Hendrik Hofmeyr

TU PAUPERUM REFUGIUM

for 2 (or four) mixed choirs
with the participation of the audience

TU PAUPERUM REFUGIUM (2000) **Hendrik Hofmeyr (*1957)**

Tu pauperum refugium was commissioned for the UNESCO-sponsored SongBridge 2001 concert in Vancouver, where it was performed by the Tygerberg Children's Choir (South Africa), the Odawara Children's Choir (Japan), the Moran Choir (Israel) and the Newfoundland Symphony Youth Choir, with the participation of the audience.

The main body of the work consists of an extended invocation in the form of a polychoral motet, based on an anonymous Latin text, and ending with a plea for peace. This is preceded by a briefer introductory section, based on passages from the Old Testament, in which the horrors of violence and oppression are described. This section features several extra-musical effects (whispering, hissing, finger- and tongue-clicks, foot-stamping and indeterminate clusters), many of which form part of the South African choral tradition.

Gladius evaginaverunt peccatores:	*The wicked have drawn the sword,*
intenderunt arcum suum	*and have bent their bow,*
et dejiciant pauperum et inopem.	*to cast down the poor and needy.*
Crudelis est, et non miserebitur:	*They are cruel and have no mercy;*
vox ejus quasi mare sonabit.	*their voice roareth like the sea.*
Viduam et advenam interfecerunt	*They slay the widow and the stranger,*
et pupillos occiderunt.	*and murder the orphan.*
Vastitas et contritio in viis eorum.	*Desolation and destruction are in their paths.*
Tu pauperum refugium,	*Thou, Refuge of the Poor,*
tu languorum remedium,	*Thou, Healer of the Weak,*
spes exsulum,	*Hope of the Exiled,*
fortitude laborantium,	*Strength of the Weary,*
via errantium,	*Path of the Strayed,*
veritas et vita,	*Truth and Life,*
dona nobis pacem.	*grant us peace.*

Hendrik Hofmeyr was born in Cape Town in 1957. His first major success as a composer came in 1988 with the performance at the State Theatre of *The Fall of the House of Usher*, which won the South African Opera Competition and was also awarded the Nederburg Opera Prize. In the same year, Hofmeyr, who was furthering his studies in Italy during ten years of self-imposed political exile, obtained first prize in an international competition in Trent with music for a short film by Wim Wenders. In 1992 he accepted a post as lecturer at the University of Stellenbosch, and in 1997 won two further international competitions, the Queen Elisabeth Competition of Belgium (with *Raptus* for violin and orchestra) and the Dimitri Mitropoulos Competition in Athens (with *Byzantium* for high voice and orchestra). Hofmeyr is currently professor and Head of Composition and Music Theory at the University of Cape Town, where he obtained his Doctorate in 1999. His *Incantesimo* for flute was chosen to represent South Africa at the Congress of the International Society of Contemporary Music in Croatia in 2005, and in 2008 he was honoured with a Kanna Award by the Klein Karoo National Arts Festival. He received the UCT Creative Arts Award for his Second Symphony – *The Elements* in 2018, and in 2021 a CD of his works entitled *Partita africana* was chosen as CD of the Month by the French magazine *Classica*. Hofmeyr's oeuvre comprises six operas, two ballets, two symphonies, thirteen concerti and numerous vocal and instrumental works, and includes some 130 commission works.

If the work is performed without the participation of the audience, the whole of Choir II may sing the audience part from bar 217 to bar 232 after which several basses from each choir should hum the sustained E flat (an octave below the written pitch) until the end.

Alternative version for four choirs:

The work may also be performed by four SATB choirs with the optional participation of the audience. Choirs I and II should be placed separately onstage and Choirs III and IV on either side at the back of the auditorium. Alternatively, Choirs III and IV may start onstage and walk into the auditorium from bar 166 onwards.

Bars 1-165:	Choirs I and II sing (and stamp their feet) as indicated; Choirs III and IV do the humming during the repeat (bars 1-68).
Bars 166-211:	Choirs I and II sing as indicated; Choir III: Altos join from bar 179, basses from bar 191, sopranos and tenors from bar 204; Choir IV: tenors and basses join from bar 191, sopranos and altos from bar 204.
Bars 212-end:	Choirs I and II sing the part assigned to Choir I; Choirs III and IV sing the part assigned to Choir II.

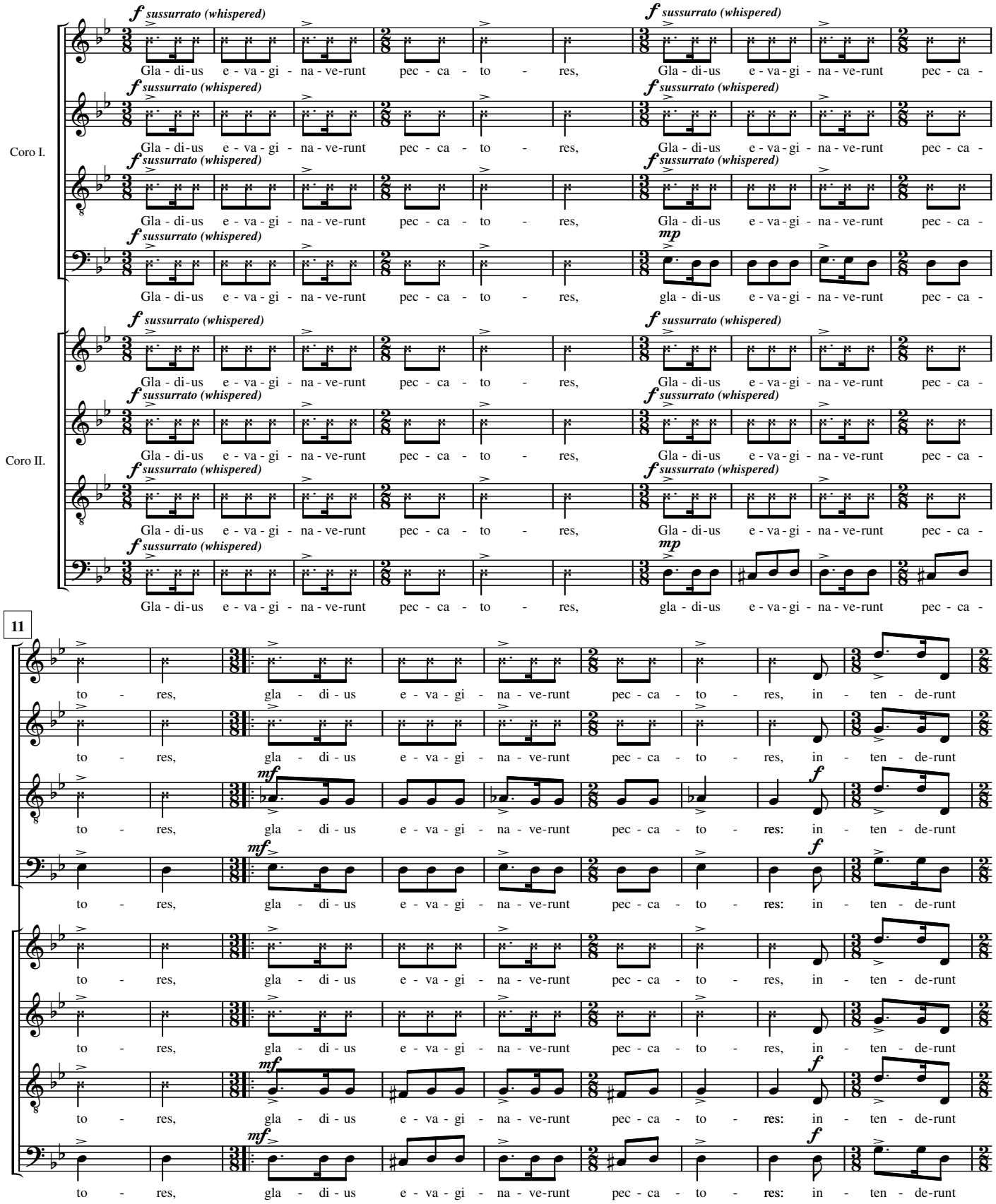
If this version is performed without the participation of the audience, Choirs III and IV may sing the audience part from bar 217 to bar 232, after which several basses from each of the four choirs should hum the sustained E flat (an octave below the written pitch) until the end.

