

Sixteen to Four

For four voices

Ian Percy

Sixteen to Four

For four voices

Soprano

Alto

Tenor

Bass

I. Tablet One

II. Tablet Two

III. Tablet Three

Duration ca. 9 minutes

Ian Percy

2012

Revised and Rearranged 2026

Sixteen to Four (2012) Revised and Rearranged (2026)

Three movements for four mixed voices (SATB)

Sixteen to Four was composed between January and March 2012. It is a relatively consonant, but virtuosic score for four solo voices (SATB) or mixed choir.

The commission for this piece called for works set using a selection of Latin liturgical text taken from a specific set of Hymns of Praise, none of which captured the creative energy of the composer. Selected fragments of text were cut into separate lines and rearranged to form passages of alternative narrative. This mainly involved removing blatant dogma and exaggerated worship, but was further informed by personal taste, word patterns and the role of accents. However, it was not intended to subvert the meaning of the words and it is still hoped that the final text has formed into a reverent and respectful setting.

As the idea developed, a proportional symmetry (geometric asymmetry) between the different verses, lines and syllables of the Latin transcription were adopted:

Verses 1 & 2 = 6:5

Verses 2 & 3 = 5:4

Verses 3 & 4 = 4:3

Verses 4 & 5 = 3:2

Verses 5 & 6 = 2:1

Chorus 1 – 4 = 1:1

The piece has a total of 64 different Latin words (plus Amen) with Domine and Dominus counting as one word within the scheme; this gives us the title for the piece: Sixteen to Four (16 x 4). All formal units and distribution of text can be referenced to a multiplication or division of the number sixteen (verses, sections, lines and syllables).

2026 Revisions: A personal note from the composer ...

I am fortunate to be able to state that in my career as a Senior Lecturer in Composition I have had the opportunity to organise and host eight years of vocal workshops and annual campus concerts with varying members of *The Sixteen* vocal ensemble and after each year would enthusiastically plan to start a new piece for a cappella voices. However, it wasn't until the fairly conventional (though modal) setting of the *Kyrie* text in 2017 that I managed to actually complete another vocal work.

The dilemma faced is that the music I like to compose does not translate well to a cappella voices. Each year one could gladly listen to the vocal quartet sing triads and tonal counterpoint all day long and never grow tired of listening, but would instantly grow bored with my developing sections of similarly styled materials once the notes hit score form. Although I have pledged to complete a *Missa Brevis* around that *Kyrie* one day, one fears one may never compose another original contemporary work for solo voices, so ...

Recognising the positives and negatives in this score, one set about making the music more accessible to singers. 2026 revisions has radically altered the pacing and breathing for the material and rearranged the original marathon-like single movement into three shorter tablets of text. A couple of sections have been repeated (with small variations) to help balance the internal form of the tablets. Each of the three songs carries its own musical message, but there are connectives and shared materials left over from the original score, so that the collective still carries a unified whole.

I was close to classing these revisions as recomposition, but apart from the pacing and form, only a few musical units have actually changed. Notes of chords have been rearranged amongst the parts and more than a handful of notes have been completely adjusted, but almost all of the original music exists, just redistributed in register and re-paced within new dynamic contours. The time taken to reshape this score has been well spent, as the three short tablets of song would now make an unusual (and not uncomplimentary) contemporary addition to any vocal programme.

Sixteen to Four
For four voices (SATB)

Tablet One:

Per te de tetro carcere
antiqui patres exeunt;
gloriosa Regina mundi,
parit Deum hominem;
Ille, qui clausus lapide,
victor surgit de funere.

Domine, Dominus (repeat) ...

Tablet Two:

Domine, Dominus (repeat) ...

Mundus exsultans iubilat,
gemens infernus ululate;
Ille, qui clausus lapide,
victor surgit de funere
solvit a poena miseros.

Domine, Dominus (repeat) ...

Solutis iam gemitibus
et inferni doloribus,
clamat angelus:
Sanctus, Sanctus, Sanctus. Sanctus, Sanctus, Sanctus.

Domine, Dominus (repeat) ...

Praeter rerum seriem
pede conculcans tartara,
mortis confractis viribus.

Clamat angelus:
Sanctus, Sanctus, Sanctus. Sanctus, Sanctus, Sanctus.

Tablet Three:

Domine, Dominus (repeat) ...

In nomine Patris,
et Filii et Spiritus Sancti.

Domine, Dominus (repeat) ...

Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.

Domine, Dominus (repeat) ...
In sempiterna saecula

Amen (last two bars of the score are optional).

Sixteen to Four
For four voices (SATB)

Tablet One:

Through you from their dread prison
our ancient fathers gain release;
glorious Queen of the world,
gives birth to God as man;
He, who was closed in with a stone,
rises victorious from death.

Lord, Lord (repeat) ...

Tablet Two:

Lord, Lord (repeat) ...

The world rejoices in exultation,
hell groans and shrieks;
He, who was closed in with a stone,
rises victorious from death
and releases wretched men from punishment.

Lord, Lord (repeat) ...

With all weeping spent
and all hell's anguish,
the angel now proclaims:
Holy, Holy, Holy. Holy, Holy, Holy.

Lord, Lord (repeat) ...

Outside the natural order
crushes hell underfoot,
shattering the power of death.

The angel now proclaims:
Holy, Holy, Holy. Holy, Holy, Holy

Tablet Three:

Lord, Lord (repeat) ...

In the name of the Father,
and of the Son and the Holy Spirit.

Lord, Lord (repeat) ...

As it was in the beginning, is now,
and ever shall be, world without end.

Lord, Lord (repeat) ...
For endless ages

Amen (last two bars of the score are optional).

