

To Know the Path  
SATB, SATB soli, fl, bs, vc, perc.

Linda Kachelmeier

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BC-009.1

**CHORAL SCORE**

# BORDER CROSSING

## To Know the Path

SATB choir, SATB soli, Flute, Bassoon, Cello, Percussion

Linda Kachelmeier

- I. Matins
- II. Lauds
- III. Prime
- IV. Terce
- V. Sext
- VI. None
- VII. Vespers
- VIII. Compline



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## From the Composer:

“To Know the Path” is structured on the canonical hours of the day that stem from ancient Jewish prayer traditions. Early Christians continued the practice and monasteries formally structured them into eight separate hours. Each movement follows the path of the sun throughout the day, starting before dawn when it is still dark (Matins), and progressing to after it has set and is dark again (Compline).

Musically, I have been influenced by ancient chants from many different sources including Georgian Orthodox, Gregorian chant, Greek Orthodox, and Kabbalist Jewish prayers. I see these all as a call for communal prayer and devotion, a way to connect with each other.

Silence is a key part of this work and is built into each movement to create some meditative space for the musicians and listeners.

This cantata uses prayer as a metaphor for opening our eyes (awareness) to knowing the path, and our willingness to get on the path with each other (compassion).

- Linda Kachelmeier

## From the Author:

The United Nations High Commissioner for Refugees reported that in 2018 almost 71 million people around the world were displaced from their homes. In that year some 37 thousand people were newly displaced every day. These numbers, this despair, is possibly unimaginable.

In the 14th Century a Franciscan known as the Pseudo-Bede wrote about the necessity to imagine as fully as possible the Lord's suffering on the cross. He thought that in prayer you must “regard yourself as if you had our Lord suffering before your very eyes, and that he was present to receive your prayers.”

I have been watching the tragedy unfolding on our southern border—people coming north to escape violence and poverty and I have been watching how our current administration is unwilling to welcome them. Writing the words of “To Know the Path” has been an effort to imagine that tragedy. I have borrowed ideas from a *New York Times* editorial by an anonymous Salvadoran woman who was held with her son in a detention center. I have used phrases from John Donne's moving “Devotions Upon Emergent Occasions.” I borrowed the rhythms of St. Thomas Aquinas' “Lauda Sion,” and I made a very loose translation of part of the “Veni Sancte Spiritus.”

In this work, the hours of prayer are a journey from dark to light and back to dark, a journey away from home and toward home. Finding and making a home are quintessential acts of dignity. Like Medieval religious followers, we must imagine ourselves into the shoes of the migrants and refugees around the world. These words are my prayer for understanding and welcome and for the dignity we all deserve.

- Athena Kildegaard



**Linda Kachelmeier** (b. 1965) is a composer, conductor, and professional singer with a special passion for choral music and art song for their capacity for conveying emotion through the human voice. Her music has been described as having “luscious counterpoint, deliberate dissonances, and assertive vocal interaction.” She has received numerous grants and commissions and in 2017 she was awarded the prestigious McKnight Fellowship for Composition. Linda's music has been performed by professional ensembles such as VocalEssence and The Rose Ensemble, as well as many school and church choirs across the United States and Europe. Her vast experience as a singer and conductor has helped make her a uniquely sensitive and gifted composer when writing for the voice, from children's choirs to professional singers and all levels in between.



**Athena Kildegaard** (b. 1959) is the author of six books of poetry and the co-editor of an anthology of poems about motherhood (*Rocked by the Waters*, Nodin Press). She has been a finalist for the Minnesota Book Award in poetry and her book *Prairie Midden* (Tinderbox Editions) won the 2023 WILLA Literary Award for poetry. She has received grants from the Minnesota State Arts Board and the Lake Region Arts Council, she has twice won the LRAC artist fellowship, and her poems have been nominated for the Pushcart Prize. Kildegaard's poems have been set to music by many composers, including Libby Larsen, Jennifer Higdon, Shruthi Rajesekar, Frank Horvat, Jonathan Newmark, and others. Linda Kachelmeier set a series of poems from Kildegaard's book *Course* as art song, and Kildegaard and Kachelmeier have collaborated on a commission for the University of Minnesota Morris, where Kildegaard teaches.

## Conductor's Note:

Having grown up and lived for most of my life on the border between Mexico and the United States, this open wound has been a constant presence in my life. It is a humanitarian disaster exacerbated by politicians with no interest in solving it. They sensationalize "migrant caravans" for political gain and illegally deny asylum status to refugees who are fleeing horrible conditions that were caused or worsened by decades of American foreign policy in Latin America. I myself left everything behind to flee cartel violence in Northern Mexico when I came to the United States.

One of my first projects when I started Border CrosSing was to commission works that would in some way be connected to this reality. It was also important to me that the composers and authors involved in this music were from both sides of the border, rather than exclusively of Latin American descent. Due to my heritage and the nature of my work, I often get unsolicited requests from composers who have written music related to these issues. The vast majority of these are well-meaning but shallow and problematic in some way, and in the worst cases are cynically trying to profit from an ongoing social justice issue, much like the same politicians that use migrant issues to improve their poll numbers. Sincerity and honesty, along with craft, originality, and depth, can be hard to find.

I have admired Linda's music for many years and greatly enjoyed collaborating with her when she sang as an alto in Border CrosSing in our first years. Her music is anything but shallow, bringing together a vast knowledge of vocal music and history with a beautiful balance between pain and joy, consonance and dissonance. I knew this work was special from our first read-through of drafts of the fifth movement and seventh movements, in Linda's dining room, where I played percussion and sang along with several other friends. I am proud to have helped bring this piece to life by co-commissioning it, conducting its premiere with Border CrosSing, performing it with my choirs at Unity Church Unitarian the next year, and lending advice when it was asked for, and am now very excited to publish it in our series.

- Ahmed Anzaldua

## Texts:

### I. MATINS *before dawn*

With this ember I will build  
a small fire  
a beginning  
to light the moon's path  
Refuge of morning  
be with us now  
Into the day we rise  
not knowing what it brings

With this small fire I will warm  
my hands and your hands  
so that I might guide you and others  
Refuge of morning  
now the path appears

Into the day we rise  
open the windows and doors  
With this small fire  
I light a way  
out of one home  
into the darkness  
Refuge of morning  
lead us through the unknown  
Into the day we rise  
windows and doors we throw open  
With this small fire  
begun from an ember  
I carried from a place  
I can no longer call home  
with this small fire  
I'll light up whatever says  
Here is not your home  
Into the day we bring flags  
and clean water for healing  
Refuge of morning  
see where we come  
With your small fire  
we find the path  
and light our way home.

