On These Two Hang

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); 76 bars, 2:32.

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. 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 (37–40) the choir rests. At “it is finished” (45) the clock stops. The tomb (50–52) is silence for all, organ too. After the Amen, four bars of silence (73–76): in the first (2:24) 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: eight notes, the triad E–G–B over three octaves and the G♯ of the last chord (E4 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). 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 (55–60), high over the centurion's confession. There the organ has a cue staff for Manual II (in 55–60, 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 (37–40, 65–68; the wheel has the eighths), the cymbal and then the timpani with the temple block in the rent (46, 47), and the bass drum roll at the stone (53). A second player could add the bass drum roll in 46–47 and the temple block in 46.

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.

Sections

I Pendet, bar 1 (0:00) · II Diliges, bar 9 (0:16) · III Simile, bar 25 (0:48) · IV Golgotha, bar 37 (1:12) · V Vere, bar 53 (1:44) · VI Duobus, bar 61 (2:00) · VII Amen, bar 69 (2:16).

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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.
S.
Di - li - ges Do - mi - num
A.
free voices: text to be set
Di-li-ges Do-mi-num De-um tu-um ex to-to cor-de tu - o
cue
if no bells: R.H., II, Flute 8′ + 4′
Org.
I
Principal 8′ (soft): with the choir
Ped.


14
15
16
17
18
19
Bl.
(2-oct. set: 8va)
S.
De-um tu-um ex to-to cor-de tu - o
A.
T.
Di-li-ges Do-mi-num De-um tu-um ex to-to cor-de tu-
Org.
Ped.


III
Simile bar 25 (0:48)
20
21
22
23
24
25
Bl.
(2-oct. set: 8va)
S.
A.
T.
o
B.
Di-li-ges Do-mi-num De-um tu-um ex to-to cor-de tu - o Di - li-ges pro-xi-mum
Org.
Ped.
16′ + 8′: with the basses


26
27
28
29
30
Bl.
p
Wood bl.
Perc.
p
B.D.
T.
Di - li-ges pro - xi-mum tu - um si - cut te-ip - sum
B.
tu - um si - cut te-ip - sum
Org.
II
Gedackt 8′, Flute 4′: the wheel, staccato p
Ped.
31
32
33
34
35
Bl.
p
Perc.
S.
Di - li-ges pro - xi-mum tu - um si - cut te-ip-
A.
Di - li-ges pro - xi-mum tu - um si - cut te-ip - sum
T.
B.
Org.
I
Ped.

IV

Golgotha *bar 37 (1:12)*

darkness: the clock alone (choir tacet)

36 37 38 39 40

Bl.

Perc. *Temple bl.* ***mp***

S. *darkness: the clock alone*

– sum

A.

T.

B.

Org. ***II*** *Gedackt 8′ alone, box closed* ***pp***

Ped.

the cry: the clock stutters

41 *Wood bl.* ***p***

42

the crowd, and a wind that does not come

43 *Wind mach. (or cym.)* ***pp***

44

"it is finished": the clock stops

45

Perc.

S. *Solo: the cry*

E – li, E – li, lam – ma sa-bac – tha-ni

Sopranos: the crowd

E-li-am vo-cat is – te

Solo

Con-sum-ma – tum est

Org.

Ped.

the veil, top to bottom; the earth quakes; the rocks rend

Temple bl.
Timp.
Sus. cym., soft mallets

the centurion, alone

the tomb: three bars of silence, all tacet, organ too

46 47 48 49 50 51

Perc.

f ***p*** ***f***

the veil and the earth

S.

Solo: the centurion

the tomb

Ve - re Fi - li - us De - i e - rat is - te

Org.

Ped.

Subbass 16′ (+ 32′): the earth quakes ***p***

V

Vere *bar 53 (1:44)*

the stone: the clock comes back

52 53 54 55 56 57

8

Bl.

mp

Wood bl.

Perc.

f

B.D. roll

p

B.D.

S.

Ve - re Fi - li - us De - i e - rat is - te Ve - re Fi - li - us De - i e - rat is - te Ve - re Fi - li - us De-

A.

T.

B.

if no bells: R.H. plays this on II, Flute 8′ + 4′, and leaves the choir's notes

8

cue

Org.

Gedackt 8′, Flute 4′, staccato ***mp***

Ped.


VI
Duobus bar 61 (2:00)
Bl.
Perc.
S.
A.
T.
B.
cue
Org.
Ped.
- i e - rat is - te Ve - re Fi - li - us De - i e - rat is - te Di - li - ges pro - xi - mum tu - um si-
Di - li - ges Do - mi - num De - um tu - um ex
the household hangs on them
Temple bl.
mp
- cut te - ip - sum Di - li - ges pro - xi - mum tu - um si - cut te - ip - sum
to - to cor - de tu - o Di - li - ges Do - mi - num De - um tu - um ex to - to cor - de tu -
Gedackt 8′, Flute 4′: solo, legato
II

VII

Amen *bar 69 (2:16)*

Reader (or the priest), optional, spoken:
"If ye love me, keep my commandments." (John 14:15)
silence

