

SHORT PIECES FOR SMALL CHORUS

by

Tui St George Tucker

HYMNS

Tantum Ergo

Ave Verum

Christus Jesus

ZEN SONGS

Hakuun

Tensai

Sei ro

Yucho

Nezumi

CANONS

Christe Eleison

Sanctus

Agnus Dei

TANTUM ERGO

words by St Thomas Aquinas
music by Tui St George Tucker

Adagio with solemn ecstasy Dynamics ad libitum in the style of congregational hymns

1. TAN- TUM ER- GO
2. GE- NI- TO- RI SA- CRA- MEN- TUM VE- NE- RE- MUR
b0 NI- TO- RI GE- NI- TO- QUE LAUS ET JU- BI-

CER- # NU- I: ET AN- TI- QUUM DO- CU- MEN- TUM NO- VO CE- DAT
LA- TI- O SA- LUS HON- OR VIR- TUS QUO- QUE SIT ET BE- NE-

RI- TU- I: PRAES- TET FI- DES SUP- PLE- # MEN- TUM
DIC- TI- O PRO- CE- DEN- TI AB U- TRO- QUE

SEN- SU- UM + FEC- TU- I
COM- PAR- SIT DE- LAU- DA- TI- O

AVE VERUM CORPUS

Andante

Dynamics *ad libitum* in the style of congregational hymns

TUI STGEORGETUCKER

A-VE VE- RUM COR-PUS NA- TUM DE MA-RI- A

VIR-GI- NE: VE- RE PAS- SUM, IM- MO- LA-

TUM IN CRU- CE PRO HO-MI- NE: CU- JUS

LA- TUS PER- FO- RA- TUM UN- DE FLUX- IT ET SAN- GUI-

NE: ES- TO NO- BIS PRÆ- GUS- TA- TUM

MOR- TIS IN EX- A- MI- NE. A- MEN

CHRISTUS JESUS SPLENDOR PATRIS

Hymn for the Transfiguration of our Lord

Moderato Dynamics ad libitum in the style of congregational hymns

CHRI-STUS JE- SUS SPLEN-DOR PA-TRIS, ET FI-
SE- CU- LO- RUM A- MEN SE-

GU-RA SUB-STAN-TI-Æ E- SUS, POR- TANS OM- NI-
CU- LO-RUM A-MEN SE- CU- LO-

A VER-BO VIR-TU- TIS SU-Æ, PUR- GA- TI-
RUM A- MEN SE-

O- NEM PEC- CA- TO- RUM FA- CI- ENS, IN MON-TE
CU- LO- RUM A- MEN SE-

EX-CEL-SO GLO-RI-O-SUS AP-PA-RE-RE
CU-LO-RUM A-MEN

HO-DI-E DIGN-A-TUS EST. SE-CU-LO-RUM A-MEN
SE-CU-LO-RUM A-MEN

SE-CU-LO-RUM A-MEN SE-CU-LO-RUM A-MEN
SE-CU-LO-RUM A-MEN

HAKUUN yūseki o idaku - White clouds hold lonely rocks in their embrace

Adagio

Soprano

alto

tenor

bass

pp HA- KU- UN HA- KU- UN

pp

pp HA- KU- UN HA- KU-

pp HA- KU-

pp HA- KU- UN HA-

UN HA- KU- UN HA-

UN HA KU- UN HA-

TENSAI hi nobori tsuki kudaru, Kanzen yama fukako mizu samushi. At the limits of heaven the sun rises and the moon sets, Beyond the balustrade the mountains deepen and the waters become chill.