Commissioned by the Tygerberg Children's Choir for SongBridge 2001 (Vancouver).
Arranged for mixed voices for the NORSA 2002 Choir Festival (Port Elizabeth).

TU PAUPERUM REFUGIUM

Hendrik Hofmeyr

Violento e sempre staccato* ♪ = c.232-248



* Choir II may move to the back of the auditorium from bar 166 onwards (observing the order of the vocal entries), in which case the following placement is suggested onstage for the first part: back: TII, TI, BI, BII; front: SII, SI, AI, AII. Choirs I and II may stamp their feet (alternating left and right), starting softly and gradually getting louder, on the first beat of every bar up to bar 71. The tenors and basses may stamp ther feet, starting loudly and gradually dying away, on the accented notes from bar 76 up to bar 96. Starting in bar 60, some bass voices in the choirs and/or audience may hum softly at the lowest pitches possible throughout the repeat. From bar 66 the humming should rise in pitch and volume to a short, loud diaphragmatic "um" at the beginning of bar 75.

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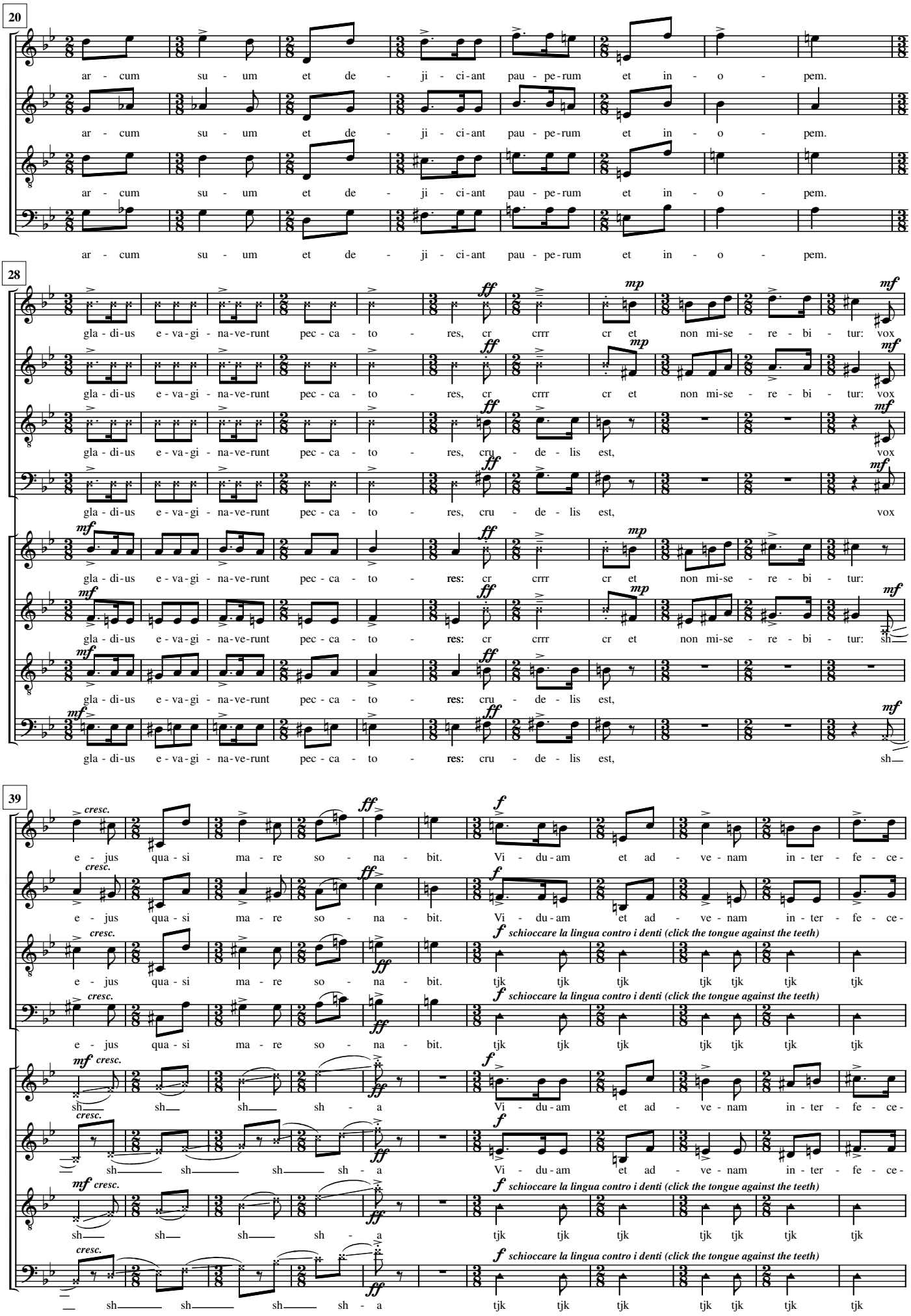
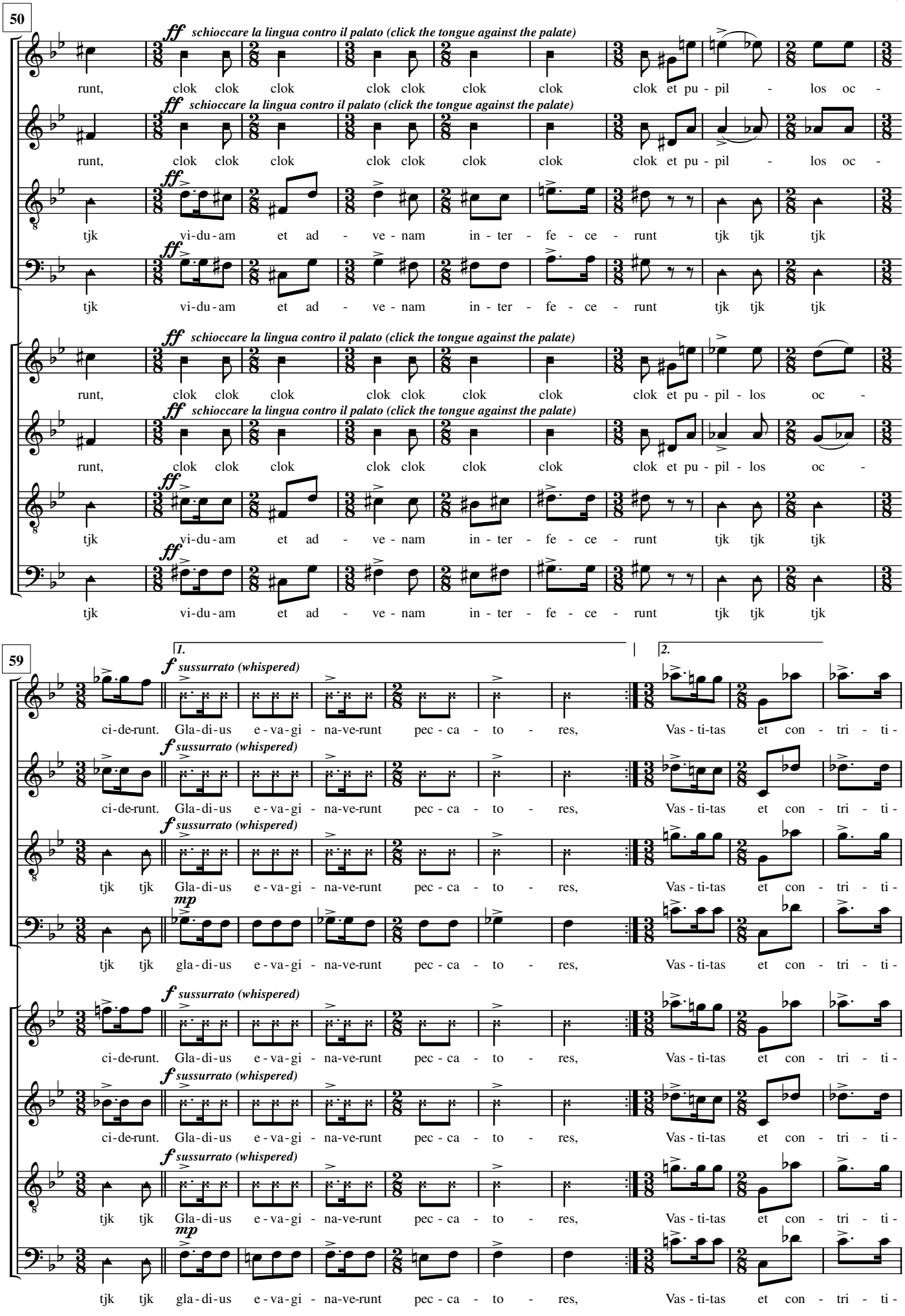
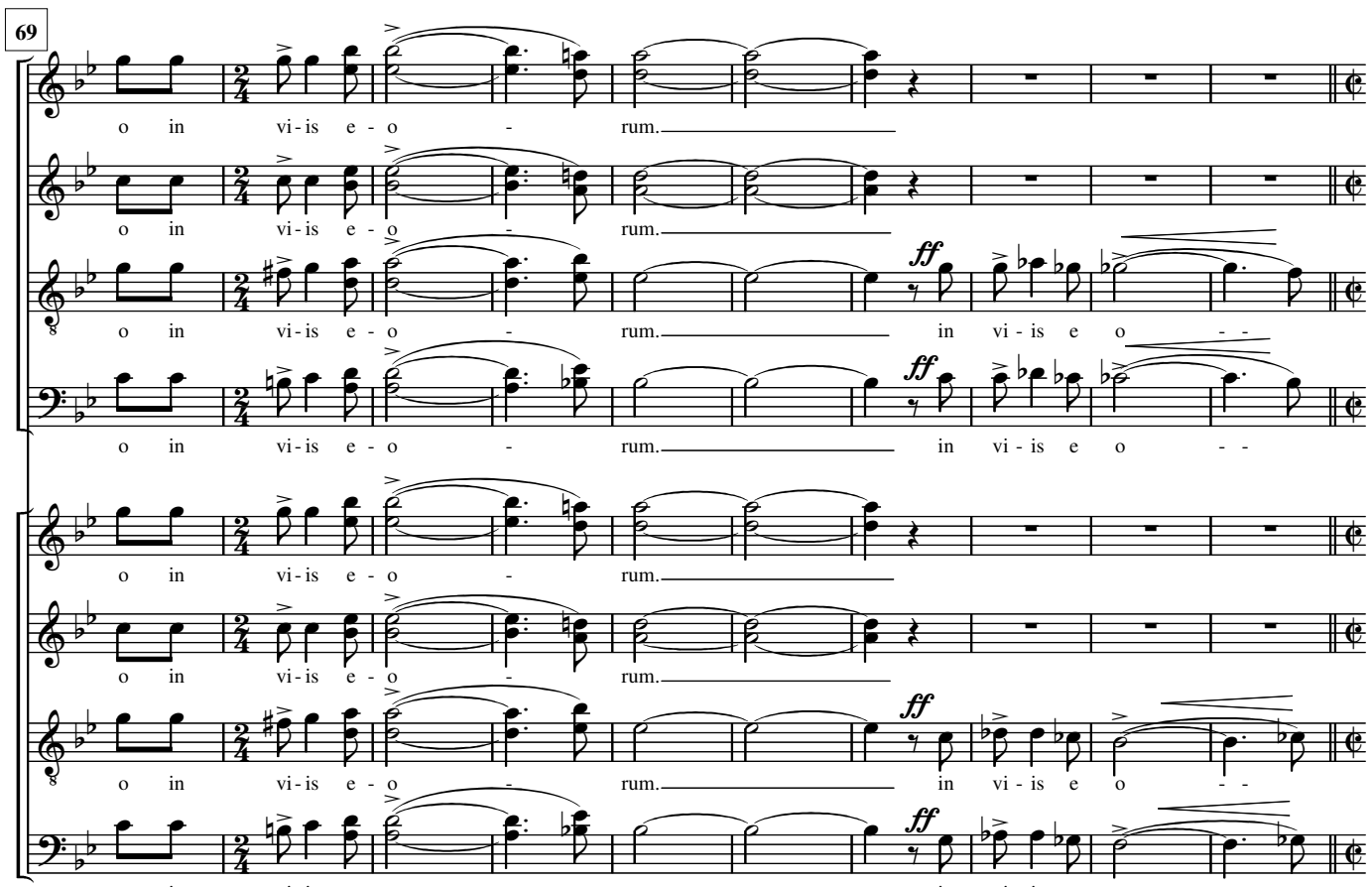
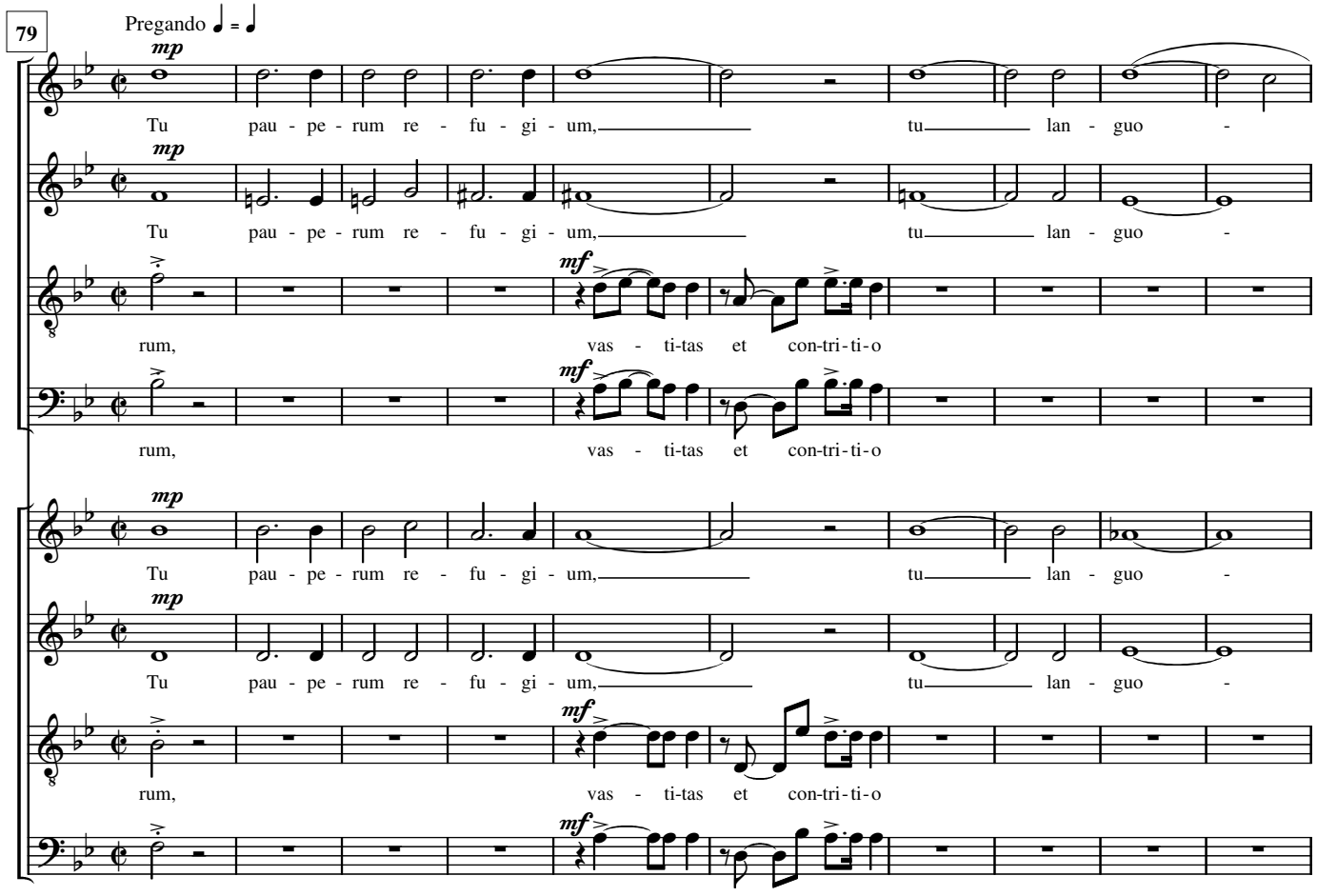
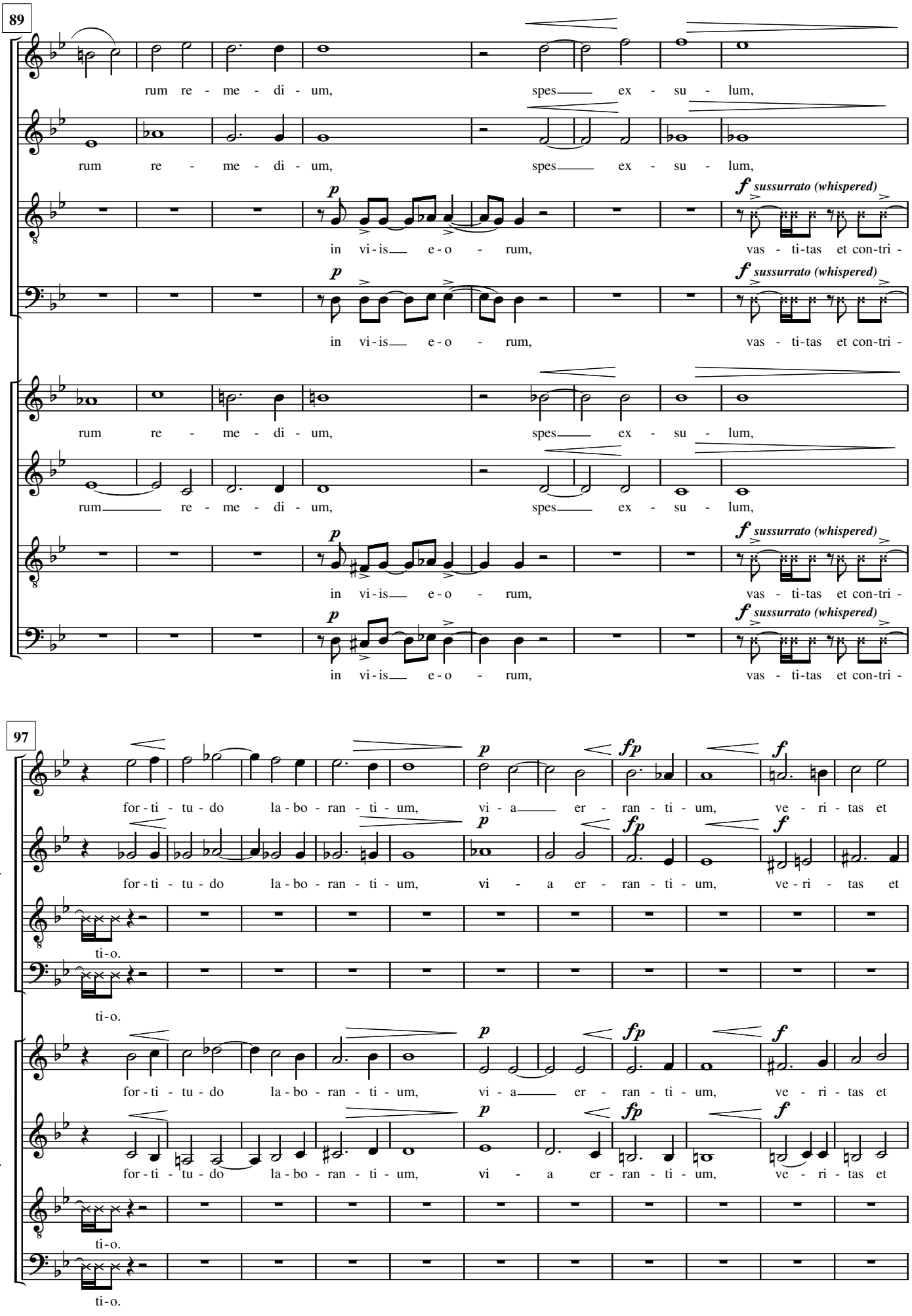
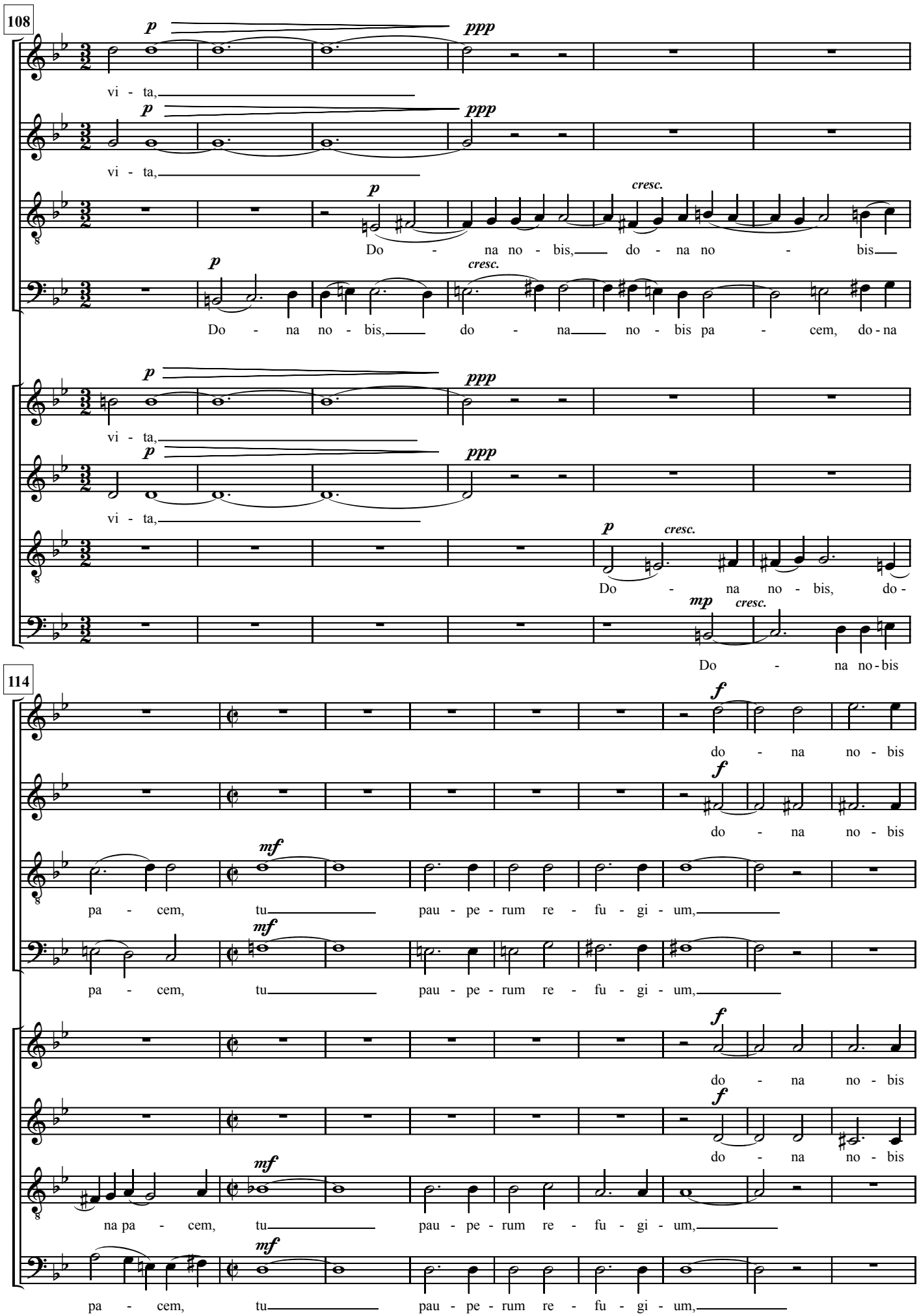