### II. LAUDS *dawn*

Let us praise the door  
how it closes and we're safe inside  
how it opens so we can go out into rain or wind or sunshine  
carrying children on our shoulders

Let us praise the door and how, when we return,  
the door opens

Doors open onto boats and trains, cars, wagons,  
trucks and busses  
doors open onto windowless places and onto places  
full of light  
and doors open to the night and to the morning  
On the day of birth and the day of death a door opens

Let us praise doors without razor wire or radar systems  
or spotlights  
or infrared sensors or surveillance cameras or  
weaponized men and  
women who carry no keys  
doors without drones or key-coded locks or dead bolts  
or motion  
sensors or wireless monitors or remote-controlled cameras

Let us praise doors we can open  
with our own hands  
doors we open to loved ones and to strangers  
doors we pass through  
one foot after the other  
sure of a welcome on the other side  
Let us be the refuge on the other side.

**III. PRIME** *first hour/6:00am*

Filter what is poisoned Lava quod est sordidum  
Whitewash what is dangerous Riga Quod est aridum  
Scour what is open-sored Sana quod est saucium  
Winnow what is pitiful Flecta quod est regidum  
Ripen what is water-logged Fove quod est frigidum  
Bandage what is contraband Lava quod est sordidum  
Pardon what is animal Veni sancti spriritus  
Welcome what is turned aside Veni sancti spiritus  
–Latin texts from “Veni Sancte Spiritus”

**IV. TERCE** *the third hour/9:00am*

Do you see how, when I hold my needle to the light  
the world comes clear?  
But my thread is black as the heart of a pig.  
And thus I measure the world  
stitch by stitch.

*If I were but mere dust and ashes  
I might speak unto the Lord*

First what came before:  
an apron filled with ripe plums,  
scales on a chipped piano,  
sheets drying on a cactus,  
the old forgetting,  
blood, sand, the long journey

*for the Lord's hand made me of this dust  
and the Lord's hand shall recollect these ashes*

Now here is the flat white day  
unfolding like mismatched socks,  
messages in a language full of tight knots,  
a bad knee,  
a dry elbow,  
prayer that goes unanswered.

*the Lord's hand was the wheel  
upon which this vessel of clay was framed*

Tomorrow is a jug carried to the water  
and brought back full of sand,  
a jug carried back filled with sand.  
And my thread, black as the heart of a pig  
holds together  
all that my mouth cannot speak.

*The Lord's hand is the urne  
in which these ashes shall be preserved*

*– Italic text is by John Donne*

**V. SEXT** *the sixth hour/noon*

I fled my country,  
the violent, the hungry, the wounded

I fled my people  
these aren't people  
these aren't people  
I left my father's murdered body  
and the gangs that show their knives  
these aren't people  
these aren't people

We tied ourselves to one another  
with one red ribbon,  
my children, my sister, my mother  
these aren't people  
these aren't people

Now we wait for asylum  
flashlights wake us in the night  
we drink bad water  
brought by animals  
these are animals  
My son plays games  
of agent and coyote

we aren't animals

All night we curl  
into one another  
like animals seeking warmth  
and refuge

we are people  
we are animals  
we are people  
we are people

**VI. NONE** *the ninth hour/3:00pm*

O vos omnes, O all you  
qui transistis per viam who pass along the way  
attendite et videte behold and see  
si est dolor, if there is any sorrow  
sicut dolor meus. like unto my sorrow.  
Stabat Mater dolorosa There stood the Mother grieving,  
Juxta crucem lacrimosa, beside the cross weeping.

*– Lamentations 1:12 and Stabat Mater*

**VII. VESPERS** *Evening*

The feet of the hungry  
bear the fruit of hope  
The feet of the lost  
make trails in the wilderness  
The feet of the persecuted  
bleed into the night  
The feet of the humble  
grow brown as earth

The feet of the abandoned  
find a way through thorns  
The feet of the fearful  
walk on petals of hope  
The feet of those who are maimed or  
cursed or made to be alien  
are the feet of the holy  
are the feet of the people  
walking the path to know the path

### VIII. COMPLINE *to complete*

Light a candle at noon, a light in the light  
small reminder of darkness to come

out of lux

hold into the light the light of another  
one flame bending toward flame

out of lux

bring your light to lighten the way  
of another whose lightness is heavy

out of lux

trim the wick to lengthen the light  
make known the homebound path

out of lux

raise up your light as a beacon  
and stand for the wronged and forgotten

out of lux

*cover your fire, and rake up the embers  
may you sleepe without feare  
may you sleepe without feare*

*– Italic text is by John Donne*

### Performance Notes:

#### Choral (General):

Wherever a slide is indicated (such as in movement I m.84-85) it should start immediately and move as gradually as possible for the full duration. In other words, make the most of them!

#### Specific movements:

##### I. Matins

Before dawn and the air is quiet and still—the opening oh should reflect that. Breaths (a and ha) are audible inhalation [a] only, and exhalation (starting with an [h] for the full duration of the note listed with the mouth shape/space of an [a] vowel.

##### II. Lauds

Dawn and the energy of a new day. At letter C, make sure the text is clearly enunciated throughout the spoken section.

Note the relative lower voicing on the staff when the voices start low and hushed (murmured, not whispered), gradually getting higher and louder until it is a shout by the end of the section.

##### III. Prime

The first hour—a long day ahead. Highlight the contrast between the soli quartet (harsh and angular, note accents) and the choir (legato and chant-like)

##### IV. Terce

The third hour and the day is starting to heat up already. Chime at the beginning may be played by a choir member if only one percussionist is available. Mezzo-soprano soloist should be very expressive with clear enunciation. Baritone soloist should sing the John Donne text more matter-of-factly, chanted freely, like recitative.

##### V. Sext

Noon and the air is heavy and stifling hot. Note that the chime and rattle/shaker may be played by choir members if only one percussionist is available. At m. 29 change to sticks through m. 46 (either gathered or rhythm sticks—a high, dry sound), then back to rattle/shaker for ending.

##### VI. None

The ninth hour is biblically significant because it is the time Jesus died and the temple veil was torn in two. The Lamentations passage features a great crowd passing by a scene of utter sorrow. This is layered with the soloist singing the Stabat Mater text “There stood the mother grieving, beside the cross weeping”. In the word “omnes”, close to ‘m’ and sing through the hum as marked in the score. The choir “mob” becomes oblivious to the soloist’s pain and suffering as her cries are overtaken by their loud interjections starting at letter D. In m. 97 sing hushed with some breathiness as the crowd finally disperses leaving the mother bereft and alone.

##### VII. Vespers

The relative cool of evening. If desired, during the opening flute solo, the choir lowers their heads as a sign of respect and prayer, then slowly raises them as the bell chime starts in m. 17. The percussionist plays stones throughout, but also assign members of the choir to play stones (2 that they have gathered). Ideally this movement can be memorized by the choir, but if not, those playing stones can set down their folder in m. 16, pickup stones and read off a neighbor’s music. Start with a few stone players entering on beat 3 of m. 29 and gradually add more as indicated. Starting in m. 63, gradually decrease the number of players as marked until only the original percussionist is left playing. Note that it is very easy to rush the third beat—be careful!

