

Dedicated to Robert Schuneman and First Church in Cambridge (MA),
 Kerala Snyder and United Church on the Green (New Haven CT),
 and Marguerite Brooks and Church of the Redeemer (New Haven CT)

Tenebrae

Journey Through Shadows

for Tenor Solo, SATB Chorus, Flute/Alto Flute, Viola, and Violoncello, or Piano

Bay Psalm Book

Robert Kyr

Tenebrae I

Psalm 23 (Version I)



$\text{J} = 76$

Soprano Alto

1. My shep - herd is the liv - ing Lord, Noth -

1. My shep - herd is the liv - ing Lord, Noth -

5

S A

ing there - fore I need; In pas - tures fair with

T B

ing there - fore I need; In pas - tures fair with

10

S A

wat - ters calm, Thou set me for to feed. 2. Yea,

T B

wa - ters calm, Thou set me for to feed. 2. Yea,

rit. *a tempo*
mp

4

B

15

S A

though I walk in vale of death, Yet will I

T B

though I walk in vale of death, Yet will I

20

S A

fear none ill; Thy rod, thy staff doth com - fort

T B

fear none ill; Thy rod, thy staff doth com - fort

25

rit.

C

a tempo

mf

S A

me, And thou art with me still. 3. Through all my

T B

me, And thou art with me still. 3. Through all my

30

S A

life thy fa - vor is, So frank - ly showed to

T B

life thy fa - vor is, So frank - ly showed to

35

S A 

T B 

rit.

D Broader ($\text{♩} = \text{ca. } 63$) rubato
prominent *mp* — *poco f*

40

Ten. Solo 

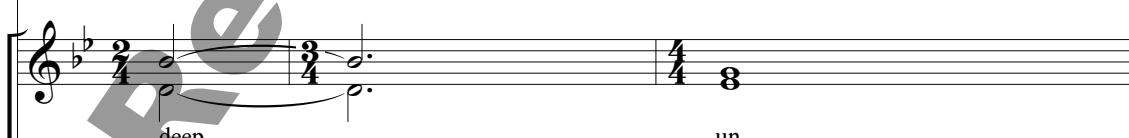
S A 

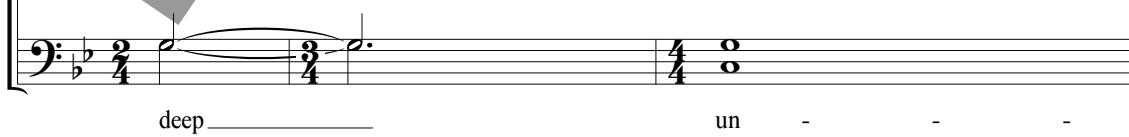
T B 

45

f rit.

Ten. Solo 

S A 

T B 

Psalm 23 (Version I)

E Slower than before (\bullet = ca. 72)

48

Ten. Solo
Soprano (S)
Alto (A)
Bass (T/B)

can - dle.
known. Yea,
known. Yea,
known. Yea,

E Slower than before (\bullet = ca. 72)

51

always
prominent **p** **mf**

Ten. Solo
Soprano (S)
Alto (A)
Bass (T/B)

deep un - known
vale of death,
vale of death,
vale of death,

f

55

Ten. Solo

mp < *mf* 3

O un - known.

F

S

mp *mf* molto *p* hushed

fear none ill; Thy rod, thy

A

mp *mf* molto *p*

fear none ill; Thy rod, thy

T

mp *mf* molto *p*

fear none ill; Thy rod, thy

B

mf

Thy rod, thy

59

Ten. Solo

mp O un - known.

mf

S

staff doth com - fort me, And

A

staff doth com - fort me, And

T

staff doth com - fort me, And

mf

G Broader ($\text{♩} = \text{ca. } 63$) rubato
prominent **p****mf**

63 rit.

Ten. Solo [8] O deep un - known, —

S thou art with me still. 0 **p dolce**

A thou art with me still. 0 **p dolce**

T B thou art with me still. 0 **p dolce**

rit. G Broader ($\text{♩} = \text{ca. } 63$) rubato

Ten. Solo [8] 0 gut - ter - ing

S deep un — — —

A deep un — — —

T B deep un — — — rit.

