

# "NUNC"

For Unaccompanied SATB Choir and Two Soprano Solos

JOB 7 : 21

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Nunc in pulvere dormiam

*Now I will sleep in the dust*

## PROGRAMME NOTE

Walt WHITMAN | 1867

I dream'd in a dream

*from "Leaves of Grass"*

## MICROTONES

Microtonal notation (e.g. b. 22) is used as an approximation only. Singers should slide either up or down (depending on sharp/flat instructions) independently from the given note, exploring pitches within a semitone of the original.

Thick beam notation (—) indicates freer, non-measured glissandi (again, within a semitone of pitch deviation).

Philippe Rogier's *Peccavi, quid facciam tibi* - through lyrical, cascading lines and sublime interrupted cadences - speaks of sin, transgression and a need for forgiveness, and ends with the image of eternal sleep "in the dust". Responding to this with "*Nunc*" (translating as "now"), I wanted to explore how a single moment can grow and branch exponentially beyond its almost banal origins. The solo soprano lines act as an escape from this, soaring high in an attempt to reach beyond the choir's growing, almost oppressive, intensity - offering a line from Walt Whitman's infamous 1867 collection *Leaves of Grass* to conclude their efforts. Contrasting elements between the solos and chorus, "*Nunc*" is an exploration of escaping the "now", and finding hope in dreams of the future.

Meditative (c.  $\text{♩} = 46$ )

I  
SOPRANO SOLOS

II

SOPRANO

ALTO

TENOR

BASS

the two solo sopranos should be positioned seperately from both each other, and the rest of the choir

*pp sotto voce*

Nunc,

*pp sotto voce*

Nunc,

*pp sotto voce*

Nunc,

6 11

S. *(pp)* *mp*  
Nunc, \_\_\_\_\_

A. \_\_\_\_\_

T. *pp sotto voce*  
Nunc, \_\_\_\_\_

B. \_\_\_\_\_ *(pp)*  
Nunc, \_\_\_\_\_

12

S. *pp* *(pp)*  
Nunc, \_\_\_\_\_

A. *(pp)* *mp* *pp*  
Nunc, \_\_\_\_\_

T. *(pp)* *mp*  
Nunc, \_\_\_\_\_

B. *mp* *pp* *(pp)*  
Nunc, \_\_\_\_\_

17 21

S. *mp* *(pp)*  
Nunc, \_\_\_\_\_

A. *mp* *pp* *p*  
Nunc, \_\_\_\_\_

T. *pp*  
Nunc, \_\_\_\_\_

B. \_\_\_\_\_ *(pp)*  
Nunc, \_\_\_\_\_

22

S. SOLOS

I

II

S.

Nunc, \_\_\_\_\_

Nunc, \_\_\_\_\_

(nunc)

A.

Nunc, \_\_\_\_\_

Nunc, \_\_\_\_\_

(nunc)

T.

Nunc, \_\_\_\_\_

Nunc, \_\_\_\_\_

(nunc)

B.

Nunc, \_\_\_\_\_

Nunc, \_\_\_\_\_

(nunc)

26 *mf espress.*

I  
Nunc, \_\_\_\_\_ Nunc, \_\_\_\_\_

*mf espress.*

II  
Nunc, \_\_\_\_\_ Nunc, \_\_\_\_\_

*pp* *mf* *pp* *mp*

S.  
Nunc, \_\_\_\_\_

*mp* *pp*

*pp* *mf* *p* *mp*

A.  
Nunc, \_\_\_\_\_ Nunc, \_\_\_\_\_

*mp* *p*

Nunc, \_\_\_\_\_ Nunc, \_\_\_\_\_

*pp* *mf* *pp* *mp*

T.  
Nunc, \_\_\_\_\_

*mp* *pp*

*pp* *mf* *pp* *mp*

B.  
Nunc, \_\_\_\_\_

*mp* *pp*

freely and independently  
gliss. through microtones\*

freely and independently  
gliss. through microtones\*

freely and independently  
gliss. through microtones\*

freely and independently  
gliss. through microtones\*

\*) See preface note on microtones (page 1)

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I

Nunc, \_\_\_\_\_ Nunc, \_\_\_\_\_

II

Nunc, \_\_\_\_\_

S.

*mf* (d) \_\_\_\_\_ *pp*

*mp* \_\_\_\_\_ *pp*

A.

*mf* (d) \_\_\_\_\_ *pp*

Nunc, \_\_\_\_\_

*mp* \_\_\_\_\_ *pp*

Nunc, \_\_\_\_\_

T.

*mf* (d) \_\_\_\_\_ *pp*

Nunc, \_\_\_\_\_

*mp* \_\_\_\_\_ *pp*

Nunc, \_\_\_\_\_

*mf* (d) \_\_\_\_\_ *pp*

B.

*mp* \_\_\_\_\_ *pp*

S. SOLOS