,

I VI. II

Vle. *unis. pizz. sf*

Vc. *pizz. sf*

C.B. *3 bas.*

55

S. pa - tience ... for it

div. pa - tience ... it

A. with pa - tience wait for it

CORO

T. *tranquillo unis.* with pa - tience for it then do we wait for it

B. *tranquillo*

I *sord. p*

Corni II *sord. p*

III *sord. p*

Corni IV *sord. p*

Tenore Solo
then do we wait for - it.

(voce del Coro)
then do we with pa - tience wait

60

I
Corni

II
Corni

III
Corni

IV
Corni

S.
sotto voce { The substance of things hoped for — is faith.

A.
sotto voce { the e - vi - dence of things not seen is faith.

CORO
T. div.
B. div.

poco più mosso (♩ = 100) 65

I
VI. *sfp sul ponticello*

II
VIe. *p sul ponticello*

Vc.
sf-p

4 Vlai. Soli
tranquillo, *fp*

C. B. *fp loco*

Tempo I^o ♩ = 72

S. *And* our Lord _____ *unis. ff* fire.

A. div. *And* our Lord _____ *ff* fire.

CORO *And* our Lord _____ *ff* fire.

T. *unis. f* a con - su - ming fire.

B. *unis. f* is a fire.

Fl. gr. *ff*

Fl. alto *ff*

Tr. I *mf* *marc.*

70

2 Vle. Solo *poco sf*

Vc. Solo *poco sf*

C. B. Solo *loco* *poco sf*

II

A Narrative

The Stoning of St. Stephen (from the "Acts")

Fl. gr. 75

Fl. alto

Cl.

Corni I. II

Arpa

75

Violini I

Violini II

Sola

Viole

le altre

C.B.

Speaker:

Then the twelve called the multitude of the disciples unto them and said:

Alto Solo *mf*

We will give

3 4
8 8

Cl. *p*

Cl. bas. *stacc. p*

3 6

I

Trb. ten. *p*

II

Trb. bas. *p*

80

arco

I

VI. *p marc.* arco

II

Vle. arco div. unis. *marc.*

Vc. *p marc.* div. in 3 unis. 3 4
8 8

C.B. *8b* *div. loco*

Alto Solo
 4/8 our - selves con - ti - nu - al - ly to 3/8 pray - er and 4/8 to the

Fl. gr. *mf* 3

Fl. alto *mf* 3

Cl. *pp* 7 *mf* 3

Vle. *p*

Vc. *p* *mf* pizz. 3

C.B. *div. loco* *mf* 3 unis. pizz. *loco*

85

Alto Solo
 mi - nis - try of the word.

Cl. *mf* 3

Cl. bas. *mf*

5/8 7/8

Arpa *mf* 3 Cb, E \sharp , F \sharp , A, B \flat G \sharp

2/4 *stacc. marc.* 3/8

Vl. Solo *cant.* *mf* 3

Vl. I. II *mf* *pp*

Vla. Sola *mf* *pp*

Vle. le altre *mf*

90

Fl. gr. 5 6 7 8

95

Fl. alto 3/4 2/4 6/4

Vc. *pizz.* *mf*

C1.

Alto Solo

Speaker:

And the saying pleased the whole multitude and they chose Stephen,

Stephen, a man full of faith and of the Holy Ghost.

VI. Solo *f espress.* 6/4 3

Vlo. *tutte* *mf* 6/4 5/8 3/4

Vc. *arco* *mf* 6/4 5/8 3/4

C.B. *arco* *loco* 6/4 5/8 3/4

100

* The two voices must co-ordinate exactly

Speaker (88) And the word of God in - creased; and the num-ber of dis - ci-ples mul - ti -

Tr. I

Tr. II *mf p sempre simile*

Speaker - plied in Je - ru - sa - lem great - ly; and a great com - pa - ny - of the priests were o - be - di - ent to the faith.

I

Tr.

Alto Solo (88) And Ste - phen, full - of faith and pow - er, did - great won - ders

3 V-celli Soli *dolce-cantabile*

Alto Solo and mi - ra - cles a - mong the peo - ple.

3 Vc. Soli

Speaker: Then there arose certain of the synagogue, disputing with Stephen.

Ob. I *f stacc.*

$\text{♩} = 192$

Fag. I *f stacc.*

115

Fag. II

And they were not able to resist the wisdom and the spirit by which he spake.

