



# Quando consurgam?

for children's choir, percussion, piano, organ,  
ondes Martenot, and string orchestra

Ryan Carter

(2007)

*Quando consurgam?* was commissioned by Present Music and the Milwaukee Children's Choir,  
with generous support from Ronald Jacquart.

[www.ryancarter.org](http://www.ryancarter.org)



## Program notes:

Not to brag, but my life is pretty awesome these days. I'm studying in Amsterdam with a composer I've admired since high school. My career brings me back to the U.S. to exciting destinations like New York, San Francisco, and Milwaukee. Life is good.

When I was commissioned by Present Music and the Milwaukee Children's Choir to write a new work for their annual Thanksgiving concert, it reminded me that the lives of composers are often exceptionally self-centered. Of course, over the years I have relied (sometimes heavily) on help from loved ones, acquaintances, and strangers; it's probably time for me to thank them.

The title of *Quando consurgam?* ("When shall I arise?") comes from Job 7:4. The text, which is in Latin, is drawn entirely from the book of Job, a source that surprises many people. To me, this story of unwarranted punishment and unbridled destruction offers no answers to life's great questions, but it does remind me of the fragility and tenuousness of everything we have. It's a reminder to be thankful for what we have as long as we have it.

## Performance notes:

- This piece uses some proportional notation (e.g. m. 1 of the third cello part). Interpret the rhythm proportionally in the indicated time span (e.g. in the space of one half note). If a proportional notation lasts an entire measure, no such indication is given.

Notes for percussion:

Percussion 1: vibraphone, bowed marimba (requires two bows), 1) large resonant bass drum (on its side), 2) medium bass drum (muted to sound dry, on its side)

Percussion 2: marimba, bowed marimba (requires two additional bows), 1) sizzle cymbal, 2) metal pipe, 3) large resonant metal plate, 4) high roto tom, 5) low roto tom

The following apply to all non-pitched percussion (always indicated by a percussion clef, with the exception of Percussion 2 beginning in m. 174):

The image shows two musical staves. The first staff, labeled "= Percussion 1", has a percussion clef and two notes: a quarter note on the first line (labeled '1') and a quarter note on the second line (labeled '2'). The second staff, labeled "= Percussion 2", has a percussion clef and five notes: a quarter note on the first line (labeled '1'), a quarter note on the second line (labeled '2'), a quarter note on the third line (labeled '3'), a quarter note on the fourth line (labeled '4'), and a quarter note on the fifth line (labeled '5').

Notes for piano:

- Note the extensive use of octave-transposing clefs (e.g. m. 9)

Notes for strings:

- during glissandi that continue through tied rhythms, notes without heads are used to indicate the rhythm
- an arrow indicates a quick upward glissando (e.g. 218)
- a dashed slur indicates no bow change
- ord. = ordinario
- s.p. = sul ponticello
- m.s.p. = molto sul ponticello
- c.l.b. = col legno battuto
- o = niente

The image shows a musical staff with a treble clef. It contains a single note on the first line with a long, horizontal arrow above it pointing to the right, indicating a glissando. Below the staff, the text reads: "= jeté: throw the bow on the string, producing as many bounces as possible".

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Calmy and Expressively ♩ = 80

Children's choir

Percussion 1

Percussion 2

Piano

Organ

Ondes Martenot

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Violin 7

Violin 8

Viola 1

Viola 2

Viola 3

Cello 1

Cello 2

Cello 3

Double Bass 1

Double Bass 2

*mp* *f* *p* *mp* *f* *p* *fp* *f* *sub.f*

*p* change bow as often as necessary, but always as imperceptibly as possible



boy soprano (indicated by all caps)

Choir

Perc. 1  
vibes *pp* *ff* dampen

Perc. 2  
marimba *pp* *ff*

Pno.  
*pp* *ff*  
1) Release damper pedal  
2) Immediately reengage damper pedal  
3) Release sostenuto pedal  
4) Slowly release damper pedal

Org.

Ondes

Vln. 1  
8<sup>va</sup> *p* *f* *sempre p*

Vln. 2  
8<sup>va</sup> *p* *f*

Vln. 3  
*p* *f*

Vln. 4  
-3- *p* *f*

Vln. 5  
*f*

Vln. 6  
*f*

Vln. 7  
*f*

Vln. 8  
*f*

Vla. 1  
*f*

Vla. 2  
*f*

Vla. 3  
*f*

Vc. 1  
*f*

Vc. 2  
*p mp f mp f f*

Vc. 3  
*f*

D.B. 1  
*p f*

D.B. 2  
*p f*

VIR E-RAT IN TER-RA - HUS, NO-MI-NE JOB:—  
(coordinate to boy soprano)





Choir  
 di - e, cum ve - nis-sent fi - li - i De - i ut as - sis - te - rent co - ram Do - mi - no, af - fu - it

Perc. 1

Perc. 2  
*mf* *sim.*

Pno.  
*mf* *f* *sim.*

Org.

Ondes

Vln. 1  
*mf* *p*

Vln. 2  
*mf* *p*

Vln. 3  
*mf* *p*

Vln. 4  
*mf* *p*

Vln. 5  
*mf* *p*

Vln. 6  
*mf* *p*

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

D.B. 1

D.B. 2

*f* *p* *mf*

Choir in - ter e - os e - ti - am Sa - - - tan. Di - xit - que Do - mi - nus ad e - - um: Num - quid con -

Perc. 1

Perc. 2

Pno.

Org.

Ondes

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

D.B. 1

D.B. 2