70 (rit.) <— lunga

Ten. Solo can - dle.

S pp ppp lunga

A pp ppp lunga

T B pp lunga

B known. (rit.) lunga

B known. lunga

3:20

Tenebrae II*Psalm 23 (Version II)***H Original tempo (♩ = ca. 76)***mp*

S A

1. Thou did con - vert and glad my soul, And.

1. Thou did con - vert and glad my soul, And

5

S A

brought my mind in frame, To walk in

brought my mind in frame, To walk in

9

S A

paths of right eous ness, For thy most

paths of right eous ness, For thy most

13

*rit.***I**
a tempo
mf

S A

ho ly name. 2. And in the pre sence

ho ly name. 2. And in the pre sence

17

S A T B

of my foes, My ta - ble thou shalt spread;

of my foes, My ta - ble thou shalt spread;

22

S A T B

Thou shalt (O Lord) fill full my cup, And

Thou shalt (O Lord) fill full my cup, And

rit.

J Broader (♩ = ca. 63) rubato
prominent *mp*

26

Ten. Solo S A T B

eke a - noint my head.

eke a - noint my head.

30

Ten. Solo S A T B

known, O

(*p*) 0 deep

p 0 deep

33 *mf* (*non dim.*) *rit.* *f*

Ten. Solo *re - mote* *un - known.*

S A *un - known.* *pp cresc.*
poco a poco

T B *un - known.* *3. Through* *pp cresc.*
poco a poco

Psalm 23 (Version II)

K Slower than before ($\text{♩} = \text{ca. } 72$)

35 *mp*

Ten. Solo *(cresc.) - - - - (p) - - - -*

S A *all my life thy fa - vor is, So -*
(cresc.) - - - - (p) - - - -

T B *all my life thy fa - vor is, So -*

39 *rubato* *mf*

Ten. Solo *O deep, re - mote un -*

S A *frank - ly showed to me,* *mf molto pp*

T B *frank - ly showed to me,* *mf molto pp*

L *a tempo*

42 *f* *mp*

Ten. Solo known. _____

S That in thy house for - ev - er - more, My

T B That in thy house for - ev - er - more, My

M Broader ($\text{d} = \text{ca. } 63$) rubato

46 *rit.*

Ten. Solo Our hope lies _____

S dwell - ing place shall be. _____

T B dwell - ing place shall be. _____

molto rit.

49 *molto lunga* *pp*

Ten. Solo in the un - known. _____

S A - - - men(n) - n. *(covered)* *molto lunga*

T B A - - - men(n) - n. *(covered)* *molto lunga*

Tenebrae III

Psalm 121

N Flowing (♩ = ca. 66)

p

Soprano (S) and Alto (A) parts are shown. The music consists of two staves in 4/4 time, starting with a key signature of one flat. The vocal parts enter at measure 1.

1. I _____ to the hills will lift mine eyes, From

1. I _____ to the hills will lift mine eyes, From

Soprano (S) and Alto (A) parts are shown. The music continues in 4/4 time with a key signature of one flat. The vocal parts enter at measure 4.

whence doth come mine help. 2. The Lord thee

whence doth come mine help. 2. The Lord thee

Soprano (S) and Alto (A) parts are shown. The music continues in 4/4 time with a key signature of one flat. The vocal parts enter at measure 7.

keeps; the Lord thy shade On thy right hand doth

keeps; the Lord thy shade On thy right hand doth

15

Tenor Solo [Ten. Solo] 10 *espr. mf* ————— *f*

O
O deep un - known.

Soprano [S. A.] 8 *molto* ————— ***pp p cresc. poco a poco*** —————

stay. My safe - ty com - eth from the

Tenor Bass [T. B.] 8 *molto* ————— ***pp p cresc. poco a poco*** —————

stay. My safe - ty com - eth from the

13

Tenor Solo [8] 3 - 4 - 4 - 2

Soprano Alto [8] 3 - (mp) - - - - - 4 - mf - p 2

Tenor Bass [8] 3 - (mp) - - - - - 4 - mf - p 2

Lord, Who heav'n and earth hath made.

