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L.O.S.T. for 16-part mixed choir a cappella

A dissertation submitted in partial satisfaction of the requirements
for the degree Doctor of Philosophy

in

Music

by

Jason Carl Rosenberg

Committee in charge:

Professor Roger Reynolds, Chair
Professor Ralph Keeling
Professor Carol Plantamura
Professor William Propp
Professor Steven Schick

2015
The dissertation of Jason Carl Rosenberg is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2015
DEDICATION

To ELS, JCA, PLR, SLR, BL, RR, and CH.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signature Page</td>
<td>iii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iv</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>v</td>
</tr>
<tr>
<td>List of Supplementary Files</td>
<td>vi</td>
</tr>
<tr>
<td>List of Figures</td>
<td>vii</td>
</tr>
<tr>
<td>Vita</td>
<td>ix</td>
</tr>
<tr>
<td>Abstract of the Dissertation</td>
<td>x</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Analysis</td>
<td>7</td>
</tr>
<tr>
<td><strong>L.O.S.T.</strong></td>
<td>34</td>
</tr>
<tr>
<td><em>Lamentations of Jeremiah</em> – “Aleph”_</td>
<td>38</td>
</tr>
<tr>
<td><em>L.O.S.T.</em> – I. Denial_</td>
<td>43</td>
</tr>
<tr>
<td><em>Lamentations of Jeremiah</em> – “Beth”_</td>
<td>50</td>
</tr>
<tr>
<td><em>L.O.S.T.</em> – II. Anger_</td>
<td>55</td>
</tr>
<tr>
<td><em>Lamentations of Jeremiah</em> – “Ghimel”_</td>
<td>70</td>
</tr>
<tr>
<td><em>L.O.S.T.</em> – III. Bargaining_</td>
<td>76</td>
</tr>
<tr>
<td><em>Lamentations of Jeremiah</em> – “Daleth”_</td>
<td>87</td>
</tr>
<tr>
<td><em>L.O.S.T.</em> – IV. Depression_</td>
<td>92</td>
</tr>
<tr>
<td><em>Lamentations of Jeremiah</em> – “He”_</td>
<td>101</td>
</tr>
<tr>
<td><em>L.O.S.T.</em> – V. Acceptance_</td>
<td>107</td>
</tr>
<tr>
<td>References</td>
<td>114</td>
</tr>
</tbody>
</table>

A recording of _L.O.S.T._ is on file at the Mandeville Special Collections Library.
LIST OF SUPPLEMENTARY FILES

L.O.S.T. – Jason Carl Rosenberg.mp3
# List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Walls of murmuring prayers (Section A)</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Accelerating waves of displaced chords (Section A)</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Part of Section B</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>Portamenti in the prayers (transition to Section C)</td>
<td>11</td>
</tr>
<tr>
<td>5a</td>
<td>Opening of Tallis’ <em>Lamentations of Jeremiah</em></td>
<td>12</td>
</tr>
<tr>
<td>5b</td>
<td>Opening of soprano duet of Rosenberg’s <em>L.O.S.T</em></td>
<td>12</td>
</tr>
<tr>
<td>6a</td>
<td>“Aleph” theme in <em>Lamentations</em></td>
<td>12</td>
</tr>
<tr>
<td>6b</td>
<td>“Beth” tenor solo in <em>L.O.S.T</em> (catalyst to Section B)</td>
<td>13</td>
</tr>
<tr>
<td>6c</td>
<td>“Gimel” in <em>L.O.S.T</em> (catalyst to Section C)</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>Beginning of Section E in <em>L.O.S.T</em></td>
<td>15</td>
</tr>
<tr>
<td>8a</td>
<td>Measures 87-91 (Section E)</td>
<td>16</td>
</tr>
<tr>
<td>8b</td>
<td>Detail of the dashed box material</td>
<td>16</td>
</tr>
<tr>
<td>8c</td>
<td>“Hostility” theme (Section H)</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>Beginning of Section H</td>
<td>18</td>
</tr>
<tr>
<td>10a</td>
<td>Collective pedal point in Section G</td>
<td>19</td>
</tr>
<tr>
<td>10b</td>
<td>Flourish in the long inverted pedal point in Section H</td>
<td>19</td>
</tr>
<tr>
<td>10c</td>
<td>Murmuring prayers as pedal point in Section G</td>
<td>20</td>
</tr>
<tr>
<td>10d</td>
<td>Accelerating pattern in pedal point in Section H</td>
<td>20</td>
</tr>
<tr>
<td>11</td>
<td>Passage from Section J</td>
<td>22</td>
</tr>
<tr>
<td>12</td>
<td>Passage from Section K, illustrating the women’s detached, then sustained, hocketting</td>
<td>23</td>
</tr>
<tr>
<td>13</td>
<td>The end of Section R</td>
<td>26</td>
</tr>
<tr>
<td>14</td>
<td>Section V</td>
<td>27</td>
</tr>
<tr>
<td>15</td>
<td>“Qoph” theme with chromatic descending bass line</td>
<td>29</td>
</tr>
</tbody>
</table>
Figure 16: Contrapuntal texture with descending microtonal glissandi

Figure 17: Bass solo at the end of Section X

Figure 18: End of Section Y

Figure 19: The end of the piece, Section Z
VITA

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PUBLICATIONS


ABSTRACT OF THE DISSERTATION

L.O.S.T. for 16-part mixed choir a cappella

by

Jason Carl Rosenberg

Doctor of Philosophy in Music

University of California, San Diego, 2015

Professor Roger Reynolds, Chair

L.O.S.T. is a 25-minute composition scored for a 16-part unaccompanied mixed choir. Related to the Renaissance practice of the paraphrase mass, the work is a compositional response, and potential companion piece, to Lamentations of Jeremiah by Thomas Tallis. L.O.S.T. is designed such that Tallis’ work can be interleaved with it in performance. Both pieces are shaped by the Hebrew Bible’s penitential “Book of Lamentations,” which chronicles an attempt to understand and cope with a devastating loss -- in particular, the sacking of Jerusalem. The book is divided into 5 chapters. Each chapter consists of 22 lines of text or a multiple thereof, whereby each line begins with a different letter of the Hebrew alphabet.
Likewise, the English language lyrics created for *L.O.S.T.* by the composer contain 22 lines, each beginning with a different letter of the English alphabet. The four letters omitted from the list are, in order: L, O, S, and T.

Relating to the five distinct poems that comprise the “Book of Lamentations”, as well as the five florid, melismatic passages that punctuate Tallis’ musical setting, *L.O.S.T.* is divided into five movements. Each movement of the piece outlines one of the five stages of grief as hypothesized by Kübler-Ross: denial, anger, bargaining, depression, and acceptance. Within or against this emotional context for each movement of *L.O.S.T.*, Tallis’ melodic material is transformed and re-imagined, overtly and covertly, thereby creating a set of evocations, which in turn can interact with the text syntactically or abstractly.
L. O. S. T. is an evocation of the lament in general and Thomas Tallis’ Lamentations of Jeremiah in particular. By evocation I’m referring specifically to the definition of an “imaginative recreation”.¹ This is a personal artistic practice that I developed throughout my graduate studies. While intentional, explicit evocation is not a characteristic of every piece of mine during this time period, it does form a thread that links the majority of my creative endeavors.

