

Andrej Makor

# IN MEMORIAM

A CANTATA IN MEMORY  
OF THE VICTIMS OF TERRORISM

for mixed choir (SATB div.),  
harpsichord and string quintet



Full Score

AS 34.155/01 ASTRUM

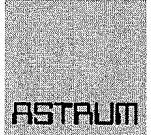
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- [2] **Et bestia, quam vidi, similis erat pardo, et pedes ejus sicut pedes ursi, et os ejus sicut os leonis.**  
**Et dedit illi draco virtutem suam, et potestatem magnam.**
- [3] **Et vidi unum de capitibus suis quasi occisum in mortem: et plaga mortis ejus curata est.**  
**Et admirata est universa terra post bestiam.**
- [4] **Et adoraverunt draconem, qui dedit potestatem bestiae: et adoraverunt bestiam, dicentes:**  
**Quis similis bestiae? et quis poterit pugnare cum ea?**
- [5] **Et datum est ei os loquens magna et blasphemias: et data est ei potestas facere menses quadraginta duos.**
- [6] **Et aperuit os suum in blasphemias ad Deum, blasphemare nomen ejus, et tabernaculum ejus, et eos qui in caelo habitant.**  
[7] **Et est datum illi bellum facere cum sanctis, et vincere eos.**  
**Et data est illi potestas in omnem tribum, et populum, et linguam, et gentem,**
- [8] **et adoraverunt eam omnes, qui inhabitant terram: quorum non sunt scripta nomina in libro vitae Agni,**  
**qui occisus est ab origine mundi.**  
[9] **Si quis habet aurem, audiat.**
- [10] **Qui in captivitatem duxerit, in captivitatem vadet: qui in gladio occiderit, oportet eum gladio occidi.**  
**Hic est patientia, et fides sanctorum.**

The Apocalypse of St. John (Revelation) - Ap 13:2-10  
Biblia Sacra Vulgatae editionis, Sixti V Pontificis Maximi jussu recognita et edita, Typographus Vaticanus, 1598

- [2] And the beast, which I saw, was like to a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion.  
And the dragon gave him his own strength, and great power.
- [3] And I saw one of his heads as it were slain to death: and his death's wound was healed.  
And all the earth was in admiration after the beast.
- [4] And they adored the dragon, which gave power to the beast: and they adored the beast, saying:  
Who is like to the beast? and who shall be able to fight with him?
- [5] And there was given to him a mouth speaking great things, and blasphemies:  
and power was given to him to do two and forty months.
- [6] And he opened his mouth unto blasphemies against God, to blaspheme his name,  
and his tabernacle, and them that dwell in heaven.
- [7] And it was given unto him to make war with the saints, and to overcome them.  
And power
- [8] And all that dwell upon the earth, and nation,  
the book of life of the Lamb,
- [10] He that shall lead into captivity all the world, must be killed by the sword.
- [2] Zver, ki sem jo videl, da je preklical bogata prekrilja, da je njegovo imje, njegovo divljanje in tiste, ki prebivajo v nebesih.  
[3] Ena od njenih oblasti je bila oblast nad vsakim rodom, ljudstvom, jezikom in narodom.
- [4] Ljudje so molili zmaja, ker je dal vsega vsega.
- [5] Zveri, ki so vsega vsega.
- [6] Odprla je usta, da je preklicala bogata prekrilja, da je njegovo imje, njegovo divljanje in tiste, ki prebivajo v nebesih.
- [7] Dopusčeno ji je bilo, da je začela vojno s svetimi in jih premagala.
- [8] Zver bodo molili vsi prebivalci zemlje, katerih imena že od začetka sveta niso vpisana v knjigo življenja Jagnjeta, ki je bilo zaklano.
- [9] Če ima kdo uho, naj prisluhnje!
- [10] Če je komu namenjeno ujetništvo, pojde v ujetništvo. Če mora kdo umreti od meča, bo umrl od meča.  
Tukaj je stanovitnost in vera svetih.

# In memoriam

for mixed choir (SATB div.), harpsichord and string quintet

Biblical text in Latin:

*The Apocalypse Of Saint John (Revelation) /  
Apocalypsis B. Joannis Apostoli (Revelatio Joannis)  
John 13:2-10*

music by: Andrej Makor (b. 1987)  
2015 / rev. 2016

Moderato  $\text{♩} = 100$

Soprano, Alto, Tenor, Bass: Four staves in common time, treble clef for Soprano, Alto; bass clef for Tenor, Bass. All parts are silent.