Lord, Who heav'n and earth hath made.

P

Ten. Solo [16] *f* 2 known.

S A [1. Thy foot God won't let slide, nor __] *mp*

T B [1. Thy foot God won't let slide, nor __] *mp*

20

Ten. Solo

mf *expr.*

O deep un -

S A

p

will ____ God slum - ber that _ thee keeps.

T B

p

will ____ God slum - ber that _ thee keeps.

24 Q *f*

Ten. Solo

known. _____

S A

mf

2. The moon by night thee shall not

T B

mf

2. The moon by night thee shall not

28

Ten. Solo

mf *expr.*

O deep un -

S A

p

smite, ____ Nor yet ____ the sun _ by day.

T B

smite, ____ Nor yet ____ the sun _ by day. _____

17

32 **R** *f* *mf* *mp*

Ten. Solo [known.]

S A [*cresc. poco a poco* - - - - - *(mp)* - - - - -
One liv - ing God keeps hu man -
cresc. poco a poco - - - - - *(mp)* - - - - -
One liv - ing God keeps hu man -]

T B []

36 - - - - - (mf) - - - - - *rit.*

S A kind, ____ And __ slum - bers not, _____ nor

T B kind, And __ slum - bers not, _____ nor __

S Broader ($\text{♩} = \text{ca. } 60$) rubato

39 *mf* *espr.*

Ten. Solo [8] 0 deep un - known, 0 deep un -

S A [8] 0 deep un -

T B [8] 0 deep un -

f *molto rit.*

mf *molto espr.*

Broader yet
(♩ = ca. 52)
p (non dim.)

subito a tempo

42

Ten. Solo [8 known, ————— rit. ————— **ff** ————— **mp**, < **mf** —————]
O deep un - known. —————

S A [8 know(n) ————— **f** = molto = **p** ————— **pp** —————]
T B [8 unis. **f** = molto = **p** ————— **pp** —————]
know(n)

45

Ten. Solo [8 ————— | 2 ————— | 4 ————— | 4 ————— | 4 ————— | 4 ————— | lunga]

S [8 ————— | 2 ————— | 4 ————— | 4 ————— | 4 ————— | 4 ————— | lunga]
n.

A [8 ————— | 2 ————— | 4 ————— | 4 ————— | 4 ————— | 4 ————— | lunga]
n.

T B [8 ————— | 2 ————— | 4 ————— | 4 ————— | 4 ————— | 4 ————— | lunga]
n.

2:40

ppp (covered)

ppp (covered)

ppp

Tenebrae IV

Psalm 88 (Version I)

Moving ($\downarrow = 92$)

T Moving ($\bullet = 92$)

Tenor Solo [Ten. Solo] *f boldly*

Soprano Alto [S. A.] *f boldly*

Tenor Bass [T. B.] *unis. f boldly*

mf

0 deep _____
O God of my sal - va - tion, hear
O God of my sal - va - tion, hear

Ten.
Solo

7 known.

S A B

That still em - ploys my wast ing breath;

That still em - ploys my breath.

20

9  *mf* *f*

Ten. Solo   deep, _____ re - mote _____ un - known,

S  *f boldly*
My soul de - clin - ing

A  *mp* *mf*
My soul de - clin - ing to the

+Tenor
T  *unis.* *mf* *f*
B My soul de - clin - ing to the grave,

Tenor Solo  *f espres.*  0 deep, _____ re -

12

S  *mp*
to the grave, _____ Im -

A  *f* grave, _____ Im -

T  *mf* *mp*
B _____ Im -

15  (non dim.)

Ten. Solo [8] mote un - known.

S plores thy sov' - reign pow - er to save From

A plores thy sov' - reign pow - er to save

T B plores thy sov' - reign pow - er to save



18 rit.  

