

In Complexu Pacis

for large mixed chorus, boy soprano solo and orchestra

by

Kevin James

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A note on the text:

The text for this piece comes from three distinct sources.

The first is the response of the philosopher and thinker Walter Benjamin to the painting by Paul Klee entitled Angelus Novus.

This piece is most commonly titled "The Angel of History" and found in his "Theses on the Philosophy of History".

The second source is the Latin Vulgate Bible. The passage is Hebrews 4:12

The third source is a fragment of a poem written by the composer in response to the other two texts, expressing sympathy and consolation for the angel.

The Angel of History:

Augen aufgerissen; Mund offen; Flügel ausgespannt - Der Engel der Geschichte. Er hat das Antlitz der Vergangenheit zugewendet... eine Kette von Begebenheiten... eine einzige Katastrophe, die unablässig Trümmer auf Trümmer häuft und sie ihm vor die Füße schleudert. Er möchte wohl verweilen, die Toten wecken, das Zerschlagene zusammenfügen. Aber ein Sturm weht vom Paradiese her, der sich in seinen Flügeln verfangen hat und so stark ist, daß der Engel sie nicht mehr schließen kann. Dieser Sturm treibt ihn unaufhaltsam in die Zukunft, der er den Rücken kehrt, während der Trümmerhaufen vor ihm zum Himmel wächst.

Hebrews 4:12

vivus est enim Dei sermo et potens et penetrabilior (acutior) omni gladio ancipiti et pertingens usque ad divisionem animae ac spiritus articularum quoque et medullarum et discretor cogitationum et intentionum cordis

In Complexu Pacis

Veni, veni	Nonne meministi?
O qui perduras	Respice
Tempestate deficiente	Dominus tuus opperitur - te
Alis iam tandem replicatis	Famulum, angelum
Respice	Veni ad Dominum tuum
Vide brachia extenta	Veni,
Parata ut te complectantur,	Veni ut in brachiis solacii tenearis
Omnisne spes a te discessit?	In complexu pacis.

Eyes staring; mouth open; wings spread - the angel of history. His face is turned toward the past... a chain of events... one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm propels him into the future to which his back is turned, while the pile of debris grows skyward.

For the word of God is quick and powerful and sharper than any two-edged sword, piercing even to the dividing asunder of soul and spirit and the joints and marrow and is a discerner of the thoughts and intents of the heart.

Come, come	Do you not remember?
You who endure	Look back
When the storm falters	Your Lord waits - for you,
When your wings finally fold	Servant, angel.
Glance back	Come to your Lord
See the arms held,	Come,
ready to embrace you,	Come be held in the arms of comfort
Is all hope gone from you?	In the embrace of peace

Performance Needs:

Large Mixed Chorus (SSAATTBB), Boy Soprano Soloist (alt. sopr.)

(2222,4331,2 perc, str.)

2 Fl., 1 Ob., 1 Eng. Hrn, 2 Clar. In Bb, 2 Bsn

4 Fr. Hrns in F, 3 Tpts in Bb, 3 Tbns, Tba,

2 Perc.

Strings

Percussion Needs:

1 snare drum

1 field drum

1 bass drum

1 very large tam tam

Duration: approx. 7 min. 40 sec.

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• = 60 with fearsome intensity

1
2
3
4
5
6
7
8
9
10
11

Flute

Oboe 1

English Horn

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Percussion 1

Percussion 2

Violin

Viola

Cello

Contrabass

Boy Soprano (soloist) (alt. soprano)

Soprano 1 & 2

Alto 1 & 2

Tenor 1

Tenor 2

Baritone

Bass

snare
pp
ff
con sord.
p
field drum (no snares)
con sord.
p

tam tam
B.D.

pp
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p

solo
distant, calm
non troppo espressivo
p

pp
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p

**random individual entrances on any subdivision of the beat within the time indicated

* players should fade to nothing and drop out individually within the time indicated

breathlessly
p
Au gen

B♭ Tpt. 1

Perc. 1

Perc. 2

T 1 & 2

Auf - ge - ris - sen

Mund of - fen

Flü - gel

aus ge - spannt

Au - gen

Bar.

Solo (spoken using a megaphone or bullhorn):
Der Engel der Geschichte... Er hat das Antlitz der Vergangenheit zugewendet...

12 13 14 15 16 17 18 19 20 21

Fl. 1

B♭ Cl. 1

B♭ Tpt. 1

Perc. 1

Perc. 2

T 1 & 2

Auf - ge - ris - sen

Mund of - fen

Flü - gel

aus ge - spannt

Bar.

eine Kette von Begebenheiten...

eine einsige Katastrophe, die una blässig Trümmer auf Trümmer häuft und sie ihm vor die füße schleudert.