##### VIII. Compline

The last hour of prayer of the day—to complete. The night is for stillness. Like in movement I, breaths (a and ha) are audible inhalation [a] only, and exhalation (starting with an [h] for the full duration of the note listed with the mouth shape/space of an [a] vowel. The cantata ends with the words of John Donne “may you sleepe without feare.”

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# To Know the Path

## I. Matins

### before dawn

for SATB choir and SATB soli quartet, and percussion

Athena Kildegaard

Linda Kachelmeier

Meditative ♩ = 44

Soprano *pp* Oh Oh

Alto *pp* Oh Oh

Tenor *pp* Oh Oh

Bass

Piano *p* (Singing Bowl)

(Chimes)

▽ = inhale breath (unpitched)

□ = exhale breath (unpitched)

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8

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S Oh [a] [ha]

A Oh [a] [ha]

T Oh [a] [ha]

B Oh [a] [ha] *p*

8 (End Chime) *p*

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**A** *p*

Mezzo Solo With this em - ber I will build a small fire a be-gin - ning to light the

S

A

T

B Stagger Breathing

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Mezzo Solo  
moon's path

*p*  
Re - fuge of morn - ing be with us now In - to the day we rise not

*p*  
Re - fuge of morn - ing be with us now In - to the day we rise not

*p* Stagger Breathing  
Oh

(Mm) Oh

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Bar. Solo  
*mp*  
With this small fire I will warm my hands and your hands

*3*  
know-ing what it brings. Mm

*3*  
know-ing what it brings. Mm

Mm

Mm

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*3*

34

Bar. Solo

so I might guide you and oth - ers

S *mp* Re - fuge of morn - ing (ng) now the

A *mp* Re - fuge of morn - ing (ng) now the

T *mp* Oh Re - fuge of morn - ing (ng)

B Oh

34

41

S *mf* path ap - pears In - to the day we rise o - pen the win - dows and the doors

A *mf* path ap - pears In - to the day we rise o - pen the win - dows and the doors

T *mf* now the path ap - pears In - to the day we rise o - pen the win - dows and the doors

B *mf*

41

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48 *mp* Sop. Solo  
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Ten. Solo  
 With this small fire I light a way out of one home in - to the dark -

S *p*  
 Mm

A *p*  
 Mm

T *p*  
 Mm Oh

B *p* div.  
 Mm Oh

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48

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C

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Sop. Solo *mf* ness

Ten. Solo *mf* ness

S *mf* div. Ah  
Re - fuge of morn - ing Ah lead us through the un - known

A *mf* Re - fuge of morn - ing, re - fuge of morn - ing, lead us through the un - known,

T *mf* Ah Re - fuge of morn - ing Ah

B *mf* Ah

54 Ah

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60

S Ah In - to the day we rise win-dows and doors we throw

A lead us through the un - known In - to the day we rise win-dows and doors we throw

T lead us through the un - known In - to the day we rise win-dows and doors we throw

B In to the day we rise win-dows and doors we throw

60

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65

Mezzo Solo *mf* I car-ried from a place I can no long-er call home

Ten. Solo *mp* With this small fire be-gun from an em-ber

S unis. o - pen (n)

A o - pen (n)

T o - pen (n)

B o - pen (n)

65 *mp*

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70

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Sop. Solo  
 with this small fire I'll light up what-ev - er says Here is not your — home

Mezzo Solo  
 with this small fire I'll light up what-ev - er says Here is not — your — home

Ten. Solo  
 with this small fire I'll light up what-ev - er says Here is not — your — home

Bar. Solo  
 with this small fire I'll light up what-ev - er says Here is not your — home

S  
 Oh

A  
 Oh

T  
 Oh

B  
 Oh  
 Oh

70

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75

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Sop. Solo  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

Mezzo Solo  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

Ten. Solo  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

Bar. Solo  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

S  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

A  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

T  
 div.  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_

B  
 Re - fuge of morn - ing \_\_\_\_\_ see \_\_\_\_\_ where we come \_\_\_\_\_  
 (Oh)

75

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Sop. Solo [a] [ha] With your small fire [a] we find the path

Mezzo Solo [a] [ha] With your small fire [a] we find the path

Ten. Solo [a] [ha] With your small fire [a] we find the path

Bar. Solo [a] [ha] With your small fire [a] we find the path

S [a] [ha] With your small fire [a] we find the path unis.

A [a] [ha] With your small fire [a] we find the path

T [a] [ha] With your small fire [a] we find the path unis.

B [a] [ha] With your small fire [a] we find the path unis.

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83

*mp*

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Sop. Solo [a] and *mp* light our way home

Mezzo Solo [a] and *mp* light our way home

Ten. Solo [a] and *mp* light our way home

Bar. Solo [a] and *mp* light our way home

S [a] and *mp* light our way home

A [a] and *mp* light our way home

T [a] and *mp* light our way home

B [a] and *mp* light our way home

83 *mp*

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86

mezzo solo  
*p a piacere*

Sop. Solo

light our way home.

Mezzo Solo

Ten. Solo

Bar. Solo

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S

light our way home

A

light our way home

T

light our way home

B

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# II. Lauds

dawn

for SATB choir with flute, bassoon, cello, and percussion

Athena Kildegaard

Linda Kachelmeier

Joyous ♩ = 116

Piano

(Chimes)

(End Chimes)

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**A**

10 *poco marcato*  
*mf*

S Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

A Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

T Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

B Let us praise the door how it clos-es and we're safe in-side how it o-pens so we can go

10 *mf*

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S out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

A out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

T out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

B out in - to rain or wind or sun - shine car - ry - ing child - ren on our shoul - ders

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19 *poco rall.*

S *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

A *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

T *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

B *mp* Let us praise the door and how, when we re - turn, the door o - pens *p*

19 *mp* *p*

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**B** Slower  $\text{♩} = 63$

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legato *mp* *p*

S Doors o - pen on - to boats and trains, cars, wa - gons, trucks and bus - es

A Doors o - pen on - to boats and trains, cars, wa - gons, trucks and bus - es

T 8 Doors o - pen on - to boats and trains, cars, wa - gons, *mp*

B Doors o - pen on - to boats and trains, cars, wa - gons, *mp*

24

(optional through m. 28)

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26 *mf non. vib.*

S doors o - pen on - to win-dow-less pla - ces and pla - ces full of light and

A doors o - pen on - to win-dow-less pla - ces and pla - ces full of light and *mf non. vib.*

T trucks and bus - es doors o - pen on - to win-dow-less pla - ces and pla - ces full of

B trucks and bus - es doors o - pen on - to win-dow-less pla - ces and pla - ces full of

26

*p*

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28

S doors o - pen to the night and to the morn - ing On the *espressivo*

A doors o - pen to the night and to the morn - ing On the *espressivo*

T light and doors o - pen to the morn - ing On the *espressivo*

B light and doors o - pen to the morn - ing On the *espressivo*

*mf non. vib.* *f*

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30

S day of birth and the day of death a door o - pens

A day of birth and the day of death a door o - pens

T day of birth, day of death a door o - pens

B day of birth and the day of death a door o - pens

30

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accel.