S dark de - spair and last - ing

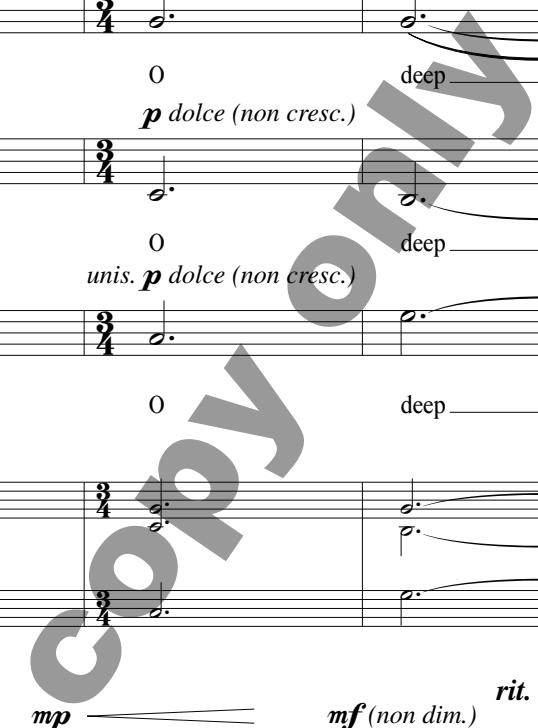
A From dark de - spair and last - ing

T B From dark de - spair and last - ing

 rit. 

21  **Broader** ($\text{♩} = \text{ca. } 60$) rubato

Ten. Solo $\text{G} \ \text{b} \ 3$ mp — molto — f mf
 8 o deep un - known, o
 S $\text{G} \ \text{b} \ 3$ mp p dolce (non cresc.)
 A $\text{G} \ \text{b} \ 3$ mp p dolce (non cresc.)
 T $\text{B} \ \text{b} \ 3$ death. o deep
 B $\text{B} \ \text{b} \ 3$ death. o deep



Broader ($\text{♩} = \text{ca. } 60$) rubato

$\text{G} \ \text{b} \ 3$ p p p p p

$\text{B} \ \text{b} \ 3$ p p p p p

24 p mp mf (non dim.) *rit.*

Ten. Solo $\text{G} \ \text{b} \ 3$ re - mote, 3
 S $\text{G} \ \text{b} \ 3$ un 3
 A $\text{G} \ \text{b} \ 3$ un 3
 T $\text{B} \ \text{b} \ 3$ un 3



rit.

$\text{G} \ \text{b} \ 3$ p p p p p

$\text{B} \ \text{b} \ 3$ p p p p p

Slower yet ($\text{♩} = \text{ca. } 52$)

rit.

27

 mp — mf — f — mf — mp lunga

Ten. Solo

8 0 _____ un - known(n) - n. _____

S

known(n) - n. _____

A

known(n) - n. _____

T

known(n) - n. _____

B

known(n) - n. _____

Slower yet ($\text{♩} = \text{ca. } 52$)

rit.

lunga

lunga

known(n) - n. _____

1:55

Tenebrae V*Psalm 88 (Version II)***X Moving (♩ = 92)**

Ten. Solo [8] *f boldly* 0 deep —
 S A Yet through each mel - an - chol - y day,
 T B *f boldly* Yet — through each — mel — an — chol — y day, —

Ten. Solo [4] *f* — un - known. *mp* — *mf* —
 S A I've pray'd to thee and still will
 T B I've pray'd to — thee — and — still — will —

Ten. Solo [6] *mf* — *f* — Re - mote — un - known.
 S A *f* — *mp* — *mf* — pray, Im - plor - ing still thy
 T B *f* — *mp* — *mf* — pray, Im - plor - ing still thy

25

8

Ten. Solo [8] *mp* ♪ *mf*

S A T B

f *mp* 0 deep, re - mote un -
kind re - turn - But

f *mp* (mp) *mf* kind re - turn - But Oh! My friends, my com - forts,

f *mp* (mp) *mf* kind re - turn - But Oh! My friends, my

copy only

Ten. Solo

11 *f* known. *f* 0 deep un -

S A Oh! My friends, my com - forts, fled. And

T *f* fled. *mp sub.* And

B *f* com - forts, fled. *mp sub.* And

Review

Z

15 *molto f* *mp* *mf* *f* *rit.*

Ten. Solo known, O re - mote, re - mote un - known

A all my kin - dred of the dead

A all my kin - dred of the dead Re -

T all my kin - dred of the dead

B all my kind - dred of the dead

Z

rit.