Er möchtewohl verweilen, die Toten wecken... das Zerschlagene zusammenfügen.

solo

p

solo

p

22 23 24 25 26 27 28 29 30

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 and 2, Oboe, English Horn, Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The string section consists of Violin I and II, Viola, Violoncello, and Contrabasso. Percussion includes two different parts. The vocal soloists are Solo Soprano, Tenors 1 & 2, Baritone, and Bass. The score is divided into measures 62 through 70. Above the woodwind staves, there are vertical bar lines and triangles indicating specific performance instructions. The vocal parts include lyrics in Italian, such as 'Ve - ni', 'Ve - ni o qui per - du - ra - s', and 'tem - - - pe - sta - te'. The Solo Soprano part includes the instruction 'Calmo' and 'p' (piano). The Baritone and Bass parts also include 'Calmo' and 'p'.

62

63

64

65

66

67

68

69

70

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe, Horns 1-4, Clarinets in Bb 1 and 2, Bassoons 1 and 2, and a Tuba. The brass section consists of Trumpets in Bb 1-3, Trombones 1-3, and a Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section has two parts. The vocal section features a Solo Soprano and Tenors 1 & 2. The lyrics are in Latin and are placed below the vocal staves. The score includes dynamic markings such as *fff*, *p*, and *mf*, and performance instructions like "Spoken, chant-like breathlessly".

Vi - vus est e - nim De - i ser - mo vi - vus est e - nim De - i ser - mo et po - tens et a - cu - ti - or om - ni gla - di - o

102 103 104 105 106 107

Perc. 1

Perc. 2

Vla.

Vc.

Solo Sop.

ten - - - - - te om - nis - ne spes a te dis - ce - sit?

te com - plec - tan - tur

B

om - ni gla - di - o an - ci - pi - ti et per - tin - gens us - que ad di - vi - si - o - nem a - ni - mae ac spi - ri - tus a - ni - mae ac

108 109 110 111 112 113 114

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Solo Sop.

T 1 & 2

Bar.

B

Spoken, chant-like breathlessly *mf*

Non - ne me - mi - ni - sti?

Spoken, chant-like breathlessly *p*

ar - ti - cu - lor - um ar - ti - cu - lor - um et me - du - lla - rum

a - ni - mae ac spi - ri - tus ar - ti - cu - lor - um quo - que et me - du - lla - rum et me - du - lla - rum

spi - ri - tus ar - ti - cu - lor - um quo que et me - du - lla - rum quo que et me - du - lla - rum

115 116 117 118 119 120

The musical score is for the piece "In Complexu Pacis" and spans measures 121 to 130. It includes parts for woodwinds (Flutes 1 & 2, Oboe, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4), Percussion (1 & 2), Strings (Violins I & II, Viola, Violoncello, Contrabass), and a vocal ensemble consisting of Solo Soprano, Soprano, Alto, Tenor 1, Tenor 2, Baritone, and Bass. The score features various musical notations including dynamics (pp, p, mf), articulation (poco cresc., poco rit.), and phrasing slurs. The vocal parts include the following lyrics:

Solo Sop.: *p* et in - ten - ti - o - num cor - dis

S.: *p* et dis - cre - tor in - ten - ti - o - num cor - dis

A.: *p* et dis - cre - tor in - ten - ti - o - num cor - dis

T1: *p* *Sung* et dis - cre - tor co - gi - ta - ti - o - num et in - ten - ti - o - num cor - dis

T2: *p* *Sung* et dis - cre - tor et dis - cre - tor in - ten - ti - o - num cor - dis

Bar.: *pp* *Sung* *p* et dis - cre - tor et dis - cre - tor in - ten - ti - o - num cor - dis

B.: *pp* *Sung* *p* et dis - cre - tor co - gi - ta - ti - o - num et in - ten - ti - o - num cor - dis

The score also includes performance directions such as *poco rit.* and *poco cresc.* throughout the piece.

gently insistent *pp*

B♭ Cl. 1

Tuba

Perc. 1

Perc. 2

Vla. *pp*

Vc. *pp*

Cb.

Solo Sop. *gently insistent*

A

T 1 & 2

Bar. *gently insistent*

B *pp*

Do - - - - mi-num tu - um Ve - ni ut in bra - cchis so - la - cii te - - - -

aus ge - spannt Au-gen Auf - ge - ris - sen Mund of - fen

Vi - ni

Vi - vus

Vi - vus est e - nim De - i ser - - - -

aus ge - spannt Au-gen Auf - ge - ris - sen Mund of - fen

139 140 141 142 143 144 145

