

Requiem

For Choir, Orchestra
And Baritone Solo
Choir Score with Piano Reduction

Music: Philip Seaton

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Requiem

For Choir, Orchestra & Baritone Solo

1. Prayer: *Requiem Aeternam - Kyrie*
2. Judgement: *O Domine Jesu Christe – Dies Irae - Liber Scriptus (Solo)*
Rex Tremendae (Solo) – Recordare
Ingemisco Tanquam Reus
Confutatis Maledictis (Solo & Chorus) – Amen
3. Worship: *Sanctus – Pie Jesu (Solo) – Agnus Dei*
4. Deliverance: *Libera Me (Solo & Chorus) – Dies Illa*
Requiem Aeternan (Solo) – In Paradisum – Amen

Philip Seaton

music.philipseaton.net

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Programme Notes

Requiem was composed in 2000-2001 and first performed by Stanmore Choral Society on 23 March 2002. The orchestration was slightly revised for this version published in 2020.

While it faithfully follows the traditional Latin text of the Requiem Mass, *Requiem* is more symphonic than sacred. The four-movement structure employs the circular form and extensive sharing of material between movements that is a trademark of other compositions. The lyrical style owes much to John Rutter's *Requiem*, a performance of which I played in as a university student.

The first movement, *Prayer*, introduces the main thematic material. The main *Requiem aeternam* theme appears again in the third and fourth movements. *Kyrie*, meanwhile, becomes the unaccompanied *Amen* at the end of the second and fourth movements – an homage to Benjamin Britten's *War Requiem*, the other Requiem I performed in as a student and which had a major influence on me.

The atmosphere of the second movement, *Judgement*, is darker, with its dissonance, minor tonality and quintuple metre in *Dies irae*. The baritone solo also makes his first appearance and thereafter has a major role in the three remaining movements. The solo baritone, like the important violin solos in the second and fourth movements, represent my own 'voice' as singer and instrumentalist. These two soloists perform the most intimate and personal music in *Requiem*.

The third movement, *Worship*, comprises three sub-movements: *Sanctus*, *Pie Jesu* and *Agnus Dei*. The regular tempi and mood changes in *Sanctus* contrast with the peaceful *Pie Jesu*, which, despite its simplicity and brevity, is the true heart of *Requiem*. *Agnus Dei*, in a bouncy 5/8, finishes with a pealing of church bells more reminiscent of a celebration than a *Requiem*.

In the final movement, *Deliverance*, a plainchant *Libera me* is followed by recapitulation of material from all three previous movements. A final statement of the *Requiem aeternam* theme by the baritone leads into an extended orchestral tutti, which ends with a short brass chorale adaptation of Chopin's funeral march.

Requiem is dedicated to my grandmother, Joan Johnston, who died peacefully in January 2001 after a long and active life. Written in the knowledge of her impending death, *Requiem* juxtaposes sadness with nostalgia for all the happy memories. The end of *Requiem* in a warm F major is an expression of thankfulness more than of grief – and the long violin solo which connects *In paradisum* to the *Amen* a final, fond farewell.

Philip Seaton
Tokyo, May 2020

I. Prayer

Philip Seaton

Andante ♩ = 86

Soprano

Alto

Tenor

Bass

Piano

Andante ♩ = 86

p *cresc.* *f* *mf*

8

poco rall. *mp poco meno mosso* *a tempo*

14

18

cresc.

2

22

f



27

dim.

mf



33

Re - qui -

mf

Re - qui -

mf

Re - qui -

mf

Re - qui -

mf

37

em ae - ter - nam do - na e - is, Do

em ae - ter - nam do - na e - is, Do

em ae - ter - nam do - na e - is, Do

em ae - ter - nam do - na e - is, Do



41

- mi - ne: et lux per -

- mi - ne: et lux per -

- mi - ne: et lux per -

- mi - ne: et lux per -

poco piu f

4

45

pe - tu - a lu - ce - at e - - - is.

pe - tu - a lu - ce - at e - - - is.

pe - tu - a lu - ce - at e - - - is.

pe - tu - a lu - ce - at e - - - is.