Yet the origins of evocation as a personal artistic practice stem from an even earlier time. It seems clear now in retrospect that it developed originally through two radically different sources: growing up playing in jazz and rock bands, and then later through my passion for counterpoint. Jazz and rock bands have a long tradition of playing covers. Much of my younger years as a musician were spent in these bands and were thus devoted to finding creative ways of reimagining standards and well-known songs of others. Never satisfied with simple recreation, my goal was to create a strongly original rendition while still maintaining a semblance of familiarity and recognizability. Attempts to create a delicate balance between familiarity and originality can also be seen in my years of counterpoint studies and related projects. Composing parody masses, paraphrase masses, or polyphonic settings using a cantus firmus not only deepened my love of writing counterpoint, but also helped fuel my interest in exploring early music in ways that only composers can. Though counterpoint studies normally consist of imitating a composer, style, or practice, I was less interested in imitation than transformation. I was particularly interested in transforming the melodic material into my own musical language, not unlike the Renaissance tradition of transforming earlier material into complex polyphonic settings.

These practices of evocation and transformation were developed further during my years at UCSD and became hallmarks of my compositional style. I will describe a few representative compositions that demonstrate this practice.

An early example includes a Pierrot ensemble piece called Goldbach. This work can be described as a meta-variation on J.S. Bach’s Goldberg Variations. Transformations of Bach’s material are interwoven, fused, juxtaposed, and superimposed in a structural form inspired by another interest of mine: the Goldbach Conjecture. The conjecture states that every even integer greater than 2 can be written as the sum of two primes. It is one of the oldest unsolved problems in number theory and in all of mathematics. I was attracted to the implication that though there may be no discernible pattern in primes, primes are themselves the pattern that the integers reflect. The structural patterns of additive primes thus became the model for constructing the structural materials of Goldbach.

A more recent work that also explicitly incorporates the compositional practice of evocation and transformation is my String Quartet #1. The vast majority of the material used in the piece is derived from fugue themes of late Beethoven string quartets – e.g., the "Muss es sein?" Große Fuge melody and the opening motifs of both Op. 131 & 132. In part to increase the transformative properties of the themes, I created a radical yet simple system allowing for individual flexibility while maintaining group alignment. My cuing system welcomes the gamut from complete synchronicity to complex textures, whereby up to four tempos can be sounding simultaneously (anarchy) without the need of notated tuplets or polymeters. The changing relationships between the four performers can be thus seen as metaphorical political systems comprised of leaders, followers, and dissenters. Whereas followers are dependent upon their leader(s) for tempo and musical content, dissenters can literally challenge the leader's tempo choice, perhaps even persuading others in the process. Retaining followers increases
personal power, but alliances are formed to tackle stubborn leaders. Complacency and civility are short-lived, as individuals and factions vie for control.

The last piece discussed here that I wrote as a graduate student and that relates to my practice of evocation and transformation is *A Crimson Dawn*. It is scored for chamber orchestra and was premiered by Orchestre National de Lorraine at the Acanthes festival. The piece was composed immediately following a family tragedy and is therefore related to *L.O.S.T.* in emotional content since it’s likewise a reflection on sudden loss and its psychological repercussions. In *A Crimson Dawn* the chaconne was used as a unifying element. I was attracted by the chaconne’s historical connection with the lament, and I saw the form of the chaconne as a metaphor for a suspended life and cycles of loss. For the melodic foundation, I composed what I dubbed the "death counterpoint". This is an elongated contrapuntal working of two famous melodies associated with death: the first phrase of the "Dies Irae" and the chromatic descending bass line of “Dido's Lament”.

*L.O.S.T.* is an extension and the current culmination of my efforts working with historical models. It’s a 25-minute composition scored for a 16-part unaccompanied mixed choir. Related to the Renaissance practice of the paraphrase mass, the work is not only a compositional response, but also a potential companion piece, to *Lamentations of Jeremiah* by Thomas Tallis. *L.O.S.T.* is designed such that Tallis’ work can be interleaved with it in performance. Both pieces are shaped by the Hebrew Bible’s penitential “Book of Lamentations,” which chronicles an attempt to understand and cope with a devastating loss -- in particular, the sacking of Jerusalem. The book is divided into 5 chapters. Each chapter consists of 22 lines of text or a multiple thereof, whereby each line begins with a different letter of the Hebrew alphabet. Likewise, the English language lyrics that I created for *L.O.S.T.* contain 22 lines, each beginning with a different letter of the English alphabet. The four letters omitted from the list are, in order: L, O, S, and T.
Relating to the five distinct poems that comprise the “Book of Lamentations”, as well as the five florid, melismatic passages that punctuate Tallis’ musical setting, L.O.S.T. is divided into five movements. Each movement of the piece outlines one of the five stages of grief as hypothesized by Kübler-Ross: denial, anger, bargaining, depression, and acceptance. Within or against this emotional context for each movement of L.O.S.T., Tallis’ melodic material is transformed and re-imagined, overtly and covertly, thereby creating a set of evocations, which in turn can interact with the text syntactically or abstractly.

There are several reasons why I’m interested in and frequently return to utilizing historical models in my compositional output. Not only is it a significant part of my musical upbringing as described above, but the historical precedence is bountiful and forms a meaningful role in the canon, especially within Renaissance practice, of which I am particularly invested as a performer and scholar. Though my compositional approach does involve pastiche or deconstruction on occasion, I mean it to relate more closely to homage. I only choose pieces or melodies that I adore and that are emotionally relevant to the goals of my work. Choosing historical models that I love is important because my approach permits me a detailed exploration of the model. Using evocation, transformation, and contrapuntally exploring the model is the most rewarding way I know to analyze and intimately understand another’s music. Lastly, using historical models is useful since it grants listeners the potential of a familiarity with the materials and a unique accessibility to my music and musical language. Listeners can potentially gain added enjoyment and meaning through the cognitive process of comparing the original material with my treatment of it. Melodic transformations, superimpositions, morphing of materials, timbral alterations, and structural patterns, among other techniques, are more easily apprehended when the materials are familiar and, therefore, higher levels of complexity can be achieved aurally on initial listenings because there is a frame of reference.
The frame of reference itself in this dissertation project, Thomas Tallis’ *Lamentations of Jeremiah*, is relevant since the version that is presented here and was presented in my dissertation concert is a special SAATB edition that I created. It is pitched a perfect fourth above the original ATTBB version, which is the key that I envisioned when writing *L.O.S.T.*. It is important to perform *Lamentations* in this key when it accompanies my work since there are several pitch relations between the two pieces and perhaps registral effects that would otherwise be missing. My edition of *Lamentations* is divided into 5 clear sections: two for the first “book” and three for the second “book”. The 5 movements of *L.O.S.T.* correspond to these specific divisions. It is quite a “clean” edition, with no editorial phrase or dynamic indications and the *ficta* are included directly. An important distinction with my edition is that there are 22 melodies that are bracketed in the score. These are what I determined to be the most important melodic material, are often used in imitation by Tallis, and are also the specific melodies that I reference in *L.O.S.T.*. Since the interwoven version of the two pieces consist of a section of *Lamentations* followed by a section of *L.O.S.T.*, this collection of 22 melodies can be emphasized in performance and the manipulations of these materials can be made more apparent and the listening experience may be heightened.

