

Voices of the Millenniums

LRC 196

DINOS CONSTANTINIDES

Soloists

Tenor (T)

Bass (B)

Chorus I

Reader

Chorus II

Rehearsal Piano

$\text{♩} = 72$

S
A
Solo.
T
B

S
A
Ch. I
T
B

Mil - len - ni - ums
f

Reader Pericles: Funeral Oration

S
A
Ch. II
T
B

Fix your eyes on the greatness of Athens as you have it before you day by day, fall in love with her, and when you feel her great, remember that this greatness was won by men with courage, with knowledge of their duty, and with a sense of honor in action... So they gave their bodies to the commonwealth and received, each for his own memory, praise that will never die, and with it the grandest of all sepulchres, not that in which their mortal bones are laid, but a home in the minds of men, where their glory remains fresh to stir to speech or action as the occasions comes by. For the whole earth is the sepulcher of famous men; and their story is not graven only on stone over their native earth, but lives on far away, without visible symbol, woven into the stuff of other men's lives. For you now it remains to rival what they have done and, knowing the secret of happiness to be freedom and the secret of freedom a brave heart, not idly to stand aside from the enemy's onset.

Mil - len - ni - ums go -
f

Mil - len - ni - ums go -
f

Mil - len - ni - ums go -
f

Mil - len - ni - ums go -
f

Mil - len - ni - ums go -

R.Pno.

23 (♩ = 72) **Pinkie Gordon Lane: Campanile** *mf*

Solo. S Lis - ten do you hear the wind ----- ?

R.Pno. { 23 (♩ = 72) *mp* *p*

Solo.S 27 Do you see the light from the win - dow slant - ing in - ward, its beams in beads, in

R.Pno. { 27

Solo.S threads on shad - ow tint - ed walls ----- ? We are re - mind - ed of e - ver - greens in

R.Pno. { 31

Solo.S 35 win - ter snow - sculp - tured forms mark - ing the way to tow - er - ing struc - tures break - ing

R.Pno. { 35 *mf* *ff* *mf*

Solo.S space back - drops for trees and shrubs. The bell tower, lone - ly and

R.Pno.

Solo.S lean, tolls the nine o' clock hour and a cloud - less sky slants west-ward,

R.Pno.

Solo.S pull - ed by the eve-ning sun. It is a night owl on the wing echo-ing my -----

R.Pno.

Solo.S thoughts while shad - ows reign.

R.Pno.

Solo.S *(vocalise)*

R.Pno.

S The bell tow-er, lone-ly ----- and

A *(vocalise)*

Solo.T *(vocalise)*

B *(vocalise)*

R.Pno.

Solo.S lean, ----- tolls ----- the nine o' clock hour. -----

R.Pno.

Reader *(Epigram)* One ought, every day at least, to hear a little song, read a good poem, see a fine picture, and, if it were possible, to speak a few reasonable

Voices of the Millenniums

7

B $\text{♩} = 72$

R.Pno.

83 (Clusters) fff

Reader But the bravest are surely those who have the clearest vision of what is before them, glory and danger alike, and yet notwithstanding go out to meet it.

mf

S
A
Solo.
T
G.G.Byron: Childe Harold (Canto II)
B

91

Im - mor - tal ----- though fall - en
Im - mor - tal ----- though fall - en
Im - mor - tal ----- though fall - en

Fair Greece sad re-lic of de - par-ted worth----- through no more-----

R.Pno.

91

mf mp f

$8vb$

accel. C $\text{♩} = 80$

R.Pno.

99 f ff ff

accel... p p

106

D $\bullet = 72$

Solo. A

B

S

A

Ch. I

T

B

S

A

Ch. II

T

B

R.Pno.

p

who
who now shall
Who now shall lead

ff mp p

109

S A Solo. T B R.Pno.

now shall lead thy scat - tered chil - dren forth And long ac -
lead thy scat - tered chil - dren forth And long ac -
thy scat - tered chil - dren forth who now shall lead thy scat - tered
thy scat - tered chil - dren forth And long ac - cus - tomed

109

109

S A Solo. T B R.Pno.

customed bond-age un-cre-ate...? Not such thy sons who
cus - tomed bond - age un-cre-ate ? Not such thy sons who
chil - dren forth, And long ac - cus-tomed bond-age un-cre-ate Not such
bond - age un-cre-ate ? Not such thy sons who

112

mf

f

112

mf

p

116 *p*

S whi - lome *p* did a - wait *mp* The hope - less
A whi-lome did a-wait, The hope-less war - riors
Solo. *p*
T thy sons who whi-lome did a-wait The hope-less
B *p* whi - lome did a - wait

R.Pno.

116

116 *mp*

S war - ri - ors of a will - ing doom *mp* *p* *mp*
A of a will - - - ing doom, *mp* In *mp*
Solo. *p*
T The hope - less war - riors
B *mp* Ossia 8va. *p* *mp*
The hope-less war - riors of a will - ing doom In

R.Pno.

119

119 *p* *mp*

122 *mf*

S
A
Solo.
T
B
R.Pno.

bleak
Ther - mo - py - lae's se - pul - chral
bleak
Ther - mo - py - lae's se - pul - chral
of a will - ing doom
bleak Ther - mo - py - lae's se - pul - chral strait
In bleak Ther - mo - py - lae's se - pul - chral strait
Oh! who that gal - lant spir - it shall re -

122

122 *f*
3

S
A
Solo.
T
B
R.Pno.

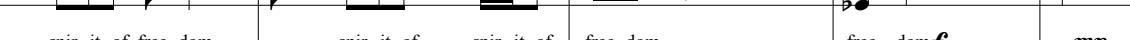
shall re - sume Leap form Eu - ro - tas banks and call thee from your tomb?
shall re - sume
Oh! who that gal - lant spir - it shall re - sume Leap from Eu - ro - tas banks and call thee from your tomb?
sume, Leap from Eu - ro - tas banks and call thee from your tomb?