Ob. I

Ob. II

Fag. I

120

Then they suborned men, which said, we have heard him speak

I

Ob. II

Fag. I

Fag. II

blasphemous words against Moses, and against God. And they stirred up

Musical score for Oboe (Ob.) and Bassoon (Fag.) parts, measures 124-125. The score is in 2/4 time and features various rhythmic patterns and dynamics. A box containing the number 125 is placed above the Bassoon staff.

the people, and the elders, and the scribes, and came upon him, and brought him to the council.

Musical score for Oboe (Ob.) and Bassoon (Fag.) parts, measures 126-129. The score continues with complex rhythmic figures and dynamic markings.

Alto Solo vocal line, measures 129-130. The tempo is marked $\text{♩} = 96$ and the dynamic is *mp*. The lyrics are: "And all that sat in the coun - cil, look - ing stead - fast - ly on him,". The music includes triplet markings and a *simile* instruction.

Musical score for Violin I (Vl. I), Viola (Vle.), and Violoncello (Vc.) parts, measures 130-131. The score includes dynamic markings such as *p*, *pizz.*, *marcato*, and *arco*, along with *sul pont.* instructions.

Alto Solo

saw his face — as it has been the face of an an - gel.

135

VI. I

Vle.

Vc.

Speaker

Then said the high priest, Are these things so? And Stephen said:

♩ = 63

140

Fl. gr.

mf p *sim.*

Fl. alto

5/4 2/4 3/4 2/4

Cl.

mf p

Cl. bas.

Arpa

mf
table

Tenore Solo
 Ye do al - ways re - sist, al - ways re - sist, the Ho - ly Ghost:

$\text{♩} = 80$

Cl. *mf*

Cl. bas. *mf*

Tr. I *p*

Vc. *pizz.*

Piano *mf*

145

Tenore Solo
 as your fa - thers did, as your fa - thers did, so do

Cl. *mf*

Cl. bas. *mf*

Tr. I *mf*

Trb. bas. *mf*

Tuba *mf*

Piano *sempre in mf*

Tenore Solo
ye. Which — of the — pro - phets, which of the pro - phets have

150

Cl. *mf*

Tr. I *poco*, *mf*

Trb. bas. *mf*

Tuba *mf*

Piano *mf marc.*

Tenore Solo
not your fa - thers per - se - cu - ted, have not — your fa - thers

155

Cl. *mf*

Tr. I *mf*

Trb. bas. *mf*

Tuba *mf*

Piano *stacc.*, *mf*

Tenore Solo
per - se - cu - ted? And they have slain them which shewed

Cl. bas. *mf marcato*

Tr. I

Trb. bas.

Piano

Tenore Solo
be - fore of the com - ing of the Just One.

160

Cl.

Cl. bas.

Tr. I

Piano

Speaker: When they heard these things, they were cut to the heart, and they gnashed on him with their teeth.

Tenore Solo

165

Fl. gr.

Fl. alto

Cl.

Cl. bas.

Tr. I

Piano

(stesso tempo, $\text{♩} = 80$)

165

I

VI.

II

Vle.

Vc.

C. B.

gliss. sul sol

pizz.

arco

ff

sempre ff

arco ff

pizz. ff

arco

f loco

8 b...

Speaker: But he, full of the Holy Ghost, said:

Tenore Solo *piu tosto f* *meno f*
 Be - hold, I see the hea - vens

Fl. gr. *p* **170**

Fl. alto *poco marc. in p*

Cl. *p*

Cl. bas. *p*

Arpa *marc. # table*

Tenore Solo
 o - pened, and the Son_ of man stand - ing on the right hand of_ God_

175

Cl. bas. *p* *3/4* *ff*

Arpa *(table) stacc.*

Alto Solo
 Then they cried out with a loud voice, u - pon him

Tenore Solo
 Then... cried... with a... voice, and ran with

♩ = 100 **180**

Piano *3/8* *f*

Alto Solo
ac - cord, cast _____ of the ci - ty, and stoned him:

Tenore Solo
one and cast him out stoned him:

185

I Tr. *sfpp* *f* *f* *sfpp* *f*

II Tr. *sfpp* *f* *f* *sfpp* *f*

III Tr. *sfpp* *f* *f* *sfpp* *f*

I Trb. ten. *sfpp* *f* *f* *sfpp* *f*

II Trb. ten. *sfpp* *f* *f* *sfpp* *f*

185

I VI. *trem.* *p* *f* *pizz.* *arco*

II VI. *trem.* *p* *f* *pizz.* *arco*

I Vle. *trem.* *p* *f* *pizz.* *arco*

II Vle. *trem.* *p* *f* *pizz.* *arco*

Vc. *trem.* *p* *f* *pizz.* *arco*

Piano

Speaker: and the witnesses laid down their clothes

Poco meno, $\text{♩} = 69$

Fl. gr. *mf*

Fl. alto (2) *mf*

Cl. *mf*

Cl. bas. *mf*

Speaker at a young man's feet, And they

Alto Solo *(mf)* ... at a young man's feet, whose name was Saul.

Fl. gr. 190

Cl. bas. *mf*

Speaker stoned Ste-phen,

Alto Solo *(mf)* Ste-phen, call-ing u-pon God, and say-ing,

Tenore Solo *(mf)* Lord

195

Speaker And he kneeled down,

Tenore Solo Je - sus, re - ceive my spi - rit!

200

Alto Solo *f* and cried _____ with a loud voice _____ *p*

Tenore Solo *in mf* Lord, lay not this sin to their _____ *5*

Speaker And when he had said this, _____ *3* _____ *3*

205

Tenore Solo *in p* charge. _____ he fell a-sleep. _____ *3*

3 Vle. Sole *harm. poco sf*

2 C.B. Soli *harm. poco sf* *loco*

Arpa *sempre table* *poco sf*

2 *4*

♩ = 60

Piano *4/4* *mp*

8 bas.

Cl. $\frac{2}{4}$ *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. bas.

Fag. I *mp* $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fag. II *mp* $\frac{2}{4}$ $\frac{3}{4}$

Vle. *Sola* *poco sf* *harm.* *2 Sole* *harm.* *sim.*

4 Vc. *Soli* *poco sf* *harm.* *2 Soli* *harm.* *sim.* *4 Soli* *harm.*

1 C.B. *Solo* *loco* *harm.* *loco* *harm.* *loco*

Arpa *poco sf* *sim.* *sim.*

Piano *mp* *una corda*

210 215

Detailed description of the musical score: The score is for measures 210 to 215. It features seven staves: Clarinet (Cl.), Bass Clarinet (Cl. bas.), Bassoon I (Fag. I), Bassoon II (Fag. II), Violin (Vle.), Viola/Violoncello (4 Vc. Soli), and Contrabass (1 C.B. Solo). The Clarinet part starts with a *mp* dynamic and includes time signatures of 2/4, 3/4, 4/4, 2/4, and 3/4. The Bassoon I part also starts with *mp* and includes 4/4, 2/4, and 3/4 time signatures. The Violin and Viola parts feature *poco sf* dynamics and include 'harm.' (harmonics) and 'Sole' (solo) markings. The Viola part includes '2 Soli' and 'harm.' markings. The Violoncello part includes '4 Soli' and 'harm.' markings. The Contrabass part includes 'loco' markings and 'harm.' markings. The Harp part includes *poco sf* and *sim.* (sostenuto) markings. The Piano part starts with *mp* and *una corda* markings. Measure numbers 210 and 215 are boxed in the score.

III

A Prayer

(from Thomas Dekkar)

In memoriam the Reverend
James McLane († 1960)

mp

Alto Solo
Oh — My God, — — — — — if it Bee — Thy Plea-sure

Violo
harm. ,

Violoncelli

Alto Solo
to cut, to cut me off, — to cut — me off, to cut me

220

VI. I

Vle.

Vc.

C.B.

p

pizz.

mf

p *8b*

230

Alto Solo
off be - fore night. Oh — — — — — My God,

Tenore Solo
in mp
Oh — — — — — My God, if it — Bee, if it — Bee

225

Vle.

Vc.

Alto Solo
if it — Bee, if it — Bee Thy Plea - - sure —

Tenore Solo
Thy Plea - sure — to cut, to cut me off

CORO Bassi
in mp
Oh — My God, — if — it — Bee Thy Plea-sure —

C. B.
arco pizz. arco pizz. arco
p 8 bassa sine all Fine

Arpa & Piano
poco sf 8b *8b* *b*

1 Tam-tam
2 Tam-tam
3 Tam-tam
p

Alto Solo
to cut, to cut me off be - - fore night.