Finally, I will briefly discuss the relationship between the *L.O.S.T.* project and my Ph.D. qualifying topics. While none of the three topics deal directly with the compositional practice of evocation and referencing historical models, all three topics had important influences on my compositional decisions. The first topic was with Roger Reynolds and consisted of a series of analyses of 20th century masterpieces. My focus slowly turned into what we termed “principal and inflection”. In essence, this concerned patterns: how patterns are established and how they are then meaningfully broken. These analyses have impacted my compositional practice in *L.O.S.T.* by making me more conscious of not only creating captivating musical patterns, but to carefully consider 1) the length and nature of the repetitions, 2) the methods of
pattern transformation, rupture, displacement, etc., and 3) the probable effect of such inflections. These are discussed in the analysis below.

The second qualifying topic was with Steven Schick on metrical dissonance: its history, use, and limits. Metrical dissonance is an important compositional technique in my output. However, it does not play as prominent of a role in *L.O.S.T.* as it does in many of my other works. Nonetheless, the handful of meaningful occurrences of its use are described in the following analysis.

The third qualifying topic was with Carol Plantamura and concerned the expression of subjectivity in vocal music with a particular focus on Monteverdi’s madrigals. The question was: how does Monteverdi represent complex interiorities through multi-voiced settings of text? In my opinion, Monteverdi is most successful in his representation of interiorities when he portrays the many complex and often contradictory emotions (that typically accompany themes of love, war, and loss) *simultaneously* through polyphonic writing that can only be accomplished with multi-voiced settings. His technique in these madrigals was to pair each line of text with an emotional vector. By emotional vector, I mean a melody that 1) follows a simple melodic shape, 2) uses particular modal limitations, rhythmic characteristics, and registral placement, and 3) is always paired with a particular line of text. These combine to create an iconic entity that is then linked with a particular emotion, sentiment, or quality. Once these emotional vectors are established they can be sounded simultaneously to create an array of vectors; that is, a simultaneous array of portrayed emotions. Even though *L.O.S.T.* is a choral, rather than a madrigal setting, I have employed this technique at several points in the work, but with an increase in variability when compared to Monteverdi. The scale is also greatly expanded, for emotional vectors not only can change text in my piece, but can also occur across movements. These and other melodic principles used in my piece are illustrated in the analysis below.
L.O.S.T.

An Analysis
**MOVEMENT I: DENIAL**

Amaranthine walls cannot be breached  
Boundless air within our lungs  
Chimeras don’t cloud the reality  
Deathless fire on our tongues

The “Book of Lamentations” of the Hebrew Bible covers the sacking of Jerusalem, the destruction of the First Temple, and the psychological aftermath of the survivors. In the context of sudden loss or tragic news, the word denial refers primarily to an unconscious defense mechanism characterized by abnegation. The walls of murmuring prayers in movement 1 reflect this, both as an initial reflexive response to shock – after all, profanity and prayers have a surprisingly similar lexicon – and as an act of futile recourse. Individually, then collectively, they create a sense of doubt, confusion, and desperation.

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**Figure 1:** Walls of murmuring prayers (Section A)

The walls of prayers in *L.O.S.T.* were inspired by Jerusalem’s Wailing Wall, a vestige of the destroyed temple. The *Mur des Lamentations*, as some French speakers call it, is a place

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where individual prayers and body swaying combine to form waves of communal expression. Likewise, the piece exhibits a rapid transformation from a solitary homophonic chord on “Aleph” (representing the beginning, the moment of realization), to walls of prayers, to accelerating waves of displaced chords on the lyrics, “Amaranthine walls cannot be breached.” The last wave points to a denial through a shift from acceleration to deceleration, and a shift in the implied emotional resolve.

Figure 2: Accelerating waves of displaced chords (Section A)
The following two sections, B and C, showcase an overlap of material, both intra- and inter-sectional. This is especially evident with the murmuring, sliding prayers, which function as a unifying element between otherwise disparate textures. The portamenti in the prayers and the frequent flighty neighbor tones suggest doubt and possible opacity. This uncertainty is furthered through the significant lengthening of the chords and phrases on “boundless”, the melismatic “clouds”, the metrical dissonance, the denial of harmonic clarity, the falling gesture at m.119, and the denial of phrasal resolution.

Figure 3: Part of Section B

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3 Section letters are alphabetical and are directly linked with the boxed rehearsal letter in the score and the initial letter of the corresponding lyrical line. Thus, there are 22 sections in the piece, from A to Z, except L, O, S, and T.
Figure 4: *Portamenti* in the prayers (transition to Section C)

Of its relationship with Tallis’ *Lamentations*, Movement I of *L.O.S.T.* presents melodic and contrapuntal material that can frequently be characterized by its initial similarity to its referent source, followed by a departure from, and denial of, that source material. The beginnings of the two pieces illustrate this relationship. The opening 11/4 bar of *L.O.S.T.*’s soprano duet is nearly identical to “Incipit lamentatio” of *Lamentations*, even employing the same pitches and similar tempo. A sudden shift away from the Tallis is initiated on the downbeat of the 5/4 bar with the A♭ (in an otherwise D dorian context) on the symbolically important word of “walls”. Resolution is thwarted. Furthermore, instead of embracing Tallis’ tendency toward isochrony, the beat displacement continues in the duet, narrowing to one beat, while the range and intervalllic relationships expand outwards. This is most clearly seen in m.5, where the consecutively expanding leaps form a wedge of A4, P5, M6, and M7, culminating in a sustained and pronounced high dissonance, again on the word “walls”, as if questioning the wall’s integrity. Yet even from the beginning of the duet, challenges to the melodic stability were present. The minor second grace notes in the first bar expand to a three-note anacrusis, then to a repeated and clashing, accelerating figure, and ultimately to the dotted half note at the top of the sopranos’ tessitura. The famous “false relation” (or “chromatic contradiction”) that Tallis utilized so frequently is expanded from a momentary event to a motivic element.
With the exception of Palestrina, it was convention for Renaissance composers setting the *Lamentations* to precede each verse with a Hebrew letter in melismatic polyphony. Tallis sets the first five letters: Aleph, Beth, Gimel, Daleth, and He. Tallis’ melodic theme for each of these letters is often the primary melodic source material in the corresponding movements of *L.O.S.T.* For example, Tallis’ theme for “Aleph” is shown in Figure 6a. Its three primary features are: 1) the quickening of pace; 2) the ascending half step, accentuated by the lyrical rearticulation; and 3) the melodic descent at the tail.
Variations on this theme, with all of the primary features intact, occur at several locations in *L.O.S.T.* Two examples can be seen in Figure 6b and 6c. However, in addition to differences in the range of expression, the melodic material is treated quite dissimilarly between the two works. Tallis’ theme continues freely while other voices enter in imitation, whereas in *L.O.S.T.* the variant theme is denied protraction or extension. In *Lamentations*, the theme bounces around the choir in imitation for 15 bars and then disappears with little bearing on what follows. In *L.O.S.T.*, the theme is oddly stunted and lacking classical development, yet it appears in varied forms multiple times, each time in relative isolation. Tallis treats the thematic material as a leader: that which provokes imitation. I use similar basic melodic material, but treat it as a catalyst: that which provokes change and reflection.

