

The Hours

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1

MATINS

Musical score for a six-part choir and a six-part ensemble. The score is in 2/4 time with a key signature of one sharp.

The vocal parts (Tenor 1, Tenor 2, Tenor 3, Bass 1, Bass 2, Bass 3) sing mostly sustained notes or short eighth-note patterns. The ensemble part (B3) plays a continuous eighth-note pattern from measure 6 to 11.

Measure 6:

- Tenor 1: Rest
- Tenor 2: Rest
- Tenor 3: Rest
- Bass 1: Sustained note
- Bass 2: Sustained note
- Bass 3: Eighth-note pattern (6)
- T1: Rest
- T2: Rest
- T3: Sustained note
- B1: Sustained note
- B2: Sustained note
- B3: Eighth-note pattern (6)

Measure 7:

- Tenor 1: Rest
- Tenor 2: Rest
- Tenor 3: Rest
- Bass 1: Sustained note
- Bass 2: Sustained note
- Bass 3: Rest
- T1: Sustained note
- T2: Sustained note
- T3: Sustained note
- B1: Sustained note
- B2: Sustained note
- B3: Rest

Measure 8:

- Tenor 1: Rest
- Tenor 2: Rest
- Tenor 3: Rest
- Bass 1: Sustained note
- Bass 2: Sustained note
- Bass 3: Rest
- T1: Sustained note
- T2: Sustained note
- T3: Sustained note
- B1: Sustained note
- B2: Sustained note
- B3: Rest

Measure 9:

- Tenor 1: Rest
- Tenor 2: Rest
- Tenor 3: Rest
- Bass 1: Sustained note
- Bass 2: Sustained note
- Bass 3: Rest
- T1: Sustained note
- T2: Sustained note
- T3: Sustained note
- B1: Sustained note
- B2: Sustained note
- B3: Rest

Measure 10:

- Tenor 1: Rest
- Tenor 2: Rest
- Tenor 3: Rest
- Bass 1: Sustained note
- Bass 2: Sustained note
- Bass 3: Rest
- T1: Sustained note
- T2: Sustained note
- T3: Sustained note
- B1: Sustained note
- B2: Sustained note
- B3: Rest

Measure 11:

- Tenor 1: Rest
- Tenor 2: Rest
- Tenor 3: Rest
- Bass 1: Sustained note
- Bass 2: Sustained note
- Bass 3: Rest
- T1: Sustained note
- T2: Sustained note
- T3: Sustained note
- B1: Sustained note
- B2: Sustained note
- B3: Rest

12

T1

T2

T3

B1

B2

B3 12 13 14 15

16

T1

T2

T3

B1

B2

B3 16 17 18 19 20

Musical score for six voices (T1, T2, T3, B1, B2, B3) over two staves.

The top staff (measures 21-25):

- M1: T1 (G), T2 (D), T3 (G), B1 (D), B2 (A), B3 (F#)
- M2: T1 (E), T2 (B), T3 (E), B1 (B), B2 (G), B3 (D)
- M3: T1 (F), T2 (C), T3 (F), B1 (C), B2 (A), B3 (E)
- M4: T1 (G), T2 (D), T3 (G), B1 (D), B2 (A), B3 (F#)
- M5: T1 (E), T2 (B), T3 (E), B1 (B), B2 (G), B3 (D)

The bottom staff (measures 26-31):

- M1: T1 (G), T2 (D), T3 (G), B1 (D), B2 (A), B3 (F#)
- M2: T1 (F), T2 (C), T3 (F), B1 (C), B2 (A), B3 (E)
- M3: T1 (G), T2 (D), T3 (G), B1 (D), B2 (A), B3 (F#)
- M4: T1 (F), T2 (C), T3 (F), B1 (C), B2 (A), B3 (E)
- M5: T1 (E), T2 (B), T3 (E), B1 (B), B2 (G), B3 (D)
- M6: T1 (D), T2 (A), T3 (D), B1 (A), B2 (F#), B3 (C#)
- M7: T1 (E), T2 (B), T3 (E), B1 (B), B2 (G), B3 (D)

Measure numbers: 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

2

PRIME

A

13

Tenor 1

Tenor 2

Tenor 3

Bass 1

Bass 2

Bass 3

B1

B2

B3

B

The musical score consists of three staves (T1, T2, T3) over two systems of music.

Measure 25: The first measure shows mostly rests. From the second measure onwards, the voices begin to play. T1 starts with a dotted half note, followed by eighth notes. T2 follows with eighth notes. T3 starts with a dotted half note. Measures 25-28 show this pattern. Measures 29-32 show a similar pattern with some variations in pitch. Measures 33-36 show a continuation of the pattern. Measures 37-40 show a final pattern before a repeat sign.

