

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  
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- DA- TI- O  
LAU-

# AVE VERUM CORPUS

Andante

Dynamics *ad libitum* in the style of congregational hymns

TUI STGEORGETUCKER

A handwritten musical score for the hymn 'Ave Verum Corpus'. The score is written on six systems of two staves each (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is marked 'Andante'. The lyrics are written below the notes. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are: A-VE VE-RUM COR-PUS NA-TUM DE MA-RI-A 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

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

GU-RA SUB-STAN-TI-Æ E- JUS, 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-

KU- UN  
 KU- UN  
 2nd alti loud whisper: YU-SE-KI  
 YU-SE-KI  
 KU- UN  
 2nd tenor loud whisper: YU-SE-KI  
 YU-SE-KI  
 KU- UN

HA- KU- UN HA- KU- UN  
 HA- KU- UN HA- KU- UN  
 ON X TU  
 pp HA- KU- UN HA- KU- UN

I- DA- KU I- DA- KU I- DA- KU I- DA- KU I- DA- KU I- DA- KU I- DA- KU I- DA- KU

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

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

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

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

Ten sai ni no - BO RI TSU - ki KU -

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

ZEN mi

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

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

\* a<sup>v</sup> 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 written in a key with one flat (B-flat) and a 3/4 time signature. The first three measures contain various rhythmic patterns and rests. The fourth measure features a dotted quarter note followed by a half note, with a 'u-' marking below it. The second and third staves have a 'u-' marking under the second measure. The bottom staff has a 'u-' marking under the fourth measure.

Handwritten musical score for the second 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 written in a key with one flat (B-flat) and a 3/4 time signature. The first three measures contain various rhythmic patterns and rests. The fourth measure features a dotted quarter note followed by a half note, with a 'u-' marking below it. The second and third staves have a 'u-' marking under the second measure. The bottom staff has a 'u-' marking under the fourth measure.

Handwritten musical score for the third 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 written in a key with one flat (B-flat) and a 3/4 time signature. The first three measures contain various rhythmic patterns and rests. The fourth measure features a dotted quarter note followed by a half note, with a 'u-' marking below it. The second and third staves have a 'u-' marking under the second measure. The bottom staff has a 'u-' marking under the fourth measure.

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

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

Sei yo o mi, ro sei o mi-ru, sei yo o mi, yo sei o mi-ru.  
Sei ro o mi, yo sei o mi-ru, sei ro o mi, yo 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 *mp* 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

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 X X KU-MO O JI SHI- TE

YŪ - CHŌ sing p RAM-PŌ

talk y x solo UGO NAN-NAN

PŌ NI I-RU

solo x y PŌ whistle

NI I-RU



NI KI-WA-MA-RU, NI KI-WA-MA-RU, NI KI-WA-MA-RU  
 NI KI-WA-MA-RU, NI KI-WA-MA-RU, NI KI-WA-MA-RU, KI-WA-MA-RU, KI-WA-MA-RU, KI-WA-MA-RU  
 NI KI-WA-MA-RU NI KI-WA-MA-RU, NI KI-WA-MA-RU, KI-WA-MA-RU, KI-WA-MA-RU, KI-WA-MA-RU

NI-KI-WA-MA-RU, KI-WA-MA-RU, KI-WA-MA-RU, NI-ZU-MI-SEN-TÖ NI IT-TE GI  
 -RU, KI-WA-MA-RU, KI-WA-MA-RU, NI-ZU-MI-SEN-TÖ NI IT-TE GI  
 -RU, KI-WA-MA-RU, NI-ZU-MI-SEN-TÖ NI IT-TE GI  
 NI-ZU-MI-SEN-TÖ NI IT-TE GI

SU-DE NI KI-WA-MA-RU  
 NI KI-WA-MA-RU  
 NI KI-WA-MA-RU  
 SU-DE NI KI-WA-MA-RU

# CHRISTE ELEISON

Moderato

CHRISTE ELEISON, CHRISTE ELEISON,

CHRISTE ELEISON,

SON, CHRISTE ELEISON, CHRISTE ELEISON,

CHRISTE ELEISON, CHRISTE ELEISON,

CHRISTE ELEISON, CHRISTE ELEISON,

LEISON, CHRISTE ELEISON,

CHRISTE ELEISON, CHRISTE ELEISON,

SON, CHRISTE ELEISON, CHRISTE ELEISON,

CHRISTE ELEISON, CHRISTE ELEISON,

SON, CHRISTE ELEISON, CHRISTE ELEISON,

ELEISON, 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-

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

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

# SANCTUS\* Tui St George Tucker

Andante

SANC-TUS, SANC-TUS, SANC-TUS  
 DO-MI-NUS DE-US SA-BA-OTH. PLE-NI SUNT CAE-  
 SANC-TUS, SANC-TUS, SANC-TUS, DO-MI-NUS DE-US SA-BA-OTH.  
 SANC-TUS, SANC-TUS, SANC-TUS DO-MI-NUS DE-  
 LI ET TER-RA GLO-RI-A TU-A. HO-SAN-NAH IN EX-CEL-SIS  
 PLE-NI SUNT CAE-LI ET TER-RA GLO-RI-A TU-A. HO-SAN-NAH  
 US SA-BA-OTH. PLE-NI SUNT CAE-LI ET TER-RA GLO-RI-  
 DE-O. BENE-DICTUS QUI VE-NIT IN NO-MI-NE DO-MI-NI. HO-SAN-  
 EX-CEL-SIS DE-O. BENE-DICTUS QUI VE-NIT IN NO-MI-NE DO-MI-  
 A TU-A. HO-SAN-NAH IN EX-CEL-SIS DE-O. BENE-DICTUS QUI VE-NIT  
 NAH IN EX-CEL-SIS. SANC-TUS, SANC-TUS, SANC-TUS  
 NI. HO-SAN-NAH IN EX-CEL-SIS. SANC-TUS,  
 NO-MI-NE DO-MI-NI. HO-SAN-NAH IN EX-CEL-SIS.  
 SANC-TUS, SANC-TUS, SANC-TUS SANC-TUS, SANC-TUS, SANC-TUS

\* a gong may be struck at the first beat of each bar

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

DO- 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. A- GNUS  
 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 in the right hand.