20
ar - cum su - um et de - ji - ci - ant pau - pe - rum et in - o - pem.
I. II.
ar - cum su - um et de - ji - ci - ant pau - pe - rum et in - o - pem.
ar - cum su - um et de - ji - ci - ant pau - pe - rum et in - o - pem.
ar - cum su - um et de - ji - ci - ant pau - pe - rum et in - o - pem.
28
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res, cr crrr cr et non mi - se - re - bi - tur: vox
I.
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res, cr crrr cr et non mi - se - re - bi - tur: vox
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res, cru - de - lis est, vox
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res, cru - de - lis est, vox
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res: cr crrr cr et non mi - se - re - bi - tur:
II.
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res: cr crrr cr et non mi - se - re - bi - tur: sh
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res: cru - de - lis est,
gla - di - us e - va - gi - na - ve - runt pec - ca - to - res: cru - de - lis est, sh
39
e - jus qua - si ma - re so - na - bit. Vi - du - am et ad - ve - nam in - ter - fe - ce -
I.
e - jus qua - si ma - re so - na - bit. Vi - du - am et ad - ve - nam in - ter - fe - ce -
schioccare la lingua contro i denti (click the tongue against the teeth)
e - jus qua - si ma - re so - na - bit. tjk tjk tjk tjk tjk tjk tjk
schioccare la lingua contro i denti (click the tongue against the teeth)
e - jus qua - si ma - re so - na - bit. tjk tjk tjk tjk tjk tjk tjk
sh sh sh sh - a Vi - du - am et ad - ve - nam in - ter - fe - ce -
II.
sh sh sh sh - a Vi - du - am et ad - ve - nam in - ter - fe - ce -
schioccare la lingua contro i denti (click the tongue against the teeth)
sh sh sh sh - a tjk tjk tjk tjk tjk tjk tjk
schioccare la lingua contro i denti (click the tongue against the teeth)
sh sh sh sh - a tjk tjk tjk tjk tjk tjk tjk