Sixteen to Four

SATB Voices

SATB Voices

Ian Percy

D $\text{♩} = 60$ poco rit. $[\text{♩} = 50]$ rit. **E** $\text{♩} = 50$ rit. **F** $\text{♩} = 40$ accel. **G** $\text{♩} = 50$ rit.

mf *mp* *mp* *mf* *f* *mf* *p*

16

vic-tor sur-git de fu-ne-re et Dom-i-ne Dom-i-nus Il-lequi clau-sus la-pi-de vic-tor sur-git de fu-ne-re

vic-tor sur-git de fu-ne-re Il-lequi clau-sus Dom-i-ne Dom-i-nus Il-lequi clau-sus la-pi-de vic-tor sur-git de fu-ne-re

vic-tor sur-git de fu-ne-re Dom-i-ne Dom-i-nus Il-lequi clau-sus Dom-i-ne vic-tor sur-git fu-ne-re

vic-tor sur-git fu-ne-re Il-lequi clau-sus Dom-i-ne Dom-i-nus Il-lequi clau-sus Dom-i-ne Dom-i-nus de fu-ne-re

[illegible]

N ♩ = 46

O

P ♩ = 52

rit. [♩ = 40]

poco accel.

mp *p* *mp* *p* *mp* *p* *mf* *mp* *mf*

47

cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ Sanc - tus sanc - tus sanc - tus Prae - ter rer - um ser - i - em pe - de con - cul - cans tar - ta - ra_ _ _ _ _

cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ tus sanc - tus sanc - tus con - cul - cans_ _ _ _ _ tar - ta - ra_ _ _ _ _

8

cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ tus tus rer - um_ ser - i - em

cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ Sanctus_ _ _ _ _ tus rer_ _ _ _ _ ra_ _ _ _ _

Q ♩ = 60

R ♩ = 52

rit. [♩ = 44]

mf *mp* *p* *mf* *mp* *p* *pp* *pp*

59

mor - tis con - frac - tis vi - ri - bus_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ Sanc - tus Sanc - tus sanc - tus

mor - tis_ _ _ _ _ vi - ri - bus_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ tus Sanc - tus sanc - tus

8

mor - tis_ _ _ _ _ con - frac - tis_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ tus tus sanc - tus

mor - - - tis_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ cla - mat_ an - gel - us_ _ _ _ _ Sanctus_ _ _ _ _ tus

3. Tablet Three ...

3 $\text{♩} = 50$ poco rit. [$\text{♩} = 40$] S $\text{♩} = 50$ poco rit. [$\text{♩} = 40$] rit. [$\text{♩} = 50$] T $\text{♩} = 50$ U $\text{♩} = 50$

72

mf *mf* *mp* *mp* *p* *mp*

et Dom-i - ne_ Dom i - nus Dom-i - ne_ Dom-i - nus Dom-i - ne_ nus Dom-i - ne_ Dom-i - nus In nom-i - nee_ In nom-i - nee_ Pa - tris_ et Fi - lli_

Dom-i - ne_ Dom - i - nus Dom - i - ne_ ne_ et Dom-i - ne_ Dom-i - nus_ Dom-i - ne_ nus In nom-i - nee_ In nom-i - nee_ Pa - tris_ et Fi - lli_

Dom-i - ne_ Dom-i - nus_ Dom_ i_ ne_ Dom - i - ne_ nus In nom-i - nee_ In nom-i - nee_ Pa - tris_ et Fi - lli_

Dom-i - ne_ Dom- i - nus_ Dom - i - ne_ Dom- i_ nus_ Dom - i - ne_ In nom-i - nee_ In_ Pa - tris_ et Fi - lli_



rit. [$\text{♩} = 40$] V $\text{♩} = 56$ rit. [$\text{♩} = 40$] W $\text{♩} = 60$ poco rit. [$\text{♩} = 40$]

82

mp *mp* *mf* *mp* *mf* *mp*

et Spi-ri - tus_ Sanc - ti et Dom-i - ne_ Dom-i - nus Dom - i - ne_ et Dom-i - ne_ Dom-i - nus Dom - i - ne_ et Dom-i - ne_ Dom - i - nus

et Spi-ri - tus_ Sanc - ti et Dom - i - ne_ Dom - i - nus Dom - i - ne_ et Dom-i - ne_ Dom-i - nus Dom - i - ne_ et Dom-i - ne_ Dom - i - ne_

et Spi-ri - tus_ Sanc - ti Dom-i - ne_ Dom-i - nus_ et Dom-i - ne_ Dom-i - nus_ Dom-i - ne_ Dom-i - nus_ et Dom-i - ne_ Dom-i_ nus_

et Dom - i - nus Dom-i - ne_ Dom- i_ nus_ et Dom-i - ne_ nus_ Dom - i - nus Dom-i - ne_ Dom- i_ nus_ et Dom-i - ne_ Dom- i -

X ♩ = 46 ... in solemn reverence ...

Y poco accel. **Z** ♩ = 60 [♩ = 56]

91

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

si - cut e - rat in prin - ci - pi - o et sem - per

si - cut e - rat e - rat in prin - ci - pi - o

si - cut si - cut e - rat si - cut e - rat in prin - ci - pi - o et nunc et sem - per

mf *mp* *mf* *f* *mf* *sub mp*

nus si e rat in prin - ci - pi - o et

AA ♩ = 40 **BB** poco rit. Last two bars are optional

100

poco rit. rit. *mf* *mp* *mp* *p* *ppp* *pp*

sae - cu - lor - um sem tem la A - men

saec saec um saec saec A - men

et in sae - cu - la sae - cu - lor in sem - pi - tern - a sae - cu - la A - men

et um Dom - i - ne Dom - i - nus A A - men

Sixteen to Four

For four voices
(SATB)

Ian Percy

2012

Revised and Rearranged 2026

www.ianpercy.me.uk