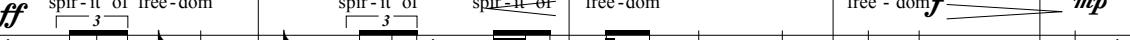
124 *f*
3

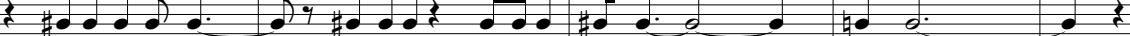
124 *f*
3

R.Pno.

Voices of the Millenniums

126 >***ff*** 

E ***f*** 

Spir-it of free-dom ***ff*** 

Soprano (S): Treble clef, 4/4 time. Starts with a note on the first beat.

Alto (A): Treble clef, 4/4 time. Starts with a note on the second beat.

Chorus II (Ch. II): Treble clef, 4/4 time. Starts with a note on the third beat.

Bass (B): Bass clef, 4/4 time. Starts with a note on the fourth beat.

R.Pno.

126

ff 3

126

3

E

f > mf p

131

Solo.

pp

Spir - it of

Spir - it of

Spir - it of

pp

pp

pp

Spir - it of

though fall - en Great though fall - en Great Fair Greece

Ch. I

though fall - en Great though fall - en Great Fair Greece

T

though fall - en Great though fall - en Great Fair Greece

B

f

Im - mor - tal though no

Ch. II

Im - mor - tal though no

T

Im - mor - tal though no

B

Im - mor - tal though no

R.Pno.

131

131

136

Soprano (S) Alto (A) Solo Tenor (T) Bass (B)

free - - - - dom when on Phy - le's
 free - - - - dom when on Phyle's brow Thou sat'st with Thra -
 free - dom when on Phyle's brow Thou sat'st
 free - - - - dom

Soprano (S) Alto (A) Chorus I (Ch. I) Tenor (T) Bass (B)

more more

Chorus II (Ch. II) Tenor (T) Bass (B)

more

R.Pno.

Voices of the Millenniums

19

140

S brow thou sat'st
3 with Thra - sy - bu - lus and his train couldst thou for bode the dis - mal hour
A sy - bu - lus and his train couldst thou for - bode the dis - mal hour which
Solo. with Thra - sy - bu - lus and his train couldst thou for - bode the dis - mal hour
T *mp*
B when on Phyle's brow Thou sat'st with Thra -
R.Pno. 3 3 3 3 3 3 3 3



143

S which now Dims the green
A now Dims the green beau - ties of thine At - tic plain? Not thir - ty
Solo.
T which now Dims the green beau - ties of thine
B sy - bu - lus and his train couldst thou for bode the dis - mal hour which now Dims the green
R.Pno.

146

S A Solo. T B R.Pno.

F

beau-ties of thine Attic plain? Not thir - ty ty-rants now en-force the chain, but e - ve-ry ty - rants now en-force the chain, But e - ve-ry carle can lord it o'ver thy land; Nor rise thy sons At - tic plain? Not thir - ty ty-rants now en - force the chain, but e - ve-ry beau-ties of thine Att - tic plain? Not thir-ty ty-rants now en - for - ce the chain, but e - ve-ry

146

f

146

Solo. T B R.Pno.

F

carle can lord it o'ver thy land; Nor rise thy sons but i - dly rail in but i - dly rail in but i - dly rail in carle can lord it o'ver thy land; Nor rise thy sons but i - dly rail in carle can lord it o'ver thy land; Nor rise thy sons but i - dly rail in

148

3

148

R.Pno.

3

Voices of the Millenniums

21

150 *pp*

S A Solo. T B
vain (vocalise) rit....
vain (vocalise) rit....
vain (vocalise) Ossia 8va.
vain (vocalise) rit....

rit.... *f*
Fair

A Ch. I T B
rit.... *f*
Fair

R.Pno. *pp* *pp cresc.* *f* *ff* *rit.... rit....* *f*

Ped

155

Solo.

S A T B

dim. *dim.* *dim.* *dim.*

mp *mp* *mp* *mp*

S A Ch. I. T B

Greece though fall - en great Fair Greece

S A Ch. II. T B

Greece though fall - en great Fair Greece

R.Pno.

155 155

dim.

fff *mf*

$\text{♩} = 100$

160

Solo.

T

B

S (shout)

A

Ch. I

T

B

S (shout)

A

Ch. II

T

B

R.Pno.

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

Trem - bling be -neath the scourge of Turk - ish hand from birth

160

160

mf dim.

fff

Voices of the Millenniums

25

Voices of the Minotaurs

168 G ♩ = 60

S A Solo. T B

S A Ch. I T B

S A Ch. II T B

R.Pno.

173

Solo.

St. Francis of Assisi

Soprano (S) Alto (A) Tenor (T) Bass (B)

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

Lord make me an instru - ment of your peace. *Where there is ha-tred let me sow lo - ve;* *where there is in - ju - ry*

R.Pno. { *p* *p* *pp*

176

Solo.

Soprano (S), Alto (A), Tenor (T), Bass (B) voices, R.Pno. (piano)

Measure 176: The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "par - don; where there is doubt faith; where there is de - spair, hope; where there is dark-ness, light". The piano part (R.Pno.) plays a harmonic bass line.

Measure 177: The vocal parts continue the lyrics. The piano part (R.Pno.) plays a harmonic bass line.

178

Solo.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts are shown in 4/4 time.

Rehearsal mark 178 appears at the beginning of the vocal entries.

The vocal parts sing in three-measure phrases, indicated by a '3' above the lyrics.

