

There Was the One

from the Wessonbrunn Gebet

Joy DeCoursey-Porter

♩ = 86 Adagio

A

pp

S1 Oo...

S2 *opt. solo* *mf*
This I learned a-mong men

A. *pp*
Oo... Oo... Oo... Oo... Oo...

rehearsal only approx. in places

6

S1 (Oo...)

S2 as the great-est der That there was nei-ther the Earth

A. Oo... Oo... Oo... Oo...

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B

11

S1 (Oo...)

S2 nor the heav - en a - bove Nor was there an - y tree, _____

A. Oo. Oo.

rubato

mf

Nor...



♩ = 65

16

S1 was there an - y tree, nor moun - tain Nei - ther was there an - y

S2 an - y tree, an - y tree nor moun - tain Nei - ther was there an - y

A. *mp* *alto 1- aleatoric until m. 20* Oo... Nei - ther was there an - y

T. *mp* Nor there an - y tree nor moun-tain Nei-ther an - y

B. *mp* was there an - y tree nor moun tain Nei-ther an - y

f

f

f

f

f

f

f

f

21

S1 star at all, nor did the sun shine Nor moon

S2 star at all, nor did the sun shine Nor the moon gleam,

A. star, nor did the sun shine Nor the am, nor

T. star at all, nor did the sun shine

B. star at all, nor did the sun shine

mp *pp* *mp* *pp* *mp* *mp*

C

26

S1 nor glo sea, moon, glo

S2 nor th glo - rious sea glo - rious, glo - rious, glo -

A. was there glo - rious sea was there the

T. Tenor solo *mf* Nor the moon gleam, nor was there the

B.

p *mp*

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piu mosso

31

S1: rious sea, the glo - rious sea.

S2: rious sea, the glo - ri - ous sea, the sea.

A.: sea, glo - ri - ous sea.

T.: glo - ri - ous sea. Nor the moon gleam, nor the glo rious sea.

B.: Glo - ri - ous sea.

Dynamic markings: *mp*, *f*, *rit.*, *pp*, *mf*.

Performance instructions: *3* (triplets), *rit.* (ritardando).

37 D

S1: When there was noth - ing,

S2: no end - ing and no lim - its, Cum nul - lus ess - et, nul - lus

A.: re was noth - ing, no end - ing and no lim - its, re - rum,

Dynamic markings: *mf*, *mp*.

Performance instructions: *Opt. Solo* (optional solo), *rit.* (ritardando).

Tempo marking: ♩ = 78

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41

S1 *mf*
aut ad - i - tus aut ex - i - tus aut ad - i - tus aut ex - i - tus,

S2 *mf* **Tutti**
Cum nul - lus es - set re - rum, aut ad - i - tus aut ex - i - tus,

A. *mf* **Tutti chant-like** *mp*
aut ad - i - tus aut ex - i - tus When there was noth - ing, noth - ing,

46

S1 **Tutti** *mf* *cresc.*
aut ad - i - tus, si es - ta - ba Dios to - do - po - der -

S2 *mf* *cresc.*
Cum nul - lus es - set re - rum, When there was no - thing, no end - ing,