![Figure 6b: “Beth” tenor solo in *L.O.S.T.* (catalyst to Section B)](image)

![Figure 6c: “Gimel” in *L.O.S.T.* (catalyst to Section C)](image)

Within creative works containing a large variety of expressive techniques, as within *L.O.S.T.*, using thematic material as both a catalyst and a unifier, and re-presenting the corresponding ideas and associations in multiple and diverse contexts, is a cornerstone of my approach to integrate continuity and reflection.
MOVEMENT II: ANGER

Anger manifests itself throughout the second movement of L.O.S.T. through the employment of hostile lyrics, repeated, and extreme increases in amplitude, *forte-piano* and other accentuated attacks, metric displacement, lower tessituras, aggressive indeterminate passages, guttural utterances, the octatonic scale and an emphasis on minor second relations, and frequent movement in parallel perfect intervals (representing hollow aggression). The overall tone is one of violence, harsh behavior, and raucous, collective angst. Yet the goal is to also simultaneously convey an undercurrent of lament and an sub-conscious awareness of futility.

The opening section of the movement prepares the listener for the aggressive music to follow. The beginning is a pastiche of *Lamentations*, transforming the mimicked passage from the major mode (m.70), to the minor mode (m.73), to an octatonic mode (m.74), culminating in a shout on “He” (“Hay!”) with a semitone laden [0, 1, 3, 4, 6, 7] chord. The simultaneous *portamenti* to the C#/C# crunch in the sopranos that begin at m.76 and featured rash crescendi also serve to amplify the representation of anger.
The boxes in the score indicate that the material inside of them is to be used as a basis for improvisation. Solid lined boxes indicate that one is to sing what is written and then continue in a similar manner. Dashed lined boxes indicate that one is to immediately improvise upon the material. This allows me to introduce changes to existing improvisation patterns without a break. For example, the dashed boxed material in Figure 8a is an extension of the rhythmic, single-pitch pattern the altos were singing, adding to it a disturbing melodic wrestling.

Figure 7: Beginning of Section E in *L.O.S.T.*
The melodic pattern also alludes to the upcoming “Hostility” theme, beginning in m.120 (Figure 8c). The boxes were implemented to create the illusion of a mob of voices. When used in this way, the fricatives and the repeated consonants (“eViSCeraTe”) amass to form a particularly “noisy” environment, which adds to the aggressive nature of Sections E - H. Similar noise elements emerging out of the text occur in exaggerated forms at several points in L.O.S.T., generating an alternative stream of signification. (See again Figure 8c, e.g.)

**Figure 8a:** Measures 87-91 (Section E)

**Figure 8b:** Detail of the dashed box material

**Figure 8c:** “Hostility” theme (Section H)
There are two more unique treatments of boxed material in this movement. The first is in Section F, “Fight and torment”, m.97. The melody in the solid box is a 4-part canon that repeats three times. On the second and third repeat, each singer can improvise on the melody. Due to the melody’s syncopated nature, directionality, and higher tessitura, it provides a piercing contrast to the machine gun effects of the previous and concurrent boxed material. The second distinctive treatment of boxed material begins in Section H at m.121 and involves the full choir except the sopranos. Here there is a tutti crescendo of the noise element [h] and then suddenly every individual improvises upon the given line or lines of their choice, eventually coalescing on a single unified pitch. The provided source melodies are ones that will occur in the men’s parts a little later, in addition the sopranos on top are yelling a grossly augmented version of the “Hostility” theme below. This is an important moment because phrases or sections of L.O.S.T. often begin in a controlled manner (harmonically, rhythmically, etc.) and then embrace additive processes or non-conforming tendencies that challenge the controlled or restricted nature. Here on the words “Hostility is the remedy”, a structural signature of the piece is meaningfully reversed, and the full choir initiates a chaotic violent outburst, followed by a slow extinguishing of the flames.
Figure 9: Beginning of Section H

There are moments of tranquility in Movement II that challenge the seemingly singular attitude of anger, but are nonetheless tinged with an undercurrent of wrath. The pedal points that can be found throughout the movement are an example of this. They were inspired by the inverted pedal point used in Tallis’ setting of the second Hebrew letter, “Beth”. However, though Tallis’ pedal point lasts for 7 bars, the pedal points in L.O.S.T. combine to last for nearly the full 4½ minutes of the second movement. If pedal points are characterized by a sustained dissonance followed by a resolution, then not only is the entirety of the movement comprised of
various pedal points, but the movement itself can be considered a metaphoric pedal point due to
the prolonged dissonance of its emotional palate and the resolution to the more measured and
consonant third movement. In addition, though the pedal points act as a form of isolated
stability in an otherwise inimical space, each pedal point in *L.O.S.T.* also contains a thorn in its
side – that is, some component that challenges its relative stability. Examples include: the
*portamenti* at m.76, the boxed single-pitch material in Sections E and F, the displaced trochaic
patterns in the lower parts through Section G, the return of the mumbling prayers at m.116, the
inverse pedal point at m.145 and m.149, the accelerating “Teth” at m.157, and the dissonant
neighbor tones in Section I.

![Figure 10a: Collective pedal point in Section G](image1)

![Figure 10b: Flourish in the long inverted pedal point in Section H](image2)
Figure 10c: Murmuring prayers as pedal point in Section G

Figure 10d: Accelerating pattern in pedal point in Section H

Therefore, even the points of reference cannot be fully trusted. They are a frozen turbulence that can break open at any time, like menacing cracks in the defensive walls of a city, exposing
insecurity and vulnerability. These are traits that are not only prominently featured in Movement II in relation to anger, but that appear at select moments in other movements as well, and thus forming a recurring symbol of instability and disintegration.

**MOVEMENT III: BARGAINING**

Justice, can you spare me?  
Know that I faithfully plead  
Measure out my fate kindly?  
Nullify my every misdeed?  

---

Yodh  
Kaph  
Lamed  
Mem  

There are two overarching techniques employed to evoke “bargaining” in this movement. The primary and most immediate technique is the hocket, which appears in several guises. Bargaining is also evoked through the constant struggle between polarities, such as major vs. minor and duple vs. compound. The contrapuntal section beginning at rehearsal letter J illustrates the use of these techniques. After the opening premonitory chord, the simple ascending minor scale melody of Tallis’ “De lamentatione Ieremiae prophetae” is transformed into a contrapuntal series of hockets with overlapping durations. Pairs of singers must work together to create the illusion of one line, yet simultaneously sustain their notes against each other. This creates significant harmonic complexity with a simple technique. The composite melodic theme of “Justice” is divided into two halves: the former with an implied quarter note pulse, and the latter with an implied dotted quarter note pulse. The competing pulses interact when the theme parts are superimposed, creating a multivalent metrical structure for the listener. Simultaneously, the composite melodies sway between competing harmonic modes, occasionally influencing one another in a series of melodic barterings. Lastly, with each theme’s appearance, the pairs of hocketing singers modify the text slightly to create composite lyrics that vary in tone and sentiment. The two parts work together to lyrically plead or persuade, at other times curse or belittle, and eventually compromise and agree.
The hocket in the women’s part in Section K (“Kaph”) is an *ars antiqua*-influenced hocket, containing a single melodic line divided between 4 voices such that one voice sounds while the others rest. The line is a repeating pattern of 20 eighth notes grouped asymmetrically. A change to the pattern at the 2/4 bar in m. 441 triggers sustained notes similar to the opening of the movement. It also is intended to connect with the longer durations of the men’s part and add emphasis to the repeated phrase “that I plead”. Further emphasis is provided by the loud, accented, homophonous singing in the tenors and basses. The simultaneously opposing textures are representative of the internal conflict suggested in the lyrics.
The divide between dual forces continue in Section M, but the opposing textures narrow such that they compromise and take on each other’s characteristics. The women’s parts continue to form a hocket, but they are now transformed into an interlocking weave of four sustained melodies. The hocket emerges through primarily non-overlapping attacks distributed throughout the pattern. The men, on the other hand, sing a syncopated descending melody (reminiscent of the earlier “Deathless fire” theme) in three-part canon. The entrances of the canon are spaced evenly, highlighting the duple triple meter, and projecting the lyrics “Measure out my fate kindly”, while maintaining tension through metrical dissonance with the women’s hocket.