**C** Anxious ♩ = 108

33 *pp marcato* *p*

S Let us praise the doors with-out ra-zor wire or ra - dar sys - tems or spot - lights or

A Let us praise the doors with-out ra-zor wire or ra - dar sys - tems or spot - lights or

T Let us praise the doors with-out ra-zor wire or ra - dar sys - tems or spot - lights or

B \*Let us praise the doors with-out ra-zor wire or ra - dar sys - tems or spot - lights or

33 *pp* *p*

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38 *mp*

S in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea - pon - ized men and

A in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea - pon - ized men and

T in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea - pon - ized men and

B in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea - pon - ized men and

38 *mp*

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\*Spoken text should start low and hushed, (murmured, not whispered) gradually getting higher and louder as indicated until it is a shout. The text should be clearly enunciated.

41

S  
wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

A  
wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

T  
wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

B  
wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

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

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45

S  
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

A  
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

T  
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

B  
sen - sors or wi - re - less mon - i - tors or re - mote - con - trolled cam - 'ras

*ff* *ff* *ff* *ff*

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**D** Joyous ♩ = 116 For perusal only. Do not copy.

Let us praise the doors we can o - pen with our

49

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own hands doors we o - pen to loved ones and to stran - gers doors we

53

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56

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S  
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

A  
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

T  
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

B  
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

56

Piano accompaniment for measures 56-59, featuring a 7/8 time signature and a 4/4 time signature.

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60

*mp* *no dim. or rit.*

S  
side Let us be the wel - come on the oth - er side.

A  
*mp* *no dim. or rit.*  
side Let us be the wel - come on the oth - er side.

T  
*mp* *no dim. or rit.*  
side Let us be the wel - come on the oth - er side.

B  
*mp* *no dim. or rit.*  
side Let us be the wel - come on the oth - er side.

60

*mp* *no dim. or rit.*

Piano accompaniment for measures 60-63, featuring a 4/4 time signature and a 7/8 time signature.

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### III. Prime

first hour/6:00am

for SATB choir, SATB soli, flute, bassoon, cello, and percussion

Athena Kildegaard  
with Latin texts from "Veni Sancte Spiritus"

Linda Kachelmeier  
with Latin chants from "Veni Sancte Spiritus"

Chant-like, freely

Piano

*espressivo*  
*mp*

6

(Chimes)  
*mf*

12

*mp* *mf*

18

*f* *mp* *p*

(Chimes)

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**A** Largo ♩ = 58

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SA soli *mp* harsh and angular  
 Fil - ter what is poi - soned \_\_\_\_\_ White - wash what is dan - ger - ous \_\_\_\_\_

TB soli *mp* harsh and angular  
 Fil - ter what is poi - soned \_\_\_\_\_ White - wash what is dan - ger - ous \_\_\_\_\_

S *p* legato, chant-like  
 La - va quod est sor - di - dum \_\_\_\_\_

A *p* legato, chant-like  
 La - va quod est sor - di - dum \_\_\_\_\_

T *p* legato, chant-like  
 La - va quod est sor - di - dum \_\_\_\_\_

B *p* legato, chant-like  
 La - va quod est sor - di - dum \_\_\_\_\_

24

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27 *mf* *mp*

SA soli *mf* *mp*

Scour what is o - pen - sores

TB soli *mf* *mp*

Scour what is o - pen - sores

S *mp*

Ri - ga quod est a - ri - dum Sa - na quod est sau - ci - um

A *mp*

Ri - ga quod est a - ri - dum Sa - na quod est sau - ci - um

T *mp*

Ri - ga quod est a - ri - dum Sa - na quod est sau - ci - um

B *mp*

Ri - ga quod est a - ri - dum Sa - na quod est sau - ci - um

27 *mf*

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30

SA soli

Win - now what is pit - i - ful \_\_\_\_\_ Rip - en what is wa - ter - logged

TB soli

Win - now what is pit - i - ful \_\_\_\_\_ Rip - en what is wa - ter - logged

S

Flec - te quod est ri - gi - dum \_\_\_\_\_

A

Flec - te quod est ri - gi - dum \_\_\_\_\_

T

Flec - te quod est ri - gi - dum \_\_\_\_\_

B

Flec - te quod est ri - gi - dum \_\_\_\_\_

30

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33

SA soli

TB soli

Ban-dage what is con - tra - band \_\_\_\_\_

Ban-dage what is con - tra - band \_\_\_\_\_

*f*

S

A

T

B

Fo - ve quod est fri - gi - dum \_\_\_\_\_

Fo - ve quod est fri - gi - dum \_\_\_\_\_

Fo - ve quod est fri - gi - dum \_\_\_\_\_

Fo - ve quod est fri - gi - dum \_\_\_\_\_

La - va quod est sor - di - dum \_\_\_\_\_

La - va quod est sor - di - dum \_\_\_\_\_

La - va quod est sor - di - dum \_\_\_\_\_

La - va quod est sor - di - dum \_\_\_\_\_

*f*

33

*f*

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36

SA soli *mp* *p*  
 Par-don what is an-i - mal Wel-come what is turned a-side

TB soli *mp* *p*  
 Par-don what is an-i - mal Wel-come what is turned a-side

S *mf* *mp*  
 Ve-ni Sanc-te Spi-ri-tus Ve-ni Sanc-te Spi-ri - tus

A *mf* *mp*  
 Ve-ni Sanc-te Spi-ri-tus Ve-ni Sanc-te Spi-ri - tus

T *mf* *mp*  
 Ve-ni Sanc-te Spi-ri-tus Ve-ni Sanc-te Spi-ri - tus

B *mf* *mp*  
 Ve-ni Sanc-te Spi-ri-tus Ve-ni Sanc-te Spi-ri - tus

36 *mp*  
 Ve-ni Sanc-te Spi-ri-tus Ve-ni Sanc-te Spi-ri - tus

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40 *p*

S *p*

A *p*

T *p*

B *p*

40 (Chimes) *mp*

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# IV. Terce

## the third hour / 9:00am

for mezzo-soprano and baritone solos,  
with flute, bassoon, cello, and 2 percussion\*\*

Athena Kildegard  
with quotes from John Donne

Linda Kachelmeier

Fast ♩ = 120

Chimes

Piano

knock on piano

*mf*

5

Chimes

9

Chimes

**A** Slow ♩ = 66

*mp con dolore*

Mezzo Solo

Do \_ you see \_ how when I hold my nee - dle to the light the world comes

*mp*

\* Bassoon and cello will be playing quarter-tones here, but use B, for rehearsal purposes.