Andante

mezza voce

mezzo voce

mezzo voce

TEN SAI - HI NO - BO RI TSU - KI KU DA -

TEN SAI - HI NO - BO RI TSU - KI KU DA -

mezzo voce TEN - SAI - HI NO - BO RI TSU

mezzo voce TEN - SAI - HI NO - BO RI TSU

RU,

RU,

KI KU DA

RU NO - BO RI TSU KI

RU NO - BO RI TSU KI

TEN SAI NI NO BO - RI TSU KI KU - DA

TEN SAI NI NO BO - RI TSU KI KU - DA

RU NO - BO RI TSU KI

RU NO - BO RI TSU KI

RU,

RU,

KU - DA

KU - DA

RU TEN sai NO - BO RI TSU - ki KU - da RU,

Ten sai ni no - BO RI TSU - ki KU - da RU,

RU TEN sai NO - BO RI TSU - ki KU -

RU TEN sai NO - BO RI TSU - ki KU -

DA - RU, KAN - ZEN KAN -

SLOW GLISSANDO - try to keep in perfect fifths

ya - ma
ya - ma

ya - HA FU - KA - KU, FU - KA - KU, FU - KA - KU, FU - KA - KU, FU - KA - KU - FU - KA -

ya - HA FU - KA - KU FU - KA - KU FU - KA -

ZEN mi

ZEN mi

KU mi - zu (whisper) sa - mu - shi (Sing) U -

KU mi - zu (whisper) sa - mu - shi (Sing) U -

ZU mi - zu (whisper) sa - mu - shi (Sing) U -

ZU mi - zu (whisper) sa - mu - shi (Sing) U -

* a^v over a tone lowers it one quarter tone

Handwritten musical score for the first system, consisting of four staves. The top staff is a single treble clef line. The second and third staves are grouped by a brace on the left and represent the right hand of a piano, with treble clefs. The bottom staff is the left hand, with a bass clef. The music is in 3/4 time. The first two measures contain rests in the top staff and melodic lines in the piano staves. The third measure features a dotted quarter note in the top staff and a 'u-' marking below it, indicating a breath mark. The piano accompaniment continues with eighth and sixteenth notes.

Handwritten musical score for the second system, continuing the four-staff notation. The top staff has a treble clef. The piano accompaniment (staves 2-4) continues with eighth and sixteenth notes. The third measure of this system has a 'u-' marking below the top staff. The system concludes with a final measure containing a dotted quarter note in the top staff and a 'u-' marking below it.

Handwritten musical score for the third system, continuing the four-staff notation. The piano accompaniment is more complex, featuring sixteenth-note runs and chords. The system concludes with a final measure containing a dotted quarter note in the top staff and a 'u-' marking below it.

SEI ro o mi, ro sei o miru. The well looks at the ass, The ass looks at the well.

Allegro *Accelerando throughout*

mf

mf

mf

Sei ro o mi, ro sei o mi-ru, sei ro o mi, ro sei o mi-ru,

mf Sei ro o mi, ro sei o mi-ru, sei ro o mi, ro sei o mi-ru,

Sei ro o mi, ro sei o mi-ru, sei ro o mi, ro sei o mi-ru,

Sei ro o mi, ro sei o mi-ru, sei ro o mi, ro sei o mi-ru,

Sei ro o mi, ro sei o mi-ru, sei ro o mi, ro sei o mi-ru.

Sei ro o mi, ro sei o mi-ru, sei ro o mi, ro sei o mi-ru.

YU CHO GONANNAN kumo o ji shite rampō ni iru. A hidden bird twitters "Nannan", taking leave of the clouds, I enter the scattered peaks.

Adagio ♩ = 60 all voices without vibrato

soprano *p* NAN- NAN

alto talk solo GO *mp* KU- MO O JI SHI-

tenor solo whistle x

bass *mf* YU- CHŌ loud sustained whisper *mp* KU- MO O JI SHI- TE KU- MO

soprano alto

tenor & bass

TE, KU- MO O JI SHI- TE

O JI SHI- TE

RAM- PŌ

RAM- PŌ,

RAM-

RAM- PŌ NI I-RU, RAM- PŌ NI I-RU RAM-

NI I-RU

PŌ NI I-RU

PŌ NI I-RU, RAM-PŌ NI I-RU

RAM-PŌ NI I-RU RAM-

GO

loud whisper KU-MO O JI SHI- TE

YŪ- CHŌ sing p RAM-PŌ

talk x solo UGO NAN-NAN

PŌ NI I-RU

solo x y PŌ whistle

NI I-RU

CHRISTE ELEISON

Moderato

CHRISTE ELEISON, CHRISTE ELEISON,

SON, CHRISTE ELEISON, CHRISTE ELEISON, CHRISTE ELEISON,

LE- I- SON, CHRISTE ELEISON, CHRISTE ELEISON,

CHRISTE ELEISON, CHRISTE ELEISON, SON, CHRISTE ELEISON,

SON, CHRI- STE E- LE- I- SON, CHRI- STE E-

CHRI- STE E- LE- I- SON, CHRI- STE E- LE- I- SON,

CHRI- STE E- LE- I- SON, CHRI- STE E- LE-

LE- I- SON, CHRI- STE E- LE- I- SON,

CHRI- STE E- I-

SON, CHRI- STE E- LE- I- SON, CHRI- STE

E- LE- I- SON, CHRI- STE E- LE- I- SON

E- LE- I- SON, CHRI- STE E- LE- I- SON

DO-MI-NUS DE- US SA- BA- OTH. PLE- NI SUNT CAE- LI ET TER- RA
 SANC-TUS, SANC-TUS DO-MI-NUS DE- US SA- BA- OTH. PLE- NI SUNT CAE- LI
 SANC-TUS, SANC-TUS, SANC-TUS DO-MI-NUS DE- I SA- BA- OTH. PLE-