The “Lamentations” of the Hebrew Bible present a "communal lament" pleading for the restoration of Jerusalem’s people.\(^4\) In the final section of “Bargaining”, there appears the first instance of true homophony in the piece. Here the listener is presented with a form of collective bargaining. It is a desperate – though at times wavering – plea (“Nullify my every

---

misdeed"), indicative of an emotional resolve that is here presented in its most focused group presentation. While it is the first time the parts are fully aligned and suggestive of cooperation or, perhaps, of sacrifice, there exists simultaneously a subterfuge exhibited by the cross-modal harmonies, the flexible tempi, and the warped phrasing. Thus, even in the most exposed and vulnerable section of the piece thus far, and as illustrated throughout this movement, competing contradictory forces are pitted against each other to portray complex contradictory emotional impulses.

**MOVEMENT IV: DEPRESSION**

<table>
<thead>
<tr>
<th>Pallbearers pull my broken heart</th>
<th>Nun</th>
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<tbody>
<tr>
<td>Quietly to a quarantined grave</td>
<td>Samekh</td>
</tr>
<tr>
<td>Resigned to a life of a ragpicker</td>
<td>Ayin</td>
</tr>
<tr>
<td>Unhinged, unhappy, unable to restart</td>
<td>Pe</td>
</tr>
<tr>
<td>Voided, vulnerable, unable to be saved</td>
<td>Sadhe</td>
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</tbody>
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In the five stages of grief as described by Kübler-Ross, depression is characterized by feelings of extreme sadness, insomnia, loss of appetite, anhedonia, guilt, helplessness and hopelessness, and thoughts of death. However, often these characteristics do not necessarily rest on the surface, and instead are masked, disguising the underlying affects.\(^5\,^6\) Movement IV of *L.O.S.T.* portrays similar properties of depression, perhaps most notably by its frequent use of harmonic progressions that consist solely of major chords. The intention, especially in combination with the dire lyrics, is perversion and, or through, self-dellusion. Though the harmonies are all major chords, the progressions are atypical and stark, with shifting M3 roots and m2 voice leading. The fact that the progressions are often cyclical and display a lack of


direction only further undermines the sincerity of the expression and creates the impression that the major chords in this movement are simply a shimmering façade.

The contradiction of internal and external realities is also evidenced in the structure of the movement. Movement IV is comprised of five sections. The outer 4 sections contain the cyclical major chord progressions in primarily homophonic textures. In the central section, Section R (“Resigned to a life of a ragpicker”), the mask is removed. This is the dynamic and emotional crux of the work. It begins with an augmented rendition of Tallis’ exposed setting of “Omnes persecutores eius apprehenderunt eam inter angustias” [All her persecutors overtook her within the straits]. Following the cadence on the unison, and a monorhythmic outcry of the word “Resigned”, the parts split into a four-part counterpoint and become increasingly frantic and frenzied. Beginning at m. 607 (“A tempo, con moto”) through the repeated passages at m. 625, the falling gestures slowly build in density until the texture is saturated with this movement’s iconic motif. Simultaneously, the stringendo increases the tempo from 62 bpm to more than double that. A critical point is reached in the acceleration when the bonds that hold the group together shatter. At m. 628 the singers continue to accelerate but now at their own individual pace, which initiates a dramatic dissolving of cohesiveness and alignment. The aggressive glissandi prayers then emerge out of that chaos.
Figure 13: The end of Section R

Each singer accelerates independently.
Maximum nonalignment is desired.
Continue to strongly accent the falling gestures.

Glissandi: Mumble prayers quickly and aggressively, as if in a trance, with sudden bursts of volume, increasing in intensity until [U].
This leads directly into the A Major chord on the downbeat of Section U. This passage marks the loudest and shrillest point in the entire work. It also marks the only time in the movement when the “Daleth” theme appears. Whereas when the soloist at Section Q references the opening soprano duet in a stripped down, hollowed manifestation, the “Daleth” theme in the first two measures of Section U amplifies the essence of the gesture to the point of yelling, and represents an untethered release of suppressed emotions. Yet the burst of expression is ephemeral, and there is a quick return to hopelessness and listlessness presented earlier.

Perhaps the middle section and especially the outburst during the first bars of Section U is not an external release at all, but only the chaotic unwinding of an internal state, the secret suffering behind a façade: the ghost in the machine.

Except in the active central section discussed above and the falling gestures, the outer sections rely primarily on potential energy instead of kinetic energy. The major chords, repeated melodic character, and lack of direction within the progressions suggest this. However, the final section of the movement, Section V, illustrates this most vividly. The choir presents circles of hopelessness and despair, mirroring the lyrics: “Voided, vulnerable, unable to be saved”.

\[ \text{V Poco calando} \]

\[ \text{S A T B} \]

\[ \text{mp} \]

\[ \text{Void - ed, vulnerable,} \]

\[ \text{void - ed, vulnerable,} \]

\[ \text{void - ed, vulnerable,} \]

\[ \text{S a - dhe} \]

\[ \text{S a - dhe} \]

\[ \text{S a - dhe} \]
This minute-long passage is divided into 6 phrases, all of which are initiated by a drone on a perfect fourth in the basses. The *poco calando* grinds the performance to a near halt and fades to a silent whisper; listlessness presides. Yet the dam bursts at m. 676 and the potential energy converts to kinetic energy on the word “saved”. However, the sudden crescendo to a fortissimo F-major chord is immediately followed by an aggressive falling gesture, which amplifies the forlorn text and lingers in the silent air that follows.

Figure 14: Section V
MOVEMENT V: ACCEPTANCE

With due time we'll accept  Qoph
Xanadu has run its course  Resh
Yes, we have wept  Shin
Zero remorse  Taw

The bulk of the fifth movement consists of an extended contrapuntal weave that slowly incorporates themes that are similar to prominent material from earlier movements. The use of the earlier themes is intended to signify “acceptance”. Yet the dense counterpoint of the material was intended to suggest an emotional struggle or an uneasy acceptance. A dialectic exists then between acquiescence and resistance. This dialectic pervades the movement. For instance, the melody for “Qoph” at the beginning and throughout is derived from Tallis’ simple scalar setting of “He”, while simultaneously being pitted against and linked with a chromatic descending bass line. The descending figure reemerges in several guises, including prominent microtonal glissandi.
Figure 15: “Qoph” theme with chromatic descending bass line

Figure 16: Contrapuntal texture with descending microtonal glissandi

It was my intention to evoke reflection in this movement. In the examples above, reflection is perhaps most obviously illustrated through the use of imitative counterpoint with
earlier thematic material. Yet the melodic and harmonic movement has a loosely cyclical quality and, taken in combination with the imitative counterpoint, show progression balanced with recapitulation. A similar relationship exists with the primary dynamic shape since the focus for this movement is upon hairpin dynamic expressions. This is fairly novel within the work and forms a sonic signature of the movement. Progression and recapitulation is also apparent in the harmonic quality, since the contrasts between the dark and bright sonorities are quasi-cyclical, yet the pacing and intensity of the contrasts form a macro hairpin shape as well, first quickening to section X, then slackening. Disturbances in the rhythmic structure follow similar quasi-cyclical relationships, combining to create a shifting loop of troubled memories.