\*\* Chimes can be performed by a member of the choir.

17 *furioso* *f* *sub. mp con dolore*

Mezzo Solo  
clear? But my thread is as black as the heart of a pig. And thus I mea - sure the world

21 **Chant-like**

Mezzo Solo  
stitch by stitch —

Bar. Solo  
*mf* declamatory

If I were but mere dust — and ash - es I might speak un - to the

**B With Movement** ♩ = 72

*mf cantabile*

Mezzo Solo  
First what came be - fore: — an ap - ron filled — with ripe plums, scales —

Bar. Solo

Lord

28

Mezzo Solo  
— on a chipped pi - a - no, sheets dry - ing on a cac - tus, the

31 *mp* For perusal only. Do not copy.  
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Mezzo Solo  
 old for-get - ting, — blood, sand, the long — jour - ney. —

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*molto accel.*

35 *mp* Chant-like  
 Bar. Solo  
 for the Lord's hand made me of this dust and the Lord's hand shall re - col - lect these ash - es

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**C** Fast ♩ = 120

45

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**D** Slow ♩ = 66

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*mp without emotion*

Mezzo Solo

Now here is the flat white day — un - fold - ing like mis - matched — socks,

55 *mf* **BORDER** | **CROSSING** *mp*

Mezzo Solo

mes - sa - ges in a lan - guage — full of tight knots, a bad knee, a dry el - bow,

58 **BORDER** | **CROSSING**

Mezzo Solo

prayer that goes un - an - swered.

Bar. Solo

*mf*

the Lord's hand — was the wheel up - on which this ves - sel of clay was

**E** Slow ♩ = 66

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*mp pesante* **BORDER** | **CROSSING** *mf*

Mezzo Solo

To - mor - row — is a jug car - ried — to the wa - ter and brought

Bar. Solo

*framed*

framed

66 *con bravura*

Mezzo Solo  
back full of sand, a jug car-ried back filled with sand. And my

70 *rall.* *ff* *mp*

Mezzo Solo  
thread, black as the heart of a pig holds to-ge-ther all that my mouth can-not speak.

74 *Chant-like* *mp* *With Movement* ♩ = 72

Bar. Solo  
The Lord's hand is the urne in which these ash-es shall be pre-served

77 *poco rit.* *pp*

# V. Sext

## the sixth hour/noon

for SATB, SB soli, flute, and 3 percussion\*\*

Athena Kildegaard

Linda Kachelmeier

Slow and heavy, with unbearable heat ♩ = 70

Djembe

Piano

7

Chimes

Rattle/Shaker\*\*

Rattle Djembe

13

Chimes

Rattle Djembe

\*\* Chimes, rattle/shaker, sticks can be performed by members of the choir.

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20

Rattle Djembe

mezzo solo  
*mp* *espressivo*

S

I fled my coun-try, the vio-lent, the hun-gry, the wound-ed I fled my

start slowly and gradually increase speed of tremolo

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24

Rattle Djembe

baritone solo  
*mp* *dispassionately* tutti

S

peo-ple I left my fath-er's mur-dered bod-y — and the

B

these aren't peo-ple these aren't peo-ple

*mf*

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28

Sticks  
Djembe

B

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S *f* gangs that show their knives *tutti mf legato* We tied our-selves to one an-oth - er

A *mf legato* We tied our-selves to one an-oth - er

T *tutti* these aren't peo-ple

B *tutti* these aren't peo-ple these aren't peo-ple

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*f* *mf*

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31

Sticks  
Djembe

S with one red rib-bon, my child-ren, my sis-ter, my moth - er

A with one red rib-bon, my child-ren, my sis-ter, my moth - er

T

B *baritone solo mf* these aren't

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*f*

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35

Sticks  
Djembe

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S  
Now we wait for a - sy - lum — flash-lights

A  
Now we wait for a - sy - lum — flash-lights

T  
tutti  
these aren't peo-ple  
tutti

B  
peo-ple these aren't peo-ple

*mp* 3

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39

Sticks  
Djembe

S  
*f* wake us in the night we drink bad wa-ter brought by an-i- mals — *mp* solo *mf* My

A  
*f* wake us in the night we drink bad wa-ter brought by an-i- mals — *mp*

T  
these are an - i- mals

B  
these are an - i- mals

*f*

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**C**

Sticks  
Djembe

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*tutti mp* *legato*

S  
son plays games of a-gent and co - yo - te we aren't an - i - mals All night we curl in - to one an -

A  
[ko - 'jo - te] *mp* *legato*  
we aren't an - i - mals All night we curl in - to one an -

T  
*mp*  
we aren't an - i - mals

B  
*mp*  
we aren't an - i - mals

*mp*

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47

Rattle/Shaker\*\*

*p* *f* *p*

Rattle  
Djembe

S  
oth - er like an - i - mals seek - ing warmth and re - fuge we are peo - ple we are

A  
oth - er like an - i - mals seek - ing warmth and re - fuge we are peo - ple we are

T  
we are peo - ple we are

B  
we are peo - ple we are

*mf* *mp*<sup>3</sup>

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51

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Rattle  
Djembe

an-i-mals we are peo-ple we are peo-ple

an-i-mals we are peo-ple we are peo-ple

an-imals we are peo-ple we are peo-ple

an-imals we are peo-ple we are peo-ple

*ff* *mp*

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55

Rattle  
Djembe

*p* *f* *p*

*pp*

start slowly and gradually increase speed of tremolo

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# VI. None the ninth hour/3:00 pm

for SATB divisi, mezzo-soprano solo, bassoon, cello, and percussion

Lamentations 1:12 and Stabat Mater

Linda Kachelmeier

**Andante** **Driving (♩ = 128)**

Alto *p* \* \*  
 O vos om\_ O vos om-nes O vos om\_ O vos om-nes

(Chimes) (End Chimes)

Piano *mf* *p*

7 *p* \* \* *simile*  
 S1 O vos om\_ O vos om-nes O vos om\_ O vos om-nes

*p* \* \* *simile*  
 S2 O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

\* \* \* *simile*  
 A O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

T *mp*  
 8 Qui tran-

B *mp*  
 Qui tran-

7 *mp*

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\* close to "m"

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11

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S1 O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

