On These Two Hang

The long form: a double fugue for Matthew 22:34–40

For SATB choir and organ, with bells and percussion ad libitum

Words: the Vulgate

Notes made by rule: counterpoint.py

Arranged by rule from the track: organ_edition.py

The edition

The track at canon-lawyer.ca/music/ is techno: a kick drum, hi-hats and a square-wave arpeggio around a choir. This is the same piece for a parish, arranged by rule (organ_edition.py) from what the track plays. The choir's part is the choir score's, note for note and word for word; the organ doubles it, as the track's organ does, and takes the other layers in their own notes and rhythms. The bar numbers and the times are the track's: a bar is two seconds (quarter = 120); 182 bars, 6:04.

Forces

SATB choir, with a soprano solo in Golgotha (the cry, “Consummatum est”, the centurion) and a few sopranos for the crowd; organ, two manuals and pedal. Optional: bells and percussion, a player each, and a reader.

The words

The subjects are sung to the Latin of the Vulgate they are carved from. The free voices have no words yet (“free voices: text to be set”): they may sing on “ah”, or hum.

The organ

Manual I doubles the choir (Principal 8', soft), and has Viri Galilaei in long notes. Manual II has the clock's wheel, staccato (Gedackt 8', Flute 4'), and the canticle of “Brother Electron”, a solo. The pedal doubles the basses at 16' and 8' and holds the fifth E–B in Pendet and Fundamentum. In Lex it adds a Principal 8' (or a soft reed) for the Law held. In the darkness: Gedackt 8' alone, the box closed. In the earthquake: low E on 16' (and 32'). The last chord: full organ. Under the wheel the right hand takes the two upper voices that fit the hand, the subject first; at the end of Duobus it leaves the choir for the canticle.

The silences, and the spoken line

In the darkness (93–96) the choir rests. At “it is finished” (101) the clock stops. The tomb (106–108) is silence for all, organ too. After the Amen, four bars of silence (179–182): in the first (5:56) a reader or the priest may say plainly “If ye love me, keep my commandments” (John 14:15); if not, keep the silence.

Bells (optional)

One part for handbells, handchimes or glockenspiel, at the track's pitch: nine notes, the triad E–G–B over three octaves and the G♯ of the last chord (E4 G4 B4 E5 G5 G♯5 B5 E6 G6). Handbells or handchimes (sounding an octave up): a 3-octave set plays it as written; a 2-octave set plays the low E an octave up (bars 16, 24, 135, 166). Glockenspiel (sounding two octaves up): the 8va passages without the 8va. Tubular bells (C4–F5) reach only the lowest notes.

Without bells

The bells' line shadows whichever voice has the subject, so the music stands without them. Twice they carry what no one else has: their first entrance (9–12), the triad's light over the alto's subject, and their return after the tomb (111–116), high over the centurion's confession. There the organ has a cue staff for Manual II (in 111–116, instead of the choir's notes).

Percussion (optional, one player)

Bass drum (soft beater; soft mallets for rolls), woodblock or claves, temple block or side stick, suspended cymbal, one timpano on E, wind machine (or the cymbal). The clock: bass drum on 1 and 3, woodblock in eighths. The hammer: the Morse of “Is not this the carpenter”, a dot a sixteenth, a dash a dotted eighth. Where the track needs more than two hands, the part keeps the bass drum and the hammer (93–96, 163–166; the wheel has the eighths), the cymbal and then the timpani with the temple block in the rent (102, 103), and the bass drum roll at the stone (109). A second player could add the bass drum roll in 102–103 and the temple block in 102.