Measure 37: The first measure shows mostly rests. From the second measure onwards, the voices begin to play. T1 starts with a dotted half note, followed by eighth notes. T2 follows with eighth notes. T3 starts with a dotted half note. Measures 37-40 show this pattern. Measures 41-44 show a continuation of the pattern. Measures 45-48 show a final pattern.

Measure 49: The first measure shows mostly rests. From the second measure onwards, the voices begin to play. T1 starts with a dotted half note, followed by eighth notes. T2 follows with eighth notes. T3 starts with a dotted half note. Measures 49-52 show this pattern. Measures 53-56 show a continuation of the pattern. Measures 57-60 show a final pattern.

Musical score for six voices (T1, T2, T3, B1, B2, B3) over two staves.

The top staff (measures 49-61):

- T1:** Starts with a forte dynamic. Measures 49-50: eighth notes. Measure 51: eighth note followed by a sixteenth note. Measures 52-53: eighth notes. Measure 54: eighth note followed by a sixteenth note. Measures 55-56: eighth notes. Measure 57: eighth note followed by a sixteenth note. Measures 58-59: eighth notes. Measure 60: eighth note followed by a sixteenth note. Measures 61-62: eighth notes.
- T2:** Starts with a forte dynamic. Measures 49-50: eighth notes. Measure 51: eighth note followed by a sixteenth note. Measures 52-53: eighth notes. Measure 54: eighth note followed by a sixteenth note. Measures 55-56: eighth notes. Measure 57: eighth note followed by a sixteenth note. Measures 58-59: eighth notes. Measure 60: eighth note followed by a sixteenth note. Measures 61-62: eighth notes.
- T3:** Starts with a forte dynamic. Measures 49-50: eighth notes. Measure 51: eighth note followed by a sixteenth note. Measures 52-53: eighth notes. Measure 54: eighth note followed by a sixteenth note. Measures 55-56: eighth notes. Measure 57: eighth note followed by a sixteenth note. Measures 58-59: eighth notes. Measure 60: eighth note followed by a sixteenth note. Measures 61-62: eighth notes.
- B1:** Measures 49-50: eighth notes. Measures 51-52: eighth notes. Measures 53-54: eighth notes. Measures 55-56: eighth notes. Measures 57-58: eighth notes. Measures 59-60: eighth notes. Measures 61-62: eighth notes.
- B2:** Measures 49-50: eighth notes. Measures 51-52: eighth notes. Measures 53-54: eighth notes. Measures 55-56: eighth notes. Measures 57-58: eighth notes. Measures 59-60: eighth notes. Measures 61-62: eighth notes.
- B3:** Measures 49-50: eighth notes. Measures 51-52: eighth notes. Measures 53-54: eighth notes. Measures 55-56: eighth notes. Measures 57-58: eighth notes. Measures 59-60: eighth notes. Measures 61-62: eighth notes.

The bottom staff (measures 61-62):

- T1:** Measures 61-62: eighth notes.
- T2:** Measures 61-62: eighth notes.
- T3:** Measures 61-62: eighth notes.
- B1:** Measures 61-62: eighth notes.
- B2:** Measures 61-62: eighth notes.
- B3:** Measures 61-62: eighth notes.

74

The musical score consists of six voices, each with its own staff. The voices are labeled T1, T2, T3, B1, B2, and B3 from top to bottom. The score is divided into measures by vertical bar lines. The notes are represented by dots, and rests are indicated by dashes. Measure 1: T1 has a dotted half note followed by a rest; T2 has a dotted half note followed by a rest; T3 has a sharp dotted half note followed by a rest; B1 has a whole note followed by a half note; B2 has a sharp whole note followed by a sharp half note; B3 has a whole note followed by a whole note. Measure 2: T1 has a dotted half note followed by a rest; T2 has a dotted half note followed by a rest; T3 has a sharp dotted half note followed by a rest; B1 has a whole note followed by a half note; B2 has a sharp whole note followed by a sharp half note; B3 has a whole note followed by a whole note. Measure 3: T1 has a dotted half note followed by a rest; T2 has a dotted half note followed by a rest; T3 has a sharp dotted half note followed by a rest; B1 has a whole note followed by a half note; B2 has a sharp whole note followed by a sharp half note; B3 has a whole note followed by a whole note. Measure 4: T1 has a dotted half note followed by a rest; T2 has a dotted half note followed by a rest; T3 has a sharp dotted half note followed by a rest; B1 has a whole note followed by a half note; B2 has a sharp whole note followed by a sharp half note; B3 has a whole note followed by a whole note. Measure 5: T1 has a dotted half note followed by a rest; T2 has a dotted half note followed by a rest; T3 has a sharp dotted half note followed by a rest; B1 has a whole note followed by a half note; B2 has a sharp whole note followed by a sharp half note; B3 has a whole note followed by a whole note. Measure 6: T1 has a dotted half note followed by a rest; T2 has a dotted half note followed by a rest; T3 has a sharp dotted half note followed by a rest; B1 has a whole note followed by a half note; B2 has a sharp whole note followed by a sharp half note; B3 has a whole note followed by a whole note.