The bass solo emerges out of the contrapuntal weave with a recollection of the familiar “Daleth” theme. Though reminiscent of the bass solo in the first movement, it is now greatly expanded and transformed into a passage over a minute in length. It also breaks free of the earlier register constraints and gradually encompasses a higher tessitura. This extended pensive and somber moment serves as not only a break in texture from the dense contrapuntal section, but also strengthens the thread with the earlier movements, but now with a sense of repose and reflection that transcends the many previous appearances of the “Daleth” theme. It also acts as an emotional watershed, triggering a radical shift in texture and emotional resolve.

Figure 17: Bass solo at the end of Section X
Section Y is purely and starkly homophonic, a rare occurrence in *L.O.S.T.* Here the chromatic bass line returns but now with accompanying drifting sonorities that predominately follow a descending path. Reflection and an assent to the reality of the situation is represented through 1) the unified rhythm and direction of all the voices, 2) the symmetrical nature of the section and subsections, and 3) through the repeating “echoes” as heard within and between both halves of the section. The lowering of the pitch with the appearance of each repeat of “Yes, we have wept” complements the role of the echoes and forms a further counter to the “Qoph” melody, which is so prominent through the fifth movement and has been linked with the descending chromatic line. Where their once was struggle, there is now unity. Yet the unity is tinged with dissonance in the sonorities and a sense of lingering lament.

Figure 18: End of Section Y

The text of the final section of the piece is "Zero remorse". This suggests a true acceptance. However, the compositional attempt was to demonstrate an uncomfortable simultaneity of peace and decathexis, the latter being a Freudian term used to describe the withdrawal of one's feelings of attachment from a person, idea, or object. Typically this “blanking out” is in anticipation of a future loss, but in this case I am considering it more broadly as acceptance through the loss of emotional attachment. There is surely a sense of
peace and tranquility here in the closing minute of the work. Yet each element of peace is questioned or challenged, even if subtly.

Figure 19: The end of the piece, Section Z

The singers here are at their most harmonically unified, yet they sing a hollow open fifth, the dyad static and locked in place, like a frozen, dead stare. The altos fill in an E-flat major chord with the “Daleth” theme, yet all the sustained notes are dissonant. The alto melody in the final phrase again avoids a resolution, but it’s the open E-flat that sustains to the end and suggests finality and irreversibility. Overall, there’s an inherent emptiness to this concluding section. If acceptance does ultimately emerge in the end of the work, it does so only after a traversal through, a reflection upon, and a readdressing of the stages of grief.
The Lamentations of Jeremiah

Thomas Tallis
(c.1505-1585)

SAATB a cappella

Edited by
Jason Carl Rosenberg

+ 

L.O.S.T.

Jason Carl Rosenberg
(b.1979)

16-part SATB a cappella
The Lamentations of Jeremiah

Text and translation

Part I

Incipit lamentatio Ieremiae prophetae:

ALEPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

BETH. Plorans ploravit in nocte, et lacrimae eius in maxillis ejus: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Part II

De lamentatione Ieremiae prophetae:

GHIMEL. Migravit Iuda propter afflictionem ac multitudinem servitutis, habitavit inter gentes, nec invenit requiem.

DALETH. Omnes persecutores eius apprehenderunt eam inter angustias. Lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae ejus destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

HE. Facti sunt hostes eius in capite, inimici illius locupletati sunt: quia Dominus locus est super eam propter multitudinem iniquitatum eius: parvuli eius duci sunt captivi ante faciem tribulantis. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Here bebeginneth the lament of Jeremiah the prophet:

1. How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how is she become tributary!

2. She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her. All her friends have dealt treacherously with her, they are become her enemies. Jerusalem, Jerusalem, return unto the Lord thy God.

From the lament of Jeremiah the prophet:

3. Judah is gone into captivity because of affliction, and because of great servitude; she dwelleth among the heathen, she findeth no rest.

4. All her persecutors overtook her within the straits. They mourn, because none comes to the solemn assembly. All her gates are desolate, her priests sigh, her virgins are afflicted, and she herself is in bitterness.

5. Her adversaries are become the head, her enemies prosper; for the Lord hath afflicted her for the multitude of her transgressions; her children are gone into captivity before the enemy. Jerusalem, Jerusalem, return unto the Lord thy God.
L.O.S.T.

Text by Jason Carl Rosenberg

<table>
<thead>
<tr>
<th>Denial</th>
<th>Aleph</th>
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<tbody>
<tr>
<td>Amaranthine walls cannot be breached</td>
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<tr>
<td>Boundless air within our lungs</td>
<td>Beth</td>
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<tr>
<td>Chimeras don’t cloud the reality</td>
<td>Gimel</td>
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<td>Deathless fire on our tongues</td>
<td>Daleth</td>
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<thead>
<tr>
<th>Anger</th>
<th>He</th>
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<td>Eviscerate the enemy</td>
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<td>Fight and torment</td>
<td>Waw</td>
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<td>Gorge on revenge ‘til teeth are stained in blood</td>
<td>Zayin</td>
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<tr>
<td>Hostility’s the remedy</td>
<td>Heth</td>
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<tr>
<td>Incite and /the lament</td>
<td>Teth</td>
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<th>Yodh</th>
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<td>Yes, we have wept</td>
<td>Taw</td>
</tr>
<tr>
<td>Zero remorse</td>
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L.O.S.T. is a 25-minute composition scored for a 16-part unaccompanied mixed choir. Related to the Renaissance practice of the paraphrase mass, the work is a compositional response, and potential companion piece, to Lamentations of Jeremiah by Thomas Tallis. L.O.S.T. is designed such that Tallis’ work can be interleaved with it in performance. Both pieces are shaped by the Hebrew Bible’s penitential “Book of Lamentations,” which chronicles an attempt to understand and cope with a devastating loss -- in particular, the sacking of Jerusalem. The book is divided into 5 chapters. Each chapter consists of 22 lines of text or a multiple thereof, whereby each line begins with a different letter of the Hebrew alphabet. Likewise, the English language lyrics created for L.O.S.T. by the composer contain 22 lines, each beginning with a different letter of the English alphabet. The four letters omitted from the list are, in order: L, O, S, and T.

Relating to the five distinct poems that comprise the “Book of Lamentations”, as well as the five florid, melismatic passages that punctuate Tallis’ musical setting, L.O.S.T. is divided into five movements. Each movement of the piece outlines one of the five stages of grief as hypothesized by Kübler-Ross: denial, anger, bargaining, depression, and acceptance. Within or against this emotional context for each movement of L.O.S.T., Tallis’ melodic material is transformed and re-imagined, overtly and covertly, thereby creating a set of evocations, which in turn can interact with the text syntactically or abstractly.

