

To the Field of Stars

INTRADA

GABRIEL JACKSON

Steady ♩ = c.66

Handbells

Percussion 1

p *ff* *ff*³

Tubular bell

Percussion 2

p *ff* *ff*

SOPRANO

ff *ff*³ *ff*³

Pri - - mus ex a - po - sto - lis,

ALTO

ff *ff*³ *ff*³

Pri - - mus ex a - po - sto - lis,

TENOR

ff *ff*³ *ff*³

Pri - - mus ex a - po - sto - lis,

BASS

ff *ff*³ *ff*³

Pri - - mus ex a - po - sto - lis,

Violoncello

Steady ♩ = c.66

First performed by the Melbourne Symphony Orchestra Chorus with Sharon Draper (violoncello), directed by Jonathan Grieves-Smith, at the Sacred Heart Cathedral, Bendigo, on 19 November 2011

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9

Perc. 1

Perc. 2

S.

A.

T.

B.

Vc.

bus e - gre - gi - o, Sa - cer est mar - ti -

13

diminuendo

S. *ri - o, mar - ti - ri - o, mar - ti -*

A. *ri - o, mar - ti - ri - o, mar - ti -*

T. *ri - o, mar - ti - ri - o, mar - ti -*

B. *ri - o, mar - ti - ri - o, mar - ti -*

Vc.

17

pp

S. *ri - o, mar - ti - ri - o, mar - ti - ri - o.*

A. *ri - o, mar - ti - ri - o, mar - ti - ri - o.*

T. *ri - o, mar - ti - ri - o, mar - ti - ri - o.*

B. *ri - o, mar - ti - ri - o, mar - ti - ri - o.*

Vc.

21

sul tasto

Vc. *p mp p mp p*

27

ord.

Vc. *mp mf mp*

REFRAIN

Quick ♩ = c.216
Tubular bell

Perc. 2

31

f *mp* *f*

S. *f* *mp* *f*
Dum pa - ter fa - mi - li - as, Rex u - ni - ver - so - rum, Do - na - ret pro -

A. *f* *mp* *f*
Dum pa - ter fa - mi - li - as, Rex u - ni - ver - so - rum, Do - na - ret pro -

T. *f* *mp* *f*
Dum pa - ter fa - mi - li - as, Rex u - ni - ver - so - rum, Do - na - ret pro -

B. *f* *mp* *f*
Dum pa - ter fa - mi - li - as, Rex u - ni - ver - so - rum, Do - na - ret pro -

Quick ♩ = c.216

Vc. *f*

==

Perc. 2

37

mp *f* *p*

S. *mp* *f* *p*
-vin - ci - as Ius a - po - sto - lo - rum, Ia - co - bus Hi -

A. *mp* *f* *p*
-vin - ci - as Ius a - po - sto - lo - rum, Ia - co - bus Hi -

T. *mp* *f* *p*
-vin - ci - as Ius a - po - sto - lo - rum, Ia - co - bus Hi -

B. *mp* *f* *p*
-vin - ci - as Ius a - po - sto - lo - rum, Ia - co - bus Hi -

Vc.

43

S. *mf* *mp* *f*
- spa - - ni - as Lux_ il - lu - strat_ mo - rum.____

A. *mf* *mp* *f*
- spa - - ni - as Lux_ il - lu - strat_ mo - rum.____

T. *mf* *mp* *f*
- spa - - ni - as Lux_ il - lu - strat_ mo - rum.____

B. *mf* *mp* *f*
- spa - - ni - as Lux_ il - lu - strat_ mo - rum.____

Vc. *f*

49

Vc.

[illegible]

REFRAIN

39

Quick ♩ = c.216
Tubular bell

329

Perc. 2

f

f

S.

f *mp* *f*

mi - ra - cu-lis, — per_ il - lum.

Ia - co-bum mi - ra - cu - lis Que_ fi - unt per_ il - lum. Ar - ctis in pe-

A.

f *mp* *f*

mi - ra - cu-lis, — per_ il - lum.

Ia - co-bum mi - ra - cu - lis Que_ fi - unt per_ il - lum. Ar - ctis in pe-

T.

f *mp* *f*

mi - ra - cu-lis, — per_ il - lum.

Ia - co-bum mi - ra - cu - lis Que_ fi - unt per_ il - lum. Ar - ctis in pe-

B.

f *mp* *f*

mi - ra - cu-lis, — per_ il - lum.

Ia - co-bum mi - ra - cu - lis Que_ fi - unt per_ il - lum. Ar - ctis in pe-

Vc.

Quick ♩ = c.216

335

Perc. 2

f

S.

f *f*

pe - ri - cu - lis, _____ ad - il - lum,

mp *f* *p*

-ri - cu - lis Ac - cla - met ad - il - lum, Quis - quis sol - vi -

A.

f *f*

pe - ri - cu - lis, _____ ad - il - lum,

mp *f* *p*

-ri - cu - lis Ac - cla - met ad - il - lum, Quis - quis sol - vi -

T.

f *f*

pe - ri - cu - lis, _____ ad - il - lum,

mp *f* *p*

-ri - cu - lis Ac - cla - met ad - il - lum, Quis - quis sol - vi -

B.

f *f*

pe - ri - cu - lis, _____ ad - il - lum,

mp *f* *p*

-ri - cu - lis Ac - cla - met ad - il - lum, Quis - quis sol - vi -

Vc.