Without percussion, and in the liturgy
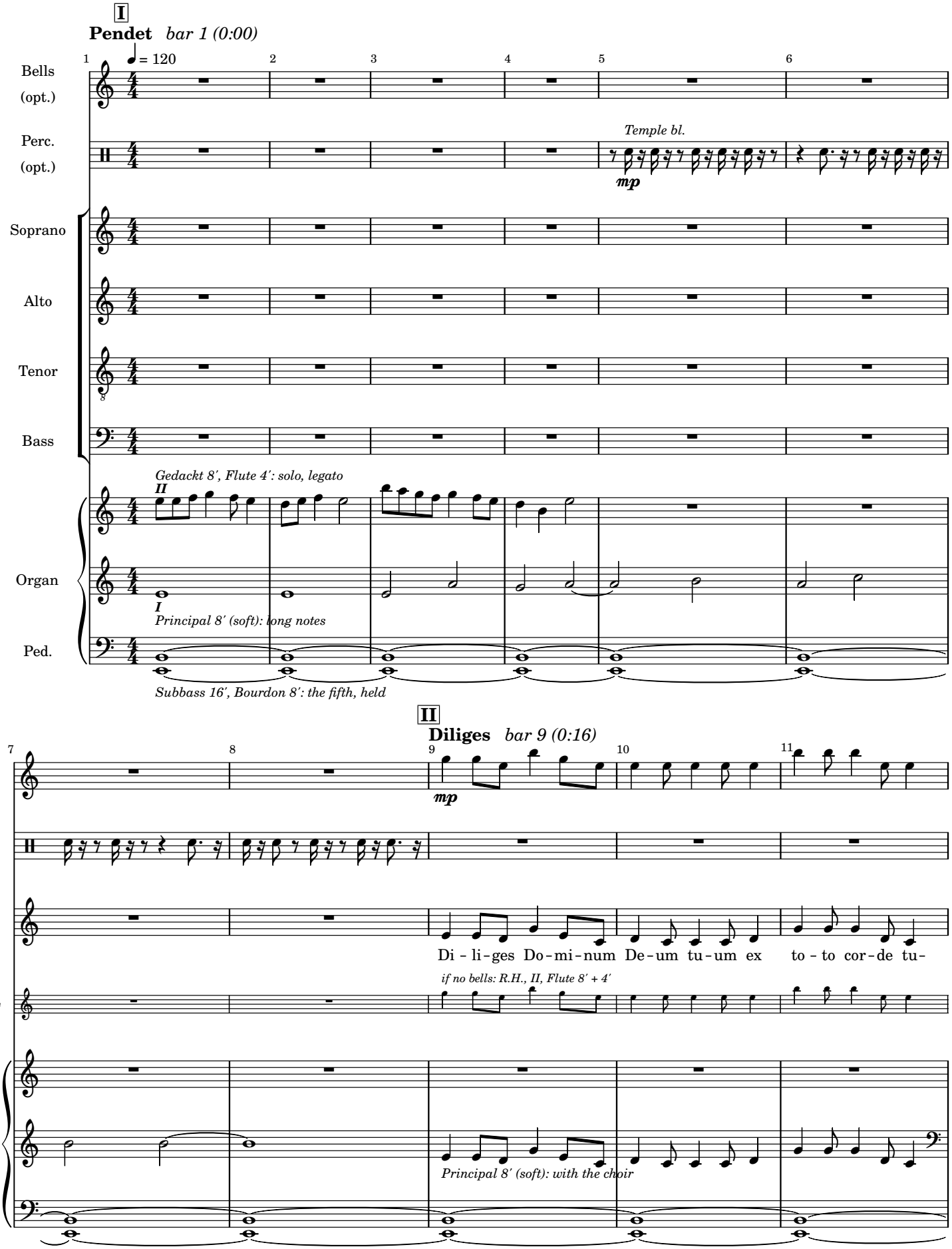
The music stands, and loses the clock's tick (its eighths stay in the wheel), the hammer, the stutter under the cry, the wind under the crowd, the veil, rocks and timpani of the rent (the organ's low E stays), and the stone. In the liturgy choir and organ are enough, with bells if there are ringers: the clock lives on in the wheel, which a resonant building may keep on the Gedackt 8' alone, pp, throughout, at quarter = 96 to 104. The lawyer's question (Matthew 22:36) may be read first.
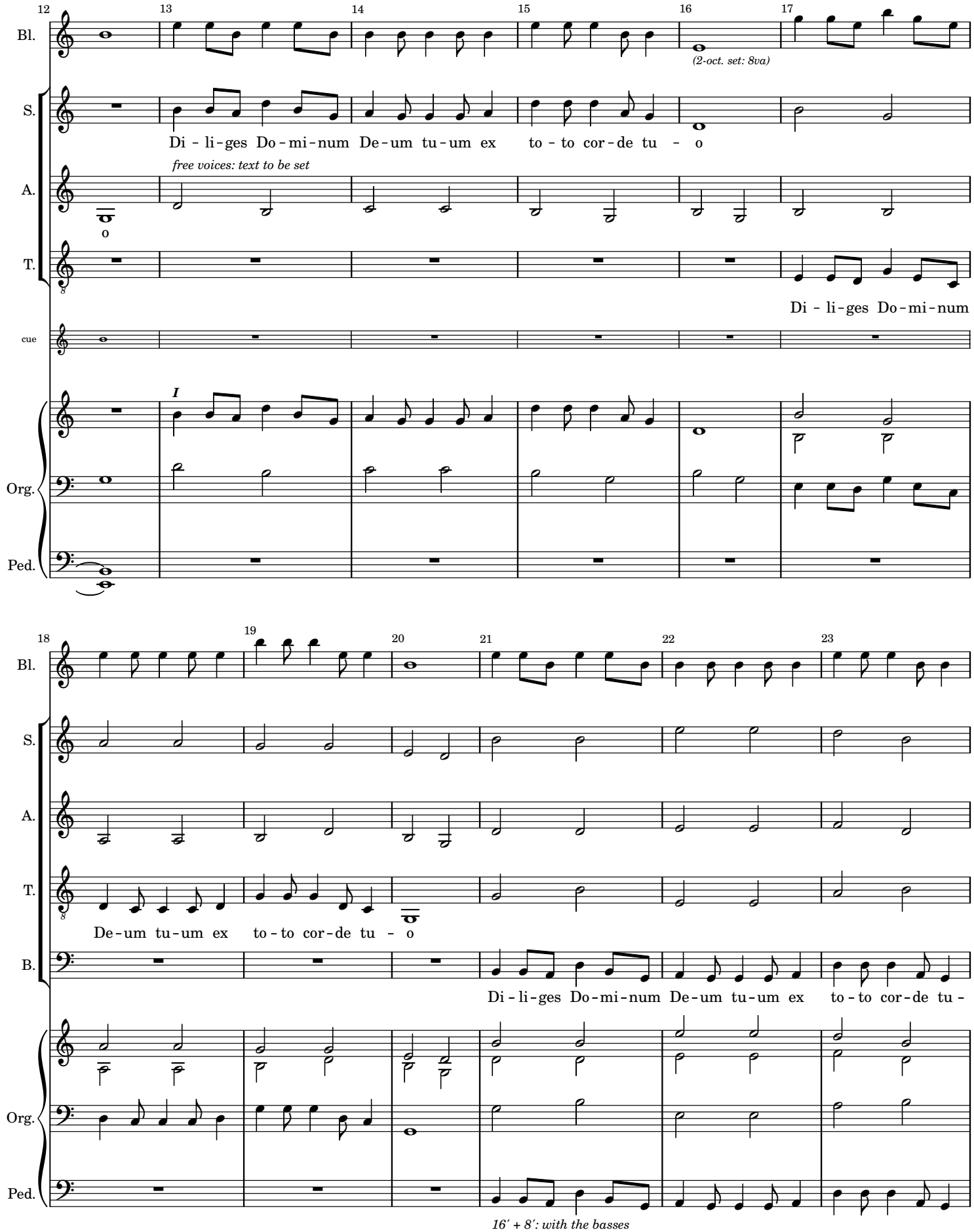
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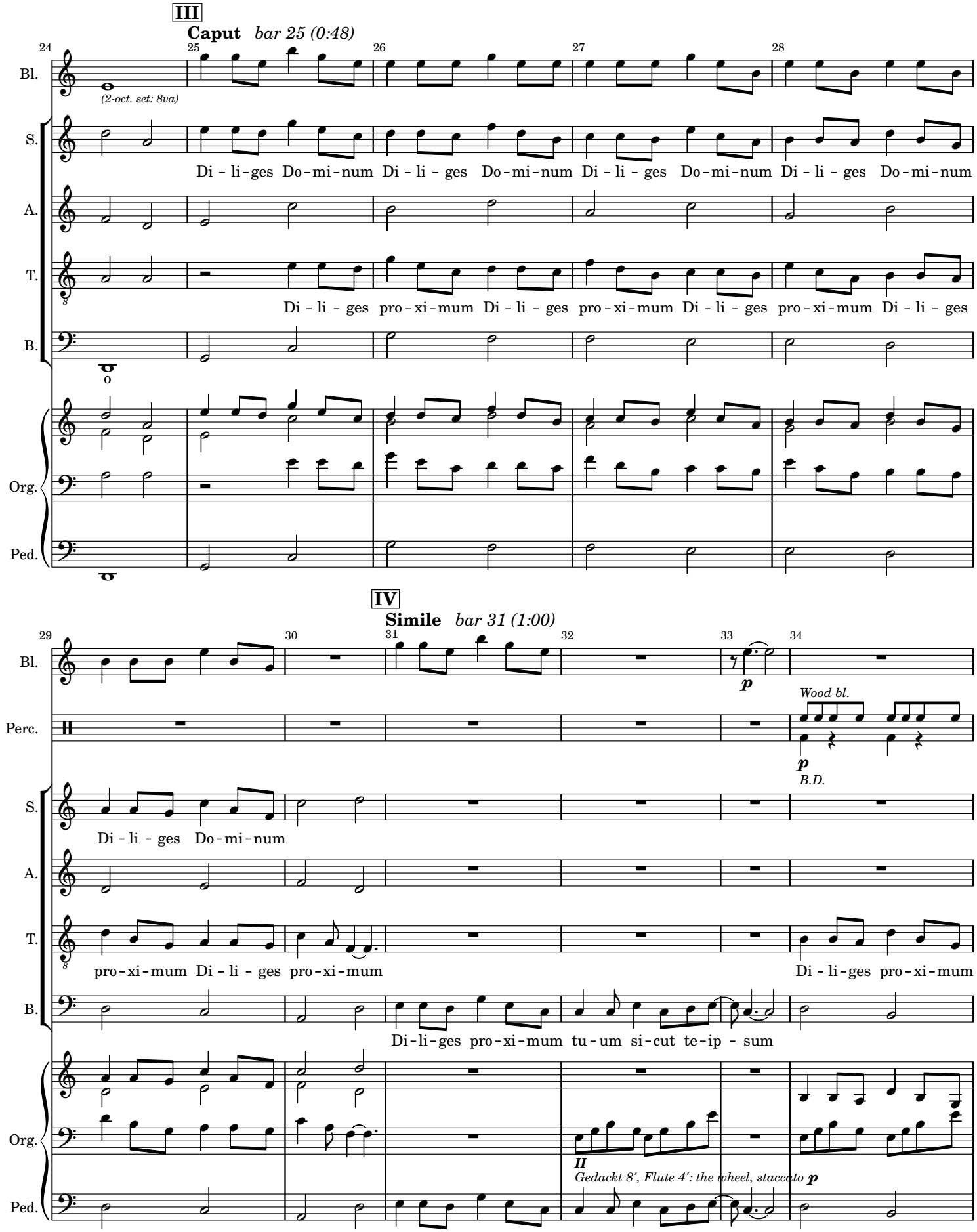
I Pendet, bar 1 (0:00) · II Diliges, bar 9 (0:16) · III Caput, bar 25 (0:48) · IV Simile, bar 31 (1:00) · V Caput, bar 43 (1:24) · VI Speculum, bar 49 (1:36) · VII Lex, bar 77 (2:32) · VIII Golgotha, bar 93 (3:04) · IX Vere, bar 109 (3:36) · X Caput, bar 117 (3:52) · XI In unum, bar 123 (4:04) · XII Caput, bar 150 (4:58) · XIII Duobus, bar 155 (5:08) · XIV Fundamentum, bar 167 (5:32) · XV Amen, bar 175 (5:48).
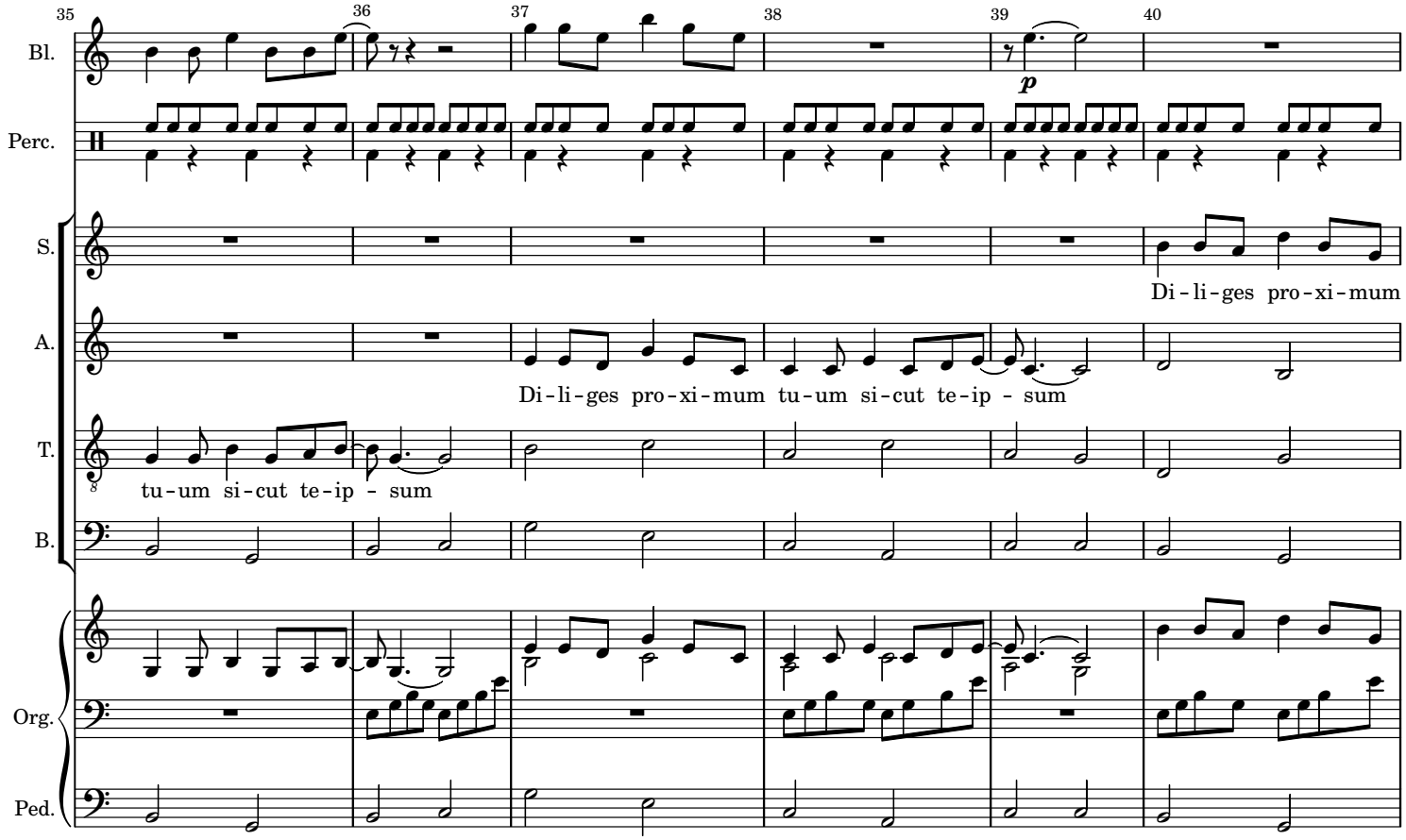
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I
Pendet bar 1 (0:00)
= 120
Bells (opt.)
Perc. (opt.)
Temple bl.
mp
Soprano
Alto
Tenor
Bass
Gedackt 8′, Flute 4′: solo, legato
II
Organ
I
Principal 8′ (soft): long notes
Ped.
Subbass 16′, Bourdon 8′: the fifth, held
II
Diliges bar 9 (0:16)
Bl.
Perc.
A.
Di - li - ges Do - mi - num De - um tu - um ex to - to cor - de tu -
cue
if no bells: R.H., II, Flute 8′ + 4′
Org.
Principal 8′ (soft): with the choir
Ped.
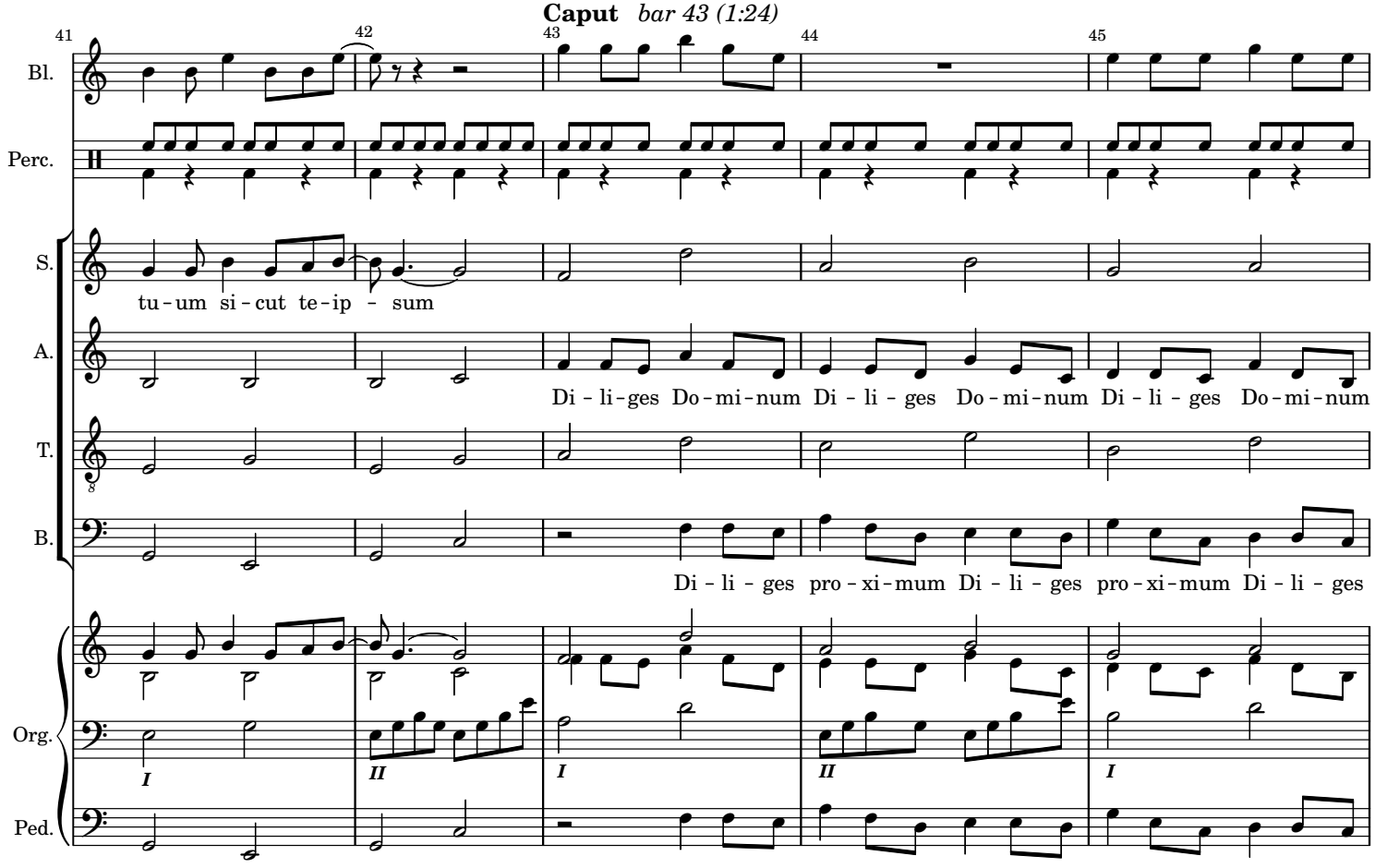