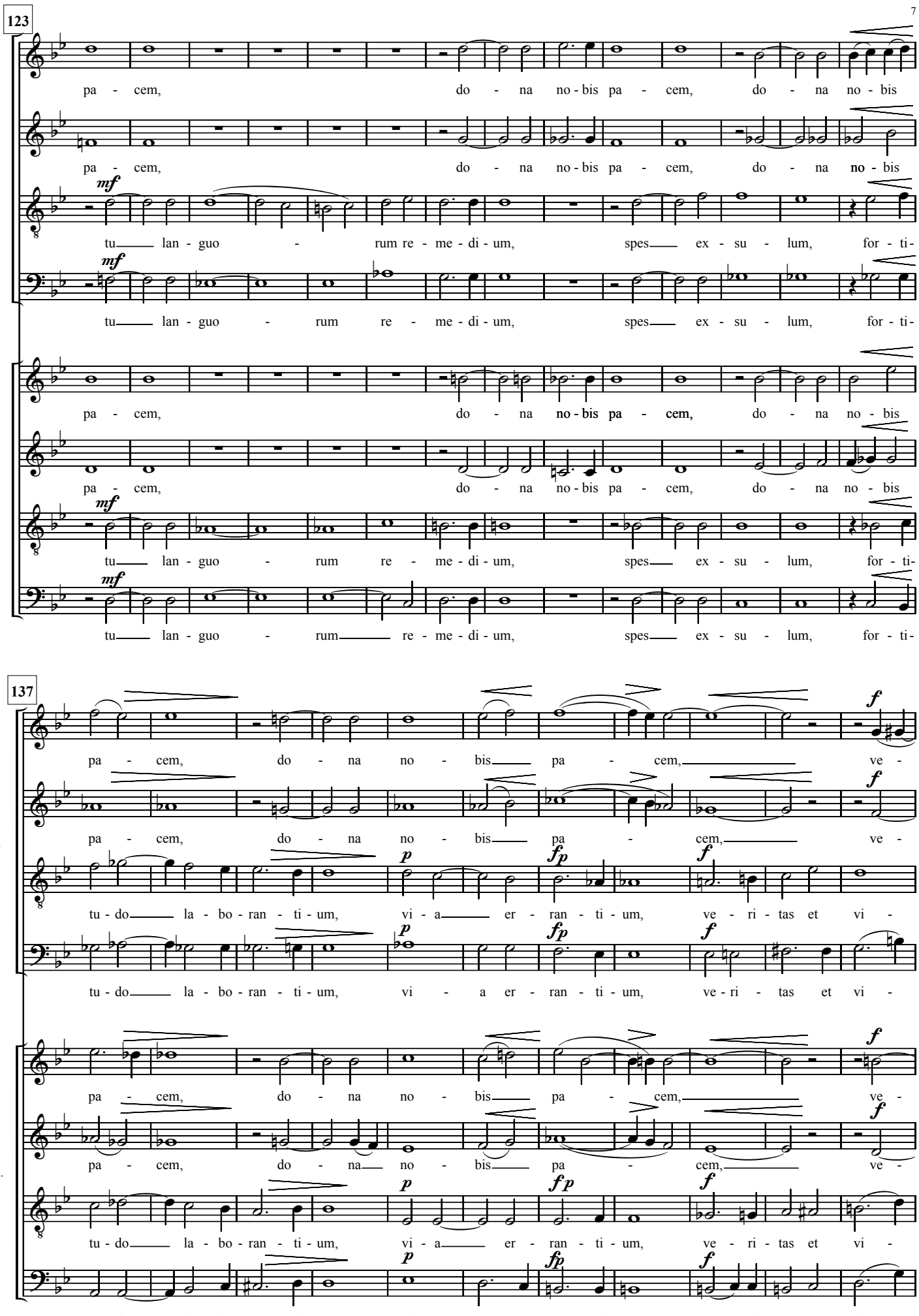

50
ff schioccare la lingua contro il palato (click the tongue against the palate)
runt, clok clok clok clok clok clok clok clok et pu - pil - los oc -
tjk vi-du-am et ad - ve - nam in - ter - fe - ce - runt tjk tjk tjk
I.
II.
59
1.
2.
f sussurrato (whispered)
mp
ci-de-runt. Gla-di-us e - va - gi - na-ve-runt pec - ca - to - res, Vas - ti-tas et con - tri - ti -
tjk tjk gla-di-us e - va - gi - na-ve-runt pec - ca - to - res, Vas - ti-tas et con - tri - ti -