3

TERCE

A

Alto

Tenor 1

Tenor 2

Bass 1

Bass 2

Great Bass

B

A

T1

T2

C

Musical score section C consists of five staves:

- Staff A: Treble clef, note values include eighth and sixteenth notes.
- Staff T1: Treble clef, note values include eighth and sixteenth notes.
- Staff T2: Treble clef, note values include eighth and sixteenth notes.
- Staff B1: Bass clef, note values include eighth and sixteenth notes.
- Staff B2: Bass clef, note values include eighth and sixteenth notes.

D

Musical score section D consists of five staves:

- Staff A: Treble clef, note values include eighth and sixteenth notes.
- Staff T1: Treble clef, note values include eighth and sixteenth notes.
- Staff T2: Treble clef, note values include eighth and sixteenth notes.
- Staff B1: Bass clef, note values include eighth and sixteenth notes.
- Staff B2: Bass clef, note values include eighth and sixteenth notes.

E

A T1 T2 B1 B2

F

A T1 T2 B1 B2

G

Musical score for section G, featuring five staves:

- T1 (Treble clef): Starts with eighth notes, followed by sixteenth-note patterns.
- T2 (Treble clef): Features eighth-note pairs and sixteenth-note patterns.
- B1 (Bass clef): Consists of eighth-note pairs.
- B2 (Bass clef): Features eighth-note pairs and sixteenth-note patterns.
- G (Bass clef): Shows eighth-note pairs and sixteenth-note patterns.

H

Musical score for section H, featuring four staves:

- T2 (Treble clef): Shows eighth-note pairs and sixteenth-note patterns.
- B1 (Bass clef): Features eighth-note pairs and sixteenth-note patterns.
- B2 (Bass clef): Shows eighth-note pairs and sixteenth-note patterns.
- G (Bass clef): Displays eighth-note pairs and sixteenth-note patterns.

J

T2: Treble clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

B1: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

B2: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

G: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

K

T2: Treble clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

B1: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

B2: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

G: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

L

B1: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

B2: Bass clef, key signature of one flat. Measures show eighth and sixteenth note patterns.

G: Bass clef (circled), key signature of one flat. Measures show eighth and sixteenth note patterns.

M

N

O

T1

T2

B1

B2

G

P

A T1 T2 B1 B2 G

Q

A T1 T2 B1 B2 G

R

A T1 T2 B1 B2 G

4

NONE

Musical score for orchestra and choir, page 29, measures 11-12.

The score consists of two systems of music. The top system (measures 11-12) includes parts for Sopranino, Soprano1, Soprano2, Alto1, Alto2, and Bass. The bottom system (measure 12 only) includes parts for Sni, S1, S2, A1, A2, and B.

Top System (Measures 11-12):

- Sopranino:** Rests throughout.
- Soprano1:** Sixteenth-note patterns.
- Soprano2:** Sixteenth-note patterns.
- Alto1:** Rests throughout.
- Alto2:** Rests throughout.
- Bass:** Rests throughout.

Bottom System (Measure 12):

- Sni:** Rests throughout.
- S1:** Sixteenth-note patterns.
- S2:** Sixteenth-note patterns.
- A1:** Rests throughout.
- A2:** Rests throughout.
- B:** Rests throughout.

Musical score for six voices (Sni, S1, S2, A1, A2, B) across two staves.

Staff 1 (Measures 22-31):

- Sni:** Rests throughout.
- S1:** 8-note eighth-note patterns.
- S2:** 8-note eighth-note patterns.
- A1:** Notes with varying dynamics (e.g., f , p , bp).
- A2:** Notes with varying dynamics (e.g., d , $\text{d}^\#$, hd).
- B:** Rests throughout.

Staff 2 (Measures 32-41):

- Sni:** 8-note eighth-note patterns.
- S1:** 8-note eighth-note patterns.
- S2:** 8-note eighth-note patterns.
- A1:** Notes with varying dynamics (e.g., f , p , bp).
- A2:** Notes with varying dynamics (e.g., d , $\text{d}^\#$, hd).
- B:** 8-note eighth-note patterns.