Harpsichord: Two staves in common time, bass clef. Dynamics: *molto secco*, *p*.

Moderato  $\text{♩} = 100$

Violin I, Violin II: Two staves in common time, treble clef. Dynamics: *pizz.*, *mf*, *pizz.*, *mf*.

Viola: One staff in common time, bass clef. Dynamics: *pizz.*

Violoncello: One staff in common time, bass clef. Dynamics: *legato*, *mp*, *pizz.*

Contrabass: One staff in common time, bass clef. Dynamics: *mf*.

5

S.

A.

T.

B.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

*legato*

*mp*

*p*



13

S.

A.

T.

B. *mp*

Et be - stia, quam vi - di, si - mi -

Hpsd.

Vln. I

Vln. II

Vla. *mp*

Vc. *pp*

Cb.

17

S.

A.

T. *mf*  
et pe - des e - - jus

B. lis e - rat par - do,

Hpsd.

Vln. I *arco* *mp*

Vln. II *arco* *pp* *sul pont.* *p* *sul pont.*

Vla. *p* *pp* *p* *sul pont.*

Vc. *pp*

Cb. *p* *arco sul tasto*

21

S. *mf*  
et os \_\_\_\_\_

A. *mp*  
U \_\_\_\_\_

T. *mf*  
si - cut pe - des ur - - si, et os \_\_\_\_\_

B. *mp*

Hpsd.

**ASTRUM**

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

24

S. e - - jus si - cut os le - o - - nis. *mp*

A. Et de - dit il - li *mf*

T. e - - jus si - cut os le - o - - nis. Et de - dit il - li *mf*

B. Et de - dit il - li *mf*

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

*ord.*

*mf*

28

S.

A.

T.

B.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dra - co vir -

dra - co vir -

dra - co vir - tu - tem su - - - - am, et po - te -

**ASTRUM**

et po - te -

(

*sul pont.*

*p*

*ord.*

*mf*

*ord.*

*mf*

*> - - >*

*p*

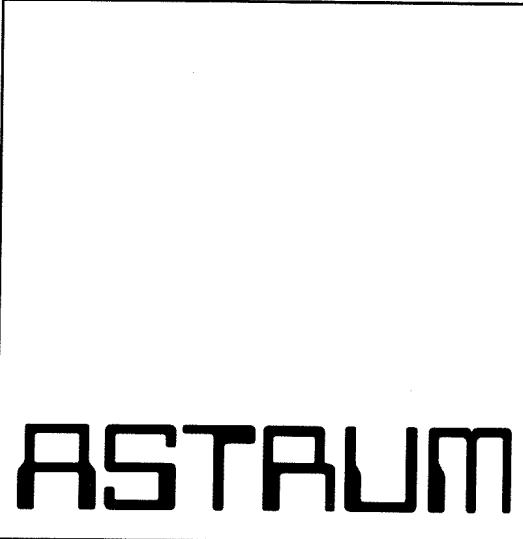
32

S. - sta - - - tem ma - - - - gnam.

A. - sta - - - tem ma - - - - gnam.

T. - sta - - - tem ma - - - - gnam.

B. - sta - - - tem ma - - - - gnam.

Hpsd. { 
 f )

