

PAUL WINCHESTER

STABAT MATER

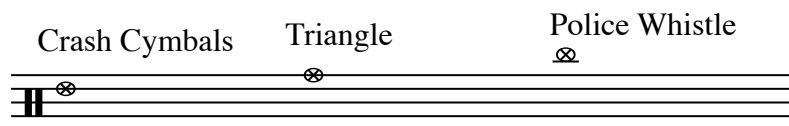
SATB chorus with Tenor and Baritone soloists,
3 Percussionists, and Piano

Percussion Notes

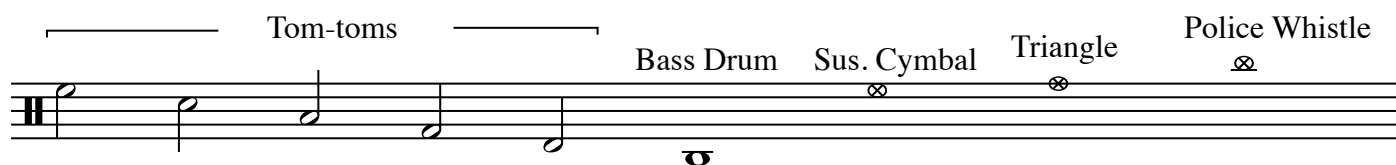
Timpani initial tuning (low to high): Lowest note possible; C; D; Gb

Percussion 1: In the First Percussion staff, a treble clef will always indicate the use of xylophone. Percussion clef indicates crash cymbals, triangle, and police whistle.

In order to facilitate the quick transitions from cymbals to xylophone, one cymbal should be mounted upside-down on a stand, with the other held in hand so that the mounted cymbal can continue to ring after the crash, while leaving your hands free to place the other cymbal down and switch to beaters.



Percussion 2: The Second Percussion staff will always take percussion clef. Instruments played by Second Percussion are: 5 tom-toms, bass drum, suspended cymbal, triangle, and police whistle.



Notes on performance

The percussion in this piece must be performed very violently throughout. In the aleatoric sections, the goal of the overall sound should be the repeated interjection and interaction of these almost random, violent lines. This should, ideally, create a very panicked sound. In contrast, the soloists should sing as smoothly as possible. A mostly straight tone is desirable for the soloists and heavy vibrato should be eliminated entirely.

The *accel.* beginning in measure 128 should play out such that at its fastest point (the end of m. 130), the half notes have reached the speed of the quarter notes that begin in m. 131 (essentially double their original speed). This means that there should be no clear distinction between the two rhythmic values; the half notes should simply accelerate into the quarter notes and then accelerate to the end creating a constant, unbroken, *accelerando*.

At the climax in measures 128-134 each member of the chorus should pick any note within their given cluster and grow on that note from pianissimo to fortissimo, sneaking in to join the percussion. The notes chosen by any given singer should be in a medium to high register in his or her voice, but must also be a note that the singer can begin singing quietly so that the effect of the swell is not compromised.

Program Note

Stabat Mater, while certainly a critique of the horrors of war, is, more importantly, an exposé of the two texts included. The text of the hymn *Onward, Christian Soldiers* is the topic of some theological debate as to whether or not its true meaning is to promote violence. But, it is conceivable that the immediate impact of the text, especially when set with aggressive music, unites the principles of Christianity with violence. The text of the *Stabat Mater* is a Catholic sequence, originally in Latin, that expresses Mary's grief at the cross. While this text is specifically about Mary and Jesus, it also carries a universal sense of the anguish of a mother losing her child; a tragic, albeit frequent, atrocity of war. This piece is not intended to blame Christians for war, but rather to point out the irony that two such opposed texts and mindsets can exist in what is supposed to be a united ideal.

Stabat Mater

Jacopone de Todi, trans. Fr. Edward Caswall;
Sabine Baring-Gould

Menacing; militaristic ♩ = 80 **accel.** **a tempo**

Timpani
ff
Bass Drum
Tom Toms

Percussion 2
ff
3
3
mp

Pno.
ff

Timp.
(re-tune lowest to G)
fp

Perc. 1
Crash Cymbal
f
Xylophone
fp < *f*

Perc. 2
3
3
ff
fp <

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11

S
On-ward, Chris - tian sol-diers! Mar - ching as__ to war!

A
On-ward, Chris - tian sol-diers! Mar - ching as__ to war!

T
On-ward Chris - tian sol-diers! Mar - ching as__ to war!

B
On-ward, Chris - tian sol-diers! Mar - ching as__ to war!