Soprano (S):

- Line 1: "and where there is sadness, joy." (measures 1-3)
- Line 2: "O di - vine Mas - ter," (measures 4-6)
- Line 3: "grant that I may not so much" (measures 7-9)
- Line 4: "and where there is sadness, joy." (measures 10-12)
- Line 5: "O di - vine Mas - ter," (measures 13-15)
- Line 6: "grant that I may not so much" (measures 16-18)
- Line 7: "and where there is sadness, joy." (measures 19-21)
- Line 8: "O di - vine Mas - ter," (measures 22-24)
- Line 9: "grant that I may not so much" (measures 25-27)
- Line 10: "and where there is sadness, joy." (measures 28-30)
- Line 11: "O di - vine Mas - ter," (measures 31-33)
- Line 12: "grant that I may not so much" (measures 34-36)
- Line 13: "and where there is sadness, joy." (measures 37-39)
- Line 14: "O di - vine Mas - ter," (measures 40-42)
- Line 15: "grant that I may not so much" (measures 43-45)
- Line 16: "and where there is sadness, joy." (measures 46-48)
- Line 17: "O di - vine Mas - ter," (measures 49-51)
- Line 18: "grant that I may not so much" (measures 52-54)

Alto (A):

- Line 1: "and where there is sadness, joy." (measures 1-3)
- Line 2: "O di - vine Mas - ter," (measures 4-6)
- Line 3: "grant that I may not so much" (measures 7-9)
- Line 4: "and where there is sadness, joy." (measures 10-12)
- Line 5: "O di - vine Mas - ter," (measures 13-15)
- Line 6: "grant that I may not so much" (measures 16-18)
- Line 7: "and where there is sadness, joy." (measures 19-21)
- Line 8: "O di - vine Mas - ter," (measures 22-24)
- Line 9: "grant that I may not so much" (measures 25-27)
- Line 10: "and where there is sadness, joy." (measures 28-30)
- Line 11: "O di - vine Mas - ter," (measures 31-33)
- Line 12: "grant that I may not so much" (measures 34-36)
- Line 13: "and where there is sadness, joy." (measures 37-39)
- Line 14: "O di - vine Mas - ter," (measures 40-42)
- Line 15: "grant that I may not so much" (measures 43-45)
- Line 16: "and where there is sadness, joy." (measures 46-48)
- Line 17: "O di - vine Mas - ter," (measures 49-51)
- Line 18: "grant that I may not so much" (measures 52-54)

Tenor (T):

- Line 1: "and where there is sadness, joy." (measures 1-3)
- Line 2: "O di - vine Mas - ter," (measures 4-6)
- Line 3: "grant that I may not so much" (measures 7-9)
- Line 4: "and where there is sadness, joy." (measures 10-12)
- Line 5: "O di - vine Mas - ter," (measures 13-15)
- Line 6: "grant that I may not so much" (measures 16-18)
- Line 7: "and where there is sadness, joy." (measures 19-21)
- Line 8: "O di - vine Mas - ter," (measures 22-24)
- Line 9: "grant that I may not so much" (measures 25-27)
- Line 10: "and where there is sadness, joy." (measures 28-30)
- Line 11: "O di - vine Mas - ter," (measures 31-33)
- Line 12: "grant that I may not so much" (measures 34-36)
- Line 13: "and where there is sadness, joy." (measures 37-39)
- Line 14: "O di - vine Mas - ter," (measures 40-42)
- Line 15: "grant that I may not so much" (measures 43-45)
- Line 16: "and where there is sadness, joy." (measures 46-48)
- Line 17: "O di - vine Mas - ter," (measures 49-51)
- Line 18: "grant that I may not so much" (measures 52-54)

Bass (B):

- Line 1: "and where there is sadness, joy." (measures 1-3)
- Line 2: "O di - vine Mas - ter," (measures 4-6)
- Line 3: "grant that I may not so much" (measures 7-9)
- Line 4: "and where there is sadness, joy." (measures 10-12)
- Line 5: "O di - vine Mas - ter," (measures 13-15)
- Line 6: "grant that I may not so much" (measures 16-18)
- Line 7: "and where there is sadness, joy." (measures 19-21)
- Line 8: "O di - vine Mas - ter," (measures 22-24)
- Line 9: "grant that I may not so much" (measures 25-27)
- Line 10: "and where there is sadness, joy." (measures 28-30)
- Line 11: "O di - vine Mas - ter," (measures 31-33)
- Line 12: "grant that I may not so much" (measures 34-36)
- Line 13: "and where there is sadness, joy." (measures 37-39)
- Line 14: "O di - vine Mas - ter," (measures 40-42)
- Line 15: "grant that I may not so much" (measures 43-45)
- Line 16: "and where there is sadness, joy." (measures 46-48)
- Line 17: "O di - vine Mas - ter," (measures 49-51)
- Line 18: "grant that I may not so much" (measures 52-54)

R.Pno. (Piano part)

- Line 1: "and where there is sadness, joy." (measures 1-3)
- Line 2: "O di - vine Mas - ter," (measures 4-6)
- Line 3: "grant that I may not so much" (measures 7-9)
- Line 4: "and where there is sadness, joy." (measures 10-12)
- Line 5: "O di - vine Mas - ter," (measures 13-15)
- Line 6: "grant that I may not so much" (measures 16-18)
- Line 7: "and where there is sadness, joy." (measures 19-21)
- Line 8: "O di - vine Mas - ter," (measures 22-24)
- Line 9: "grant that I may not so much" (measures 25-27)
- Line 10: "and where there is sadness, joy." (measures 28-30)
- Line 11: "O di - vine Mas - ter," (measures 31-33)
- Line 12: "grant that I may not so much" (measures 34-36)
- Line 13: "and where there is sadness, joy." (measures 37-39)
- Line 14: "O di - vine Mas - ter," (measures 40-42)
- Line 15: "grant that I may not so much" (measures 43-45)
- Line 16: "and where there is sadness, joy." (measures 46-48)
- Line 17: "O di - vine Mas - ter," (measures 49-51)
- Line 18: "grant that I may not so much" (measures 52-54)

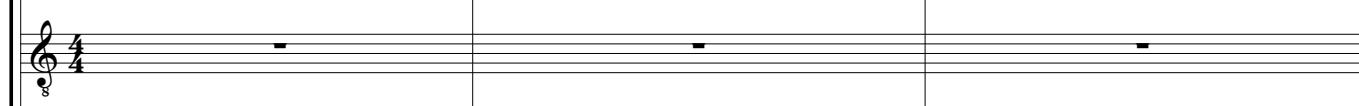
Dynamic markings: p (pianissimo), $p\acute{}$ (pianississimo), mp (mezzo-pianissimo).

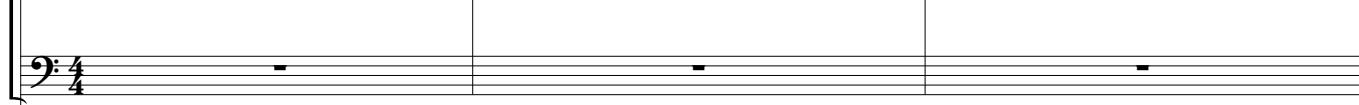
191

Solo.