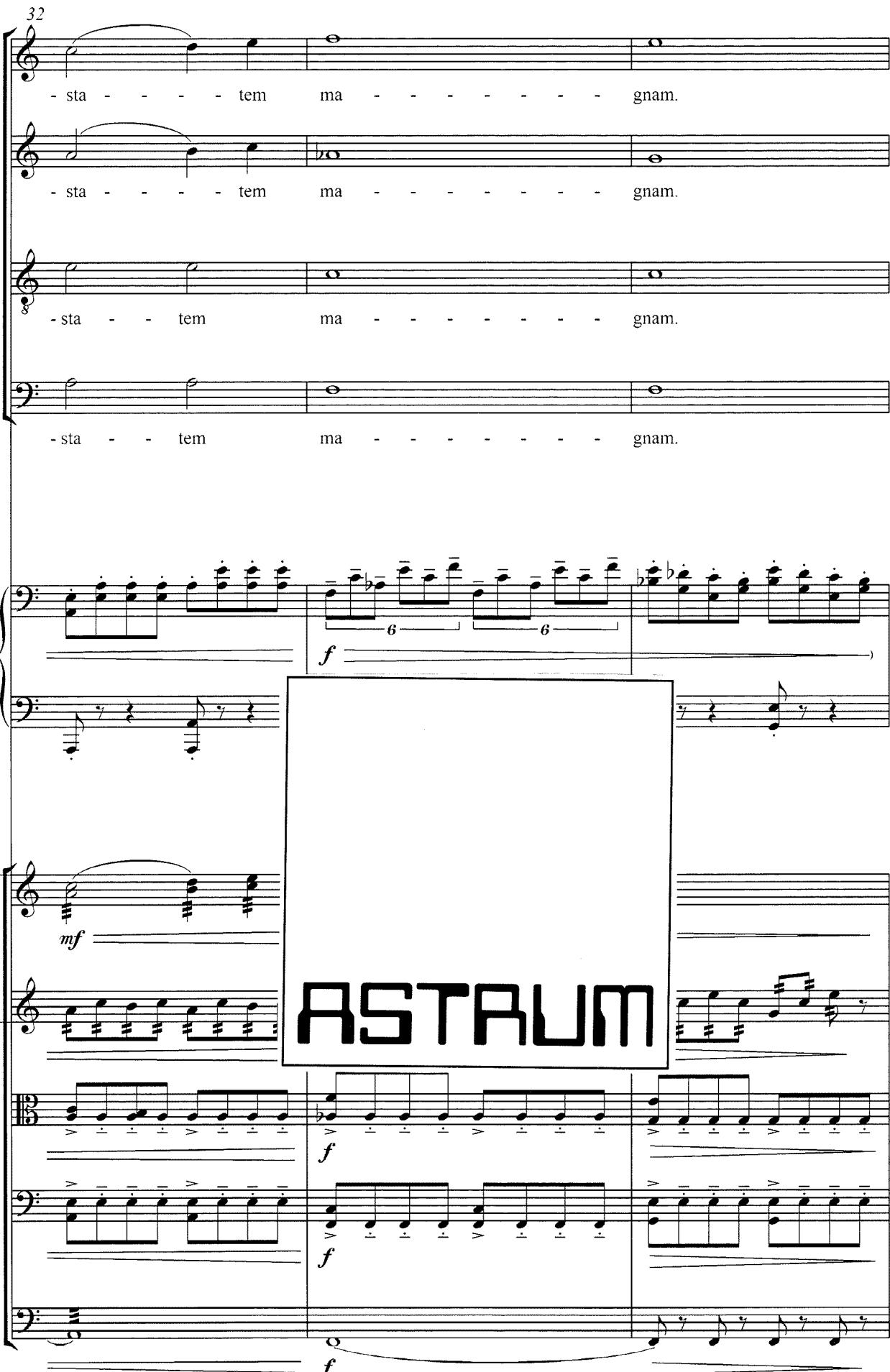
Vln. I mf =

Vln. II =

Vla. > - - - > - - - f

Vc. > - - - > - - - f

Cb. f



**A**

35

S. *mp* Et vi - di u - num de ca -

A. *mp* Et vi - di u - num de ca -

T.

B.

Hpsd. *mp*

Vln. I *sul tasto*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

39

S. - pi - - ti - - bus      su - - is      qua - - si  
A. - pi - - ti - - bus      su - - is      qua - - si  
T.      is      qua - - si  
B.      is      qua - - si

Hpsd.

**ASTRUM**

Vln. I      *ord.*

Vln. II

Vla.

Vc.

Cb.

Musical score for string quartet (Vln. I, Vln. II, Vla., Vc., Cb.) featuring five staves. The score includes dynamic markings (mf, f, ff), performance instructions (e.g., slurs, grace notes), and a large graphic element in the center-right.

The graphic element consists of the word "ASTRUM" in a bold, blocky font, with a small musical note symbol at the bottom right corner.

