

(d = c 60)

S

A *3* *p* A B C D E F G, H I J K L M N O P, Q R S T U & V, W — X Y

T *p* E P U

B L Q V



S A B C D E F G, H I J K L M N O P, Q R S T U & V, W — X Y

A Z.

T { A C F G J L P R U V W —

B



1

S Z. A B C D E F G, H I J K

A *mp* A B C D E F G, H I J K L M N O P, Q R S T U & V, W — X Y

T *mp* { A C F G J L P R C E G I

B *mp*

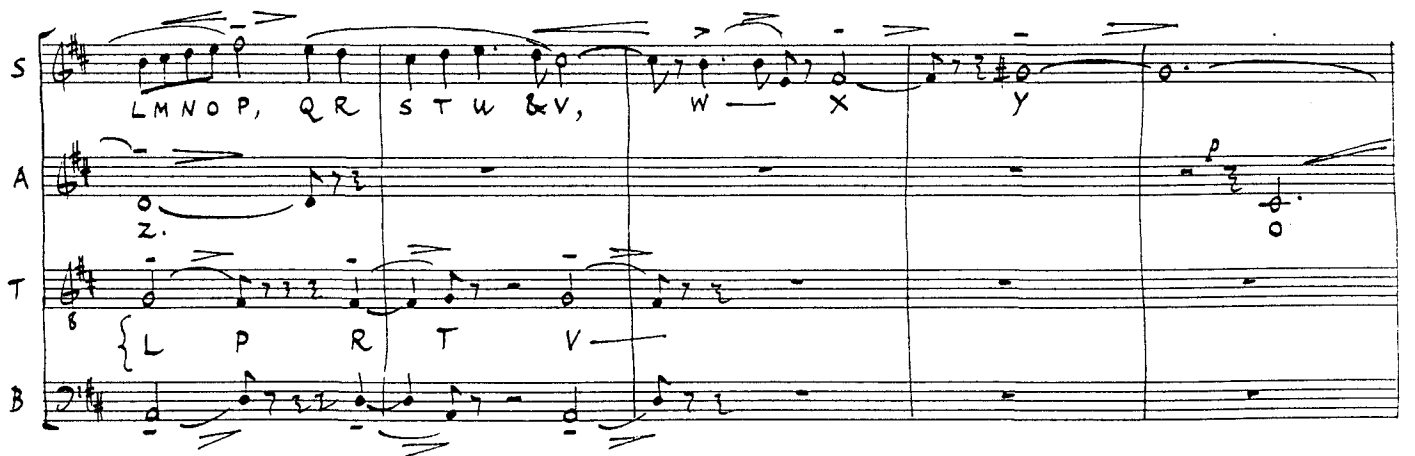


S L M N O P, Q R S T U & V, W — X Y

A Z. P

T { L P R T V —

B



S
A
T
B

S
3 soli
A

2 [♩ = c 120]
3
4

dim.
pp
5"-8"
5"-8"
Solli, as a round, a 7
① [♩ = c 104]
mp
Y-T

① A. and S. - independent tempo. Their tempo, from [4] until after [5], may be established by the conductor; after that they must maintain their rounds independently.

If there are more than 5 Sopranos and/or 7 Altos, the extra singers can join the round by doubling parts after the repeat. With fewer than the indicated numbers, omit the final entries.

S
3 soli

② Conductor: from this point, beat time for Tenors and Bases, making sure that they synchronise with the tempo of the 3 Soprani soli.

S
3 soli

7 (d = c 60)

S 3 Soli

(u/R)

(L/K)

(K/L/Y)

mf u c, mp

mf mp

1 Solo P

I

D K

③ S and A: after conductor's signal at 7 sustain the next pause note (7) to be sung.

Conductor: wait till all voices have "settled" before giving the crescendo upbeat to the next bar.

8

S Solo

c

8

P

pp

A B C D E F G, H I J K L M N O P, Q R

A

A

B

T

pp

I-C

I-C

I-C

I-C

B

pp