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

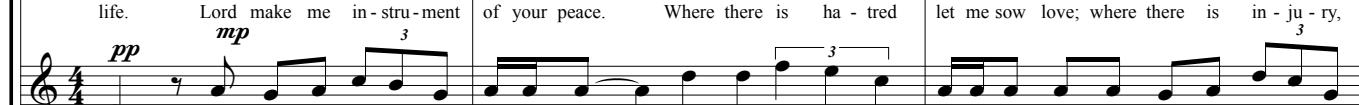
pp *mp* 3

Soprano (S) 

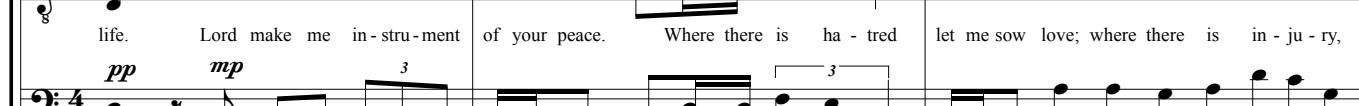
life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Alto (A) 

Ch. I. life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Tenor (T) 

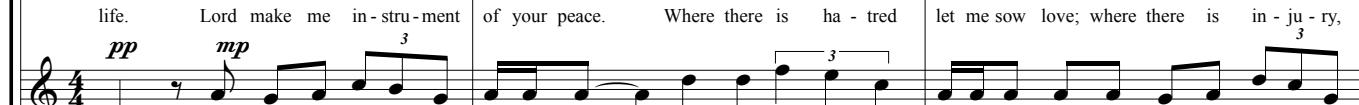
life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Bass (B) 

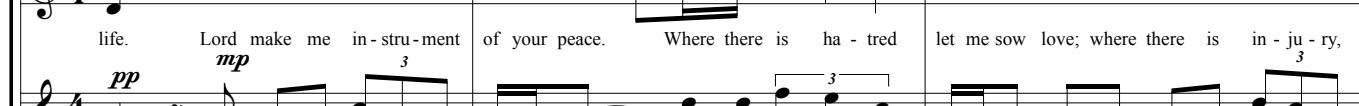
life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Soprano (S) 

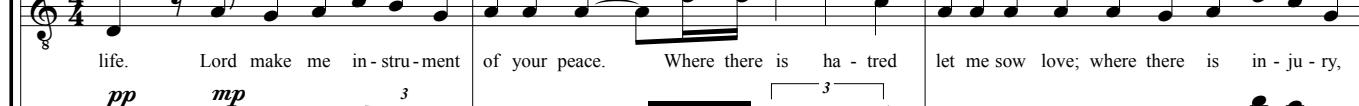
life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Alto (A) 

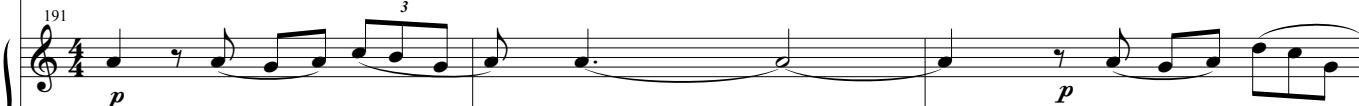
Ch. II. life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Tenor (T) 

life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

Bass (B) 

life. Lord make me in - stru - ment of your peace. Where there is ha - tred let me sow love; where there is in - ju - ry,

R.Pno. 

191 3

191 *p*

191 *p* 3

191 *pp*

194

S
A
Solo.
T
B

S
A
Ch. I
T
B
S
A
Ch. II
T
B
R.Pno.

par - don ; where there is doubt, faith; where there is de - spair, hope; where there is - dark - ness, light; and

par - don ; where there is doubt, faith; where there is de - spair, hope; where there is - dark - ness, light; and

par - don ; where there is doubt, faith; where there is de - spair, hope; where there is - dark - ness, light; and

par - don ; where there is doubt, faith; where there is de - spair, hope; where there is - dark - ness, light; and

par - don ; where there is doubt, faith; where there is de - spair, hope; where there is - dark - ness, light; and

par - don ; where there is doubt, faith; where there is de - spair, hope; where there is - dark - ness, light; and

194

pp

p

mp

p

= 72 G.G.Byron

Solo.

Soprano (S), Alto (A), Tenor (T), Bass (B), R.Pno.

202

Fair Greece sad rel - ic of de - par - ted worth

202

f **mp** **p**

206

Im - mor - tal though

Im - mor - tal though

Im - mor - tal though

Im - mor - tal though no more

mf **f** **pp**



206

8va

R.Pno.

rit

215 **H** $\text{♩} = 72$

S A Solo. T B R.Pno.

mf im mor-tal though no more; though
im mor-tal though no more; though
im mor-tal though no more; though
yet how love-ly in thine age of woe_____

H $\text{♩} = 72$

pp

215 *pp*

Solo. T B R.Pno.

p

fall - en great *p*
fall - en great
fall - en great

f *mf*

Land of lost gods and god-like men, art thou_____

p *p* *p*

225

S A Solo. T B R.Pno.

Thy

225 *loco*

I

229 *mf* *poco a poco accel.*

S A Solo. T B R.Pno.

Fair Greece, sad rel - ic of de - part - ed worth

Fair Greece, sad rel - ic of de - part - ed worth

Fair Greece, sad rel - ic of de - part - ed worth

vales of ev - er - gren, thy hills of snow pro - claim thee Na - ture's var - ied

I

229 *p*

229 *poco a poco accel.*

233

Soprano (S) *mf*
Fair Greece, sad
rel - ic of de - part-ed worth!

Alto (A) *mf*
Fair Greece, sad
rel - ic of de - part-ed worth!

Solo Tenor (T) *mf*
Fair Greece, sad
rel - ic of de - part-ed worth!