41

Sni

S1

S2

A1

A2

B

switch to tenor

A

49

Sni

S1

S2

A1

A2

B

57

Sni -

S1 

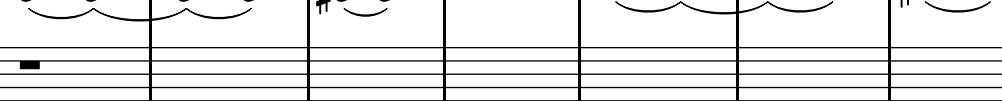
S2 -

A1 

A2 

B -

65

Sni 

S1 

S2 -

A1 

A2 

B 

72, **B**

Sni

S1

S2

A1

A2 back to alto

B

77

Sni

S1

S2

A1

A2

B

C

81 Sni

84 Sni

D

S1

S2

A1

A2

B

87 E

Sni

S1

S2

A1

A2

B

F

91

Sni

S1

S2

A1

A2

B

94

Sni S1 S2 A1 A2 B

G

97

Sni S1 S2 A1 A2 B

99 **H**

Sni

S1

S2

A1

A2

B

5

VESPERS

1

Soprano

Alto

Tenor 1

Tenor 2

Bass

Great Bass

2

S

A

T1

T2

B

G

A musical score consisting of two staves, each with five lines and a space. The top staff is labeled with S, A, T1, T2, B, and G from top to bottom. The bottom staff is also labeled with S, A, T1, T2, B, and G from top to bottom. Measure 3 starts with a single note on the S line. Measures 4 and 5 show complex sixteenth-note patterns for T1 and T2, primarily on the T1 line.

3

S
A
T1
T2
B
G

4

S
A
T1
T2
B
G

5

S
A
T1
T2
B
G

6

S

A

T1

T2

B

G

7

S

A

T1

T2

B

G

8

S

A

T1

T2

B

G

9

S

A

T1

T2

B

G

10

S
A
T1
T2
B
G

11

S
A
T1
T2
B
G

12

Soprano (S): Treble clef, 4 lines. Notes: rest, rest, rest, note, note, eighth-note pairs, eighth-note pairs, note.

Alto (A): Treble clef, 4 lines. Notes: rest, rest, note, note, note, note, note, eighth-note pairs.

Tenor 1 (T1): Treble clef, 4 lines. Notes: rest, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs.

Tenor 2 (T2): Treble clef, 4 lines. Notes: rest, note, note, note, eighth-note pairs, eighth-note pairs.

Bass (B): Bass clef, 5 lines. Notes: eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs.

Bass 2 (B2): Bass clef, 5 lines. Notes: eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs.

Bass 3 (B3): Bass clef, 5 lines. Notes: eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs.

Bass 4 (B4): Bass clef, 5 lines. Notes: eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs, eighth-note pairs.

13

This musical score consists of six staves, each representing a different voice: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), Bass (B), and Bassoon (G). The music is divided into two measures, 13 and 14. In measure 13, the S, A, T1, and T2 voices have active parts with various note heads and stems. The B and G voices are mostly silent, with a few short notes in the middle of the measure. Measure 14 begins with a rest for all voices. The A, T1, and T2 voices resume their patterns of eighth and sixteenth notes. The B and G voices continue their rhythmic patterns established in measure 13. The vocal parts are written in standard musical notation on five-line staves.

14

This section continues the musical score from measure 14. The voices S, A, T1, T2, B, and G are present. The S, A, T1, and T2 voices are active with eighth and sixteenth note patterns. The B and G voices provide harmonic support with sustained notes and rhythmic patterns. The musical style remains consistent with the previous measures, featuring a mix of melodic and harmonic voices.

15

This musical score consists of six staves, each representing a different voice: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), Bass (B), and Bassoon (G). The music is divided into two measures, 15 and 16. In measure 15, the voices play various patterns of eighth and sixteenth notes. The bassoon (G) has a prominent role in this measure. In measure 16, the voices continue their patterns, with the bassoon (G) maintaining its presence. The vocal parts are primarily in treble clef, while the bassoon part is in bass clef.

16

This section continues the musical score from measure 16. The voices (S, A, T1, T2, B, G) maintain their established patterns. The bassoon (G) continues to play a significant role. The vocal parts remain in treble clef, except for the bassoon which stays in bass clef.

17

Soprano (S): Eighth-note pattern with grace notes.

Alto (A): Eighth-note pattern with grace notes.

Tenor 1 (T1): Eighth-note pattern with grace notes.

Tenor 2 (T2): Sustained note followed by eighth-note pattern.

Bass (B): Sustained note followed by eighth-note pattern.

Bassoon (G): Sustained note followed by eighth-note pattern.