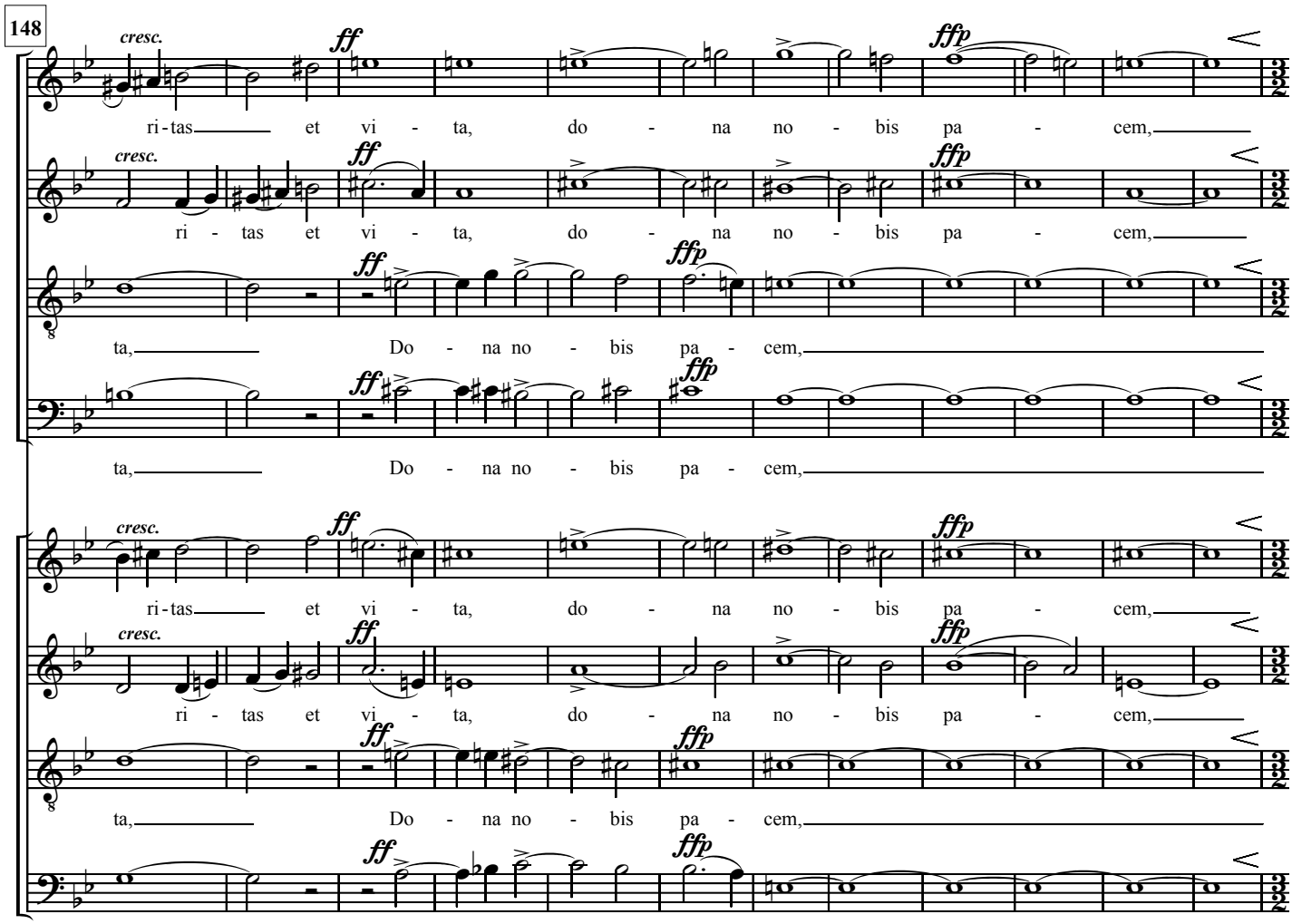

69
I.
II.
o in vi-is e-o - rum.
in vi-is e o - -
ff

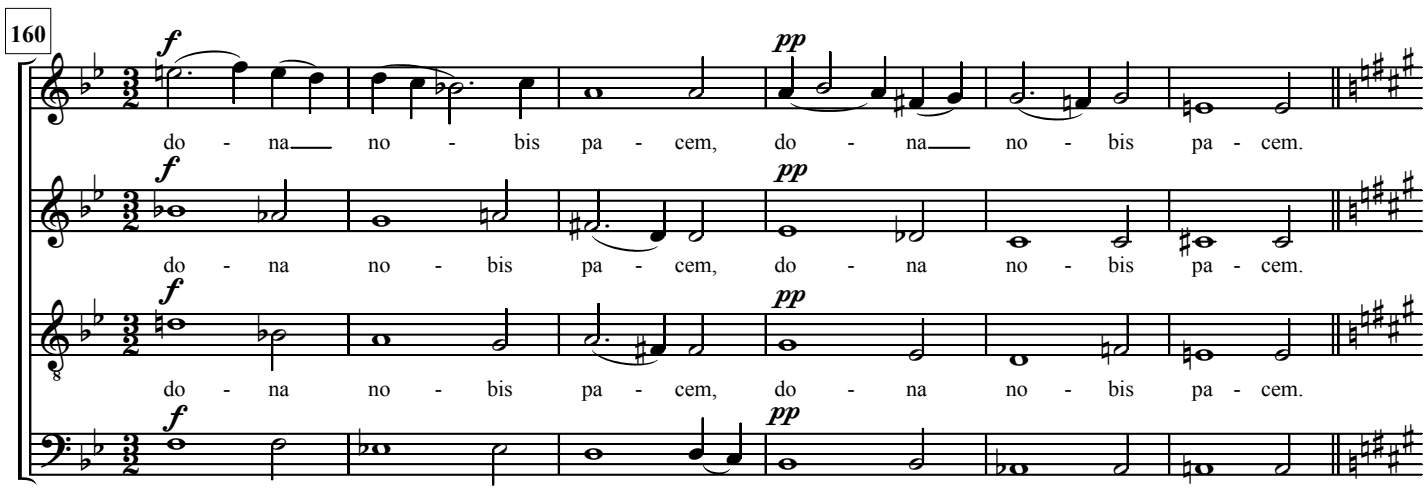

79
Pregando ♩ = ♩
I.
II.
mp
Tu pau-pe-rum re-fu-gi-um, tu lan-guo -
mf
rum, vas-ti-tas et con-tri-ti-o

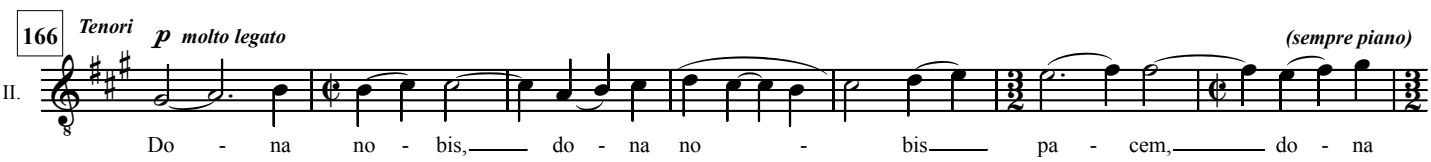

89
I.
II.
rum re - me - di - um, spes ex - su - lum,
in vi - is e - o - rum, vas - ti - tas et con - tri -
p
f sussurrato (whispered)
97
for - ti - tu - do la - bo - ran - ti - um, vi - a er - ran - ti - um, ve - ri - tas et
ti - o.