Bass (B) *mf*
fa - vor - ite now Thy fanes, thy tem - ples to thy sur - - - face bow

R.Pno. *p*

233

233

mp

p

d = 100

Soprano (S) *d* = 100

Alto (A) *d* = 100

Solo Tenor (T) *d* = 100

Bass (B) *ff*
com - min - gling slow - ly with he - ero - ic earth, Broke by the

R.Pno. *p*

mp

mp

d = 100

241

S
A
Solo.
T
B

R.Pno.

share of e - ver - ry rus - ti c

241

241

244

f (spoken)

plough so per-ish mon - u - ments of mor - tal birth,

(8va)

R.Pno.

244

f *p* *mf* *p*

pp *p* *mp* *mf*

248

rit....

J $\text{♩} = 72$

Solo. B

so per-ish all in turn save well - re - cord-ed worth

R.Pno.

248

rit....

J $\text{♩} = 72$

ff *p*

Voices of the Millenniums

41

Solo T. 252 *mf*
 Solo T. Save where some sol - i - tar - y col - umn mourn s A - - -
 R.Pno. 252 *mf*
 R.Pno. 252 *p*
 R.Pno. 252 *pp*

Solo T. 256 gliss 4
 Solo T. bove its pros - trate breath - en of the cave
 R.Pno. 256 - *mf*
 R.Pno. 256 *pp*

Solo T. 260 *mf* K
 Solo T. Save where Tri - - to - nia'
 R.Pno. 260 *f* K
 R.Pno. 260 *p* *pp*

Solo T. 265 4 *mf* 3
 Solo T. s air - - y shrine a -
 R.Pno. 265 *mf*
 R.Pno. 265

poco a poco accel.

Solo. T. 268 R.Pno. 268

dorns Co - - - lon - na's cliff, and gleams a

R.Pno. 268 *poco a poco accel.*

Solo. T. 271 R.Pno. 271

long the wave save o'er some war - ri - or's half for - got - ten grave where the gray

S. 274 A. 274 Solo. T. 274 B. 274

L $\text{♩} = 100$ *ff* *p* *p*

stones and un - mo - lest ed grass a - ges - not -

R.Pno. 274 *mf* *f* *f* *p*

Voices of the Millenniums

28ff

S pass. *mp* (shout) A

A pass. *mp* (shout) A

Solo. *ff* pass. *mp* (shout) A

T pass. *ff* (shout) A

B *ff* *f* *fff* (shout) A

Lin-ger-ing like me per chance to gaze, and sigh A - las.

S (shout) A

A (shout) A

Ch. I (shout) A

T (shout) A

B (shout) A

S (shout) A

A (shout) A

Ch. II (shout) A

T (shout) A

B (shout) A

R.Pno. 283 *ff* 283 *mf* *f*

Voices of the Millenniums

M $\text{♩} = 104$

288

(whisper)

S: las A - las (free vowels) rit.... f dim. free rhythm 45

A: las A - las (free vowels) rit.... f dim. free rhythm

Solo. T: las A - las (free vowels) rit.... f dim. free rhythm

B: las A - las (free vowels) rit.... f dim. free rhythm

rit....

 f

S: las rit.... Voi - ces f

A: las rit.... Voi - ces f

Ch. I: las rit.... Voi - ces f

T: las rit.... Voi - ces f

B: las rit.... Voi - ces f

rit....

 f

S: las rit.... Voi - ces f

A: las rit.... Voi - ces f

Ch. II: las rit.... Voi - ces f

T: las rit.... Voi - ces f

B: las rit.... Voi - ces f

rit....

 f

M $\text{♩} = 104$

R.Pno. 288 pp 288 p 5 ff rit.... f f 66 free rhythm Voi - ces

292

Soprano (S) A (A) Solo Tenor (T) Bass (B)

pp Bend the tone by 1/4 tone at will

pp Bend the tone by 1/4 tone at will

pp Bend the tone by 1/4 tone at will
Interrupt sound at will for a moment

pp Bend the tone by 1/4 tone at will
Interrupt sound at will for a moment

Soprano (S) Alto (A) Chorus I (Ch. I) Bass (B)

of Mil - len - ni - ums voi - ces voi - - - ces

p

Soprano (S) Alto (A) Chorus II (Ch. II) Bass (B)

of Mil - len - ni - ums voi - ces voi - - - ces

p

R.Pno.

292

mf

pp

Slow and free

R.Pno.

297

Slow and free

297

Svb-----

300

300

R.Pno.

303

f

303

R.Pno.

306

f

306

R.Pno.

310

f

310

N ♩ = 66

Soprano (S) Alto (A) Solo Tenor (T) Bass (B)

314 Yet are thy skies as blue thy crags as wild sweet are thy

314 Yet are thy skies as blue thy crags as wild sweet are thy

314 Yet are thy skies as blue thy crags as wild sweet are thy

R.Pno. ♩ = 66

314 pp mp 3 p

Soprano (S) Alto (A) Solo Tenor (T) Bass (B)

319 groves, 3 and ver - dant are thy fields Thine ol - ive ripe

319 groves, 3 and ver - dant are thy fields Thine ol - ive ripe

319 groves, 3 and ver - dant are thy fields Thine ol - ive ripe

R.Pno. ♩ = 66

319 p tr

323

S as when Mi - ner - va smiled, And still his hon - eyed

Solo A as when Mi - ner - va smiled, And still his hon - eyed

T 8 as when Mi - ner - va smiled, And still his hon - eyed

R.Pno. 323 3 8va *mp* 8va *p*



326

S wealth Hy - - me - ttus yields; There the blithe bee his

Solo A wealth Hy - - me - ttus yields; There the blithe bee his

T 8 wealth Hy - - me - ttus yields; There the blithe bee his

R.Pno. 326 8va (8va) loco *mf*

329

S fra - grant for - tress builds, The free - - - born wan - der - er of thy

Solo A fra - grant for - tress builds, The free - - - born wan - der - er of thy

T fra - grant for ³tress builds, The free - - - born wan - der - er of thy

R.Pno.

333

S moun - - - tain air; A - - - - po llo still thy long, long

Solo A moun - - - tain air; A - - - - po llo still thy long, long

T moun - - - tain air; A - - - - po llo still thy long, long

R.Pno.