12
13
14
15
16
17
Bl.
(2-oct. set: 8va)
S.
Di - li-ges Do-mi-num De-um tu-um ex to - to cor-de tu - o
free voices: text to be set
A.
o
T.
Di - li-ges Do-mi-num
cue
I
Org.
Ped.
18
19
20
21
22
23
Bl.
S.
A.
T.
De-um tu-um ex to-to cor-de tu - o
B.
Di-li-ges Do-mi-num De-um tu-um ex to-to cor-de tu -
Org.
Ped.
16′ + 8′: with the basses


III
Caput bar 25 (0:48)
24
25
26
27
28
Bl.
(2-oct. set: 8va)
S.
Di - li-ges Do-mi-num Di - li - ges Do-mi-num Di - li - ges Do-mi-num Di - li - ges Do-mi-num
A.
T.
Di - li - ges pro-xi-mum Di - li - ges pro-xi-mum Di - li - ges pro-xi-mum Di - li - ges
B.
Org.
Ped.
IV
Simile bar 31 (1:00)
29
30
31
32
33
34
Bl.
p
Perc.
Wood bl.
p
B.D.
S.
Di - li - ges Do-mi-num
A.
T.
pro-xi-mum Di - li - ges pro-xi-mum
Di - li-ges pro-xi-mum
B.
Di-li-ges pro-xi-mum tu-um si-cut te-ip - sum
Org.
II
Gedackt 8′, Flute 4′: the wheel, staccato p
Ped.
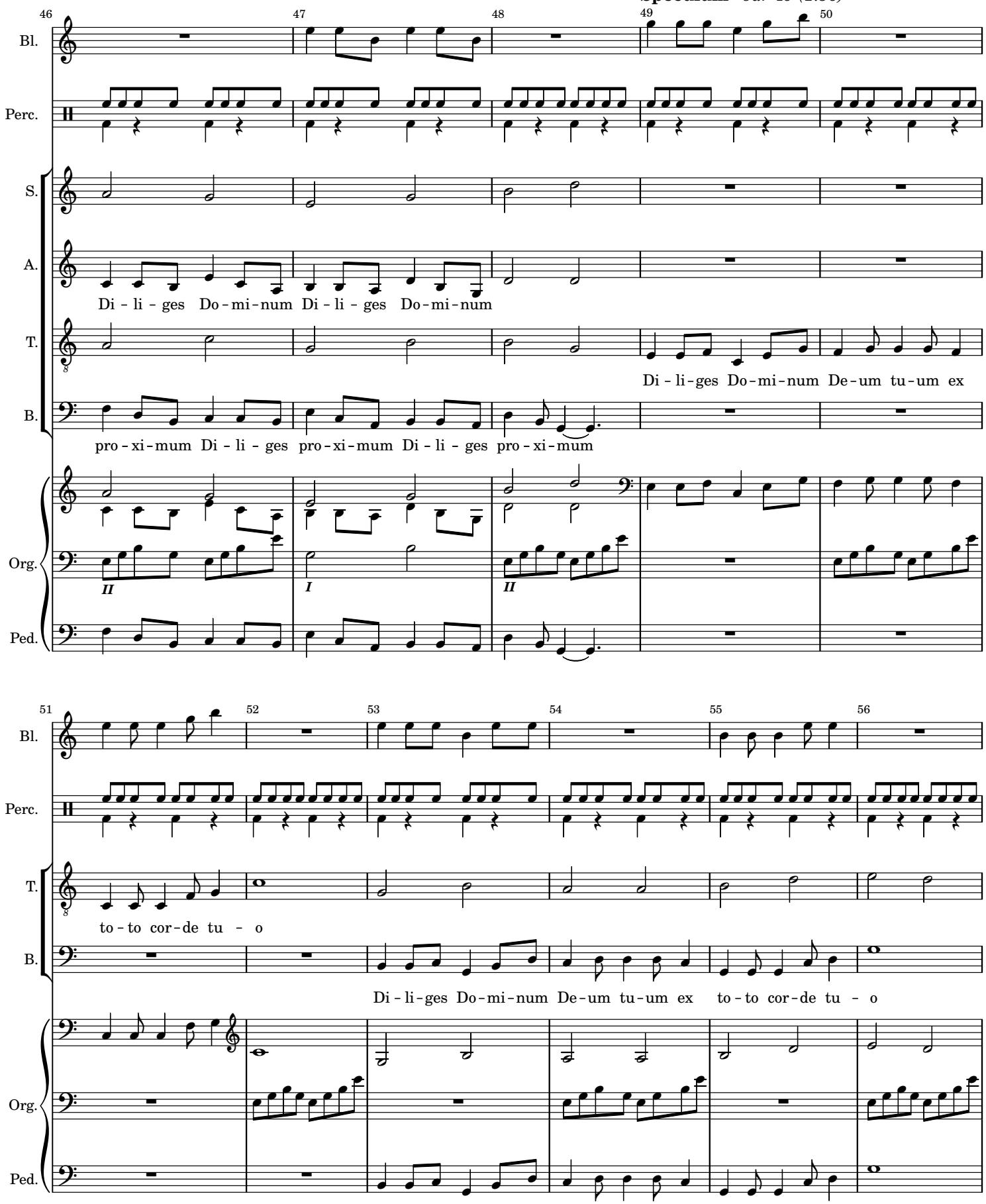


