

4. INCANTATIONS AND SPELLS

Extremely Quickly; foreboding, becoming frenzied ♩ = 184-190

* CHOIR I

They came with in-can - ta-tions and o - ver him poured

CHOIR II

and spells con-coc - tions ob -

[REHEARSAL ONLY]

PIANO

crescendo poco a poco

⑦ *mf* They came with in-can - ta-tions and spells and o - ver him poured con -

⑦ *mf* ** - scure: They came with in-can - ta-tions and - spells and o - ver him poured con -

⑦

2nd time

* The voices should be divided equally into two 3-part choirs. The entire ensemble effects a gradual crescendo to m.24ff.

** The parts for choir I and II, though notated in rhythmic unison, are realized as a canon. Choir I starts with the pick-up to m.8; choir II then enters (with its anacrusis) at the Φ sign. The two parts continue canonically through m.23, taking repeats. Downbeats within each part should be emphasized.

(crescendo)

13 1. 2. *f*

- coc-tions ob - scure: They scure: They came with con - coc-tions ob - scure in-can -

13 1. 2. *f*

- coc-tions ob - scure: They scure: They came with con - coc-tions ob - scure in-can -

13 1. 2.

2nd time

(crescendo)

19 1. 2. *ff*

- ta - tions and spells and o - ver him poured They poured Pos - sessed

19 *ff* 2nd time 1. *ff*

- ta - tions and spells and o - ver him poured They spells and

19 1. 2.

* On the repetition, choir II follows the $\%$ sign to m.24. Choir I continues through the 2nd ending. The parts line up in m.24.