337

S sum - mer gilds still in his Beam? Men de - li's mar - bles glare; Art, Glo - ry

Solo A. sum - mer gilds still in his Beam? Men de - li's mar - bles glare; Art, Glo - ry

T sum - mer gilds still in his Beam? Men de - li's mar - bles glare; Art, Glo - ry

R.Pno.

341

S Free - - - dom fail, but Na - ture still is fair

Solo A. Free - - - dom fail, but Na - ture still is fair

T Free - - - dom fail, but Na - ture still is fair

R.Pno.

345

Solo. T B

O $\text{♩} = 72$

S A Ch. I T B

mf

In say-ing al-le lu-ia we mean

In say-ing al-le lu-ia we mean

In say-ing al-le lu-ia we mean

Ava Leavell Haymon: Alleluia for a New Millennium

Reader *mf*

In say-ing al-le lu-ia we mean

There are many alleluias, as many alleluias as there are voices and hands and each pair of hands has alleluias for every new day. There are alleluias that shout, and those that are grave, even sad.

In say-ing al-le lu-ia we mean

In say-ing al-le lu-ia we mean

R.Pno. **Free**

$3 \quad mf \geq 3 \quad p$

345

O $\text{♩} = 72$

349

S
A
Solo.
T
B

Solo.

mp

S God in the world. This is the lull - a - by A - lle - lia
A Ch. I God in the world. This is the lull - a - by A - lle - lia
T God in the world. This is the lull - a - by A - lle - lia
B God in the world. This is the lull - a - by A - lle - lia

Reader

S God in the world. There is the alleluia of a mother singing to her child. *The world is good, she sings. God is in-the-world. I will take care of you.*

A Ch. II God in the world.

T God in the world.

B God in the world.

Reader

And there is the alleluia when the child grows older and runs, runs fast and faster, through grass and wildflowers. Her hair flashes behind her in the sun.

R.Pno.

349

349

354 *f*

S The child is in - the - world now, *mf*
A thinks the mo - ther Solo.
T I can re - joyce B

al - le - luia al - le - luia al - le - luia al - le - luia

S A Ch. I T B

S A Ch. II T B

R.Pno.

358

S
A
Solo.
T
B

S
A
Ch. I
T
B

Reader

S
A
Ch. II
T
B

R.Pno.

361

S A Solo. T B

The world is good her sigh whis - pers

I am in - the - world.

I

S A Ch. I T B

head to fall a - sleep —

S A Ch. II T B

head to fall a - sleep —

Her face and hands go soft and warm, and she is not afraid. That sigh she makes, that is the alleluia that is like an

R.Pno.

361

Voices of the Millenniums

57

58

Voices of the Millenniums

♩ = 100

369

S A Solo. T B men

P

369

R.Pno.

P

369

P

369

R.Pno.

P

369

P

♩ = 100

372

S
A
Solo.
T
B

Where 'er we tread 'tis
haunt-ed ho - ly

3

S
A
Ch. I
T
B

S
A
Ch. II
T
B

R.Pno.

372 *mp*
 372 *p*

378

S
Solo A
T

ground

R.Pno.

378

mp mf

p

382

S
A
Solo.
T
B

No earth of thine is lost in vul - - - gar

S
A
Ch. I
T
B

R.Pno.

382

p mp p

386

Solo. A

R.Pno.

Q $\text{d} = \text{d}. = 50$

But one vast realm of won - - der spreads a - roun

mold But one vast realm of won - - der spreads a - roun

But one vast realm of won - - der spreads a - roun

Q $\text{d} = \text{d}. = 50$

f

mp

386

393

Solo. A

T

B

S

A

T

B

d And all the Muse' s tales seem tru - ly

d And all the Muse' s tales seem tru - ly

d And all the Muse' s tales seem tru - ly

seem

S

A

Ch. I

T

B

R.Pno.

393

393

mp

401

S told

A told

Solo.

T told

B

S told

A told

Ch. I told

T told

B told

S told

A told

Ch. II told

T told

B told

R.Pno. *f*

mf

401

409

R.Pno.

409

R $\text{d} = 66-69$ *sempre cresc.* **p**

S Till the sense aches **p** *sempre cresc.* with gaz - ing to be -

A Till the sense aches with

Solo. **mp** *sempre cresc.*

T Till the sense

B

R $\text{d} = 66-69$ *sempre cresc.* **pp**

R.Pno. **mp** **mp** **pp**

414

S hold The scenes our ear - liest dreams have

A gaz - ing to be - hold The scenes our ear - liest

Solo. aches **mp** *sempre cresc.* gaz - ing to be - hold The

T Till the sense aches with gaz - ing to be - hold

R.Pno.

422

422

429

S A Solo. T B R.Pno.

Solo. T B R.Pno.

S

dwelt u - pon Each hill and dale
dreams have dwelt u - pon Each hill and
scenes our ear - liest dreams have dwelt u - pon
The scenes our ear - liest dreams have dwelt u -

429

429



436

S A Solo. T B R.Pno.

dale

each dee - pe - ning glen and wold De - - - fies the pow - er
dale each dee - pe - ning glen and wold De - - -
Each hill and dale each dee - pe - ning glen and wold De - - -
pon Each hill and dale each

436

436

443

S which crushed thy temples gone —
A fies the pow - er which crushed thy temples gone —
Solo.
T wold De fies the pow - er which crushed thy temples
B dee - pe - ning glen and wold De fies the pow - er which

443

R.Pno.

443

450

T Slow and free

S —
A —
Solo.
T gone —
B crushed thy temples gone —

450

T Slow and free

R.Pno.

450

ff

456

R.Pno.

456

p

460 $\text{♩} = 120$

Solo. *rit....*
rit....
rit....
rit....

Age shakes A - the - na's tow - er

R.Pno.

464 U ♩ = 66

Solo.

S Fair Greece sad re - lic of de -

A Fair Greece sad re - lic of de -

T Fair Greece sad re - lic of de -

B - - - - - -

f

S Voi - ces of the Mil - len - ni - ums

A - -

Ch. I

T Voi - ces of the Mil - len - ni - ums

B Voi - ces of the Mil - len - ni - ums

f

S Voi - ces of the Mil - len - ni - ums

A - -

Ch. II

T Voi - ces of the Mil - len - ni - ums

B Voi - ces of the Mil - len - ni - ums

f

R.Pno.