V
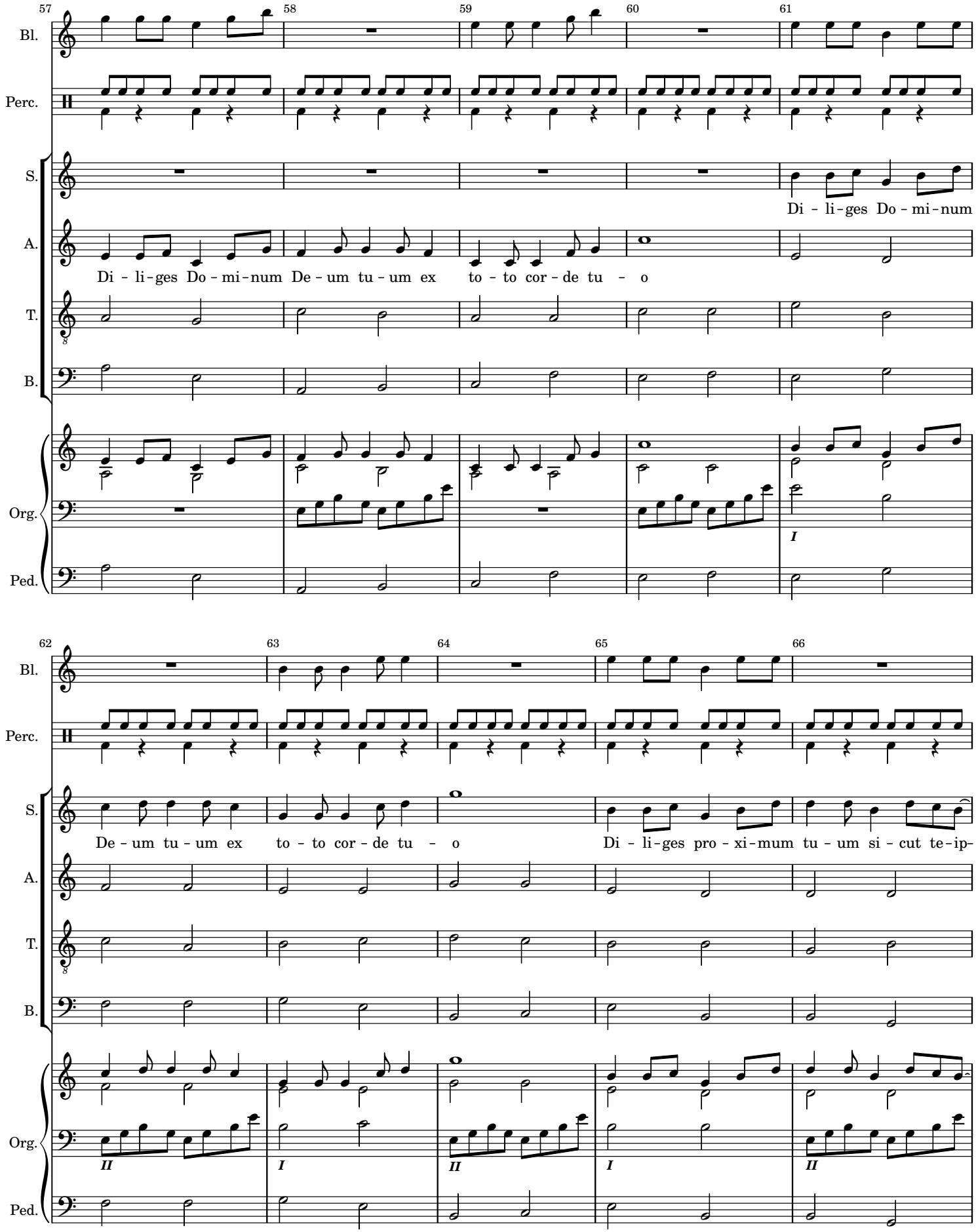
Caput *bar 43 (1:24)*
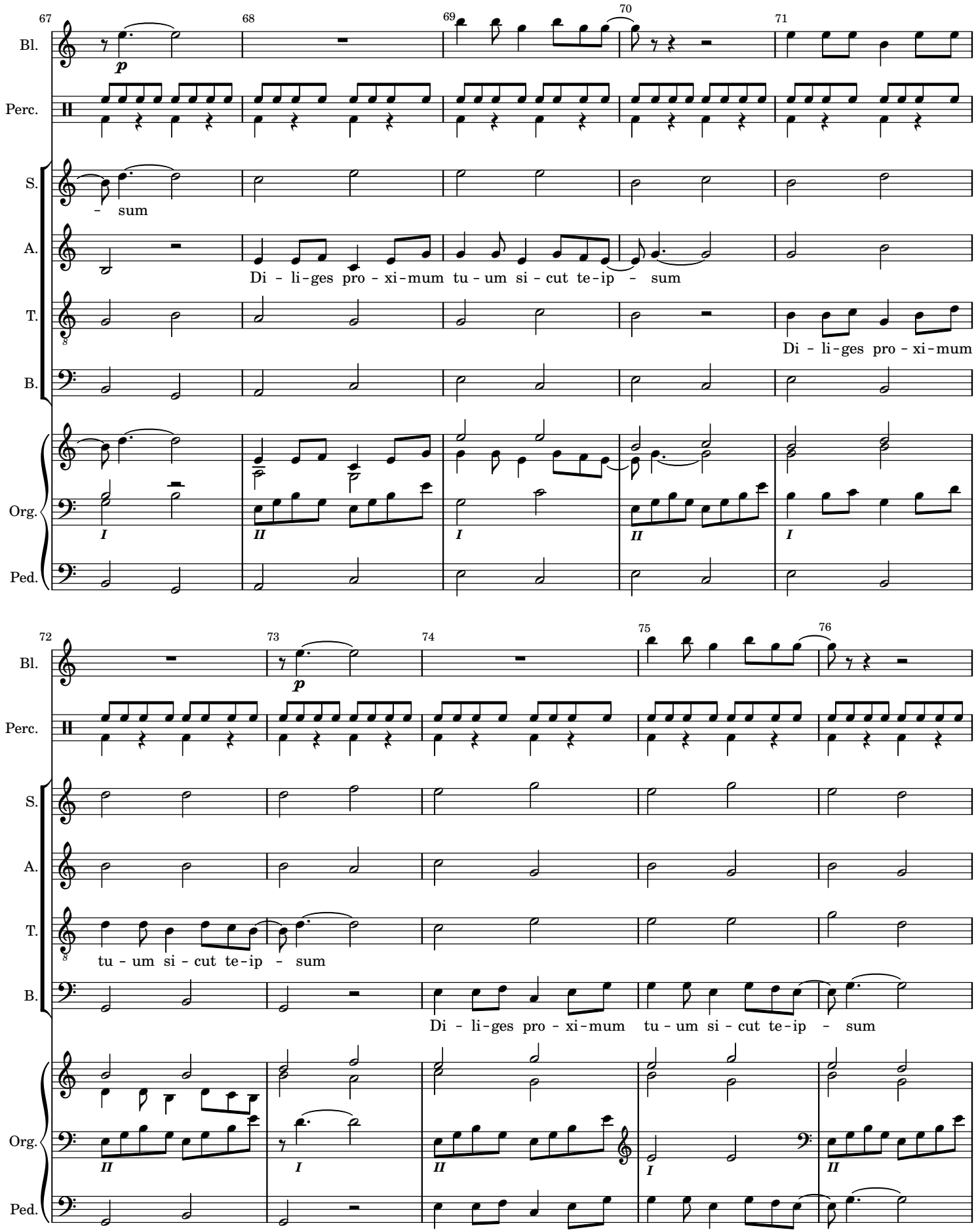


VI

Speculum *bar 49 (1:36)*




57
58
59
60
61
Bl.
Perc.
S.
A.
T.
B.
Org.
Ped.
Di - li-ges Do - mi-num
Di - li-ges Do - mi-num De - um tu - um ex to - to cor - de tu - o
I
62
63
64
65
66
De - um tu - um ex to - to cor - de tu - o
Di - li-ges pro - xi-mum tu - um si - cut te-ip-
II
I
II
I
II


67
68
69
70
71
Bl.
Perc.
S.
A.
T.
B.
Org.
Ped.
p
– sum
Di – li-ges pro – xi-mum tu – um si – cut te-ip – sum
Di – li-ges pro – xi-mum
I
II
72
73
74
75
76
tu – um si – cut te-ip – sum
Di – li-ges pro – xi-mum tu – um si – cut te-ip – sum

VII

Lex *bar 77 (2:32)*

77 78 79 80 81 82

Bl.

Perc.

S.

A.

T.

B.

Di - - li - ges Do - mi - num De - um tu -

Org.

Ped.

+ Principal 8′ (or a soft reed): the Law held

83 84 85 86 87 88

Bl.

p

Perc.

S.

A.

Di - li - ges pro - xi - mum

T.

Di - li - ges pro - xi - mum tu - um si - cut te - ip - sum

B.

- um ex to - - to cor - de tu - -

Org.

Ped.

VIII

Golgotha *bar 93 (3:04)*

darkness: the clock alone (choir tacet)

89 90 91 92 93

Bl.

Perc.

S.

A.

T.

B.

Org.

Ped.

p

Temple bl.