47

S. *p*  
et

A. *p*  
et

T. *p*  
et

B. *p*

rit.  
*mf*  
- ra - ta est.  
*mf*  
- ra - ta est.  
*mf*  
- ra - ta est.  
*mf*

ASTRUM

et pla - ga mor - tis e - - jus cu - - ra - ta est.

Hpsd.

Vln. I

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb.

*sul pont.* *p* *sul pont.* *p*

B

*a tempo* ♩ = 100 *mp*

*cresc.*

A musical score for soprano (S.) featuring a treble clef and a common time signature. The vocal line consists of six measures of eighth-note patterns. The lyrics "Et admirata" are repeated three times, followed by "est univer - sa," with a fermata over the final note.

A. *mp* Et ad-mi-ra - ta, et ad-mi-ra - ta, et ad-mi-ra - ta est u-ni-VER - sa, *cresc.*

A musical score for a soprano voice. The vocal line consists of eighth-note patterns. The first section ends with a fermata over the eighth note. The dynamic marking 'mp' is placed above the first measure, and 'cresc.' is placed above the eighth note of the first measure of the second section. The vocal line continues with eighth-note patterns, some with grace notes.

A musical score for voice and piano. The vocal line consists of eighth-note patterns on a bass clef staff. The piano accompaniment features a sustained bass note in the left hand and eighth-note chords in the right hand. The vocal part begins with 'Et ad-mi-ra - ta, et' and ends with '-ra - ta est u-ni-ver - sa,'. Dynamic markings 'mp' (mezzo-piano) and 'cresc.' (crescendo) are present above the vocal line.

Hpsd.

*(mf)*

**a tempo** ♩ = 100

*sul pont.*

Vln. I

*sul pont.*

Vln. II

*p*

Vla.

Vc.

Cb.