Pno.
f
8vb repeat at individual tempo w/ constant accel. and cresc.
8vb

Timp.
f mp
Crash Cymbal
fp

Perc. 1
f

Perc. 2
f mp repeat at individual tempo w/ constant accel. and cresc.
fp

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20 *mf* *f*

S
Christ, the ro - yal Mas - ter, leads a - gainst the foe; For - ward in - to

A
mf *f*
Christ, the ro - yal Mas - ter, leads a - gainst the foe; For - ward in - to

T
mf *f*
8 Christ, the ro - yal Mas - ter, leads a - gainst the foe; For - ward in - to

B
mf *f*
Christ, the ro - yal Mas - ter, leads a - gainst the foe; _____ For - ward in - to

Pno.

8vb

Timp.

Perc. 1

Perc. 2

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Freely;
mournfully
mp

29

T solo

8 By the cross her sta-tion keep-ing stood the mourn-ful the mourn-ful

Bar. solo

mp

By the cross her sta-tion keep-ing stood the mourn-ful the mourn-ful

33

T solo

8 mo - ther weep - ing close — close — close to

Bar. solo

mo - ther weep - ing close — close — close to

p

38

T solo

8 Je - sus to the last

Bar. solo

Je - sus to the last

Timp.

Marching ♩ = 69

43

T

8 Hell's — foun - da - tions

B

mp sempre cresc. (tutti)

Hell's — foun-da-tions qui - ver — at the shout of praise; —

Timp.

Perc. 2

pp sempre cresc.

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54

S
praise _____ qui - ver ___ at the shout the shout of

A
qui - ver ___ at the shout _____ of praise _____ shout of

T
praise _____ shout _____ of praise shout _____ of

B
qui - ver ___ at the shout of praise _____ shout _____ of

Timp.

Perc. 2

58

S
praise _____ *ff* Hell's ___ foun-da-tions qui-ver ___ at the shout of

A
praise _____ *ff* Hell's ___ foun-da-tions qui - ver ___ at the shout of

T
praise *ff* Hell's ___ foun-da-tions qui-ver ___ at the shout of

B
praise *ff* Hell's ___ foun-da-tions qui - ver ___ at the shout of

Timp.

Perc. 2

14 Exploding ♩ = 100

63 (3+2)

Pno.

Timp.

Perc. 1

Perc. 2

ff

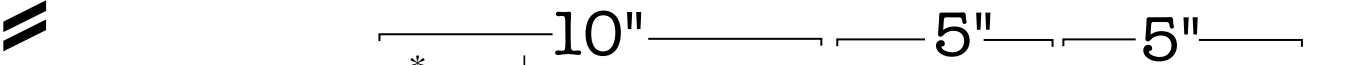
ff

Police Whistle

ff Triangle

Crash Cymbal

mf < *ff*



66 (2+3)

Pno.

Timp.

Perc. 1

Perc. 2

play ad lib. interjectingly gradually increasing the rate of occurrence and volume over 15"

f Improvise wildly using similar speed and phrase shape

roll for 10' inserting occasional rapid cresc.-delesc. ad lib.

mf < *ff*

fp

play ad lib. interjectingly gradually increasing the rate of occurrence and volume over 15"

mp < *molto*

Glissando

Xylophone

Improvise wildly using similar speed and phrase shape

f

Triangle Police Whistle *f*

pp < *molto*

* Transpositions and octave equivalents of this figure may also be used ad lib.

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poco rit.

97

S
we. On then Chris-tian sol - diers! On to vic - to

A
we. On then Chris-tian sol - diers! On to vic - to -

T
8 we. On then Chris-tian sol - diers! On to vic - to -

B
we. On then Chris-tian sol - diers! On to vic - to -

Pno.

ff *pp* *molto*

Sub

Timp.

ff *fp* *molto*

Perc. 2

Bass Drum Tom Toms

ff *p* *molto*

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104

Pno.

Perc. 1

Perc. 2

Scrape w/ thick triangle beater

poco rit.

107

Pno.

Timp.

Perc. 1

Perc. 2

sfz mp

Freely; mournfully; meno mosso

109

T solo

Bar. solo

p

8

She be-held her ten-der child; She be-held her ten-der child

p

She be-held her ten-der child; She be-held her ten-der child,

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123

T/Bar.

Pno.

Timp. *f* To Xylophone; Police Whistle

Perc. 1 choke

Perc. 2 *f* choke

7" 3"

124

T/Bar.

Pno. repeat continuously over 7" accel. ad lib. *f* Improvise wildly! as before

Timp. *mp* Improvise wildly! as before

Perc. 1 *f* Improvise wildly! as before

Perc. 2 *f*

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♩ = ♩ **accel.** -----

131

T/Bar.

(sent) _____

S/A

f *ff*
(Ah) _____ cut off abruptly

T/B

f *ff*
(Ah) _____ cut off abruptly

Pno.

cut off abruptly

Sus. Cym.

(chorus member)
pp _____ choke

Timp.

choke

Perc. 1

cut off abruptly

Perc. 2

choke