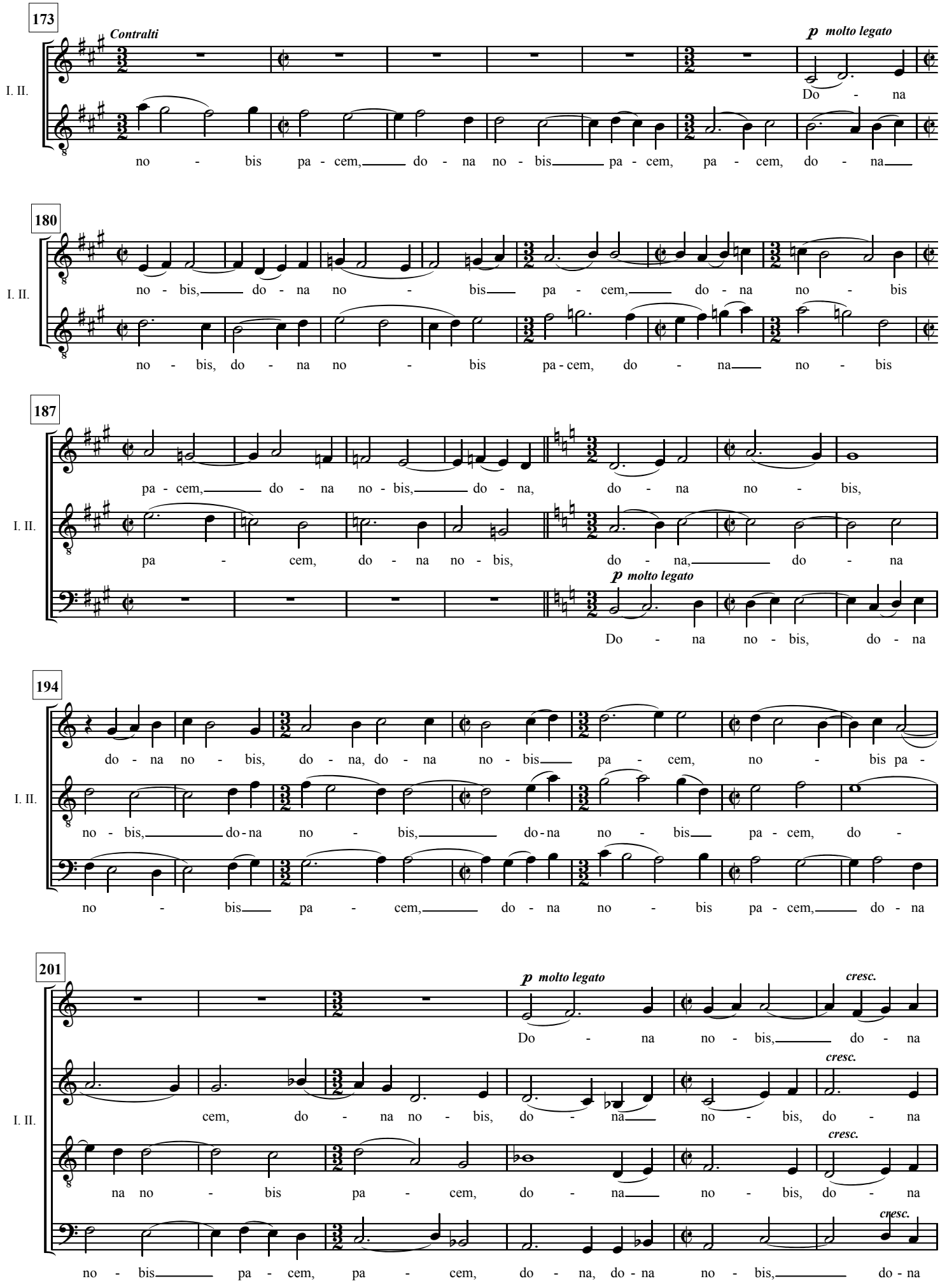

108
I.
II.
p
ppp
cresc.
mp
vi - ta,
Do - na no - bis, do - na no - bis
Do - na no - bis, do - na no - bis pa - cem, do - na
Do - na no - bis, do -
Do - na no - bis
114
f
mf
do - na no - bis
pa - cem, tu pau - pe - rum re - fu - gi - um,
na pa - cem, tu pau - pe - rum re - fu - gi - um,

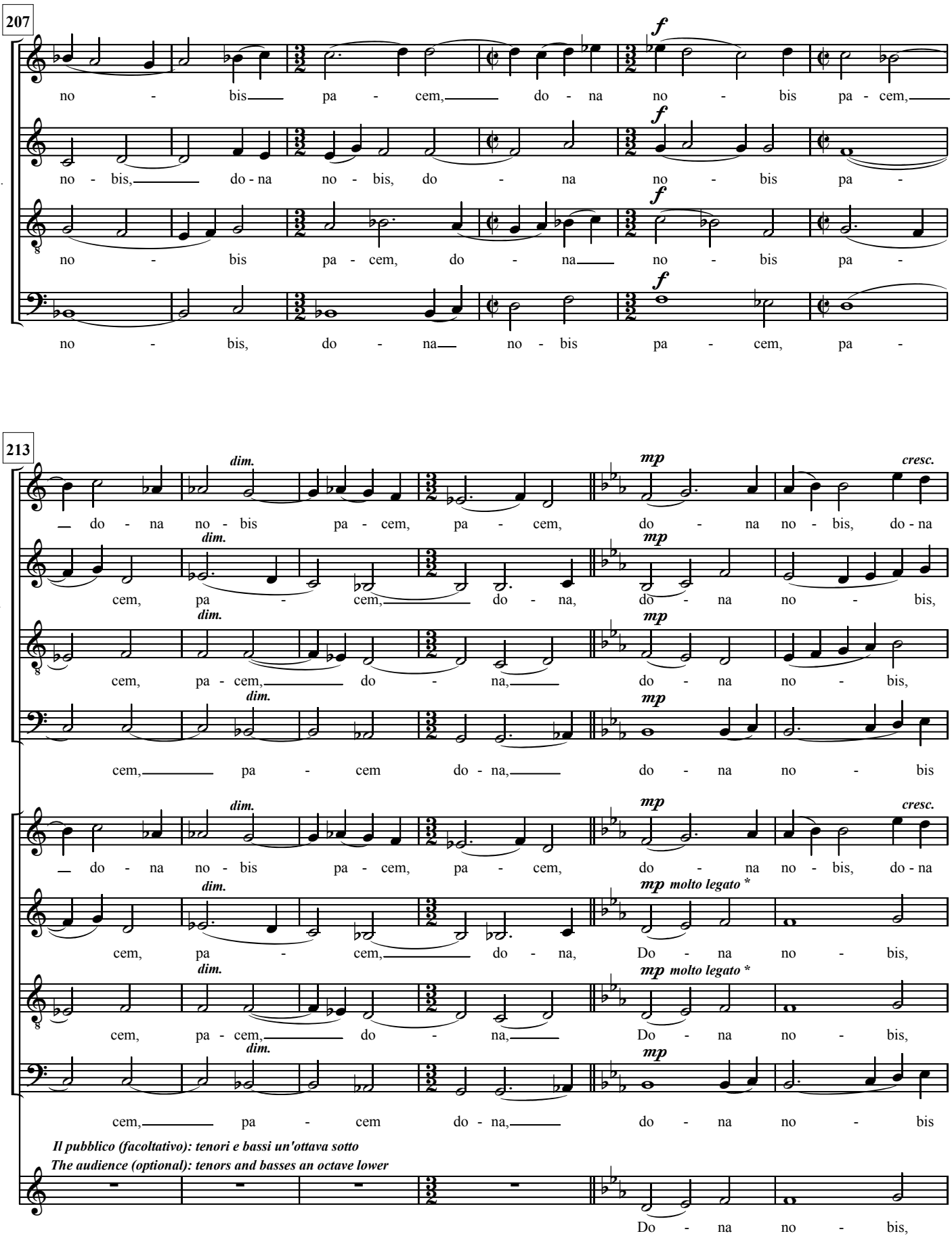

123
I.
II.
pa - cem, do - na no - bis pa - cem, do - na no - bis
tu lan - guo - rum re - me - di - um, spes ex - su - lum, for - ti -
137
tu - do la - bo - ran - ti - um, vi - a er - ran - ti - um, ve - ri - tas et vi -


148
cresc.
ff
ffp
ri - tas et vi - ta, do - na no - bis pa - cem,
ta, Do - na no - bis pa - cem,
I.
II.