mp

darkness: the clock alone

Di - li-ges pro-xi-mum tu-um si-cut te-ip - sum

tu-um si-cut te-ip - sum

o

I *II* *I* *II*

Gedackt 8′ alone, box closed ***pp***

the cry: the clock stutters
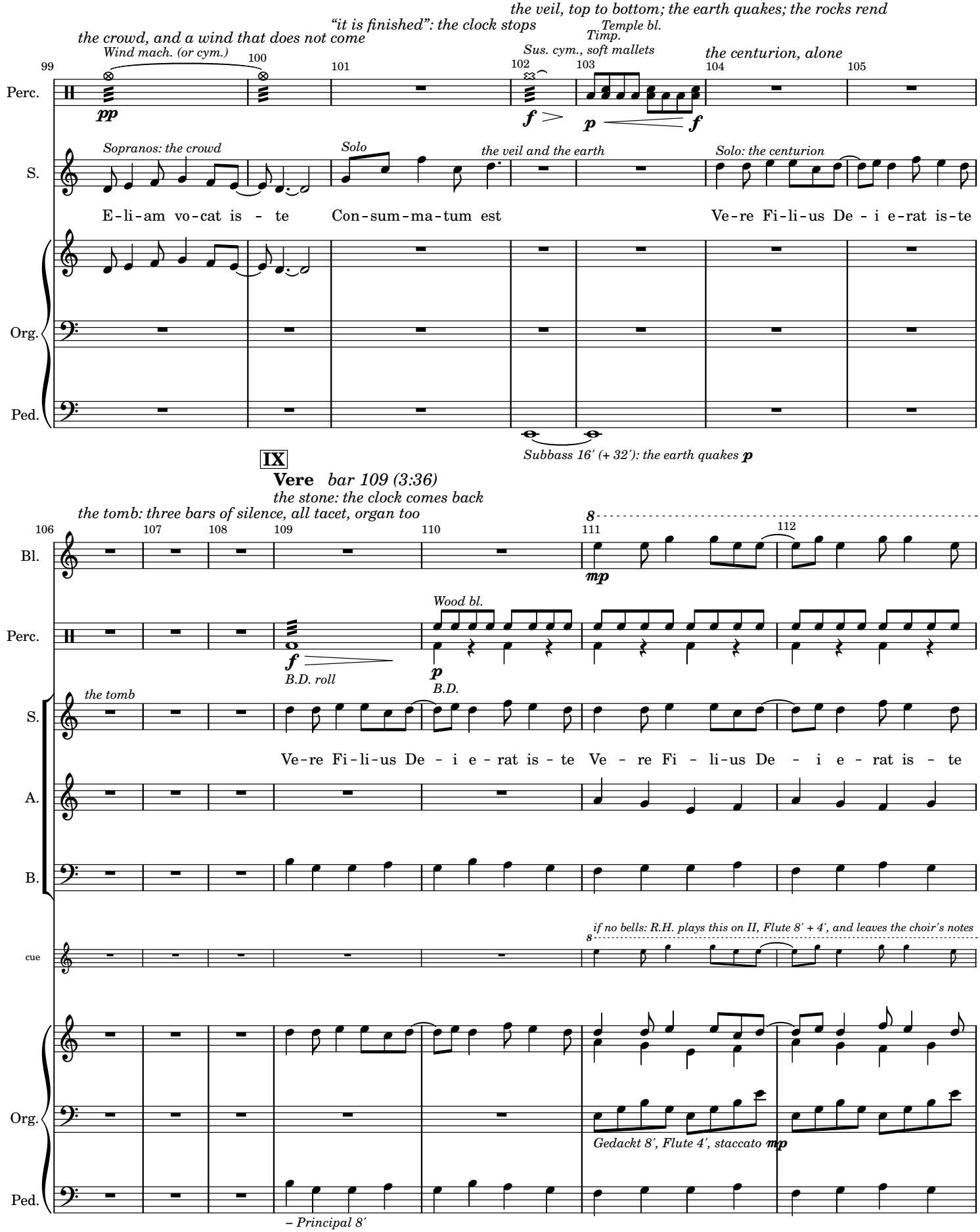
94 95 96 97 98
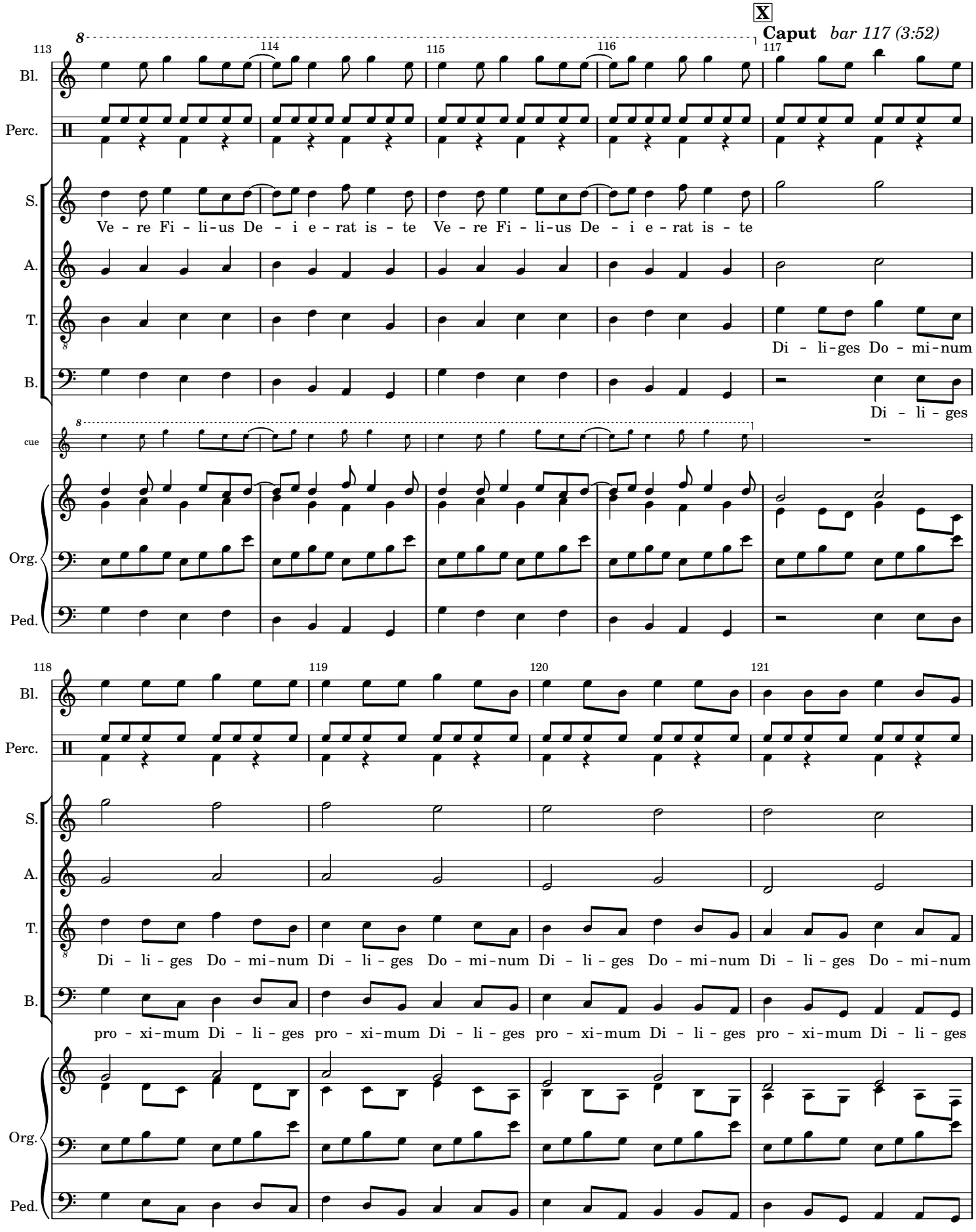
Wood bl.
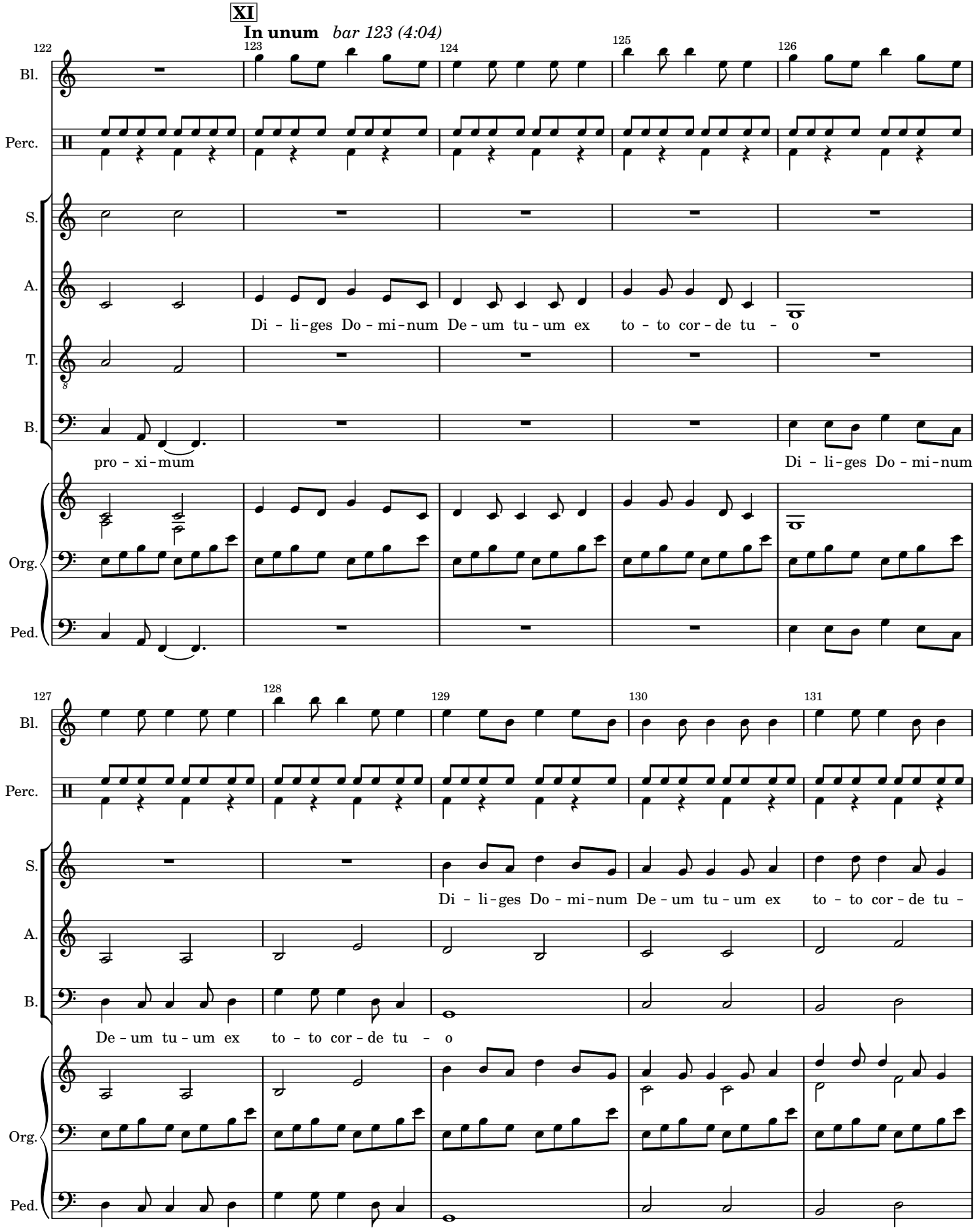
p
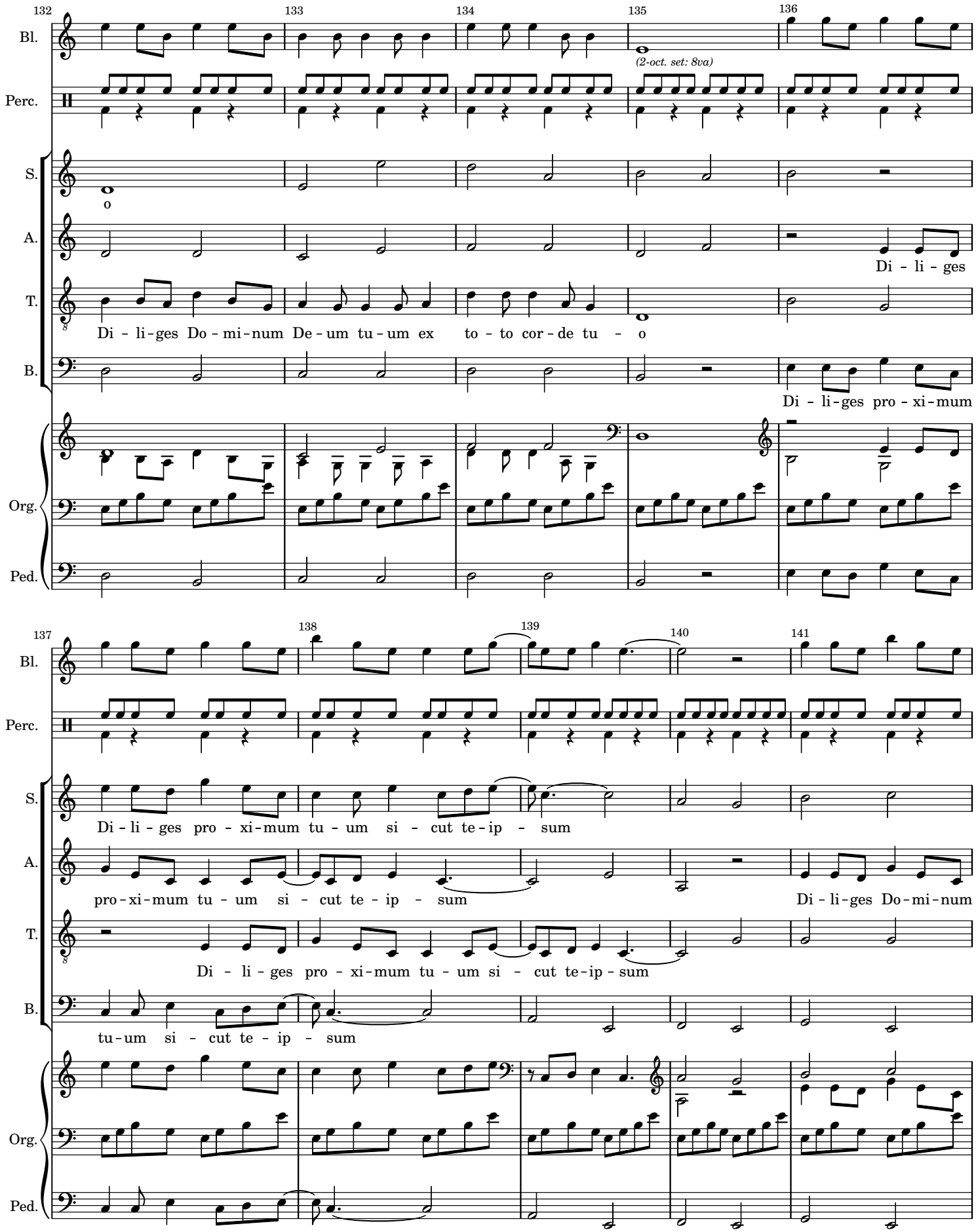
Solo: the cry
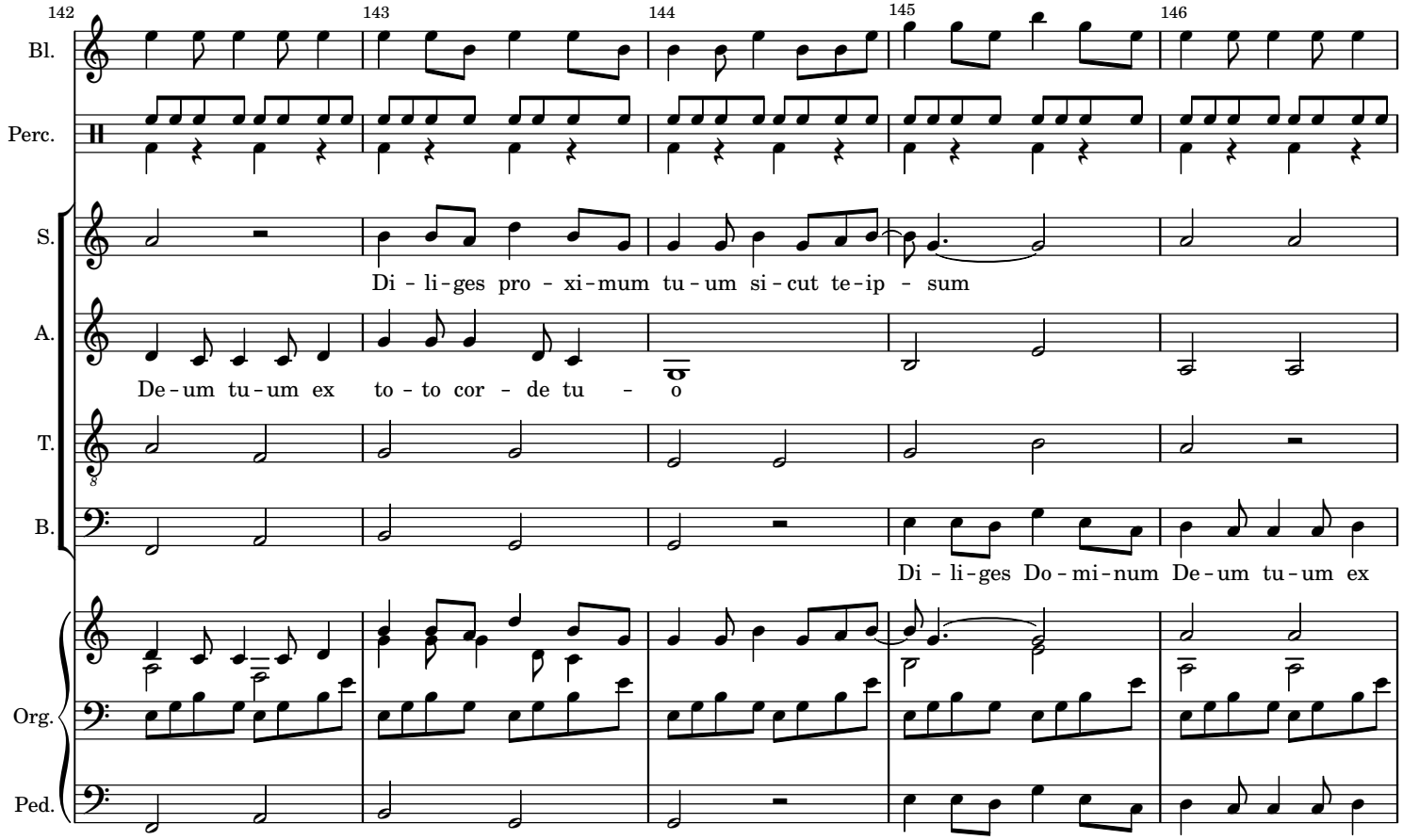
E - li, E - li, lam - ma sa-bac-tha-ni