JCR
The Lamentations of Jeremiah

Thomas Tallis
(c.1505-1585)

SAATB a cappella
Edited by
Jason Carl Rosenberg

I

"ALEPH"

© Rosenberg 2014

«The Lamentations of Jeremiah»
"The Lamentations of Jeremiah"
«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»
L.O.S.T.
A Companion Piece to Lamentations of Jeremiah by Thomas Tallis
Commissioned by Kammerchor Notabene, Basel

I. Denial

Jason Carl Rosenberg

\[ \begin{align*}
Soprano & \hspace{1cm} \text{solo} \quad \text{mf} \\
A & \quad \text{Am - a - ran - thine walls can not be breached.}
\end{align*} \]

**Each singer murmurs a prayer or prayers rapidly as if in a trance. The prayers can be of any type or nature, and in any language.**

© Rosenberg 2013
poco accel.

S

```
75
- a ran thine walls can not be
```

S

```
- a ran thine walls can not be
```

S

```
- a ran thine walls can not be
```

A

```
- ran thine walls can not be breached.
```

A

```
- thine walls can not be breached.
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T

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- walls can not be breached.
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T

```
- walls can not be breached.
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B

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- can not be breached.
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B

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- can not be breached.
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«L.O.S.T.»
S

A

T

B

S

A

T

B
Meno mosso

Improvise individually using only the pitches shown.
The larger note indicates the primary pitch to be sung.
The smaller notes are auxiliary and should be sung less frequently.

\( \text{[Prayers]} \)

\( \text{[At least one singer remains on the Ab.]} \)

\( \text{[Relaxed; reflective]} \)
**Poco più allegro**

Death less fire on our tongues.

Death less

Our tongues.

**Give a slight accent to each attack, then immediately quiet.**

*L.O.S.T.*
The Lamentations of Jeremiah

"Beth"

«The Lamentations of Jeremiah»
150

«The Lamentations of Jeremiah»
omnes amici eius spreverunt eam,

et facit sunt ei, et facit sunt ei inimi, et facit sunt ei inimi, ei

i inimi ci, le rusalem, le rusalem, le rusalem, le

i inimi ci, le rusalem, le rusalem, le rusalem, le

i inimi ci, le rusalem, le rusalem, le

«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»

196

201

207
L.O.S.T.
II. Anger

\( \text{\textit{He}} = 46 \quad (\text{\textit{He}} = 92) \)

\[ E \quad \text{\textit{He}} = \text{ca. 112} \]

<\text{\textit{L.O.S.T.}}>
Continue in a similar manner.
Improvise independently.

Aggressively; with rage

Continue in a similar manner:
Improvise independently.

Continue to improvise independently, but increasingly
incorporate the following pitch changes.

"LOST"
4-Part Round (tutti)
Repeat 3 times, becoming softer with each repeat. Improvised variations permitted on the 2nd and 3rd repeats. (Suggested alternative pitches are provided.) Hold final F# until indicated.

Expressively, harsh like yelling

1. 2. 3. 4. (es) 3x

Fight and torment
Gorge on re-venge gorge on re-venge re-venge 'til teeth are stained in blood

Hold final F# and diminuendo
Soloistically, with slight accentuation

249

252
**A tempo** (♩ = ca. 112)

*** Beginning here, improvise individually.
Use any material within the boxed section as the basis for your improvisation.
Expressions should be representative of anger and aggression throughout.
t i l - i - t y is the rem e dy rem e dy rem e dy
t i l - i - t y is the rem e dy rem e dy rem e dy
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rem e dy rem e dy rem e dy
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rem e dy rem e dy rem e dy
rem e dy rem e dy rem e dy
rem e dy rem e dy rem e dy

poco rit.

S
f
Heth

S
Heth

A

f
P.Subito
Heth

S
P.Subito
Heth

A

Slowly converge on F#

T

Slowly converge on F#

B

Slowly converge on F#

«L.O.S.T.»
A tempo

276

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<tr>
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<tr>
<td>solo</td>
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<th>S</th>
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<th>S</th>
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<tr>
<th>A</th>
<th>sim. (accent every note)</th>
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«L.O.S.T.»
rit.  
A tempo

\[
\begin{align*}
&\text{S} \quad \text{S} \quad \text{S} \quad \text{S} \\
&\text{A} \quad \text{A} \quad \text{A} \quad \text{A} \\
&\text{T} \quad \text{T} \quad \text{T} \quad \text{T} \\
&\text{B} \quad \text{B} \quad \text{B} \quad \text{B}
\end{align*}
\]
Heth

"L.O.S.T."
Poco meno mosso
rit.

«L.O.S.T.»
The Lamentations of Jeremiah

II

"GHIMEL"

De la men-ta-ti-o-ne le-re-mi-ae pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-

De la men-ta-ti-o-ne le-re-mi-a pro-phe-tae, pro-phe-

De la men-
«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»
Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul -
Mi - gra - vit lu - da pro - pter af - li - cti - i - nem ac mul - ti - tu - di -
Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul - ti - tu - di -

Mi - gra - vit lu -

Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul - ti - tu - di -
Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul - ti - tu - di -
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Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul - ti - tu - di -
Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul - ti - tu - di -
Mi - gra - vit lu - da pro - pter af - li - cti - o - nem ac mul - ti - tu - di -

«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»
L.O.S.T.
III. Bargaining

Fast with immediate *ritardando*
me
You are mean.
Justice, can
Just can't bare
Justice, can
Can you spare.
Just me
Justice, you
Justice, you are mean.
Justice, can
Justice, you are mean.
Just can't bare
Justice, can
Justice, you
Justice, you are mean.
Justice, you are mean.
Justice, can
Justice, you are mean.
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 Justice, you are mean.
(accel.)

Allegretto \(\frac{\text{d}}{\text{ca. 126}}\)

414

\(\text{S}\)  
\(\text{S}\)  
\(\text{A}\)  
\(\text{A}\)  
\(\text{T}\)  
\(\text{B}\)  
\(\text{B}\)

418

\(\text{S}\)  
\(\text{S}\)  
\(\text{A}\)  
\(\text{A}\)  
\(\text{T}\)  
\(\text{B}\)  
\(\text{B}\)

\(\text{diminuendo poco a poco}\)

Just... 
mf

Justice, you and me

Just can spare me

Just can spare me

Justice, you are meek

Just can't spare me?

Justice, can you spare me?

Justice, can you spare me?

Justice, can you spare me?

Justice, can you spare me?

Justice, can you spare me?

Justice, can you spare me?

Just can't spare me?

Just can't spare me?
Justice, can you spare me?

(poco rit.)

Justice, can you spare me?

«L.O.S.T.»
A tempo, con moto

429

434

«L.O.S.T.»
Measure out my fate kindly. Measure out my fate kindly.

Measure out my fate kindly. Measure out my fate kindly.

Measure out my fate kindly. Measure out my fate kindly.