18 Broader ($\text{♩} = 66$)

27

Ten. Solo

(Altos only)

A

T

B

Broader ($\text{♩} = 66$)

*molto rit.*A1 *subito a tempo ($\text{♩} = \text{ca. } 66$), rubato**p f mf < f*

21

Ten. Solo

(+Sop.)

p

f

mf

< f

deep un - known,

S

A

T

B

p

mp

p

mp

p

mp

p

molto rit.

to mourn Lord,

thoughts to mourn Lord,

thoughts to mourn Lord,

A1 *subito a tempo ($\text{♩} = \text{ca. } 66$), rubato*

p

mp

p

mp

p

molto rit.

rit.

25 *mp* *mf*

Ten. Solo [8] Have ___ mer - cy ___ up -

S have mer - cy up -

A have mer - cy up -

T B have ___ mer - cy up rit.

Bassoon [8] bassoon [8]

Becoming suspended

(♩ = ca. 56) *rubato*

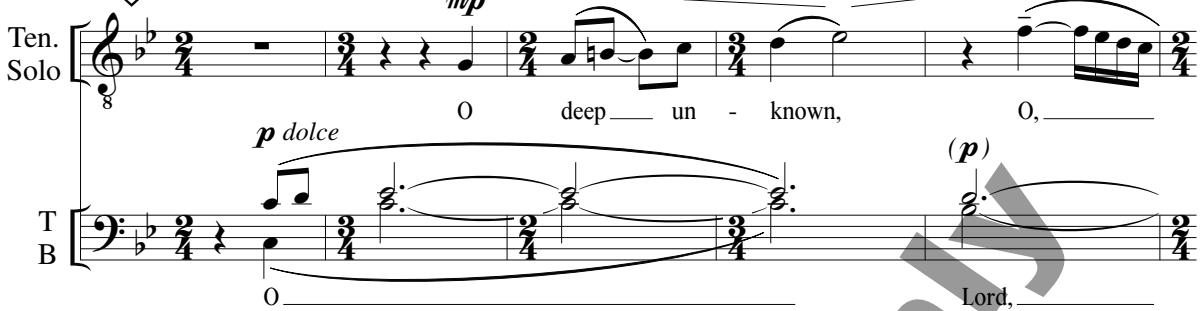
rit.

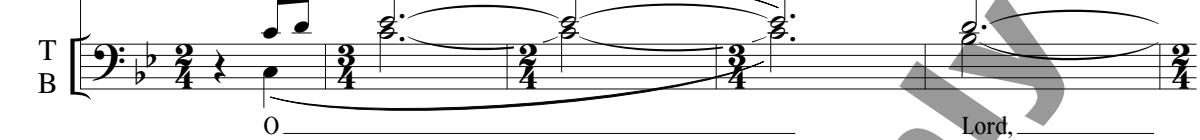
molto

29 (rit.) *p* (♩ = ca. 56) rubato rit. molto lunga
 Ten. Solo on us. n.
 S on us. n.
 A on us. n.
 T B on us. n.
 (rit.) Becoming suspended (♩ = ca. 56) rubato rit. molto lunga
 n. molto lunga