the veil, top to bottom; the earth quakes; the rocks rend
"it is finished": the clock stops
the crowd, and a wind that does not come
Temple bl.
Timp.
Wind mach. (or cym.)
Sus. cym., soft mallets
the centurion, alone
99
100
101
102
103
104
105
Perc.
pp
f
p
f
Sopranos: the crowd
Solo
the veil and the earth
Solo: the centurion
S.
E-li-am vo-cat is - te
Con-sum-ma-tum est
Ve-re Fi-li-us De - i e-rat is-te
Org.
Ped.
Subbass 16′ (+ 32′): the earth quakes p
IX
Vere bar 109 (3:36)
the stone: the clock comes back
the tomb: three bars of silence, all tacet, organ too
106
107
108
109
110
111
112
8
Bl.
mp
Wood bl.
Perc.
f
B.D. roll
p
B.D.
the tomb
S.
Ve-re Fi-li-us De - i e - rat is - te
Ve - re Fi - li-us De - i e - rat is - te
A.
B.
if no bells: R.H. plays this on II, Flute 8′ + 4′, and leaves the choir's notes
cue
Org.
Gedackt 8′, Flute 4′, staccato mp
Ped.
– Principal 8′


X
Caput bar 117 (3:52)
113
114
115
116
117
Bl.
Perc.
S.
A.
T.
B.
cue
Org.
Ped.
Ve - re Fi - li-us De - i e - rat is - te Ve - re Fi - li-us De - i e - rat is - te
Di - li-ges Do - mi-num
Di - li - ges
118
119
120
121
Di - li - ges Do - mi-num Di - li - ges Do - mi-num Di - li - ges Do - mi-num Di - li - ges Do - mi-num
pro - xi-mum Di - li - ges pro - xi-mum Di - li - ges pro - xi-mum Di - li - ges pro - xi-mum Di - li - ges
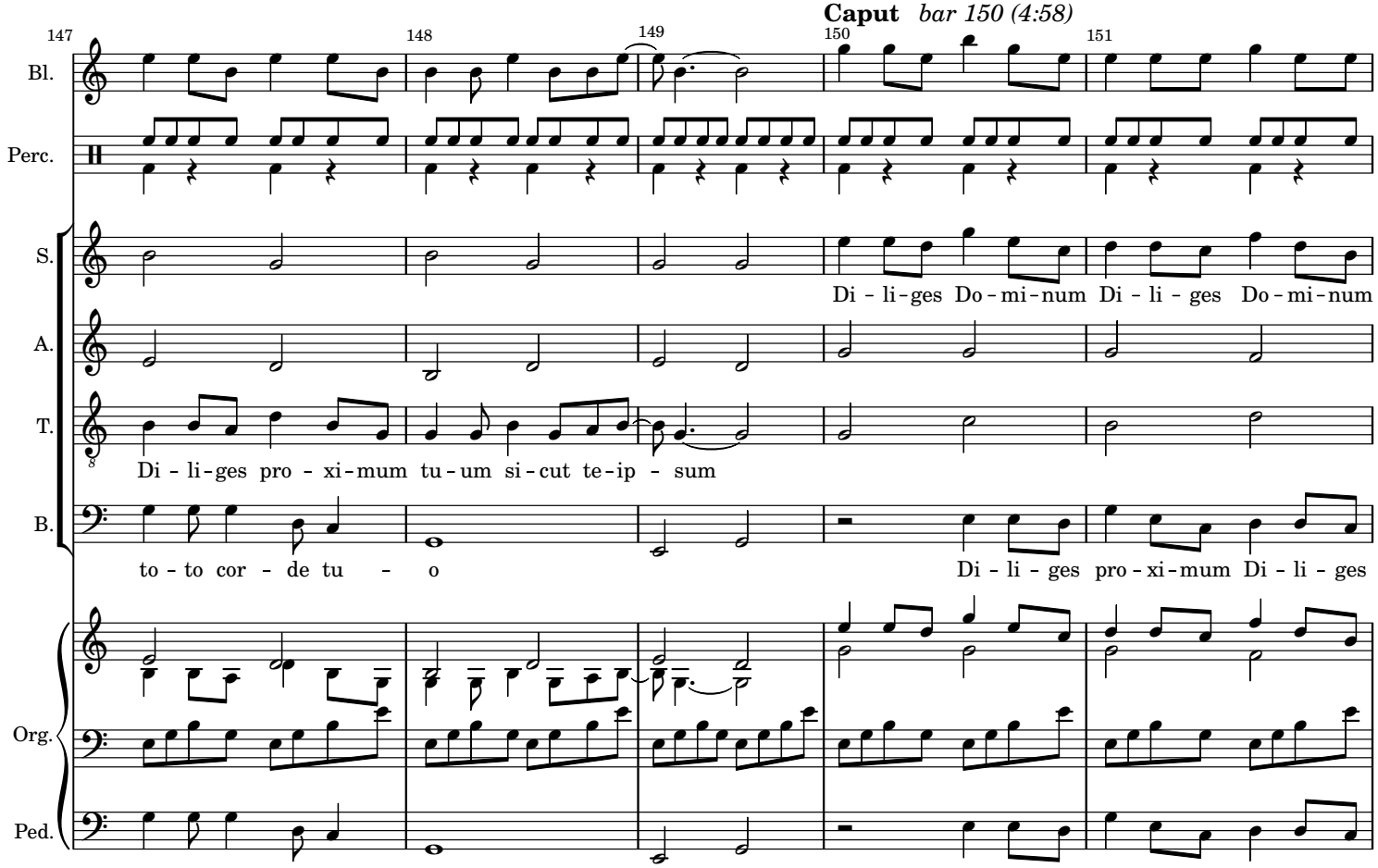

XI
In unum bar 123 (4:04)
122
123
124
125
126
Bl.
Perc.
S.
A.
T.
B.
Org.
Ped.
Di - li - ges Do - mi - num De - um tu - um ex to - to cor - de tu - o
pro - xi - mum
Di - li - ges Do - mi - num
127
128
129
130
131
Di - li - ges Do - mi - num De - um tu - um ex to - to cor - de tu -
De - um tu - um ex to - to cor - de tu - o


132
133
134
135
136
Bl.
(2-oct. set: 8va)
Perc.
S.
o
A.
Di - li - ges
T.
Di - li-ges Do - mi-num De - um tu - um ex to - to cor - de tu - o
B.
Di - li-ges pro - xi-mum
Org.
Ped.
137
138
139
140
141
Bl.
Perc.
S.
Di - li - ges pro - xi-mum tu - um si - cut te-ip - sum
A.
pro-xi-mum tu - um si - cut te - ip - sum
Di - li-ges Do-mi-num
T.
Di - li - ges pro - xi-mum tu - um si - cut te-ip - sum
B.
tu-um si - cut te - ip - sum
Org.
Ped.
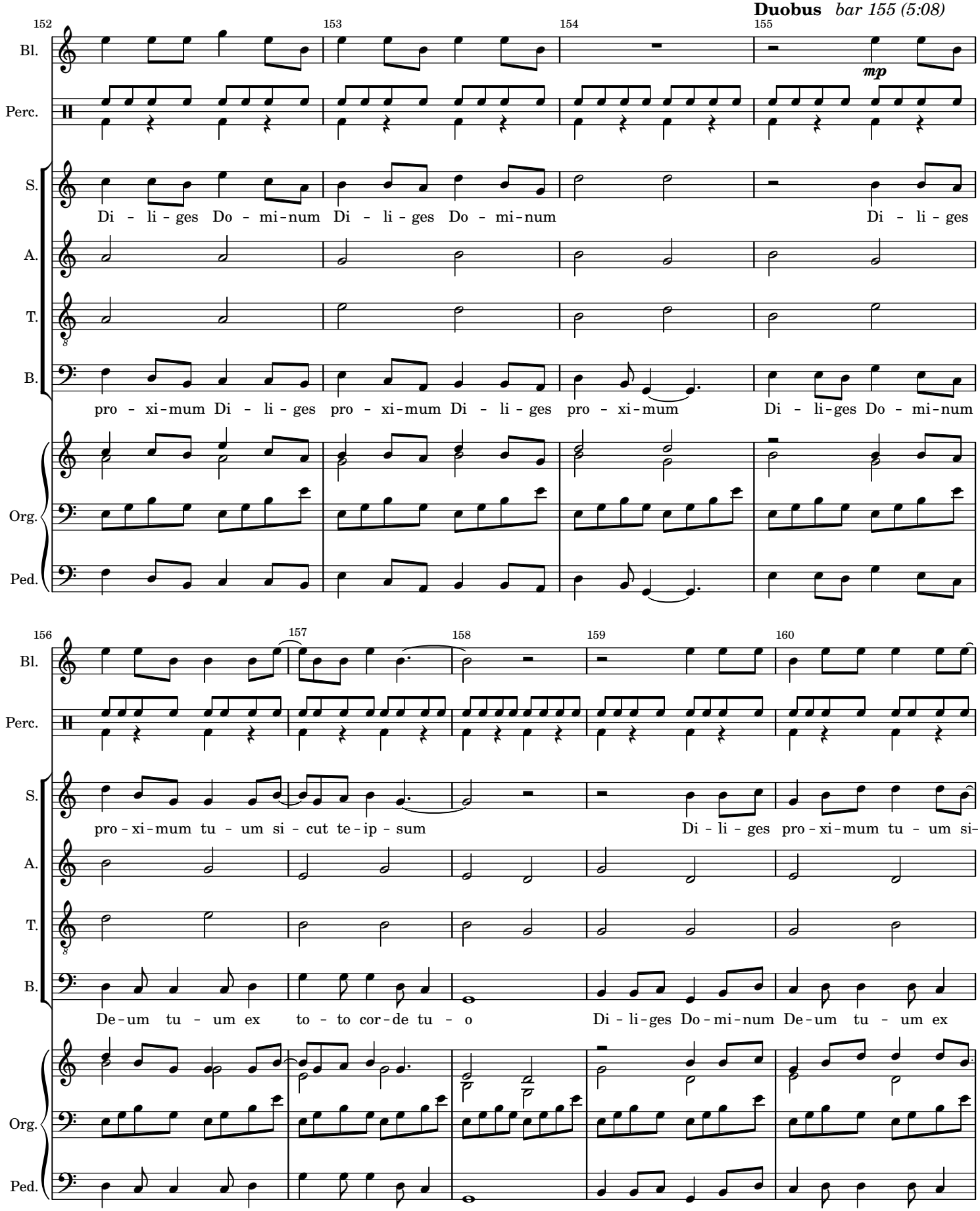