464 ♩ = 66

464 ♩ = 72

Fair Greece sad re - lic of de -

Fair Greece sad re - lic of de -

p

p

467

S part - ed worth *rit....*
A part - ed worth *rit....*
Solo. part - ed worth *rit....*
T part - ed worth *rit....*
B (spoken) **ff** but spares gray Ma-ra-thon

R.Pno. **ff** **p** *rit....* **p** **p**

467

471 FAST $\bullet = 100$ Sol. *mf* The sun, the

R.Pno. **pp** **p** **pp** *mf*

475 Sol. soil, but not the slave, the same, un - changed in all ex -
R.Pno. **mf** **p**

475

478

S A Solo. T B R.Pno.

cept its fo - reign lord Pre - serves a -

478 478

accel. *accel.* *accel.* *f cresc. accel.*

481

S A Solo. T B R.Pno.

like its bounds and bound-less fame The battle - field, where Per - sia's vic - tim horde

481 481

V Piú mosso ff *V Piú mosso*

cresc.

484

Solo.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts shown.

Bass (B) part includes lyrics:

First bowed be - neath the brunt of Hel - las sword

Ch. I

Tenor (T), Bass (B) parts shown.

Ch. II

Tenor (T), Bass (B) parts shown.

R.Pno.

Piano part shown with dynamics ff and ff.

487

Solo.

Soprano (S), Alto (A), Tenor (T), Bass (B)

Bassoon (Bassoon) (Bassoon)

Chorus I (Ch. I)

Chorus II (Ch. II)

Piano (R.Pno.)

mf option: 8va. up

f option: 8va. up

ff

ff

ff

ff

ff

ff

ff

ff

p

mf

mf

mf

As on the morn to distant glo - ry dear ————— Which ut - tered to the

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

sword When Ma - ra - thon be - came a mag - ic word

487

487

491

Solo.

Soprano (S) Alto (A) Tenor (T) Bass (B)

B

hear - er's eye ap - pear

(spoken) **p** *sempre cresc.*

The camp, the host, the

p

Ch. I

Tenor (T) Bass (B)

(spoken) **p** *sempre cresc.*

The camp, the host, the

p

Ch. II

Tenor (T) Bass (B)

(spoken) **p** *sempre cresc.*

The camp, the host, the

p

R.Pno.

491

491

♩ = 132

495

S
A
Solo.
T
B

S
A
Ch. I
T
B

S
A
Ch. II
T
B

R.Pno.

495

498

Solo.

R.Pno.

498

Soprano (S):

- Measures 1-4: Rests
- Measures 5-8: Rhythmic pattern: X, X, X, D, -; X, X, X, D, -; D, D, D, D, -; X, X, X, D, -
- Text: "con-quer-or's ca - reer" (repeated)
- Dynamics: ff

Alto (A):

- Measures 1-4: Rests
- Measures 5-8: Rhythmic pattern: D, X, X, X, -; X, X, X, D, -; D, D, D, D, -; X, X, X, D, -
- Text: "reer con-quer-or's ca - reer" (repeated)
- Dynamics: ff

Chorus I:

- Measures 1-4: Rests
- Measures 5-8: Rhythmic pattern: X, X, X, D, -; X, X, X, D, -; D, D, D, D, -; X, X, X, D, -
- Text: "con-quer-or's ca-reer" (repeated)
- Dynamics: ff

Tenor (T):

- Measures 1-4: Rests
- Measures 5-8: Rhythmic pattern: D, D, D, D, -; X, X, X, D, -; D, D, D, D, -; X, X, X, D, -
- Text: "con-quer - or's ca-reer" (repeated)
- Dynamics: ff

Bass (B):

- Measures 1-4: Rests
- Measures 5-8: Rhythmic pattern: X, X, X, D, -; X, X, X, D, -; D, D, D, D, -; X, X, X, D, -
- Text: "or's ca-reer" (repeated)
- Dynamics: ff

Chorus II:

- Measures 1-4: Rests
- Measures 5-8: Rhythmic pattern: X, X, X, D, -; X, X, X, D, -; D, D, D, D, -; X, X, X, D, -
- Text: "reer con-quer-or's ca - reer" (repeated)
- Dynamics: ff

Piano (R.Pno.):

- Measures 1-4: Rests
- Measures 5-8: Rests

502 W Slower $\text{♩} = 104$

Solo.

Soprano (S) Alto (A) Tenor (T) Bass (B)

Ch. I

Soprano (S) Alto (A) Chorus I (Ch. I) Bass (B)

Ch. II

Soprano (S) Alto (A) Chorus II (Ch. II) Bass (B)

R.Pno.

502 W Slower $\text{♩} = 104$

502

506

R.Pno.

506

mp

509

R.Pno.

3

7

7

mp

mp

512#

R.Pno.

512

7

mf

6

mp

514

R.Pno.

6

3

mf

514

mp

6

517

R.Pno.

517

f

8vb - -----

Voices of the Millenniums

77

R.Pno.

520

520

(8^{vb})-----

8^{vb}------

8^{vb}------

523

523

(8^{vb})-----

8^{vb}------

8^{vb}------

526

526

mf

mf

f

mf

3

3

3

3

3

3

532

532

accel.

3

3

3

3

ff

p

pp

R.Pno.

R.Pno.

R.Pno.

R.Pno.

R.Pno.

R.Pno.

535 Y $\text{d}=69$

Solo.

Reader

The flying Mede, his
shaftless broken bow;
The fiery Greek, his red
pursuing spear;
Mountains above, Earth's,
Ocean's plain below;
Death in front,
Destruction in the rear!
Such was the scene - what
now remaineth here?
What sacred trophy marks
the hallowed ground,
Recording Freedom's
smile and Asia's tear?

Till the

Voices of the Millenniums

Ch. I.

Ch. II.

R.Pno.