«L.O.S.T.»
\textbf{N} \textbf{Largo} \quad \textbf{(} \textbf{\textit{\textit{\textbullet}}} = \textbf{\textit{\textit{\textit{ca.}} \textbf{\textit{\textit{\textit{54}}}}}}\textbf{\textit{\textit{\textit{)}}}}

\textit{With fluid tempo and dynamics}

\begin{align*}
\text{S} & \quad \text{(1)} \quad \text{Nullify my every misdeed? Nullify my} \\
\text{A} & \quad \text{Nullify my every misdeed? Nullify my} \\
\text{T} & \quad \text{Nullify my every misdeed? Nullify my} \\
\text{B} & \quad \text{Nullify my every misdeed? Nullify my} \\
\end{align*}

\begin{align*}
\text{S} & \quad \text{(1)} \quad \text{(2)} \quad \text{Nullify my every misdeed? Nullify my} \\
\text{A} & \quad \text{Nullify my every misdeed? Nullify my} \\
\text{T} & \quad \text{Nullify my every misdeed? Nullify my} \\
\text{B} & \quad \text{Nullify my every misdeed? Nullify my} \\
\end{align*}

\begin{align*}
\text{S} & \quad \text{(1)} \quad \text{(2)} \quad \text{Nullify my every misdeed? Mem} \\
\text{A} & \quad \text{Nullify my every misdeed? Mem} \\
\text{T} & \quad \text{Nullify my every misdeed? Mem} \\
\text{B} & \quad \text{Nullify my every misdeed? Mem} \\
\end{align*}

«L.O.S.T.»
The Lamentations of Jeremiah

"Daleth"

«The Lamentations of Jeremiah»
512

to res e ius a p pre h en de runt e am in ter an

517

gu sti as, om nes per se cu to res

522

e ius a p pre h en de runt e am

«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»
lem - ni - ta - tem, ad so - le - ni - ta - tem, so - le - ni - ta - tem, ad so - le - ni - ta - tem,
so - le - ni - ta - tem, ad so - le - ni - ta - tem, so - le - ni - ta - tem, ad so - le - ni - ta - tem,
le - na - ti - tem, ad so - le - ni - ta - tem, ad so - le - ni - ta - tem, ad so - le - ni - ta - tem,
le - na - ti - tem, ad so - le - ni - ta - tem, ad so - le - ni - ta - tem, ad so - le - ni - ta - tem,
men - tes, vir - gi - nes e - ius squa - li - dae, et ip - se

gem - ten - tes, vir - gi - nes e - ius squa - li - dae, et ip -

gem - ten - tes, vir - gi - nes e - ius squa - li - dae, et ip -

op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -

op - pres - sa, op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
op - pres - sa, op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
op - pres - sa, op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
op - pres - sa, op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -

et ip - sa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
et ip - sa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
et ip - sa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
et ip - sa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -

«The Lamentations of Jeremiah»
L.O.S.T.
IV. Depression

\[ p = \text{ca. } 62 \]

A tempo

\[ \text{rit.} \]

\[ \text{mf} \]

\[ \text{ff} \]

\[ \text{Pall bear-er} \]

\[ \text{pull} \]

\[ \text{pull my bro-ken heart} \]

\[ \text{L.O.S.T.} \]
Meno mosso

my broken heart quietly to a quarantined grave

(Alternatively, may be sung by a soprano, one octave higher than written.)
Grave, morendo

A tempo, con moto \( \frac{d}{d} = \text{ca. 62} \)

stringendo al \( \frac{v}{v} \)

"L.O.S.T."
(© ca. 72)

S
\[
\text{rag} \quad \text{rag} \quad \text{pick-er} \quad \text{rag}
\]

A
\[
\text{of a rag} \quad \text{rag} \quad \text{pick-er} \quad \text{rag}
\]

T
\[
\text{of a rag} \quad \text{pick-er}
\]

B
\[
\text{rag - pick-er} \quad \text{rag - pick-er} \quad \text{re-signed} \quad \text{to}
\]

(© ca. 82)

S
\[
\text{pick-er} \quad \text{re-signed} \quad \text{re-}
\]

A
\[
\text{pick-er} \quad \text{re-signed} \quad \text{re-signed}
\]

T
\[
\text{rag} \quad \text{pick-er} \quad \text{re-signed}
\]

B
\[
a \quad \text{of a rag} \quad \text{rag}
\]

(© ca. 92)

S
\[
\text{signed} \quad \text{to} \quad \text{a} \quad \text{life} \quad \text{life}
\]

A
\[
\text{to} \quad \text{a} \quad \text{life} \quad \text{life}
\]

T
\[
\text{to} \quad \text{a} \quad \text{life}
\]

B
\[
\text{re-signed} \quad \text{to} \quad \text{a} \quad \text{life} \quad \text{life}
\]

«L.O.S.T.»
Each singer accelerates independently. Maximum nonalignment is desired. Continue to strongly accent the falling gestures.

Glissandi: Mumble prayers quickly and aggressively, as if in a trance, with sudden bursts of volume, increasing in intensity until «L.O.S.T.»
Desperately $\frac{3}{4} = \text{ca. 46}$
Largo (♩ = ca. 54)

```
S  3:3:2  p  ^f  4:3:2:2  pp  mf  mf  pp
  Un-hinged,  unhappy

A  p  ^f  pp  mf  mf  pp
  Un-hinged,  unhappy

T  p  3/8  pp  mf  mf  pp
  Un-hinged,  unhappy

B  p  3/8  pp  mf  mf  pp
  Un-hinged,  unhappy

```

```
S  3:3:2  fp  f  f  f  f
  un-able  to  re-start

A  fp  f  f  f  f
  un-able  to  re-start

T  fp  f  f  f  f
  un-able  to  re-start

B  fp  f  f  f  f
  un-able  to  re-start

```

«L.O.S.T.»
The Lamentations of Jeremiah

"He"

«The Lamentations of Jeremiah»
Fac eti sunt hostes eius in capit e, inimi ci illi us loc pl etat i sunt, lo cu pl etat i sunt, lo cu pl etat i sunt.

Qui a Dom i nus lo cu tus est su per e am pro pter mul ti sunt. Qui a Dom i nus lo cu tus est su per e am pro pter mul ti sunt.

"The Lamentations of Jeremiah"
am propter multitudinem, qui a Do- minus locutus est su-
propter multitudinem, qui a Do- minus locutus est su-
tu- ius, qui a Do-
cus est su- per e- am pro-per multitudinem in i- qui- tum e-
tu- ius, qui a Do-

ano "The Lamentations of Jeremiah"
«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»
«The Lamentations of Jeremiah»
L.O.S.T.
V. Acceptance

Relaxed

Larghetto ($= \text{ca. 56}$)

Expressive, quasi-soloistic throughout the section.
Always allow the motivic entrances to emerge through the texture.

A tempo, Freely ($= \text{ca. 56}$)

With due time we'll accept

"L.O.S.T."
With due time we'll accept

Stepwise microtonal descent
Individual velocity

«L.O.S.T.»
We'll accept. With due time. We'll accept. With due time.
We'll accept. With due time. We'll accept. With due time.
We'll accept. With due time. We'll accept. With due time.
We'll accept. With due time. We'll accept. With due time.
Meno mosso

S

836

PP

n

S

838

Expressively, reminiscent solo

B solo

Shin

Shin

Shin

B

840

Solemnly \( \cdot \) = ca. 62

Y

S

Yes, we have wept.

S

Yes, we have wept.

A

Yes, we have wept.

T

B

"LOST"
Quasi echo; slightly slower († = ca. 56)

Yes, we have wept...

Allargando (rit. al fine)

Give each entrance of “Taw” a slight accent

Deliberate

«L.O.S.T.»
REFERENCES