*pizz.*

*mp*

56

S. est u-ni-ver - sa, est u-ni-ver - sa, ter - ra post be - stiam, ter - ra post be - stiam. Et a - do - ra -

A. est u-ni-ver - sa, est u-ni-ver - sa, ter - ra post be - stiam, ter - ra post be - stiam. Et a - do - ra -

T. est u-ni-ver - sa, est u-ni-ver - sa ter - ra post be - stiam, ter - ra post be - stiam. Et a - do - ra -

B. est u-ni-ver - sa, est u-ni-ver - sa, ter - ra post be - stiam, ter - ra post be - stiam. Et a - do - ra -

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

ord. f

ord. f

ord. f

ord. f

arco mf f

61

S. *mp molto legato* — *ff*  
 - ve - runt dra - co-nem, qui de - dit po - te - sta - tem be - sti -

A. *mp molto legato* — *ff*  
 - ve - runt dra - co-nem, qui de - dit po - te - sta - tem be - sti -

T. *mp molto lega*  
 8 - ve - runt dra - co-nem  
 m be - sti -

B. *mp molto legati*  
 - ve - runt dra - co-nem  
 em be - sti -

Hpsd. { *v* **ASTRUM**

Vln. I *mp ff*  
 Vln. II *mp ff*  
 Vla. *mp ff*  
 Vc. *mp ff*  
 Cb. *mp ff*

67

S. 8 - ae: et a - do - ra - ve - runt be - stiam,di - cen - - tes:

A. 6 - ae: et a - do - ra - ve - runt be - stiam,di - cen - - tes:

T. 6 - ae: et a - do - ra - ve - runt be - stiam,di - cen - - tes:

B. 6 - ae: et a - do - ra - ve - runt be - stiam,di - cen - - tes:

Hpsd. 6

Vln. I 8 f

Vln. II 6 f

Vla. 6 f

Vc. 6 f

Cb. 6 f

**ASTRUM**

Vln. I 6 mf

Vln. II 6 mf

Vla. 6 mf

Vc. 6 mf

Cb. 6 mf

**C****Tempo primo**  $\text{♩} = 100$ 

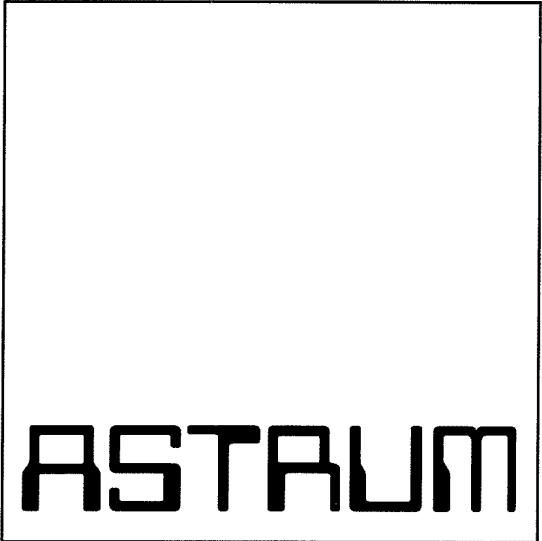
73

S. *SOLO* *mf* 3 - - - Quis si - mi - lis be - - - stiae? et quis..

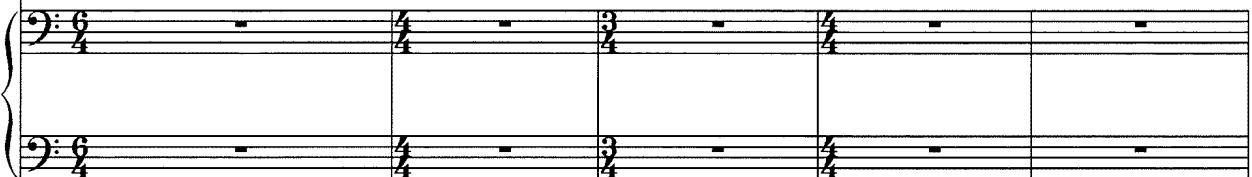
A. *mp* A A

T. *mp* A A

B. *mp* A A



Hpsd.


**Tempo primo**  $\text{♩} = 100$ 

Vln. I *pizz.* *mp*

Vln. II *sul tasto* *p*

Vla. *sul tasto* *p*

Vc. *sul tasto* *p*

Cb. *sul tasto* *p*

78

S. po - te - rit pu - gna - re cum e - - - a?

A.

T.

B.

Hpsd.

Vln. I

Vln. II ord.

Vla. ord.

Vc. ord.

Cb. ord.

**ASTRUM**

3

f

mf

mf

mf

84

S.

A.

T.

B.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

91

S.

A. *mp* <  
Et

T. *mp* <  
Et

B. *mp* Et da-tum est, — et da-tum est, — et

Hpsd. *p*

Vln. I *flautando sul tasto*  
*p*

Vln. II *pizz.*  
*mp*

Vla. *p* *mp* *p* *mp* *gliss.*

Vc. *flautando sul tasto*  
*p*

Cb.

**ASTRUM**

**ASTRUM**

S. 95  
A. et da-tum est  
T. et da-tum est  
B. et da-tum est, et da-tum est, et da-tum est, et da-tum est  
Hpsd.  
Vln. I ord.  
Vln. II arco  
Vla. p  
Vc.  
Cb.

99

S. *p* ei os lo - quens ma - - gna et bla - sphe - mi - as: et da - ta *mf*

A. *p* ei os lo - quens ma - - gna et bla - sphe - mi - as: et da - ta *mf*

T. *p* ei os lo - quens et da - ta *mf*

B. *p* ei os lo - quens et da - ta

Hpsd.

**ASTRUM**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mp* *mp* *ord.* *mp* *ord.* *mp* <

104 *f molto legato*

S. est ei po - te- stas fa - ce - re men - ses qua- dra - gin - - - ta

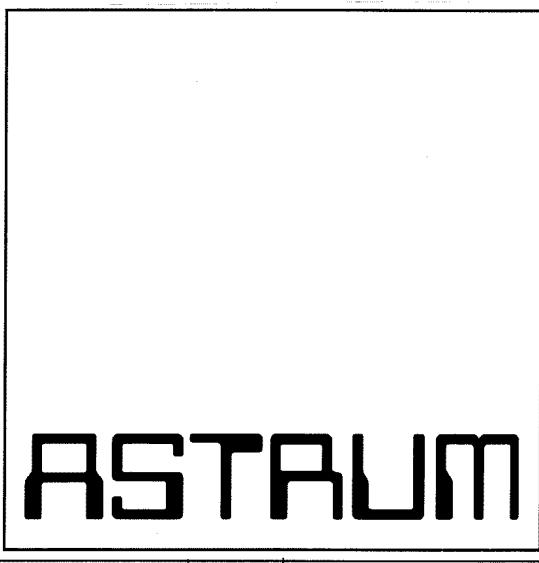
A. est ei po - te- stas fa - ce - re men - ses qua- dra - gin - - - ta

T. est ei po - te- stas fa - ce - re men - ses qua- dra - gin - - - ta

B. est ei po - te- stas fa - ce - re men - ses qua- dra - gin - - - ta

Hpsd.

