

# III. Amen, I Say to You

Luke 23:43

Gerard Chiusano, b. 1965

**Andante. (♩ = ca. 108)** **poco allarg. a tempo.**

**Percussion Section:**

- Flutes 1 & 2
- Oboes 1 & 2
- Clarinets 1 & 2
- Bassoons 1 & 2
- Horns 1 & 2
- Horn 3
- Glockenspiel
- Cymbals (Sus. Cymb. (mallets))
- Bass Drum
- Timpani
- Harp
- Baritone Solo

**String Section:**

- Violin
- Violin
- Viola
- Violoncello/Contrabass

**Tempo and Dynamics:** Andante. (♩ = ca. 108) poco allarg. a tempo. Dynamics include *pp*, *p*, *mf*, and *arco*.

1

Fl. *pp*

Ob. *pp*

Cl. *pp* 1. *p*

Bsn. 1. *pp* *p*

Hn. 1 & 2

Hn. 3 *pp*

B.D.

Timp.

Hp. *p*

Bar. *p*

A - men, I say \_\_\_ to

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.-Cb. *pizz.* *p*

Cl.

Bsn.

Hp.

Bar.

Vln.

Vln.

Vc.-Cb.

you, a - men, I say to you, to - day you will be

Cl.

Bsn.

B.D.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*p*

*p*

with me, to - day you will be

poco rit. a tempo.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

with me, to - day you will be with me in

*mf*

*p*

*mf*

*p*

*mf*

*p*

poco allarg. a tempo. rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

Timp.

Hp.

Bar.

Pa - ra - dise, in Pa - ra -

Vln.

Vln.

Vla.

Vc.-Cb.

poco allarg. a tempo. rit.

arco

a tempo.

2

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 *mf*

Glk. *mf*

Timp. *mf*

Hp. *mf*

Bar. *mf*

dise.

2 a tempo.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc.-Cb. *mf*

Fl.   
 Ob. *mp* 1.   
 Cl.   
 Bsn. *mp* 1.   
 Hn. 1 & 2   
 Hn. 3   
 Glk.   
 Hp. *mp*   
 Bar. *mp*   
 In\_ Pa - ra-dise, in\_   
 Vln. *mp*   
 Vln. *mp*   
 Vla. *mp*   
 Vc.-Cb. *mp* pizz.

Detailed description of the musical score: The score is for a symphonic work. It features a woodwind section with Flute, Oboe, Clarinet, Bassoon, Horns 1 & 2, Horn 3, and Glockenspiel. The strings include Violins 1 & 2, Viola, and Violoncello/Double Bass. The harp and baritone are also present. The key signature has three flats (B-flat major or D-flat minor), and the time signature is 4/4. The music is marked *mp* (mezzo-piano). The vocal line in the baritone part has the lyrics "In\_ Pa - ra-dise, in\_". The score includes various musical notations such as slurs, accents, and dynamic markings.

Ob.

Bsn.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

Pa - ra - dise. You will be with me in Pa - ra - dise, in

1.

arco

Fl.

Ob.

Bsn.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

Pa - ra - dise. In Pa - ra - dise, to - day you will be

1.

*mp*



Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn. 1 & 2   
 Hn. 3   
 Timp.   
 Hp.   
 Bar.   
 Vln.   
 Vln.   
 Vla.   
 Vc.-Cb.

*mp*   
*mp*

with \_\_\_\_\_ me to - day.

This musical score is for a section of a larger work. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1 & 2), Horn 3 (Hn. 3), Timpani (Timp.), Harp (Hp.), Baritone (Bar.), Violins (Vln.), Viola (Vla.), and Violoncello/Double Bass (Vc.-Cb.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal line (Bar.) includes the lyrics "with \_\_\_\_\_ me to - day." The dynamics are marked *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks.

3

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

Timp.

Hp.

Bar.

3

Vln.

Vln.

Vla.

Vc.-Cb.

*mp*

*mp*

Detailed description: This is a page of a musical score for an orchestra. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1 & 2), Horn 3 (Hn. 3), Timpani (Timp.), Harp (Hp.), and Baritone (Bar.). The second system includes parts for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello/Double Bass (Vc.-Cb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. A rehearsal mark '3' is placed in a box at the beginning of the first system and again at the beginning of the second system. The Flute and Oboe parts play sustained chords. The Clarinet part has a melodic line with slurs. The Bassoon part plays sustained chords. Horn 3 and Timpani are marked *mp* and play sustained notes. The Harp part has a complex arpeggiated texture. The Baritone part is silent. The Violin I and II parts play a melodic line with slurs. The Viola and Violoncello/Double Bass parts play a rhythmic accompaniment.

Fl. *p*  
 Ob. *p*  
 Cl. *p*  
 Bsn. *p*  
 Hn. 1 & 2 *p*  
 Hn. 3 *p*  
 B.D. *p*  
 Timp. *p*  
 Hp. *p*  
 Bar. *mp*  
 Vln. *p*  
 Vln. *p*  
 Vla. *p*  
 Vc.-Cb. *p*

A - men, a - men, I say \_\_\_\_\_ to

Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn. 1 & 2  
 Hn. 3  
 B.D.  
 Timp.  
 Hp.  
 Bar.  
 you, a - men, a - men, I say \_\_\_\_\_ to  
 Vln.  
 Vln.  
 Vla.  
 Vc.-Cb.

The score is for a symphonic work in 6/8 time, featuring a vocal line and a full orchestra. The vocal line includes the lyrics: "you, a - men, a - men, I say \_\_\_\_\_ to". The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horns 1 & 2, Horn 3, Bass Drum, Timpani, Harp, Baritone, Violins, Viola, and Violoncello/Double Bass.