S2 O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

A O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

T si \_\_\_\_\_ qui tran - si-tis \_\_\_\_\_ qui tran-si-tis per \_\_\_\_\_

B si \_\_\_\_\_ qui tran - si-tis \_\_\_\_\_ qui tran-si-tis per \_\_\_\_\_

11 si \_\_\_\_\_ qui tran - si-tis \_\_\_\_\_ qui tran-si-tis per \_\_\_\_\_

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15

S1 O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

S2 O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

A O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos om\_ O vos om-nes

T vi - am, \_\_\_\_\_ per vi - am \_\_\_\_\_ At -

B vi - am, \_\_\_\_\_ per vi - am \_\_\_\_\_ At -

15 vi - am, \_\_\_\_\_ per vi - am \_\_\_\_\_ At -

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19 *mf*

S1 *mf*  
O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes

S2 *mf*  
O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes

A *mf*  
O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes O vos om\_\_ O vos om-nes

T *mf*  
8 ten - di - te, \_\_\_\_\_ at - ten - di - te \_\_\_\_\_ at -

B *mf*  
19 ten - di - te, \_\_\_\_\_ at - ten - di - te \_\_\_\_\_ at -

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23 *rall.*

S1  
O vos o \_\_\_\_\_ (m) O vos om \_\_\_\_\_ (m) O vos om - - -

S2  
O vos O vos om - nes O vos om \_\_\_\_\_ (m) O vos om - - -

A  
O vos om\_\_ O vos om-nes O vos O vos om - nes O vos om - - -

T  
8 ten - di - te at - ten - di - te at - ten - di - te et vi - de - te. \_\_\_\_\_

B  
ten - di - te at - ten - di - te \_\_\_\_\_ at - ten - di - te \_\_\_\_\_ et vi -

23

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Mezzo Solo

27 *Freely* *mp* *mf* *rit.*

Si, si est do - - - lor si - cut do - lor me -

S1 nes Sta - bat *pp*

S2 nes Sta - bat *pp*

A nes Sta - bat *pp*

T nes Sta - bat *pp*

B de - te. Sta - bat *pp*

27 *pp*

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**A** Andante (chant-like)

Mezzo Solo

us. Si,

S1

S2

A

T

B

31

ma - ter do-lo - ro-sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro-sa, ma - ter do-lo-

ma - ter do-lo - ro-sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro-sa, ma - ter do-lo-

ma - ter do-lo - ro-sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro-sa, ma - ter do-lo-

ma - ter do-lo - ro-sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro-sa, ma - ter do-lo-

ma - ter do-lo - ro-sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro-sa, ma - ter do-lo-

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Mezzo Solo

si est do - - - lor si-cut do - lor me -

S1

S2

A

T

B

37

ro-sa, ma - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, -

ro-sa, ma - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, -

ro-sa, ma - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, -

ro-sa, ma - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, -

ro-sa, ma - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, -

ro-sa, ma - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, -

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**B** Driving (♩ = 128)

Mezzo Solo

us. \_\_\_\_\_

S1 *p* \_\_\_\_\_ *mf*  
O vos o \_\_\_\_\_ (m)

S2 *p* \_\_\_\_\_ *mf*  
O vos o \_\_\_\_\_ (m)

A *p* \_\_\_\_\_ *mf*  
O vos o \_\_\_\_\_ (m)

T *p* \_\_\_\_\_ *mf* \*  
O vos o \_\_\_\_\_ (m) O vos om\_ O vos om-nes O vos om\_ O vos om -

B1 *p* \_\_\_\_\_ *mf*  
O vos o \_\_\_\_\_ (m) O vos om\_ O vos om-nes

B2 *p* \_\_\_\_\_ *mf*  
O vos o \_\_\_\_\_ (m)

42 *p* \_\_\_\_\_ *mf*

\* close to "m"

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S1 Qui tran - si qui tran - si - tis

S2 Qui tran - si qui tran - si - tis

A Qui tran - si qui tran - si - tis

T *simile*  
O vos om - O vos om - nes O vos om - O vos om - nes O vos om - nes O vos om - nes

B1 *simile*  
O vos om - O vos om - nes O vos om - O vos om - nes O vos om - nes O vos om - nes

B2 *simile*  
O vos om - O vos om - nes O vos om - O vos om - nes O vos om - nes O vos om - nes

\* *simile*

46

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50

S1 *qui tran-si-tis per vi - am, per vi - am*

S2 *qui tran-si-tis per vi - am, per vi - am*

A *qui tran-si-tis per vi - am, per vi - am*

T *O vos om - O vos om-nes O vos om - O vos om-nes O vos om - O vos om-nes O vos om - O vos om-nes*

B1 *O vos om - O vos om-nes O vos om - O vos om-nes O vos om - O vos om-nes O vos om - O vos om-nes*

B2 *O vos om - O vos om-nes O vos om - O vos om-nes O vos om - O vos om-nes O vos om - O vos om-nes*

50

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54

S1 *f* At - ten - di - te, at - ten - di - te

S2 *f* At - ten - di - te, at - ten - di - te

A *f* At - ten - di - te, at - ten - di - te,

T *f* O vos om - O vos om - nes O vos om - (m) O vos om - (m) At - ten - di - te,

B1 *f* O vos om - O vos om - nes O vos om - O vos om - nes O vos om - - - nes At - ten - di -

B2 *f* O vos om - O vos om - nes O vos om - O vos om - nes O vos om - O vos om - nes At -

54

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58 *ff*

S1 at - ten - di - te at - ten - di - te at - ten - di - te et vi -

S2 at - ten - di - te at - ten - di - te at - ten - di - te et vi -

A at - ten - di - te, at - ten - di - te, at - ten - di - te

T O vos o (m) O vos om - - -

B1 te, O vos om - - - nes O vos o (m)

B2 ten - di - te, O vos om - - - nes O vos om - - -

58

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62 *Freely* *mp* *mf*

Mezzo Solo

Si, si est do - - - - - lor

S1 de - te.

S2 de te.

A nes

T nes

B1 nes

B2 nes

62 *p*

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66 *rit.* *p* **C** *Andante (chant-like)* (♩ = ♩)

Mezzo Solo  
 si-cut do - lor - me - us.