(*pp*)

Vln. I *f espress.* 

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

*f*

*f*

*f*

*f*

108

S. du - - - - os.

A. du - - - - os.

T. du - - - - os.

B. du - - - - os.

Hpsd. (p)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

**E**

111

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**≡**

115

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

119

Hpsd.

Vln. I      *p*

Vln. II

Vla.

Vc.

Cb.



122

Hpsd.

(cresc.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

125

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(mp)

mf

8

mf

8

mf

8

mf

8

mf

mf

128

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

8

8

8

3

3

3

131

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

134

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

137

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.



140

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## F

143

S.

A. *mp*  
Et a - pa - ru - it os\_\_ su - um in blas - phe - mi - as ad\_\_

T. *mp*  
Et - phe - mi - as ad\_\_

B. *mp*  
Et - phe - mi - as ad\_\_

Hpsd. *ff*

Vln. I *ff*

Vln. II *ff* *p*

Vla.

Vc. *ff*

Cb. *ff* *p* *p* *p* *p*

**ASTRUM**

148

S.

A.

T.

B.

*mp*

e - jus, et ta - ber -

- - jus, et ta - ber -

- - jus, et ta - ber -

De - um, blas -

De - um, blas -

De - um, blas - phe - ma - re no - - men\_ e - - jus, et ta - ber -

**ASTRUM**

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

S. *mf* *sf*  
 - na - cu - lum e - jus, et e - os qui in cae - lo ha - bi - tant.

A. *mf* *sf*  
 - na - cu - lum e - jus, et e - os qui in cae - lo ha - bi - tant.

T. *mf* *sf*  
 - na - cu - lum e - jus, et e - os qui in cae - lo ha - bi - tant.

B. *mf* *sf*  
 - na - cu - lum e - jus, et e - os qui in cae - lo ha - bi - tant.

Hpsd.

Vln. I *mp* *f* <sup>3</sup> <sub>3</sub>

Vln. II *mp* *f* <sup>3</sup> <sub>3</sub>

Vla. *mp* *f*

Vc. *p* *f*

Cb. *p* *f*

ASTRUM

158

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.



161

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**ASTRUM**

164

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**G**

168 Andante  $\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

Cb.

174

Vln. I

Vln. II      *sul tasto*  
p leggiero

Vla.

Vc.

Cb.

180

Vln. I

Vln. II      *sul tasto*  
p leggiero

Vla.

Vc.

Cb.

186

Vln. I

Vln. II      mp

Vla.      mp

Vc.      mp

Cb.      mp

**H**192 **Adagio**  $\text{♩} = 70$ 

S. *f*  
Et est da - tum\_

A. *f*  
Et est da - tum\_

T. *f*  
*g* Et est da - tum\_

B. *f*  
Et est da - tum\_

Hpsd. *(mf)*

**Adagio**  $\text{♩} = 70$ 

Vln. I *ord.*  
*sub. mf*

Vln. II *ord.*  
*sub. mf*

Vla. *pizz.*  
*sub. mf*

Vc. *pizz.*  
*sub. mf*

Cb. *ord.*  
*sub. mf*

**ASTRUM**

197

S. il - li bel - -

A. il - li bel - -

T. 8 il - li bel - -

B. il - li bel - -

**ASTRUM**

n - ce - re e - os.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

S.

A.

T.

B.

Hpsd.

Vln. I

Vln. II

*mp*

*arco*

Vla.

*f*

*arco*

Vc.

*f*

Cb.

*f*

The musical score page 200 consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are blank with rests. The Double Bass staff shows a continuous eighth-note bass line. The Violin II staff features sustained notes with slurs and dynamic markings: 'mp' followed by 'arco'. The Violin I staff has sustained notes with 'v' and 'v' with a circle markings. The Cello and Double Bass staves also have sustained notes with similar markings. The Bassoon staff shows a continuous eighth-note bass line. Measure numbers 2 and 4 are present at the end of each measure.