49

Te de-cet hym - nus De - us, in Si - on et ti - bi re - de - tur_

mp *cresc.*

Te de-cet hym - nus De - us, in Si - on et ti - bi re - de - tur_

mp *cresc.*

mp *cresc.*

53

vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem
mf cresc.

vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem
mf cresc.

mf cresc.



57

me - am. *f* Ad te om - nis ca - ro

me - am. Ad te om - nis ca - ro
f

f dim.

61

ve - ni - et.

ve - ni - et.

p *f*



66



70

mp

74

Ky - ri - e e - lei - son,
mp *poco . . . a . . . poco . . . cresc.*

Ky - ri - e e - lei - son,
mp *poco . . . a . . . poco . . . cresc.*

poco a poco cresc.



78

Chris - te e - lei - son.

Chris - te e - lei - son.

poco a poco cresc.

82

Ky - ri - e e - lei - son. _____

Ky - ri - e e - lei - son. _____



86

Chris - - te e - lei - - son. Ky - ri - e e - *f*

Chris - - te e - lei - - son. Ky - ri - e e - *f*

91

lei - son. Chris - te e - lei - son. Re - qui - em.
dim. *mp*

lei - son. Chris - te e - lei - son. Re - qui - em.
dim. *mp*

dim. *mp*



97



100

II. Judgement

Allegro ♩ = 120

Baritone Solo

Soprano

Alto

Tenor

Bass

Piano

Allegro ♩ = 120



7

glo - ri - ae, li - be - ra a - ni - mas de - func - to - rum de poe - nis in -

glo - ri - ae, li - be - ra a - ni - mas de - func - to - rum de poe - nis in -

glo - ri - ae, li - be - ra a - ni - mas de - func - to - rum de poe - nis in -

glo - ri - ae, li - be - ra a - ni - mas de - func - to - rum de poe - nis in -

14

fer - ni et de pro - fun - do la - cu. *p* O Do - mi -

fer - ni et de pro - fun - do la - cu. *p* O Do - mi -

fer - ni et de pro - fun - do la - cu. *p* O Do - mi -

fer - ni et de pro - fun - do la - cu. *p* O Do - mi -



20

ne Je - su Chris - te Rex glo - ri-ae, li - be - ra *mf*

ne Je - su Chris - te Rex glo - ri-ae, li - be - ra *mf*

ne Je - su Chris - te Rex glo - ri-ae, li - be - ra *mf*

ne Je - su Chris - te Rex glo - ri-ae, li - be - ra *mf*

12

26

a - ni - mas de - func - to - rum de o - re le - o - nis, ne ab - sor - be - at

a - ni - mas de - func - to - rum de o - re le - o - nis, ne ab - sor - be - at

a - ni - mas de - func - to - rum de o - re le - o - nis, ne ab - sor - be - at

a - ni - mas de - func - to - rum de o - re le - o - nis, ne ab - sor - be - at

32

e - as tar - ta - rus, ne ca - dant in ob - scu - -
pp

e - as tar - ta - rus, ne ca - dant in ob - scu - -
pp

e - as tar - ta - rus, ne ca - dant in ob - scu - -
pp

e - as tar - ta - rus, ne ca - dant in ob - scu - -
pp

pp *mp*

38

rum.

rum.

rum.

rum.

p cresc.



41

ff

43

Di - es i - rae, Di - es il - la,
ff

Di - es i - rae, Di - es il - la,
ff

Di - es i - rae, Di - es il - la,
ff

Di - es i - rae, Di - es il - la,
ff

45

Sol - vet sae - clum in fa - vil - la: Tes - te Da - vidcum Si-byll - la.

Sol - vet sae - clum in fa - vil - la: Tes - te Da - vidcum Si-byll - la.

Sol - vet sae - clum in fa - vil - la: Tes - te Da - vidcum Si-byll - la.

Sol - vet sae - clum in fa - vil - la: Tes - te Da - vidcum Si-byll - la.