A. *mp* *mp* *cresc.*
Cum nul - lus es - set re - rum

T. *mp* *mp* *cresc.*
Cum nul - lus es - set re - rum De -

B. *mp* *mp* *cresc.*
nul - lus De -

59

S1 *p* great - est in grace, — of all beings the great - est in grace, — and

S2 *chant-like p* of all beings the great - est in grace, — and

A. *p* great - est in grace, — of all beings the great - est in grace, — and

T. *chant-like p* Of all beings the great - est in grace and

B. *chant-like p* Of all beings the great - est and

65

S1 *pp* man - y with Him, y with Him, and man - y with Him, Good *chant-like*

S2 *pp* man - y with Him, and man - y with Him, and man - y with Him, Good

A. *pp* man - y with Him, and man - y with Him, Good

T. *pp* man - y with Him, and man - y with Him, and man - y with Him, Good

B. *pp* man - y with Him, and man - y with Him, man - y with Him, Good

70

9

S1 spir-its, and God is Ho - ly. Of all beings the great - est in grace, of

S2 spir-its, and God is Ho - ly. Of all beings the great - est in grace, of

A. spir-its, and God is Ho - ly. Oo...

T. spir-its, and God is Ho - ly. Oo...

B. spir-its, and God is Ho - ly. Oo...

70 *mp* **F** *mf* *p*

76

S1 all beings the great-est in Good spir-its and God is ho - ly,

S2 all beings the great-est grace, Good spir-its and God is ho - ly, good

A. Oh... man - y with Him, and man-y with Him, Good spir-its and God is ho - ly,

T. Oh ma - ny with Him, and man-y with Him, Good spir - its,

B. Oh man - y with Him, and man-y with Him, Good spir - its

76 *mf* *f* *mf* *mp* *f* *mf* *f* *mf*

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81

S1 good spir-its and God is ho - ly, good spir-its and God is ho - - ly. *f*

S2 spir-its and God is ho - ly, good spir-its and God is ho - ly, good spir-its and God is ho - ly, *f*

A. God is Ho - ly, good spir-its and God is ho - ly, good spir-its is ho - ly, He's *f*

T. God is ho - ly, good spir-its and God is ho - ly, gr , and God is ho - ly, *f*

B. God is ho - ly, God is Ho God is Ho - ly, *f*

84

S1 He's ho-ly, He's ho-ly, ho-ly, Ho - ly, ho - ly, *mp* *ff* *G mp*

S2 He's ho-ly, Ho - - ly, ho - ly, *mp* *ff* *mp*

A. ho-ly, He's e's ho-ly, He is Ho - - ly, ho - ly, *mp* *mf* *ff* *mp* *solo* Ho - ly...

T. He is Ho - - ly, ho - ly, *mf*

B. Ho - - ly, ho - ly, *ff* *mp*

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90 *mf* solo *Tutti* **H** *pp*

S1 ho - ly, He is ho - ly, ho - ly, ho - ly, ho - ly,

S2 *mf* ho - ly, ho - ly, solo *mf* This I learned

A. *mf* ho - ly, *p* ho - ly, - - ly,

T. *solo niente* ho - - ly,

B. *mf* ho - ly,

96 *mp* *Tutti* *mp*

S1 ho - ly, ly, ho - ly, ho - ly,

S2 a-mong mor - tal as the great - est won - der That there was nei - ther the

A. ho - - ly, ho - - ly,

T. ho - - -

B. ho - - -

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100

S1
ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

S2
Earth nor the heav - en a - bove.

A.
ho - ly.

T.
ho - ly.

B.
ho - ly.

p *solo* *pp*

Part I of the **Wessobrunn Prayer**

This I learnt among mortal men as the greatest wond
That there was neither the earth nor the heaven ab
Nor was there any tree nor mountain
Neither any star at all, nor did the sun shine
Nor the moon gleam, nor was there the glori

When there was nothing, no ending and : am nullus esset rerum)
There was the One Almighty God (unic : , omnipotens)
Of all beings the greatest in grace, a : n him,
Good spirits, and God is holy.



Joy DeCoursey-Porter is a Canadian born composer, but spent most of her childhood in Hawaii. She currently resides in Seattle, Washington with her husband and 2 sons. Joy began choral composing in 2010. Since then her pieces have placed in the American Prize, been endorsed by Project Encore, and have been performed around the world. She enjoys many facets of the music industry including singing, teaching, writing for her students, and playing a variety of instruments.

A German monk sits alone in a candle-lit room and attempts, through the limits of quill and ink, to contemplate life before human thought. Revelations have come to be known as **The Wessobrunn Prayer**, and remain one of the oldest living poetic texts written in High German. "The One" is written as a sort of journey through this text. One can feel the isolation of private thought in the opening solo passage, building slowly in form and structure as the implications of "nothing" begin to take solid and practical form. The piece continues to musically ebb and flow along with the monk's thoughts until his recognition of God's power dawns, and the dynamics and texture build to a climax. One can feel his heart pick up the pace, as English, German, Latin, and Spanish declare the Almighty God; as if to say that these truths are relevant for people of every tongue, tribe, and nation. The piece ends as it began; leaving the solitary monk once again in the company of his quill and ink, his candle flickering down to its nub, and his mind and heart filled with the light of revelation.

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