205

S. *p* Et da - ta est il - li po-te - stas in o - mnem tri - bum, et

A.

T.

B.

Hpsd. *(pp)*



209

S. po-pu-lum et lin-guam, et gen-tem, et a - do - ra - ve - runt e - am\_ o - mnes,

A.

T.

B.

Hpsd.

Vln. I flautando sul tasto *pp* flautando sul tasto

Vln. II

**ASTRUM**

212

S. qui in - ha - bi-tant ter - - ram:

A. qui in - ha - bi-tant ter - - ram:

T. qu - o - rum

B. qu - o - rum

Vln. I

Vln. II

Vla.

Vc.

Cb.

*flautando sul tasto*

*pp*

**ASTRUM**

*mf*

215

S.

A.

T. 8 non sunt scrip-ta no-mi-na in li - bro vi - tae A - - - gni,

B. non sunt scrip-ta

Hpsd.

**ASTRUM**

Vln. I

Vln. II

Vla.

Vc.

Cb.



**I**      a tempo  $\text{J} = 70$

226      *pp*      *mp*

S.      Si quis ha - - bet au - - rem,, au - di - at.  
*pp*      *mp*

A.      Si quis ha - bet au - - rem,, au - di - at.

T.      Si quis ha - bet au - - rem, au - di - at.  
*pp*      *mp*

B.      Si quis ha - bet au - - rem, au - di - at.

231      *p*      *pp*      *mp*

S.      Qui in cap - ti - vi - ta - tem dux - e - rit, in cap - ti - vi - ta - tem va - det:  
*p*      *pp*      *mp*

A.      Qui in cap - ti - vi - ta - tem dux - e - rit, in cap - ti - vi - ta - tem va - det:  
*p*      *pp*      *mp*

T.      Qui in cap - ti - vi - ta - tem dux - e - rit, in cap - ti - vi - ta - tem va - det:  
*p*      *pp*      *mp*

B.      Qui - in cap - ti - vi - ta - tem dux - e - rit, in cap - ti - vi - ta - tem va - det:

236      *p*      *f*

S.      qui in gla - di - o oc - um gla - di - o oc - ci - di.  
*p*      *f*

A.      qui in gla - di - o oc - um gla - di - o oc - ci - di.  
*p*      *f*

T.      qui in gla - di - o oc - um gla - di - o oc - ci - di.  
*p*      *mf*      *mp*      *mf*      *f*

B.      qui in gla - di - o oc - ci - de - rit, o - por - tet e - um gla - di - o oc - ci - di.

**J**

240

S. *f*  
Hic est pa - ti - en - - - - ti - a, et

A. *f*  
Hic est pa - ti - en - ti - a, et fi -

T. *f*  
Hic est pa - ti - en - - - - ti - a, et

B. *f*  
Hic est pa - ti - en - ti - a, et

Hpsd.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**ASTRUM**

246

S. fi - des san - cto - rum, et fi - - des san - cto - - - -

A. - - des san - cto - rum, et fi - des san - cto - - - -

T. fi - des san - - - -

B. fi - des san - - - -

Hpsd.

**ASTRUM**

Vln. I

Vln. II

Vla.

Vc.

Cb.

251 *ff*

S. rit.

A. - rum.

T. - rum.

B. - rum.

Hpsd. *f* rit.

Vln. I

Vln. II

Vla.

Vc.

Cb. A X M



Andrej Makor  
**IN MEMORIAM**  
a cantata in memory of the victims of terrorism /  
kantata v spomin žrtev terorizma

for mixed choir (SATB div.), harpsichord and string quintet /  
za mešani zbor (SATB div.), čembalo in godalni kvintet

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a cantata in memory of the victims of terrorism / kantata v spomin žrtev terorizma  
for mixed choir (SATB div.), harpsichord and string quintet / za mešani zbor (SATB div.), čembalo in godalni kvintet

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Janez Krevel, contrabass / kontrabas

Eva Dolinšek, harpsichord & artistic director of the ensemble / čembalo & umetniška vodja skupine

Mešani pevski zbor Obala Koper / Mixed Choir Obala Koper (Slo)

Andrej Makor, conductor / dirigent

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