S1  
 Sta-bat ma - ter do-lo - ro-sa, ma - -

S2  
 Sta-bat ma - ter do-lo - ro-sa, ma -

A1  
 Sta-bat ma - ter do-lo - ro-sa, ma - -

A2  
 Sta-bat ma - ter do-lo - rosa, ma -

T1  
 Sta-bat ma - ter do-lo - ro-sa, ma - -

T2  
 Sta-bat ma - ter do-lo - ro-sa, ma -

B1  
 Sta-bat ma - ter do-lo - ro-sa, ma - -

B2  
 Sta-bat ma - ter do-lo - ro-sa, ma -

66

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Mezzo Solo

*mp* *espressivo* *cresc. poco a poco*

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Ah \_\_\_\_\_ Ah \_\_\_\_\_

*cresc. poco a poco*

S1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma - -

*cresc. poco a poco*

S2 - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

*cresc. poco a poco*

A1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma - -

*cresc. poco a poco*

A2 - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

*cresc. poco a poco*

T1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

*cresc. poco a poco*

T2 - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

*cresc. poco a poco*

B1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo - ro - sa, ma - -

*cresc. poco a poco*

B2 - - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma - ter do-lo-ro - sa, ma -

71

*cresc. poco a poco*

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Mezzo Solo

Ah Ah

*f*

S1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

S2 - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

A1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

A2 - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

T1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

T2 - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

B1 ter do-lo-ro - sa, ma - ter do-lo-ro - sa, Jux-ta cru - cem la-cri-mo-sa cru -

B2 - - ter do - lo - ro - sa, ma - ter do-lo - ro - sa, Jux-ta cru - cem la-cri-mo - sa

76

*mp*

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D

Mezzo Solo

81

Ah Ah

S1  
cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

S2  
cru - cem la - cri - mo - sa Jux - - ta cru - cem O vos om - O vos om - nes

A1  
cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

A2  
cru - cem la - cri - mo - sa Jux - ta cru - cem Jux - ta cru -

T1  
8 cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

T2  
8 cru - cem la - cri - mo - sa Jux - - ta cru - cem O vos om O vos

B1  
cem la - cri - mo - sa cru - cem la - cri - mo - sa Jux - ta cru - - - cem

B2  
cru - cem la - cri - mo - sa Jux - - ta cru - cem Jux - ta cru -

81

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\*close to "m"

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Mezzo Solo

Ah

S1

la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

S2

O vos om - O vos om - nes

A1

la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

A2

- - cem la - cri - mo - sa cru - cem O vos om - O vos om - nes

T1

la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

T2

om - nes O vos om O vos om - nes

B1

la - cri - mo - sa cru - cem la - cri - mo - sa cru - cem

B2

- - cem la - cri - mo - sa cru - cem O vos om - O vos om - nes

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88

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*fff*

Mezzo Solo

Mezzo Solo part with lyrics: Ah

S1 part with lyrics: O vos omnes O vos omnes O vos omnes O vos omnes

S2 part with lyrics: O vos omnes O vos omnes O vos omnes O vos omnes

A1 part with lyrics: la-cri-mo-sa Jux-ta cru-cem la-cri-mo-sa

A2 part with lyrics: O vos omnes O vos omnes O vos omnes O vos omnes

T1 part with lyrics: la-cri-mo-sa O vos omnes O vos omnes O vos omnes O vos omnes

T2 part with lyrics: O vos omnes O vos omnes O vos omnes O vos omnes

B1 part with lyrics: la-cri-mo-sa Jux-ta cru-cem la-cri-mo-sa cru-

B2 part with lyrics: O vos omnes O vos omnes O vos omnes O vos omnes

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Piano accompaniment part with chords and bass line.

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Mezzo Solo

S1

*ff*

om-nes O vos om\_ O vos om-nes O vos om\_ O vos O vos\_ O vos\_ O vos

S2

*ff*

O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos\_ O vos\_ O vos O vos

A1

*f*

O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos\_ O vos\_ O vos

A2

O vos om-nes O vos om\_ O vos om-nes O vos\_ O vos\_ O vos

T1

*ff*

O vos om-nes O vos om\_ O vos om-nes O vos\_ O vos\_ O vos\_ O vos

T2

*ff*

om-nes O vos om O vos om-nes O vos om O vos O vos\_ O vos O vos

B1

*f*

cem O vos om\_ O vos om-nes O vos om\_ O vos O vos\_ O vos

B2

O vos om\_ O vos om-nes O vos om\_ O vos om-nes O vos\_ O vos\_ O vos

91

*ff*

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Mezzo Solo

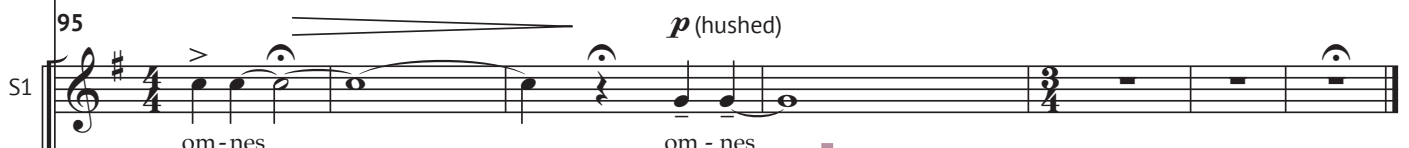
95 *Freely mf* *p*



Si, si est do - - - lor si-cut do - lor me - us.

S1

95 *p* (hushed)



om - nes

om - nes

S2

95 *p* (hushed)



om - nes

om - nes

A1

95 *p* (hushed)



om - nes

om - nes

A2

95 *p* (hushed)

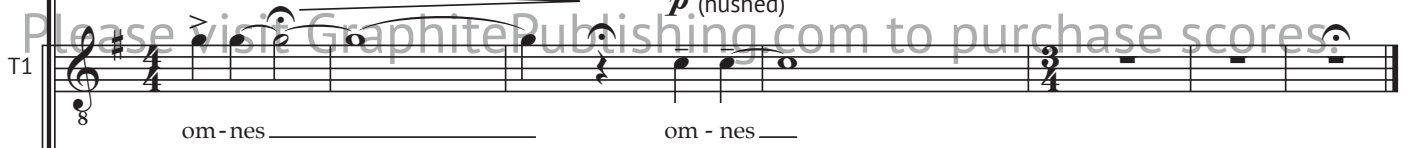


om - nes

om - nes

T1

95 *p* (hushed)

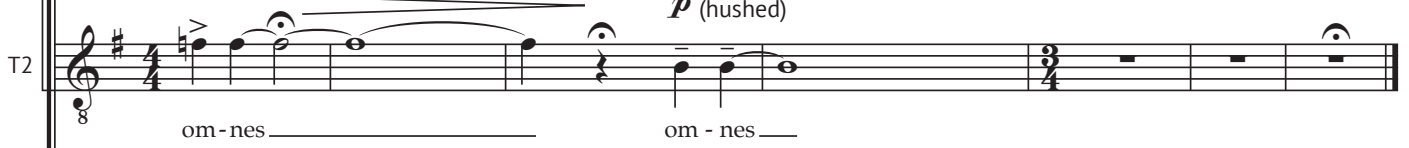


om - nes

om - nes

T2

95 *p* (hushed)



om - nes

om - nes

B1

95 *p* (hushed)

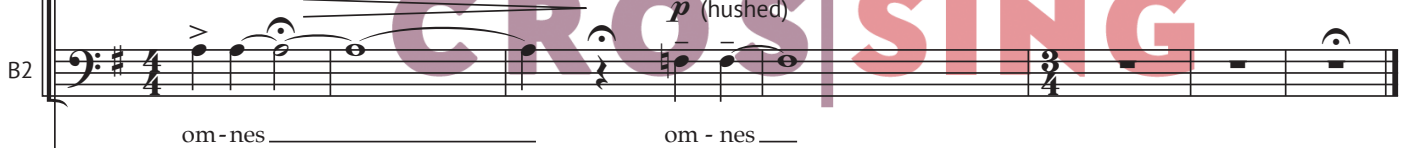


om - nes

om - nes

B2

95 *p* (hushed)



om - nes

om - nes

95 *p*



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# VII. Vespers

## Evening

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for SATB choir, flute, bassoon, cello, and percussion

Athena Kildegard

Linda Kachelmeier

With Intention ♩ = 69

Piano

6

11

rit.