GLO- RI- A TU- A, HO- SAN- NAH IN EX- CEL- SIS DE- O.
 ET TER- RA GLO- RI- A TU- A, HO- SAN- NAH IN EX- CEL- SIS DE- NI SUNT CAE- LI ET TER- RA GLO- RI- A TU- A, HO- SAN- NAH IN EX-

BE- NE- DIC- TUS QUI VE- NIT IN NO- MI- NE DO- MI- NI. HO- SAN- NAH IN EX- CEL- SIS DE- O.
 BE- NE- DIC- TUS QUI VE- NIT IN NO- MI- NE DO- MI- NI. HO- SAN- NAH IN EX- CEL- SIS DE- O. BE- NE- DIC- TUS QUI VE- NIT IN NO- MI- NE DO- MI- NI.

CEL- SIS, HO- SAN- NAH IN EX- CEL- SIS.
 NAH IN EX- CEL- SIS, HO- SAN- NAH IN EX- CEL- SIS.
 HO- SAN- NAH IN EX- CEL- SIS, HO- SAN- NAH IN EX- CEL- SIS.

AGNUS DEI

Presto

mf A- GNUS DE- I, QUI TOL- LIS PEC- CA
mf A- GNUS DE- I, QUI TOL- LIS PEC-
mf A- GNUS DE- I, QUI

TA MUN- DI: MI- SE- RE- RE NO- BIS.
CA- TA MUN- DI: MI- SE- RE- RE NO-
TOL- LIS PEC- CA- TA MUN- DI: MI-

QUI TOL- LIS PEC- CA- TA MUN- DI: MI-
BIS. QUI TOL- LIS PEC- CA- TA MUN- DI:
SE- RE- RE NO- BIS. QUI TOL- LIS PEC-

SE- RE- RE NO- BIS. A- GNUS DE- I, QUI TOL- LIS PEC- CA- TA MUN-
MI- SE- RE- RE NO- BIS. A- GNUS DE- I, QUI TOL- LIS PEC- CA- TA
CA- TA MUN- DI: MI- SE- RE- RE NO- BIS. A- GNUS DE-

Handwritten musical score for a Latin Mass. The score is written on ten staves, with the top two staves of each system representing vocal parts and the bottom two representing piano accompaniment. The lyrics are: DO- NA NA NO- MUN- DI: DO- NA NO- I, QUI TOL- LIS PECCA- TA MUN- DI: DO- BIS PA- CEM. NA NO- A- GNUS DE- I, QUI CEM. A- GNUS DE- I, QUI BIS PA- CEM. TOL- LIS PEC- CA- TA MUN- DI: MI- SE- TOL- LIS PEC- CA- TA MUN- DI: MI- DE- I, QUI TOL- LIS PEC- CA- TA MUN-.

RE- RE NO- BIS. QUI
 SE- RE- RE NO- BIS.
 DI MI- SE- RE- RE NO-

TOL- LIS PEC- CA- TA MUN- DI: MI- SE- RE- RE
 QUI TOL- LIS PEC- CA- TA MUN- DI: MI- SE- RE- RE
 BIS. QUI TOL- LIS PEC- CA- TA MUN- DI:

NO- BIS. A- GNUS DE- I, QUI TOL- LIS PEC- CA- TA MUN-
 NO- BIS. A- GNUS DE- I, QUI TOL- LIS PEC- CA- TA
 MI- SE- RE- RE NO- BIS. A- GNUS DE-

DI: DO- NA NO-
 MUN- DI: DO- NA NO-
 I, QUI TOL- LIS PEC- CA- TA MUN- DI: DO-

Handwritten musical score for the first system. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics "BIS" and "PA- CEM.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a "BIS" marking in the right hand.

Handwritten musical score for the second system. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics "CEM.", "PA-", and "CEM.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a "BIS" marking in the right hand.

Handwritten musical score for the third system. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics "A-", "MEN", and "MEN". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a "3" marking indicating a triplet in the right hand.