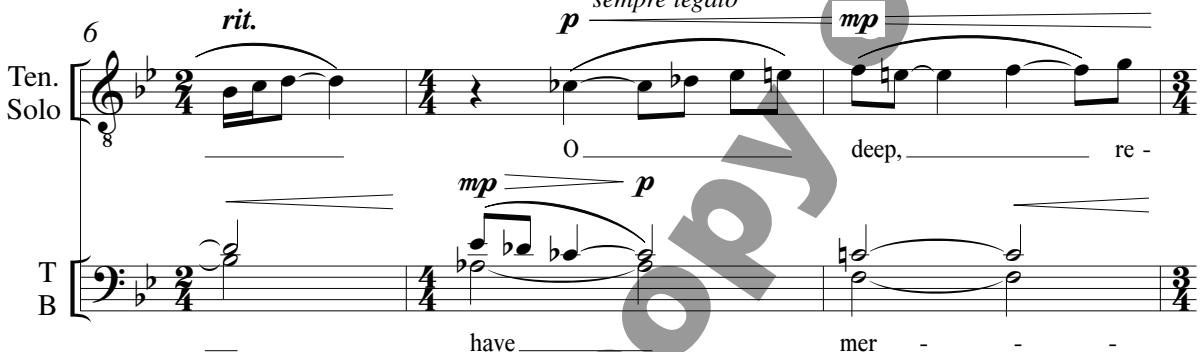
Tenebrae VI

B1 Slow ($\text{♩} = \text{ca. } 56$)*molto espressivo ma leggiero****mp***

Ten. Solo 

T B 

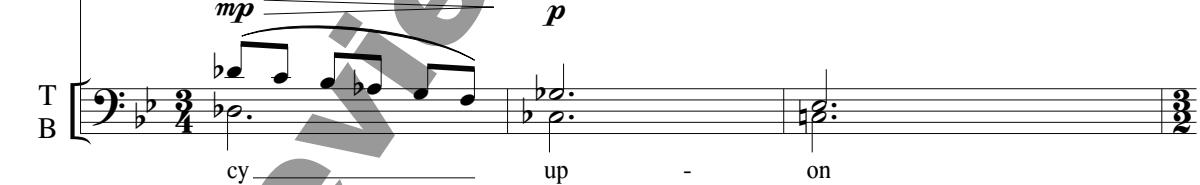
Slower ($\text{♩} = \text{ca. } 44$)*sempr. legato****mp***

Ten. Solo 

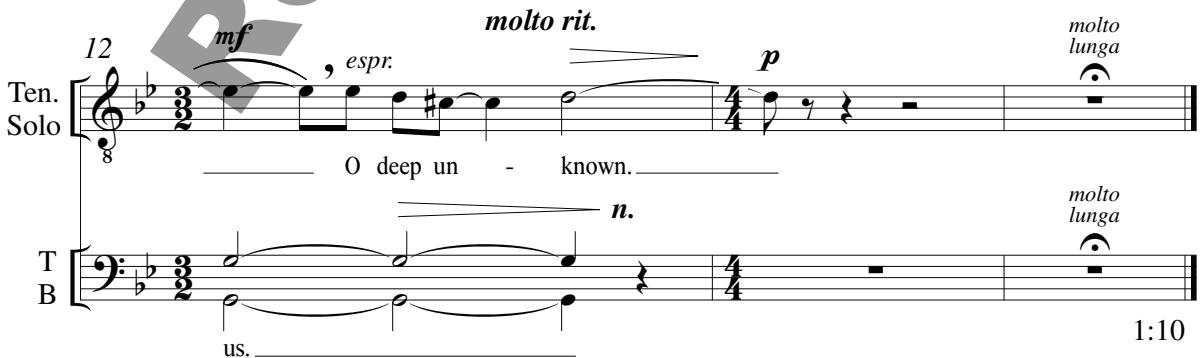
T B 

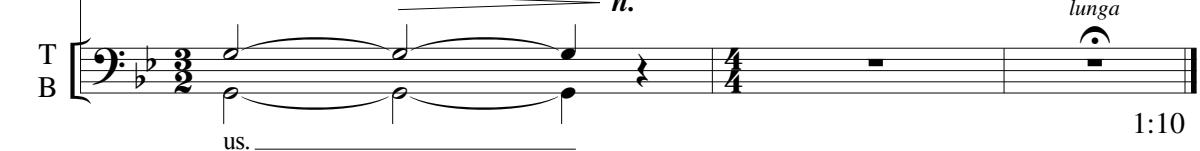
C1 Rubato***p****molto*

Ten. Solo 

T B 

*molto rit.****p****molto lunga*

Ten. Solo 

T B 

1:10

* **Tenebrae VII****D1** Very Slow ($\text{♩} = \text{ca. } 40$)*p* molto leg. e espres. (yet prominent)

Ten. Solo [Treble clef, B-flat key signature] 3/4 time

p molto leg. e espres. (yet prominent) *pp dolcissimo* *unis.*

0 deep, re - mote

S A [Treble clef, B-flat key signature] 3/4 time

0 Lord, have

Ten. Solo [Treble clef, B-flat key signature] 3/4 time

mf **E1** *rit.* *mp*

un - known.