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Hn. 1 & 2 *cresc. poco a poco*

Hn. 3 *cresc. poco a poco*

B.D. *cresc. poco a poco*

Timp.

Hp. *cresc. poco a poco*

Bar. *cresc. poco a poco*  
 you, to - day you will be

Vln. *cresc. poco a poco*

Vln. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc.-Cb. *cresc. poco a poco*

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

with me, to-day you will be

Vln.

Vln.

Vla.

Vc.-Cb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

with \_\_\_\_\_ me, in Pa -

Vln.

Vln.

Vla.

Vc.-Cb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

ra - dise, in



rit. 4 a tempo.

Fl. *a2*

Ob. 1. *f*

Cl. *f*

Bsn. *f*

Hn. 1 & 2 *f* *a2*

Hn. 3

Glk.

Cym. *Piatti*

Timp. *f*

Hp. *f*

Bar. *f*

Pa - ra - dise.

rit. 4 a tempo.

Vln. *f*

Vln. *f*

Vla. *f*

Vc.-Cb. *f* *Tutti*

Vc. *f*

Cb. *f*

Fl. *p*  
 Ob. *p*  
 Cl. *p*  
 Bsn. *p*  
 Hn. 1 & 2 *p*  
 Hn. 3  
 Glk.  
 Cym. *mf*  
 B.D. *mf*  
 Timp. *f* — *p*  
 Hp. *p*  
 Bar.  
 Vln. *p*  
 Vln. *p*  
 Vla. *p*  
 Vc.—Cb. *p*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f* a 2

Bsn. *cresc.* *f* a 2

Hn. 1 & 2 *cresc.* *f*

Hn. 3 *f*

B.D. *cresc.* *f*

Timp. *cresc.* *f*

Hp. *cresc.* *f*

Vln. *cresc.* *f*

Vln. *cresc.* *f*

Vla. *cresc.* *f*

Vc.-Cb. *cresc.* *f*

5

molto rit. a tempo.

Fl. *pp*

Ob.

Cl. 1. *p*

Bsn. 1. *p*

Hn. 1 & 2 *a 2* *p*

Hn. 3 *sfp* *p*

Glk.

B.D.

Timp.

Hp. *p*

Bar. *mp*

A - men, a - men, I say — to

5

molto rit. a tempo.

Vln. *pp*

Vln. *p*

Vla. *p* pizz.

Vc.-Cb. *p*

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

you, a - men, a - men I say to

*mf* *a 2* *p* *mf* *p*

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

you, \_\_\_\_\_ to - day you will be

*mf*

*p*

*mf*

*p*

*a 2*

*b*

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

Vln.

Vln.

Vla.

Vc.-Cb.

with me, to - day you will be

*mf*

*p*

*mp*

*p*

rit. a tempo.

Fl. *p* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Hn. 1 & 2 *a 2* *mf* *cresc. poco a poco*

Hn. 3 *mf* *cresc. poco a poco*

B.D. *cresc. poco a poco*

Hp. *cresc. poco a poco*

Bar. *cresc. poco a poco*

with me in Pa - ra - dise, in

Vln. *cresc. poco a poco*

Vln. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc.-Cb. *cresc. poco a poco*



molto allarg.      meno mosso.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

B.D.

Timp.

Hp.

Bar.

Pa - ra - dise, in Pa - ra -

molto allarg.      meno mosso.

Vln.

Vln.

Vla.

Vc.-Cb.

arco

a tempo.

1.

Fl. *p* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

Cl. *p* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco*

Hn. 1 & 2 *p* *cresc. poco a poco*

Hn. 3 *p* *cresc. poco a poco*

B.D. *p* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Hp. *p* *cresc. poco a poco*

Bar. *p* *cresc. poco a poco*

dise, \_\_\_\_\_ in Pa - ra - dise, \_\_\_\_\_ in

a tempo.

Vln. *p* *cresc. poco a poco*

Vln. *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vc.-Cb. *p* *cresc. poco a poco*

Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn. 1 & 2  
 Hn. 3  
 Cym. *Sus. Cymb. (mallets)*  
 B.D.  
 Timp.  
 Hp.  
 Bar.  
 Pa - ra - dise, in Pa -  
 Vln.  
 Vln.  
 Vla.  
 Vc.-Cb.

rit.

molto allarg. a tempo.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

Glk.

Cym.

B.D.

Timp.

Hp.

Bar.

Piatti

*f*

*f*

ra - dise.

rit.

molto allarg. a tempo.

Vln.

Vln.

Vla.

Vc.-Cb.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

Glk.

Cym.

B.D.

Timp.

Hp.

Vln.

Vln.

Vla.

Vc.-Cb.

The image displays a page of a musical score for 'The Seven Last Words of Christ-III'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1 & 2), Horn 3 (Hn. 3), Glockenspiel (Glk.), Cymbals (Cym.), Bass Drum (B.D.), Tom-tom (Timp.), Harp (Hp.), Violin 1 (Vln.), Violin 2 (Vln.), Viola (Vla.), and Violoncello/Double Bass (Vc.-Cb.). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score features a variety of musical notations, including chords, melodic lines, and rhythmic patterns. A large bracket spans across the top of the Flute, Oboe, Clarinet, and Bassoon staves, indicating a section of music that is likely played together. The Harp part features a prominent arpeggiated figure. The string parts (Violins, Viola, and Vc.-Cb.) provide a steady rhythmic and harmonic foundation.

molto rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3

Glk.

B.D.

Timp.

Hp.

Vln.

Vln.

Vla.

Vc.-Cb.

molto rit.