

CONTEMPORARY CHURCH MUSIC SERIES

JOHN TAVENER

FUNERAL IKOS

FOR UNACCOMPANIED CHOIR

S S A T B B

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FUNERAL IKOS

Why these bitter words of the dying, O brethren, which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God, who hath summoned me knoweth. But make commemoration of me with the song: *Alleluia*.

But whither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them? Or have they forgotten all those who mourn them and make the song: *Alleluia*?

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm: *Alleluia*.

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: *Alleluia*.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: *Alleluia*.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God: *Alleluia*.

*From The Order for the Burial of Dead Priests
translated from the Greek by Isabel Hapgood.*

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Every illegal copy means a lost sale. Lost sales lead to shorter print runs and rising prices. Soon the music goes out of print, and more fine works are lost from the repertoire.

In memory of E.T.C.

FUNERAL IKOS

JOHN TAVENER
(1981)

Always quiet, solemn and flexible (♩ = c.88)

Sopranos

Altos

Tenors

Basses

Piano for rehearsal only

p e legato sempre

Why these bit - ter — words of the dy - ing, O — brethren, which they

p e legato sempre

Why these bit - ter — words of the dy - ing, O — brethren, which they

ut - ter as they go hence? I am par - ted from my brethren. All my friends do I a - bandon, and go

div.

ut - ter as they go hence? I am par - ted from my brethren. All my friends do I a - bandon, and go

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hence. But — whith-er I go, that un - der - stand I not, — nei - ther

unis.

hence. But — whith-er I go, that un - der - stand I not, — nei - ther

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "hence. But — whith-er I go, that un - der - stand I not, — nei - ther". The first vocal line has a fermata over the first measure. The second vocal line has a fermata over the first measure and the word "unis." above the first measure.

what shall be - come of me yon - der; On - ly God, who hath sum - moned me

div.

what shall be - come of me yon - der; On - ly God, who hath sum - moned me

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "what shall be - come of me yon - der; On - ly God, who hath sum - moned me". The first vocal line has a fermata over the first measure. The second vocal line has a fermata over the first measure and the word "div." above the first measure.

dolciss.
Al - le -
dolciss.
Al - le -
dolciss.
know+eth. But make com - mem - o - ra - tion of me with the song: Al - le -
dolciss.
unis.
know-eth. But make com - mem - o - ra - tion of me with the song: Al - le -

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

S. *div.*
But — whith-er now go the souls? How dwell they now to - geth - er there? This —

A.
But — whith-er now go the souls? How dwell they now to - geth - er there? This —

S. *unis.*
mys-tery have I de-sired to learn, but — none can im-part a - right. Do they

A.
mys-tery have I de-sired to learn, but — none can im-part a - right. Do they

S. *div.*
call to mind their own peo - ple, as we do them? Or have they for - got - ten all

A.
call to mind their own peo - ple, as we do them? Or have they for - got - ten all

S. *unis.*
those who mourn them and make the — song: Al - le - lu - ia, Al - le - lu - ia, Al - le -

A.
those who mourn them and make the — song: Al - le - lu - ia, Al - le - lu - ia, Al - le -

T.
Al - le - lu - ia, Al - le - lu - ia, Al - le -

B.
Al - le - lu - ia, Al - le - lu - ia, Al - le -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -".

div.
- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

div.
- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this". The word "div." is written above the first vocal staff and below the third vocal staff.

unis.

world? There shall none of these things aid us, but on - ly to say— oft the

world? There shall none of these things aid us, but on - ly to say— oft the

world? There shall none of these things aid us, but on - ly to say— oft the

unis.


world? There shall none of these things aid us, but on - ly to say— oft the

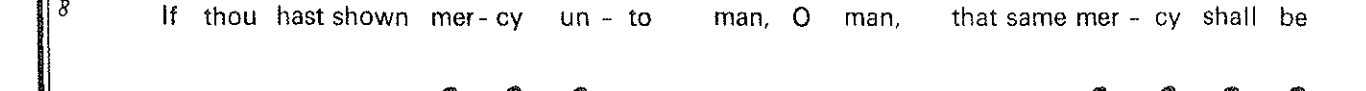
psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

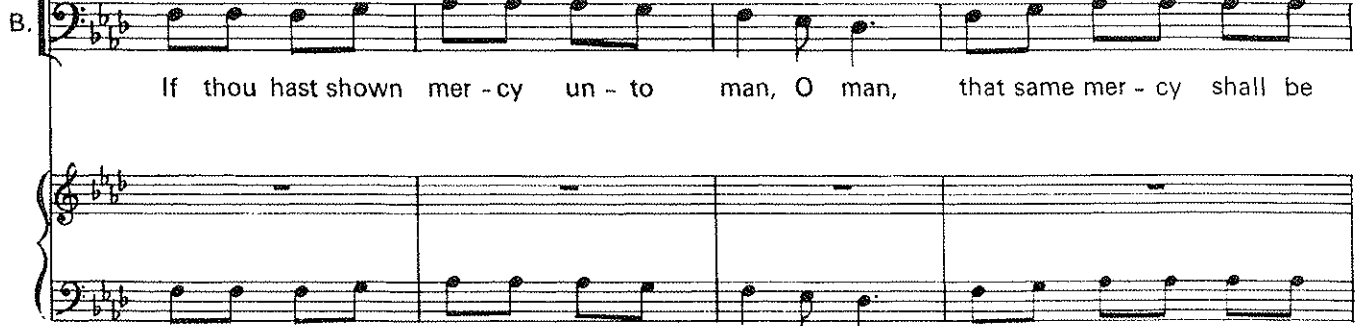
psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