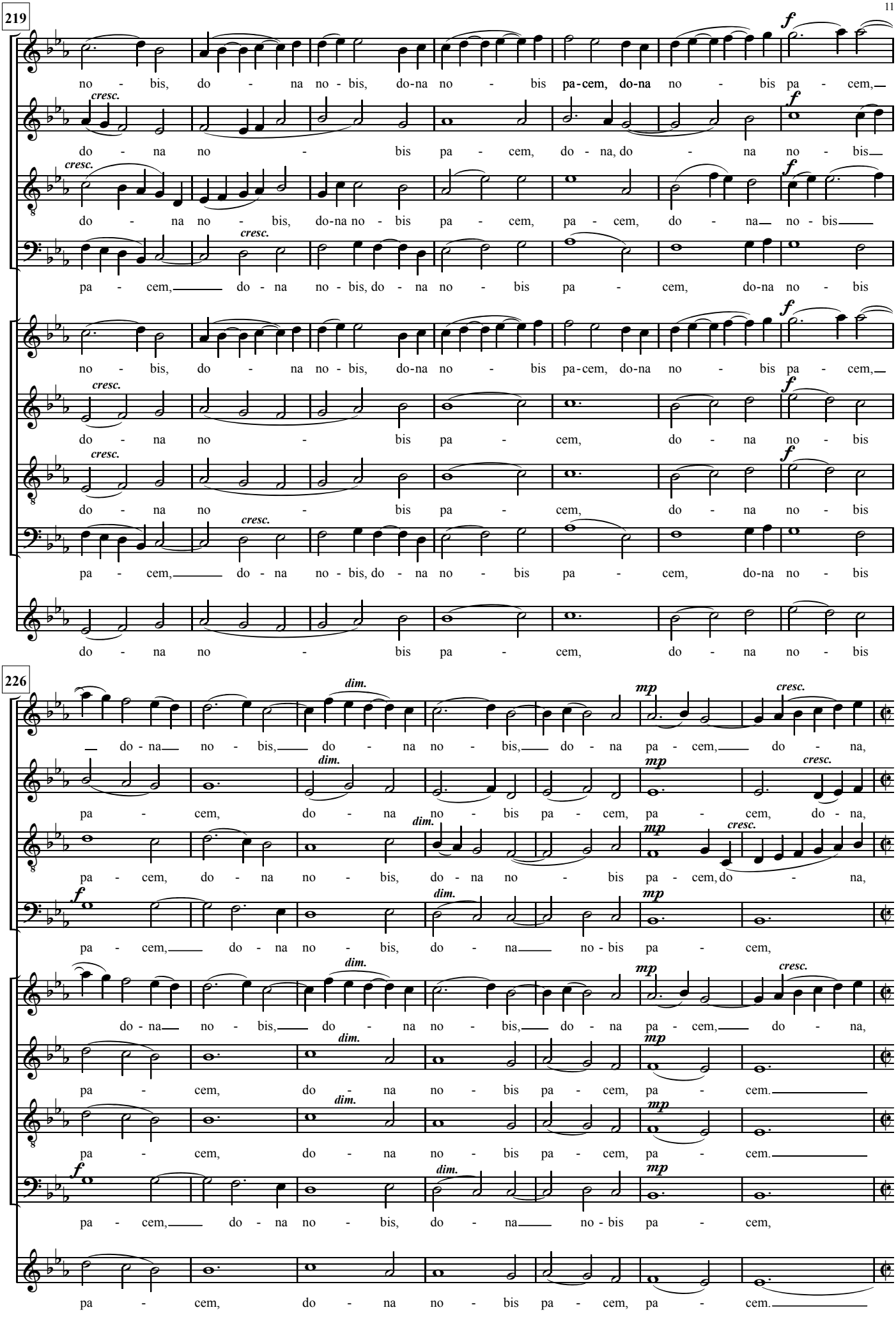

160
f
pp
do - na no - bis pa - cem, do - na no - bis pa - cem.
I.


166
Tenori
p molto legato
(sempre piano)
I. II.
Do - na no - bis, do - na no - bis pa - cem, do - na


173
Contralti
p molto legato
I. II.
Do - na
no - bis pa - cem, do - na no - bis pa - cem, pa - cem, do - na
180
I. II.
no - bis, do - na no - bis pa - cem, do - na no - bis
no - bis, do - na no - bis pa - cem, do - na no - bis
187
I. II.
pa - cem, do - na no - bis, do - na, do - na no - bis,
pa - cem, do - na no - bis, do - na, do - na
p molto legato
Do - na no - bis, do - na
194
I. II.
do - na no - bis, do - na, do - na no - bis pa - cem, no - bis pa -
no - bis, do - na no - bis, do - na no - bis pa - cem, do -
no - bis pa - cem, do - na no - bis pa - cem, do - na
201
I. II.
p molto legato
cresc.
Do - na no - bis, do - na
cresc.
cem, do - na no - bis, do - na no - bis, do - na
cresc.
na no - bis pa - cem, do - na no - bis, do - na
cresc.
no - bis pa - cem, pa - cem, do - na, do - na no - bis, do - na



* If the audience is sufficiently strong to sing its part unaided, the inner voices of Choir II may sing with those of Choir I up to bar 225.


219
I.
II.
P.
cresc.
f
no - bis, do - na no - bis, do-na no - bis pa-cem, do-na no - bis pa - cem,
do - na no - bis pa - cem, do - na, do - na no - bis
do - na no - bis, do-na no - bis pa - cem, pa - cem, do - na no - bis
pa - cem, do - na no - bis, do - na no - bis pa - cem, do-na no - bis
226
dim.
mp
do - na no - bis, do - na no - bis, do - na pa - cem, do - na,
pa - cem, do - na no - bis pa - cem, pa - cem, do - na,
pa - cem, do - na no - bis, do - na no - bis pa - cem, do - na,
pa - cem, do - na no - bis, do - na no - bis pa - cem,
pa - cem, do - na no - bis pa - cem, pa - cem.

233

I.

II.

P.

tu pau - pe - rum re - fu - gi - um, tu lan - guo -

do - na no - bis pa - cem,

mm

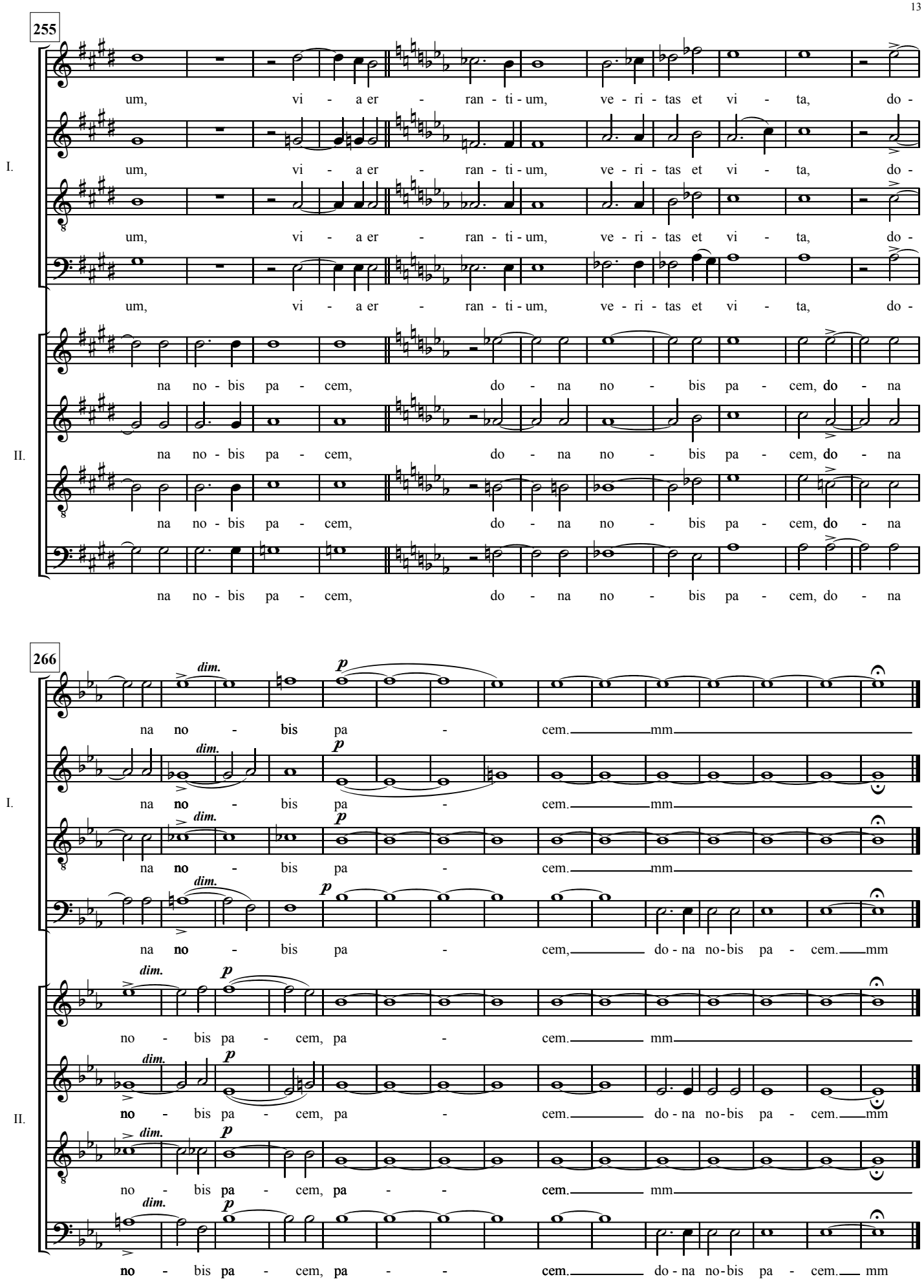
*tenere al fine (hold 'till the end, breathing where necessary)**

243

rum re - me - di - um, spes ex - su-lum, for - ti - tu - do la - bo - ran - ti -

do - na no - bis pa - cem, do -

*If the work is performed without the participation of the audience, this note should be held by a few basses in each choir.



Darling, 7/8/2000 (6/4/2001).
Durata: c. 10 min.