341

mf *mf* *f*

S. vin - cu - lis, pro - pter il - lum.

mf *mp* *f*

A. vin - cu - lis Spe - rat pro - pter il - lum.

mf *mf* *f*

T. vin - cu - lis, pro - pter il - lum.

mf *mp* *f*

B. vin - cu - lis Spe - rat pro - pter il - lum.

mf *mf* *f*

Vc. vin - cu - lis, pro - pter il - lum.

f

347

Vc. *p* *f*

352

Vc. *p* *f*

6. CAMPUS STELLAE (THE FIELD OF STARS)

Slow and still ♩ = c.60

Crotales

563 *l.v. sempre*

Perc. 1

p

S.

Repeat *ad lib.*, independently of the conductor (and each other)
pp very rapid parlando

A.

Repeat *ad lib.*, independently of the conductor (and each other)
pp very rapid parlando

T.

Repeat *ad lib.*, independently of the conductor (and each other)
pp very rapid parlando

B.

Repeat *ad lib.*, independently of the conductor (and each other)
pp very rapid parlando

Vc.

Slow and still ♩ = c.60

p *sempre*

Aldebaran. Gorgonea Tertia. Minelava. Torcularis Septentrionalis.

Betelgeuse. Hydrobius. Nair Al Saif. Ushakaron.

Canopus. Izar. Okul. Vindemiatrix.

Decrux. Jabbah. Polaris Australis. Wasat.

Etamin. Kitalpha. Rotanev. Yed Posterior.

Fum al Samakah. Lucida Anseris. Sirius. Zavijava.

567

Perc. 1

p

S.

A.

T.

B.

Vc.

3

3

3

Detailed description: This is a page from a musical score, page 67, showing measures 567 through 570. The score is written for a chamber ensemble. The top staff is for Percussion 1 (Perc. 1), which has a melodic line starting in measure 568 with a piano (*p*) dynamic. The vocal staves (Soprano, Alto, Tenor, Bass) are currently empty. The Violoncello (Vc.) staff features triplet figures in measures 567, 569, and 570. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

571

Perc. 1

S.

A.

T.

B.

Vc.

The musical score for measures 571-574 is as follows:

- Perc. 1:** Four measures of whole rests.
- S. (Soprano):** Four measures of whole rests.
- A. (Alto):** Four measures of whole rests.
- T. (Tenor):** Four measures of whole rests.
- B. (Bass):** Four measures of whole rests.
- Vc. (Violoncello):**
 - Measure 571: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
 - Measure 572: Quarter note D5, quarter note E5, quarter note F5, quarter note G5.
 - Measure 573: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
 - Measure 574: Quarter note E6, quarter note F6, quarter note G6, quarter note A6.

575

Perc. 1

p

Repeat *ad lib.*, independently of the conductor (and each other)

pp ; ; ; ; ; ; ; ;

El - mu - tha(l) leth. Kor - ne - pho - ros.

S.

A.

T.

B.

Vc.

3 3 5

579

Perc. 1

S.

Repeat *ad lib.*, independently of the conductor (and each other)

pp

Ras Al- ge - thi. Te - re - be(l)-lum.

A.

At the conductor's signal, finish the bar you are singing and move on immediately to the next one

Al Min - li - ar al A - sad.

At the conductor's signal, finish the bar you are singing and move on immediately to the next one

Shur - na - kab - ti - sha - shu -

T.

B.

Vc.

582

Perc. 1

S.

A.

-tu.

At the conductor's signal, finish the bar you are singing and move on immediately to the next one

T.

Pro - xi - ma Cen-tau - ri.

At the conductor's signal, finish the bar you are singing and move on immediately to the next one

B.

Zu - ben - el - A - kri - bi.

At the conductor's signal, finish the bar you are singing and move on immediately to the next one

De - neb Al - ge - di.

Vc.

589

Perc. 1

S.

A.

T.

B.

Vc.

At the conductor's signal finish the bar you are singing and hold the last note to the barline

(-os.)

(-um.)

(-ad.)

(-u.)

(-i.)

(-i.)

(-i.)

(-us.)

5

5

5

593 *l.v. sempre*

Perc. 2

p

S.

p sempre

Vul - pe-cu - la. An - dro-me - da. Ur-sa Mi-nor. Bo - ö - tes. Tu-ca -

A.

p sempre

Vul - pe-cu - la. An - dro-me - da. Ur-sa Mi-nor. Bo - ö - tes. Tu-ca -

A.

p sempre

Vul - pe-cu - la. An - dro-me - da. Ur-sa Mi-nor. Bo - ö - tes. Tu-ca -

T.

T.

B.

B.

Vc.