Slow march ♩ = 63

Stones

15

*p*

(Chimes)

*p*

*p*

Stones

23

(End Chimes)

+During flute solo, choir lowers their heads and slowly raises them as the bell rings in m. 17.

If playing stones, set folder between feet quietly in m. 16.

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29

*\* p*

S The feet of the hun - gry bear the fruit of hope The

A The feet of the hun - gry bear the fruit of hope The

T <sup>8</sup> The feet of the hun - gry bear the fruit of hope The

B *\* p* The feet of the hun - gry bear the fruit of hope The

Stones

29

*p*

34

*\* mp*

S feet of the lost make trails in the wil - der - ness The

A feet of the lost make trails in the wil - der - ness The

T <sup>8</sup> feet of the lost make trails in the wil - der - ness The

B *\* mp* feet of the lost make trails in the wil - der - ness The

Stones

34

*mp*

*mp*

\* A few choir members with stones join simple percussion pattern, adding more players at each \* marked in score,

with all those playing stones in by pickup to m. 56

Note: Be careful not to rush beat 3!

38

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S feet of the per - se - cu - ted bleed in - to the night The

A feet of the per - se - cu - ted bleed in - to the night The

T feet of the per - se - cu - ted bleed in - to the night The

B feet of the per - se - cu - ted bleed in - to the night The

Stones

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42

S feet of the hum - ble grow brown as earth The *\*mf*

A feet of the hum - ble grow brown as earth The *\*mf*

T feet of the hum - ble grow brown as earth The *\*mf*

B feet of the hum - ble grow brown as earth The *\*mf*

Stones

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46

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S  
feet of the a - ban - doned find a way through thorns The

A  
feet of the a - ban - doned find a way through thorns The

T  
feet of the a - ban - doned find a way through thorns The

B  
feet of the a - ban - doned find a way through thorns The

Stones

46

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50

S  
feet of the fear - ful walk on pet - als of hope The *f*

A  
feet of the fear - ful walk on pet - als of hope The *\* f*

T  
feet of the fear - ful walk on pet - als of hope The *\* f*

B  
feet of the fear - ful walk on pet - als of hope The *\* f*

Stones

50

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54

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S  
feet of those who are maimed or cursed or made a - li - en are the

A  
feet of those who are maimed or cursed or made a - li - en are the

T  
feet of those who are maimed or cursed or made a - li - en are the

B  
feet of those who are maimed or cursed or made a - li - en are the

Stones

54

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58

S  
feet of the ho - ly are the feet of the peo - ple

A  
feet of the ho - ly are the feet of the peo - ple

T  
feet of the ho - ly are the feet of the peo - ple

B  
feet of the ho - ly are the feet of the peo - ple

Stones

*mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

58

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\*\* Decrease number of stones players at each \*\* marked, until only the original percussionist is playing by pickup to m. 69.

64

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S walk - ing the path to know the path *p*

A walk - ing the path to know the path *p*

T walk - ing the path to know the path *p*

B walk - ing the path to know the path *p*

Stones

64 *p*

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S Mm Mm Mm *n*

A Mm Mm Mm *n*

T Mm Mm *n*

B Mm Mm *n*

Stones

69 *n*

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# VIII. Compline to complete

for SATB choir and SATB soli quartet,  
with flute, bassoon, cello, and percussion

Athena Kildegaard  
with a quote from John Donne

Linda Kachelmeier

**Calm** ♩ = 69

Soprano *p*  
[a] [ha] [a] [ha] [a] [ha] [a]

Alto *p*  
[a] [ha] [a] [ha] [a] [ha] [a]

Tenor *p*  
[a] [ha] [a] [ha] [a] [ha] [a]

Bass *p*  
[a] [ha] [a] [ha] [a] [ha] [a]

Piano  
(Chimes)  
*p*

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▽ = inhale breath (unpitched)  
□ = exhale breath (unpitched)

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8 *p misterioso*

Mezzo Solo  
Soprano  
Alto  
Tenor  
Bass

Light a can-dle at noon, \_\_\_\_\_ a light in the light small re-min-der of dark-ness to

[ha]

[ha]

[ha]

[ha]

8 (End Chimes)

*p*

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13

Mezzo Solo  
Baritone Solo  
Soprano  
Alto  
Tenor  
Bass

come \_\_\_\_\_

*p cantabile*

hold in-to the light \_\_\_\_\_ the light of an - oth-er \_\_\_\_\_ one flame

*p* out of lux

*p* out of lux

*p* lux

*p* lux

13

*mp*

**BORDER CROSSING**

19

Sop. Solo  
Mezzo Solo  
Bar. Solo

*mp* bring your light to light-en the way of an-

*mp* bring your light to light-en the way of an-

*mp* bend-ing toward flame

S  
A  
T  
B

*mp* out of lux

*mp* out of lux

*mp* lux out of lux

*mp* lux

19

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24

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Sop. Solo  
oth-er whose light-ness is hea - vy \_\_\_\_\_ trim \_\_\_ the wick \_\_\_ to leng-then the

Mezzo Solo  
oth-er whose light-ness is hea - vy \_\_\_\_\_ trim \_\_\_ the wick \_\_\_ to leng-then the

Ten. Solo  
trim \_\_\_ the wick \_\_\_ to leng-then the

Bar. Solo  
trim \_\_\_ the wick \_\_\_ to leng-then the

**BORDER CROSSING**

S  
out \_\_\_ of lux \_\_\_\_\_

A  
out \_\_\_ of lux \_\_\_\_\_ lux \_\_\_\_\_

T  
lux \_\_\_\_\_

B  
lux \_\_\_\_\_

24

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28

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Sop. Solo  
light — make known the home - bound path

Mezzo Solo  
light — make known the home - bound path

Ten. Solo  
light — make known the home - bound path

Bar. Solo  
light — make known the home - bound path

*mf*

S  
out of lux, lux,

A  
out of lux, lux,

T  
out of lux, lux,

B  
lux, lux,

28

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Sop. Solo  
Mezzo Solo  
Ten. Solo  
Bar. Solo  
S  
A  
T  
B

raise up your light as a bea - con and

lux raise up your light as a bea - con and

33

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