Tenore Solo
poco
be - - fore night.

235

CORO Tenori
p
...to cut me — off be - fore night, —

CORO Bassi
to cut me off

* high, middle and low.

240

Alto Solo *mp* Yet _____ make me, My Gra - tious Sheep-herd, for one of Thy Lambs _____

Tenore Solo *mp* Yet _____ make me, My Gra - tious

CORO Bassi *mp* Yet make me _____

C. B. *pizz.*
p
a2

Arpa & Piano

1
T-T. *p*

2

T-T.

3

Alto Solo to whom Thou Wilt Say, "Come You Bles -

Tenore Solo Sheep-herd for one of Thy Lambs _____ to whom Thou Wilt _____

CORO Bassi My Gra - tious Sheep-herd for one of Thy Lambs to whom

245

C. B.

Arpa & Piano

1

T-T.

2

T-T.

3

Alto Solo
 Tenore Solo
 CORO Soprani
 CORO Aiti
 CORO Tenori
 CORO Bassi
 C. B.
 Arpa & Piano
 T-T. 1
 T-T. 2
 T-T. 3

sed,"
 Say, "Come You Bles - sed,"
 and, and cloth_ me,
 ... and, and, and cloth_ me,
 and cloth_
 Thou Wilt Say, "Come You Bles - sed," and

poco sfp
p
p
p
arco *pizz.* *arco* *div. pizz.* *unis. arco* *pizz.*
a2 *loco*

250

5/4 4(2)/4(2)
 5/4 4(2)/4(2)
 5/4 4(2)/4(2)
 5/4 4(2)/4(2)
 5/4 4(2)/4(2)
 5/4 4(2)/4(2)

Tenore Solo *mf*
 8 that I may be

S. and cloth me in a white robe of righ-teous-ness
 4(2) 5 6(3) 5 4(2)
 4(2) 4 4(2) 4 4(2)

A. cloth me in a white robe of righ-teous-ness

CORO
 4(2) 5 6(3) 5 4(2)
 4(2) 4 4(2) 4 4(2)

T. me in a white robe of righ-teous-ness

B. cloth me in a white robe of righ-teous-ness

255

C.B. arco pizz. pizz. arco pizz. arco
 (pizz.) (pizz.)
 4(2) 5 6(3) 5 4(2) 5 3
 4(2) 4 4(2) 4 4(2) 4 2

Arpa & Piano
 86

1

T. T. 2 4(2) 5 6(3) 5 4(2) 5 3
 4(2) 4 4(2) 4 4(2) 4 2

3

Alto Solo *mf* ³
 one of those sin - gers who shall cry to Thee Al - lel-lui - a, Al - lel -

Tenore Solo
 one... who shall cry to Thee

CORO Soprani *mf*
 Al - lel -

3/2 2/2 3/2

CORO Alti *mf*
 Al - lel-lui - a, Al - lel -

7/4 3/2 2/2 3/2

260

C.B. pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

3/2 7/4 3/2 2/2 3/2

Arpa & Piano *8b*

1
 T.T. 2 3/2 7/4 3/2 2/2 3/2
 3

Alto Solo
-lui - a, Al - lel - lui - a, Al - lel -

3/2 5/4 3/2

Tenore Solo
Al - lel -

S.
CORO
-lui - a, Al - lel - lui - a, Al - lel -

A.
-lui - a, Al - lel - lui - a, Al - lel -

T. CORO
Al - lel -

B.
Al - lel -

265

I Vln. {mf} 3

II Vln. 3

Vle. {mf} 3

Vc. 3

C.B. pizz. arco pizz. arco pizz.

Arpa & Piano 8b

1 T.T. 2 3

3/2 5/4 3/2 2/2

Alto Solo
 Tenore Solo
 S.
 A.
 CORO
 T.
 B.

lui - - a.

270 275

I Vln. *sempre simile*
 II Vln. *sempre simile*
 Vla. *sempre simile*
 Vc. *sempre simile*
 C.B. arco pizz. arco
 Arpa & Piano *8b*
 1
 T.T. 2
 3

Fine

Hollywood, Jan. 31/61