

Sor Jauna

m. 610 **a little slower** ♩ = 60

A little faster ♩ = 66

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani

Marimba

Tubular Bells

Snare Drum

Percussion 1

Percussion 2

Piano

Sor Juana (Soprano)

Lucia (Soprano)

Maria (Alto)

Miguel (Baritone)

Young Monk and Bishop (Baritone/Bass)

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

mp

mf

pizz.

arco

Why do I of-fend. When I am but in-clined to a-dorn my mind with se-crets of this na-tu-ral world. I do not look in the mir-ror for beau-ty.

Bishop communicating by writing

My coun-sel con-cerns not the ser-mon, but the use of your in-tel-lect.

Sor Jauna

Faster ♩ = 70

Fl. *mp* *3*

Ob. *mp* *3*

B♭ Cl.

Bsn.

Hn.

B♭ Tpt. *Con sord.* *mp*

Tbn. *mp*

Tuba

Timp.

Mrb. *mp*

T.B. *mp*

S.Dr.

Perc. 1

Perc. 2

Pno.

Vocals:
But to all God's cre-a - tion. This is my sa - cred du - ty. — To lift the veil be-tween God and na - ture.
To what gain my child, what gain?

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Sor Jauna

The musical score for 'Sor Jauna' is arranged for a full orchestra. The score is divided into systems of staves. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B♭ Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), B♭ Tpt. (Trumpet), Tbn. (Trombone), Tuba, Timp. (Timpani), Mrb. (Maracas), T.B. (Triangle/Bells), S.Dr. (Snare Drum), Perc. 1 & 2 (Percussion), Pno. (Piano), A. (Axe/Fiddle), Vin. I & II (Violins), Vla. (Viola), Vc. I & II (Violas), and D.B. (Double Bass).

The score begins at measure 14. The key signature is two flats (B♭ major), and the time signature is 4/4. The music features a variety of dynamics, including *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as *cresc.* (crescendo) and *pizz.* (pizzicato). The piano part features a prominent arpeggiated accompaniment. The vocal parts (A and S) include the following lyrics:

cresc.
 I plead for you to op-en your hand to rea-son. Do not close your fist to a new truth.
f
 There is no cu-ri-o - si-ty in the heart of faith. The God of grace and glo - ry re-

The score concludes with a *ff* dynamic for the strings and a *pizz.* instruction for the violins.

Sor Jauna

FL.
Ob.
B♭ Cl.
Bsn.
mf

Hn.
f *mf*

B♭ Tpt.
Tbn.
f

Tuba

Timp.
p

Mrb.
p

T.B.

S.Dr.

Perc. 1

Perc. 2

Pno.
f *p*

A.
mf
There are ma-ny se-crets
mf
veals his way. It is the God of grace and glo-ry who re-quires she sees the truth. There are ma-ny se-crets
arco

Vln. I
p
arco

Vln. II
p
arco

Vla.
p
arco

Vc. I
pizz.
p
arco

Vc. II
pizz.
p
arco

D.B.
pizz.
mp *p*

Sor Jauna

Andante ♩ = 72

The musical score for 'Sor Jauna' is arranged for a large ensemble and includes a vocal soloist. The score begins at measure 29 and is set in a 3/4 time signature with a tempo of Andante (♩ = 72). The key signature consists of two flats (B-flat and E-flat).

The instrumental parts include:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Bass Trombone (B♭ Tpt.)
- Trombone (Tbn.)
- Tuba
- Timpani (Timp.)
- Musical Maracas (Mrb.)
- Trumpet in B-flat (T.B.)
- Snare Drum (S.Dr.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Piano (Pno.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello I (Vc. I)
- Violoncello II (Vc. II)
- Double Bass (D.B.)

The vocal part is written for a soloist (A) and includes the following lyrics:
There are ma-ny se - crets in this na-tu-ral world, in this na-tu-ral world. My quill, my love - ly plu - ma, whirls with the chord wea-ver's dance. —
There are ma-ny se - crets — in this na-tu-ral world.
There are ma-ny se - crets in this na-tu-ral world.
in this na-tu-ral world, There are ma-ny se-crets —
in this na-tu-ral world, There are ma-ny se-crets —

Dynamic markings include *p*, *mp*, *mf*, and *espress.* The score concludes with a *Div.* (divisi) marking for the strings.

Sor Jauna

Moderately slow and steady ♩ = 56

rit. e dim.

mp *rit. e dim.* *p* *p* *mp* *p*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Mrb.

T.B.

S.Dr.

Perc. 1

Perc. 2

Pno.

f *rit. e dim.* *p* *pizz.*

Weeps, weeps, black tears of grief. Was Pa-dre Vi-e-ra right? My plu-ma thinks not.

A.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f *mp* *rit. e dim.* *p* *pizz.* *mp* *p* *pizz.*