

My God, My God

for SSA TBB

Robert Busiakiewicz

This piece was composed for Siglo de Oro and Sam Corkin, under the direction of Patrick Allies, for the 2015 Victoria International Music Festival in Malta.

It forms the fourth movement in a set of Seven Last Words from the Cross, commissioned from seven British composers.

Texts

“My God, my God, why hast thou forsaken me?”

Matthew 27:46

“[...] my soul, I still could wait without hope, for hope would be hope of the wrong thing; wait without love, for love would be love of the wrong thing; [...] Wait without thought, for you are not ready for thought: So the darkness shall be the light, and the still the dancing.”

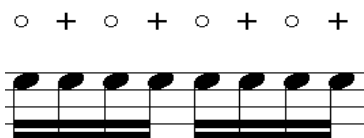
T.S. Eliot *East Coker III* from *Four Quartets* (1940)

Performance Note

Where the notation below appears in the saxophone part, false fingering is required. This can be achieved by using the conventional fingering in the left hand, and pressing either the first (F), second (E), and third fingers (D) in the right hand or any combination of those three, to best effect. Oscillations between the 'false' or 'muted' fingering and the 'natural' sound should be played according to the rhythms prescribed in the score.

Should confusion arise as to the validity or lack of accidentals, which last a bar, the piano reduction score should be consulted.

R.B. Toronto, March 2015



IV. My God, My God

Matthew 27:46 &
T.S. Eliot from 'East Coker'

R. Busiakiewicz (March 2015)

Grave ♩ = 60

p *mp*

Soprano 1
My God, my God, why,

Soprano 2
My God, my God, why,

Alto
My God, my God, why,

Tenor
My God, my God, why,

Baritone
My God, my God, why,

Bass
My God, my God, why,

Alto Saxophone

poco stringendo **poco rit.**

f *mf* *p*

8

S.1 why hast thou, thou for - ken me? *gliss.*

S.2 why hast thou, thou for sa - ken me? *gliss.*

A. why, why, thou I - ken me? *f* *ff* *mf* *p*

T. why, why, thou for - sa - ken me? *f* *ff* *mf* *p*

Bar. why, why, thou for - sa - ken me? *f* *ff* *mf* *p*

B. why, why, thou for - sa - ken me? *f* *ff* *mf* *p*

Sax.

17 **A Tempo**

S.1

S.2

A.

T.

Bar.

B.

Sax.

f *so* *f* *sub. mp*

21

A

Moving

p

S.1

S.2

A.

T.

Bar.

B.

Sax.

pp *f* *p* *pp* *lontano*

My... soul w... with -ou... hope, my... soul...

My... soul... be... and

My... soul... wait...

26

S.1 *mf* be still and wait, my soul wait with - out hope, my

S.2 *p* My God, my God, my God, why hast thou

A. wait with - out hope, my soul be still and wait, with

T. out hope, my soul be still and wait

Bar. *mf* for hope

B. *mf* for hope

Sax. *mp*

29

S.1 soul be still and wait with-out hope, soul wait with-out hope,

S.2 for - sa - ken me? My God, my God.

A. out hope, my soul be still, my

T. with - out hope, my soul wait with - out hope,

Bar. would be hope of the wrong thing.

B. would be hope of the wrong thing.

Sax. *mp*

B Slightly faster

♩ = c.72

32

S.1 *mp* Wait with - out

S.2 *mp* Wait with - out love,

A. *mp* Wait, wait with - out love,

T. *mp* wait with - out

Bar. *mp* Wait with - out love,

B. *mp* wait with - out love,

Sax. *p*

36 *cresc.* *mf*

S.1 love, wait with - out love,

S.2 *cresc.* wait with-out love,

A. *cresc.* wait with - out

T. *cresc.* love, wait with - out

Bar. *cresc.* wait with-out love,

B. *cresc.* wait with - out love,

Sax. *mf*

40

S.1

S.2 *mf*
wait _____ with - out love, _____

A.
love, _____ wait _____ with - out

T.
love _____

Bar.
_____ with - out love, _____

B.
_____ wait _____ with - out

Sax.

44

S.1 *f*
wait, _____ with - out _____ love, _____ for love would _____ of the wrong thing. *fp*

S.2 *mp* *fp*
_____ for love _____ of wrong thing.

A. *dolce* *fp*
love, _____ for love would be love of wrong thing.

T. *f* *dolce* *fp*
wait, _____ with - out _____ love, _____ for love would be love of the wrong thing.

Bar. *mp* *fp*
_____ for love of the wrong thing.

B. *mp* *fp*
love, _____ for _____ love of the wrong thing.

Sax.

sub. p *mp*

C Moving on **accel.**

mp $\text{♩} = c.72$ *cresc.*

48

S.1 Wait,

S.2 Wait,

A.

T. *mp cresc.* My God, why hast thou

Bar. *mp cresc.* My God, why hast thou,

B.

Sax. *f* *mp* *cresc.*

molto accel.

molto rit.

52

S.1 wait with-out thought, for

S.2 wait, with-out thought,

A. *mf cresc.* Wait, wait with-out thought,

T. for - sa - ken, for - sa - ken me at thought,

Bar. for - sa - ken me? wait with- out thought,

B. *mf cresc.* My God, my God, wait with- out thought,

Sax. *f* *p*

65 *mf* *mp* *sub. p*

S.1 So the dark - ness shall be the light,

S.2 So the dark - ness shall be the light,

A. So the dark - ness shall be the light,

T. So the dark - ness shall be the light,

Bar. So the dark - ness shall be the light,

B. So the dark - ness shall be the light,

Sax. *mf* *p* *mp cantabile*

70 *pp* *pp* *pp* *pp* *pp* *pp*

S.1 and the still - ness the dan - cing,

S.2 and the still - ness the dan - cing, dan -

A. and the still - ness the an - cing,

T. and the still - ness the cing, dan

Bar. and the still - ness the dan - cing,

B. and the still - ness the dan - cing,

Sax. *p* *sighing*

poco rit.

76

S.1 dan - cing, dan - cing, dan - - - cing.

S.2 cing, dan - - - cing, dan - cing, dan - - - cing, dance.

A. dan - cing, dan - cing, dan - cing, dan - - - cing, dance.

T. dan - cing, dan - cing, dan - - - cing, dan - cing.

Bar. dan - g, dan - cing, dance.

B. dan cing, dan - - - cing, dan - cing.

Sax. *pp*

The musical score consists of seven staves. The vocal parts (S.1, S.2, A., T., Bar., B.) are in treble clef with lyrics underneath. The Saxophone part (Sax.) is in bass clef. The tempo marking 'poco rit.' is at the top. The measure number '76' is at the top left. A dynamic marking 'pp' is at the bottom right. A large diagonal watermark 'Preview Copy' is overlaid on the score.