$\text{d}=66-69$ **mf**

Till the

Till the

Till the

Till the

pp

f

535 Y $\text{d}=69$

ff mp

Voices of the Millenniums

541 *poco a poco cresc.*

f

S aches with ga - - - zing to be -
 A sense aches with ga - - - zing to be -
 Solo. sense aches with ga - - - zing to be -
 T sense aches with ga - - - zing to be -
 B sense aches with ga - - - zing to be -
 S urn, the vi - o - lat - ed moun
 A urn, the vi - o - lat - ed moun
 Ch. I urn, the vi - o - lat - ed moun
 T urn, the vi - o - lat - ed moun
 B urn, the vi - o - lat - ed moun
 S urn, the vi - o - lat - ed moun
 A urn, the vi - o - lat - ed moun
 Ch. II urn, the vi - o - lat - ed moun
 T urn, the vi - o - lat - ed moun
 B urn, the vi - o - lat - ed moun

R.Pno. {

541 *poco a poco cresc.*

546

S hold the scenes our ear - liest dreams

A hold the scenes our ear - liest dreams

Solo. hold the scenes our ear - liest dreams

T hold the scenes our ear - liest dreams

B hold the scenes our ear - liest dreams

S d, The dust thy cours - er's hoof,

A Ch. I d, The dust thy cours - er's hoof,

T d, The dust thy cours - er's hoof,

B d, The dust thy cours - er's hoof,

S d, The dust thy cours - er's hoof,

A Ch. II d, The dust thy cours - er's hoof,

T d, The dust thy cours - er's hoof,

B d, The dust thy cours - er's hoof,

R.Pno. { 546

546

552

S
A
Solo.
T
B
have dwelt u - pon

S
A
Ch. I
T
B
rude strang - er spurns a - roun

S
A
Ch. II
T
B
rude strang - er spurns a - roun

R.Pno.

f

563

poco a poco accel. ***mf*** *sempre cresc.*

S A Solo. T B

poco a poco accel. Each hill and dale each
mf *sempre cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.*

poco a poco accel. Each hill and dale each
poco a poco accel. Each hill and dale each

poco a poco accel. *sempre cresc.* ***mf*** *sempre cresc.* *sempre cresc.* *sempre cresc.*

S A Ch. I. T B

d *poco a poco accel.* Each hill and dale each
d *poco a poco accel.* *sempre cresc.* Each hill and dale
poco a poco accel. *sempre cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.* Each

poco a poco accel. *sempre cresc.* ***mf*** *sempre cresc.* *sempre cresc.* *sempre cresc.*

S A Ch. II. T B

d *poco a poco accel.* Each hill and dale each
d *poco a poco accel.* *sempre cresc.* Each hill and dale
poco a poco accel. *sempre cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.* Each

poco a poco accel. *sempre cresc.* ***mf*** *sempre cresc.* *sempre cresc.* *sempre cresc.*

R.Pno. *poco a poco accel.* ***p*** *sempre cresc.*

563 563

571

S
A
Solo.
T
B

S
A
Ch. I
T
B

S
A
Ch. II
T
B

R.Pno.

deepen - ing glen and wold De - - - fies the pow - er which

deepen - ing glen and wold De - - - fies the pow - er which

deepen - ing glen and wold De - - - fies the pow - er which

each deepen - ing glen and wold De - - - fies the

hill and dale *mf* each deepen - ing glen and wold

Each hill and dale each deepen - ing

deepen - ing glen and wold De - - - fies the pow - er which

each deepen - ing glen and wold De - - - fies the

hill and dale *mf* each deepen - ing glen and wold

Each hill and dale each deepen - ing

571

f

578

S
crushed thy temples gone

A
crushed thy temples gone

Solo.
T
crushed thy temples gone

B

S
crushed thy temples gone

A

Ch. I
pow - er which crushed thy temples gone

T
De - - - fies the pow - er which crushed thy temples gone

B
glen and wold De - - - fies the pow - er which crushed thy

S
crushed thy temples gone

A

Ch. II
pow - er which crushed thy temples gone

T
De - - - fies the pow - er which crushed thy temples gone

B
glen and wold De - - - fies the pow - er which crushed thy

R.Pno.

585

Z $\text{♩}=92$ **Piú mosso**

sempre cresc.

S A Solo. T B

though fall - en
sempre cresc.

the-na's tow - er but spares gray Ma - ra - thon Fair Greece though fall - en
sempre cresc.

A Ch. I. T B

Age shakes A - the-na's tow - er but spares gray Ma - ra - thon Fair Greece though fall - en
sempre cresc.

Age shakes A - the-na's tow - er But spares gray Ma - ra - thon Fair Greece
sempre cresc.

B

temples gone _____ Fair Greece though fall - en
sempre cresc.

S A Ch. II. T B

the-na's tow - er but spares gray Ma - ra - thon Fair Greece though fall - en
sempre cresc.

Age shakes A - the-na's tow - er but spares gray Ma - ra - thon Fair Greece though fall - en
sempre cresc.

Age shakes A - the-na's tow - er But spares gray Ma - ra - thon Fair Greece
sempre cresc.

B

temples gone _____ Fair Greece though fall - en
sempre cresc.

R.Pno.

585

Z $\text{♩}=92$ Fair Greece **Piú mosso**

sempre cresc.

591

Soprano (S): Great, though fallen, Great

Alto (A): Great, though fallen, Great

Tenor (T): Great, though fallen, Great

Bass (B): Great, though fallen, Great

Solo: Great, though fallen, Great

Chorus I (Ch. I): Great, though fallen, Great

Chorus II (Ch. II): Great, though fallen, Great

Piano (R.Pno.): Harmonic support with sustained notes and chords.

Text lyrics: Great, though fallen, Great; though fallen, Great; Great, though fallen, Great; though fallen, Great; Great, though fallen, Great; though fallen, Great; Fair Greece, though fallen; Great, though fallen, Great; though fallen, Great; Fair Greece, though fallen; Great, though fallen, Great; though fallen, Great.

597

Soprano (S) Alto (A) Solo Tenor (T) Bass (B) Chorus I (Ch. I) Chorus II (Ch. II) R.Pno.

Great

Great

Great

Great

Great

Great

though fall - en Great

Great

Great

Great

Great

Great

Great

though fall - en Great

Great

597

597

603