XII
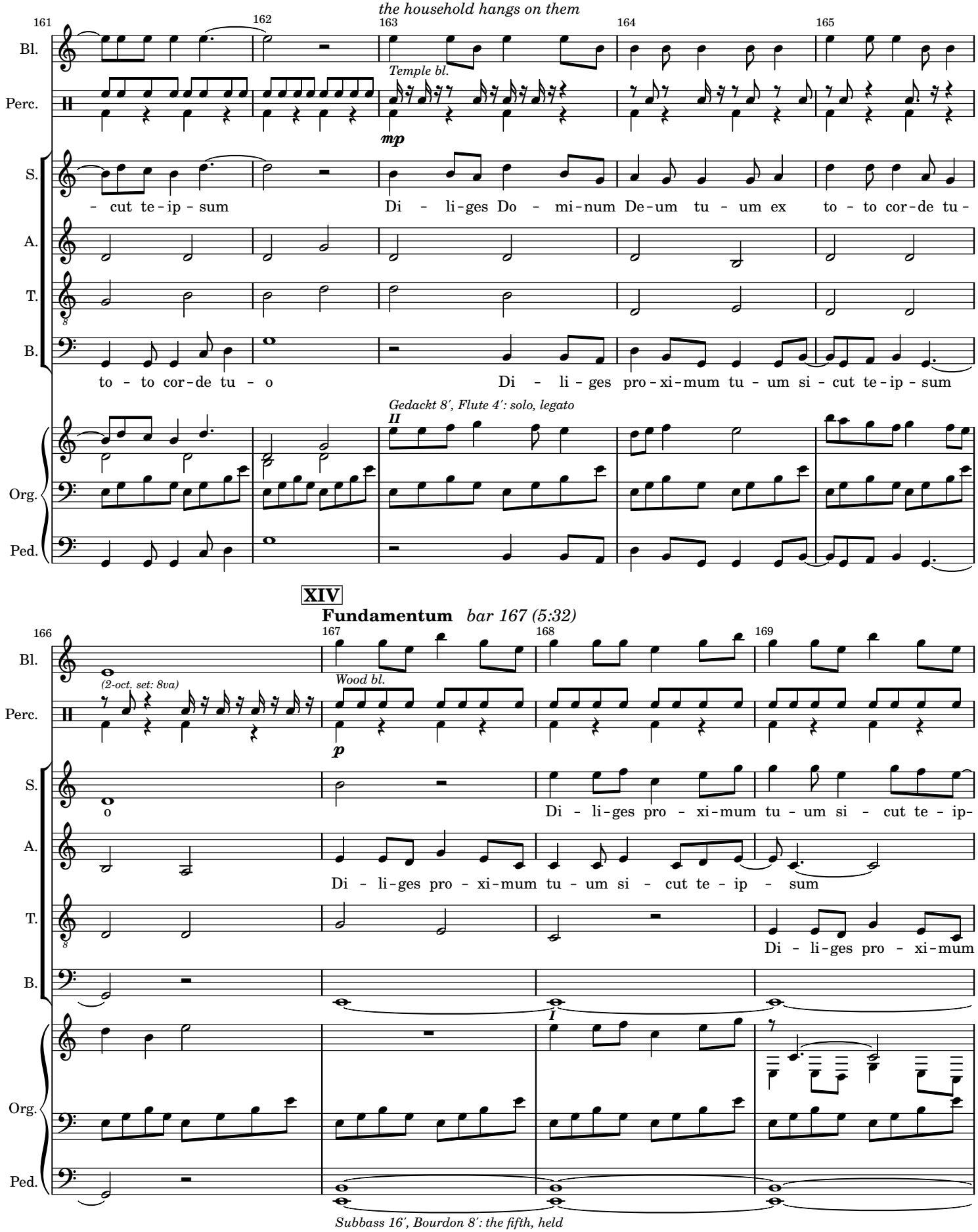
Caput *bar 150 (4:58)*
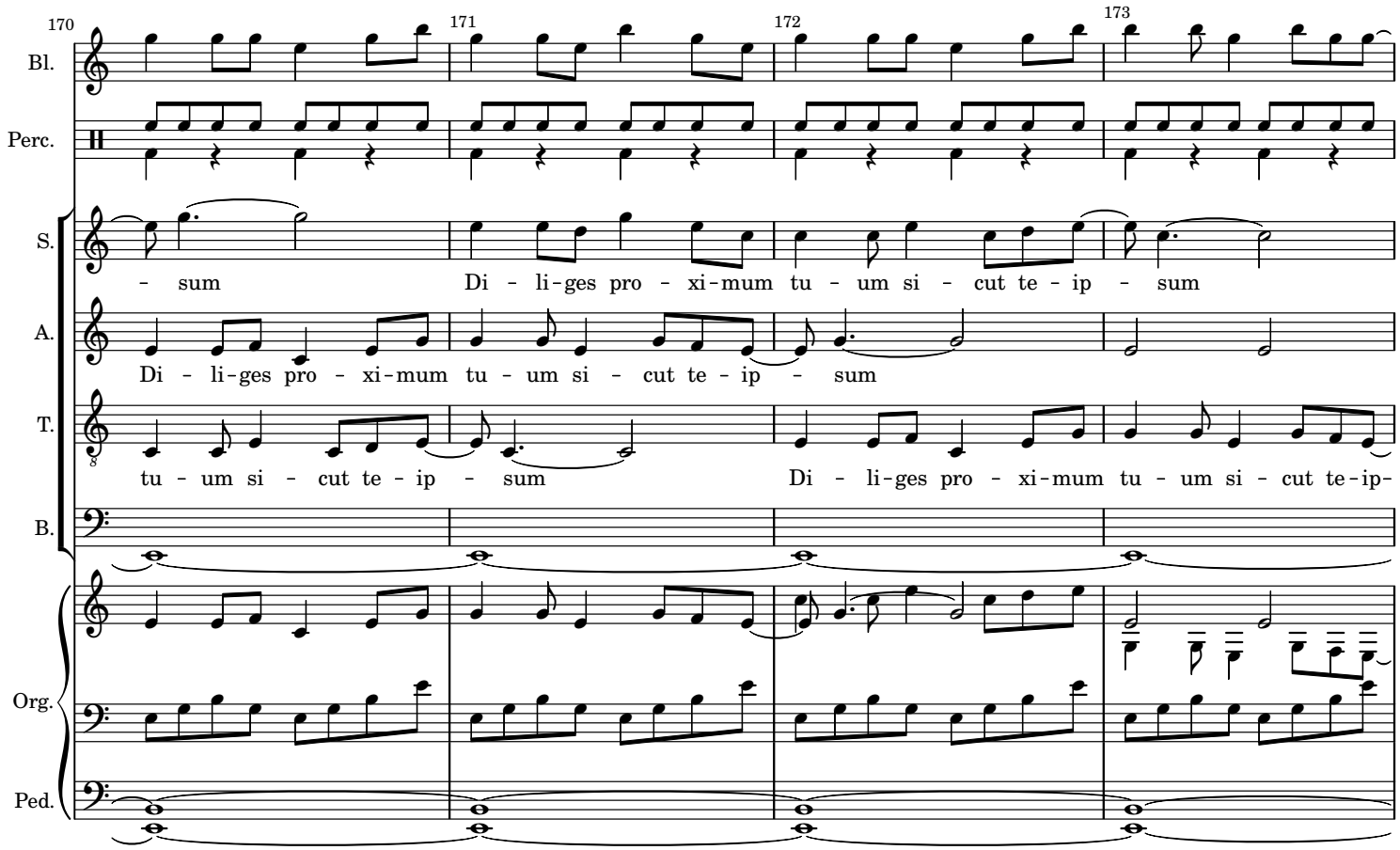


XIII

Duobus *bar 155 (5:08)*




the household hangs on them
161
162
163
164
165
Bl.
Perc.
Temple bl.
mp
S.
A.
T.
B.
- cut te - ip - sum
Di - li-ges Do - mi-num De-um tu - um ex to - to cor-de tu -
to - to cor-de tu - o
Di - li - ges pro-xi-mum tu - um si - cut te-ip - sum
Gedackt 8′, Flute 4′: solo, legato
II
Org.
Ped.
XIV
Fundamentum bar 167 (5:32)
166
167
168
169
(2-oct. set: 8va)
Wood bl.
p
o
Di - li-ges pro - xi-mum tu - um si - cut te - ip-
Di - li-ges pro - xi-mum tu - um si - cut te - ip - sum
Di - li-ges pro - xi-mum
I
Subbass 16′, Bourdon 8′: the fifth, held



XV

Amen *bar 175 (5:48)*

Reader (or the priest), optional, spoken:

"If ye love me, keep my commandments." (John 14:15)
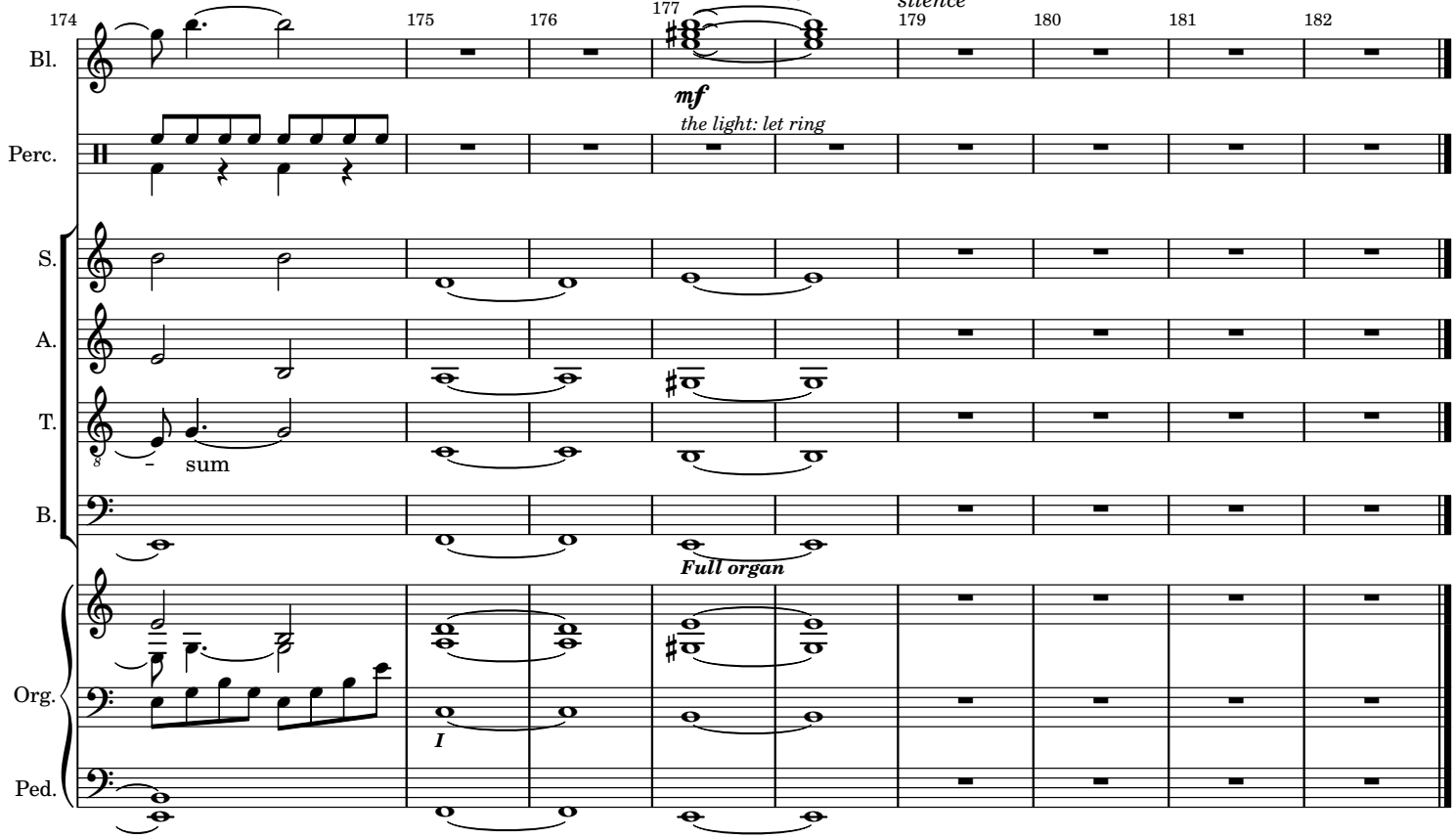
silence