S A [Treble clef, B-flat key signature] 3/4 time

mer - cy up - on

subito a tempo *molto rit.* *molto lunga*

Ten. Solo [Treble clef, B-flat key signature] 3/4 time

p

S A [Treble clef, B-flat key signature] 3/4 time

us. *molto lunga* 0:50

*Optional Choreography during Lesson VII: During the reading of Lesson VII, the men of the chorus may turn around as quietly as possible—one by one—so that they are facing away from the congregation or audience. They should turn around very gradually and in a random order so that the overall effect of the action is not “choreographed,” but seemingly, it is their natural response to the events of the overall journey of the Tenebrae, including the testimony that is the focus of Lesson VII.

* Tenebrae VIII (Instrumental)

F1 Suspended (♩ = ca. 40) rubato

Alto ***pp*** (*covered*)

H (100)

S

A

Mm _____

pp (covered)

T

B

Mm _____

F1 Suspended (♩ = ca. 40) rubato

**[Alto Fl.]

**[V]a.]

**[Vlc.]

rubato e molto espressivo

A 4 *n.* *molto lunga*

T *n.* *molto lunga*

B

rubato e molto espressivo *molto lunga*

molto lunga

0:40

The musical score consists of four systems of music. The top system shows voices A, T, and B singing 'n.' followed by a long note. The piano part below has eighth-note patterns. The second system shows the same vocal entries. The third system shows the vocal entries again. The fourth system shows the vocal entries again. A large 'Review' watermark is diagonally across the page.

**Optional Choreography during Lesson VIII* (instrumental meditation): During the instrumental meditation, the women of the chorus may turn around as quietly as possible—one by one—so that they are facing away from the congregation or audience. (The altos will be humming as they turn around. The 6 measures of the part should be memorized, so that the vocalists can sing with closed books held at their sides.) They should turn around very gradually and in a random order so that the overall effect of the action is not “choreographed,” but seemingly, it is their natural response to the events of the overall journey of the Tenebrae, especially Peter’s denial of Jesus, which is the focus of Tenebrae VIII and IX.

**A keyboard reduction of the instrumental ensemble is provided to aid in rehearsal of the *optional choreography*.

Tenebrae IX*Becoming motionless; mysterious*

G1 Begin ($\text{♩} = \text{ca. } 48$) [each successive repetition *at least* 3-4 bpm slower]

*[4X] *in p espr. molto leggiero e dolce, molto rubato*

Ten. Solo

1. 3. O _____ deep, _____ re - mote _____ un - known, _____ have

2. 4. O _____ deep _____ un - - known, _____ have

G1 Begin ($\text{♩} = \text{ca. } 48$) [each successive repetition *at least* 3-4 bpm slower]

(stems up) **

*[3X, Fl.]

(stems [2X, Vla.] down)

[1X, Vlc.]

Ten. Solo

known. _____
mer - cy _____ up - on us.

[repeat,
alternating
verses]

[remain still
in utter silence]

1986
rev. 2016
2:50
Total: 18:00

*Each musician plays the 6 measures of the movement a different number of times: the cellist once, violist twice, and the alto flute three times. The soloist sings the passage *at least* 4 times.

Before the soloist begins singing, he should pick up the Christ candle and hold it directly in front of himself. As he sings his melody, he should very gradually recess down the central aisle of the church or halls, and then walk out of the hall until he is beyond the distance of audibility.

NOTE: the soloist should sing the melody as many times as required by the architecture of the church or hall, and the time it takes to go beyond the distance of audibility. (He should finish singing the entire melody before concluding.)

As the soloist leaves the church or hall, it becomes completely dark and progressively more silent, until all of the listeners are left in utter silence in a darkened communal space in a state of contemplation. The duration of the contemplation should be approximately 3-5 minutes.

**A keyboard reduction of the instrumental ensemble is provided to aid in rehearsal of the *optional choreography*.