47

Quan - tus tre - mor est fu - tur - us,
Quan - tus tre - mor est fu - tur - us,
Quan - tus tre - mor est fu - tur - us,
Quan - tus tre - mor est fu - tur - us,



49

Quan - do ju - dex est ven - tur - us, Cunc - ta stric - te dis - cus - sur - us.
Quan - do ju - dex est ven - tur - us, Cunc - ta stric - te dis - cus - sur - us.
Quan - do ju - dex est ven - tur - us, Cunc - ta stric - te dis - cus - sur - us.
Quan - do ju - dex est ven - tur - us, Cunc - ta stric - te dis - cus - sur - us.

51

Tu - ba mi - rum spar - gens so - num

Tu - ba mi - rum spar - gens so - num

Tu - ba mi - rum spar - gens so - num

Tu - ba mi - rum spar - gens so - num



54

Per se - pul - chra re - gi - o - num Co - get om - nes an - te thro - num.

Per se - pul - chra re - gi - o - num Co - get om - nes an - te thro - num.

Per se - pul - chra re - gi - o - num Co - get om - nes an - te thro - num.

Per se - pul - chra re - gi - o - num Co - get om - nes an - te thro - num.

56

Mors stu-pe - bit et na - tu - ra

Mors stu-pe - bit et na - tu - ra

Mors stu-pe - bit et na - tu - ra

Mors stu-pe - bit et na - tu - ra



58

Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

18

60

su - ra.

su - ra.

su - ra.

su - ra.

sfzp *cresc. molto*



62

fff

64 Recitative, meno mosso

Li - ber scrip-tus pro - - fe - re - tur, In quo to - tum con - ti - ne - tur, Un - de

f *mp*

69 Moderato ♩ = 92

mun - dus ju - di - ce - tur.

Moderato ♩ = 92

mp

74

Ju - dex er - go cum se - de - bit,

mp

78

Quid - quid la - tet ap - pa - re - bit,

mp

20

82

Nil in - ul - tum ra - ma - ne - bit.

86

mf Quid sum mi - ser tunc dic - tu - - - rus? Quem

90

pa - tro - num ro - - ga - tu - - - rus,

94

Cum vix jus - tus sit se - cu - rus. Rex tre - men - dae

p *f* *mf*

99

ma - je - sta - tis, Qui sal - van - dos sal - vas

105

gra - tis, Sal - va me fons pi - e - ta - tis.

112

Re - cor - da - re Je - su pi - e,
pp poco . . . a . . . poco . . . cresc.

Re - cor - da - re Je - su pi - e,
pp poco . . . a . . . poco . . . cresc.

Re - cor - da - re Je - su pi - e,
pp poco . . . a . . . poco . . . cresc.

Re - cor - da - re Je - su pi - e,
pp poco . . . a . . . poco . . . cresc.

cresc.

115

Quod sum cau - sa tu - - a
poco . . . a . . . poco . . . cresc.

Quod sum cau - sa tu - - a
poco . . . a . . . poco . . . cresc.

Quod sum cau - sa tu - - a
poco . . . a . . . poco . . . cresc.

Quod sum cau - sa tu - - a
poco . . . a . . . poco . . . cresc.

The piano accompaniment consists of a right-hand part with triplet eighth notes and a left-hand part with eighth notes.



118

vi - ae: Ne me

vi - ae: Ne me

vi - ae: Ne me

vi - ae: Ne me

The piano accompaniment continues with triplet eighth notes in the right hand and eighth notes in the left hand.

121

per - das il - la di - - - e.

per - das il - la di - - - e.

per - das il - la di - - - e.

per - das il - la di - - - e.

124

Que - rens me, se - dis - - ti las - sus: _____
mf poco . . . a . . . poco . . . cresc.

Que - rens me, se - dis - - ti las - sus: _____
mf poco . . . a . . . poco . . . cresc.

Que - rens me, se - dis - - ti las - sus: _____
mf poco . . . a . . . poco . . . cresc.

Que - rens me, se - dis - - ti las - sus: _____
mf poco . . . a . . . poco . . . cresc.

mf cresc.

127

Re - de - mis - ti cru - - cem
poco . . . a . . . poco . . . cresc.

Re - de - mis - ti cru - - cem
poco . . . a . . . poco . . . cresc.