T.  If thou hast shown mer - cy un - to man, O man, that same mer - cy shall be

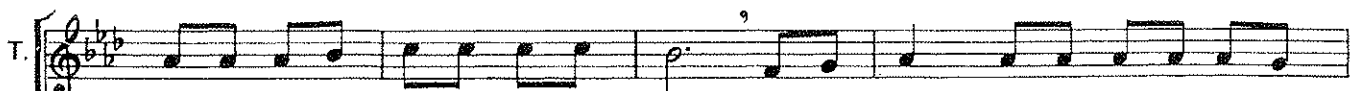
B.  If thou hast shown mer - cy un - to man, O man, that same mer - cy shall be

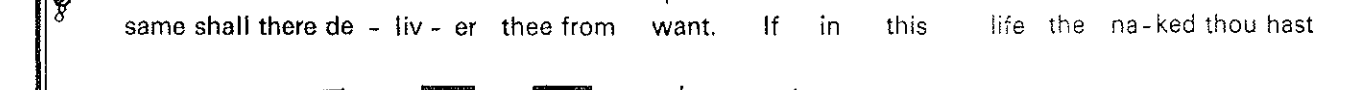


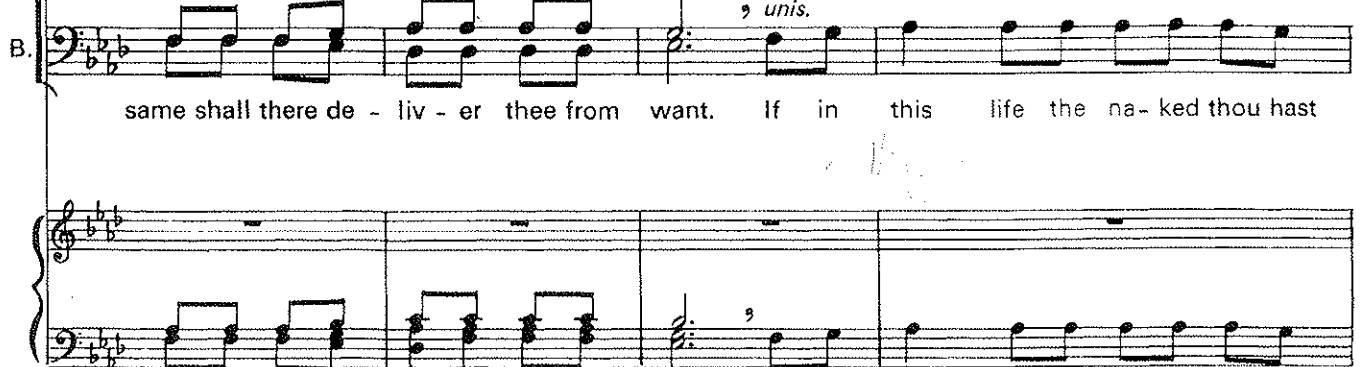
T.  shown thee there; and if on an or-phan thou hast shown com - pas - sion, the

B.  shown thee there; and if on an *div.* or-phan thou hast shown com - pas - sion, the



T.  same shall there de - liv - er thee from want. If in this life the na - ked thou hast

B.  same shall there de - liv - er thee from want. If in this life the na - ked thou hast *unis.*



S. 

A. 

T. 
clothed, the same shall give thee shel-ter there, and sing the

B. 
clothed, the same shall give thee shel-ter there, and sing the




Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -


Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -


psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -


psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -



ia. Youth and the beau - ty of the bo - dy fade at the

ia. Youth and the beau - ty of the bo - dy fade at the

ia.

ia.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both with lyrics. The third staff is a vocal line in treble clef with the lyric 'ia.'. The fourth staff is a vocal line in bass clef with the lyric 'ia.'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

hour of death, and the tongue then burn-eth fierce - ly, and the parched throat is inflamed. The... *div.*

hour of death, and the tongue then burn-eth fierce - ly, and the parched throat is inflamed. The...

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment in grand staff. The lyrics are: 'hour of death, and the tongue then burn-eth fierce - ly, and the parched throat is inflamed. The...' with a 'div.' marking above the final notes.

S. beau-ty of the eyes is — quenched then, the — come-li - ness of the

A. beau-ty of the eyes is — quenched then, the — come-li - ness of the

S. face all — al - tered, the — shape - li-ness of the neck des - troyed; And the

A. face all — al - tered, the — shape - li-ness of the neck des - troyed; And the

S. oth - er parts have be - come numb, nor of - ten — say Al - le -

A. oth - er parts have be - come numb, nor of - ten — say Al - le -

T. Al - le -

B. Al - le -

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

- lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

With ec - stas - y are we in - flamed if we but hear that there is

With ec - stas - y are we in - flamed if we but hear that there is

With ec - stas - y are we in - flamed if we but hear that there is

With ec - stas - y are we in - flamed if we but hear that there is

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

soul of Right - eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

soul of Right - eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

soul of Right - eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

soul of Right - eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

Christ, that all we may cry a - loud thus un - to God:

Christ, that all we may cry a - loud thus un - to God:

Christ, that all we may cry a - loud thus un - to God:

Christ, that all we may cry a - loud thus un - to God:

unis. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. *rit.*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

unis. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.