Re - de - mis - ti cru - - cem
poco . . . a . . . poco . . . cresc.

Re - de - mis - ti cru - - cem
poco . . . a . . . poco . . . cresc.

130

pas - sus: Tan - tus
cresc.

pas - sus: Tan - tus
cresc.

pas - sus: Tan - tus
cresc.

pas - sus: Tan - tus
cresc.

133

la - bor non sit cas - - - sus.
f

la - bor non sit cas - - - sus.
f

la - bor non sit cas - - - sus.
f

la - bor non sit cas - - - sus.
f



136

Jus - te ju - dix ul - ti - o - nis Do - num fac re - mis - si - o - nis An - te di - em
accelerando e molto cresc.

Jus - te ju - dix ul - ti - o - nis Do - num fac re - mis - si - o - nis An - te di - em
accelerando e molto cresc.

Jus - te ju - dix ul - ti - o - nis Do - num fac re - mis - si - o - nis An - te di - em
accelerando e molto cresc.

Jus - te ju - dix ul - ti - o - nis Do - num fac re - mis - si - o - nis An - te di - em
accelerando e molto cresc.

f cresc.
accelerando

139

ra - ti - o - nis.

ra - ti - o - nis.

ra - ti - o - nis.

ra - ti - o - nis.

Allegro ♩ = 120

ff



142

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us

144

Sup - pli - can - ti par - ce De - us.

Sup - pli - can - ti par - ce De - us.

Sup - pli - can - ti par - ce De - us.

Sup - pli - can - ti par - ce De - us.

146

Qui Ma - ri - am ab - sol - vis - ti Et la - tro - nem ex - au - dis - ti

Qui Ma - ri - am ab - sol - vis - ti Et la - tro - nem ex - au - dis - ti

Qui Ma - ri - am ab - sol - vis - ti Et la - tro - nem ex - au - dis - ti

Qui Ma - ri - am ab - sol - vis - ti Et la - tro - nem ex - au - dis - ti

148

Mi - hi quo - que spem de - dis - ti.

Mi - hi quo - que spem de - dis - ti.

Mi - hi quo - que spem de - dis - ti.

Mi - hi quo - que spem de - dis - ti.



150

Pre - ces me - ae non sunt dig - nae Sed tu bo - nus fac be - ni - gne

Pre - ces me - ae non sunt dig - nae Sed tu bo - nus fac be - ni - gne

Pre - ces me - ae non sunt dig - nae Sed tu bo - nus fac be - ni - gne

Pre - ces me - ae non sunt dig - nae Sed tu bo - nus fac be - ni - gne

153

Ne pe - ren - ni cre - me - rig - ne.

Ne pe - ren - ni cre - me - rig - ne.

Ne pe - ren - ni cre - me - rig - ne.

Ne pe - ren - ni cre - me - rig - ne.



155

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra

157

Sta - tu - ens in par - te dex - tra.

Sta - tu - ens in par - te dex - tra.

Sta - tu - ens in par - te dex - tra.

Sta - tu - ens in par - te dex - tra.



160

f

mf
rallentando

163 Moderato ♩ = 92

166

Con - fu - ta - tis ma - le - dic - tis Flam - mis ac - cri - bus ad - dic - tis

mf

Div. (two groups of 4-8 singers)

Ah Ah Ah Ah Ah Ah Ah Ah

p *p* *simile*

Div. (two groups of 4-8 singers)

Ah Ah Ah Ah Ah Ah Ah Ah

p *p* *simile*

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170

Vo - ca me cum be - ne - dic - tis. O - ro sup - plex

Ah Ah Ah Ah Ah Ah Ah

Ah Ah Ah Ah Ah Ah Ah

4-8 singers
p
4-8 singers

Ah
p

174

et ac - cli - nis Cor con - tri - tum qua - si - ci - nis: Ge - re cu - ram

Ah Ah Ah Ah Ah Ah Ah

Ah Ah Ah Ah Ah Ah Ah

178

me - i fi - nis. *f* La - cri - mo - sa di - es il - la

Ah Ah Ah *mp* La-cri-mo-sa Di-es il-la

Ah Ah Ah *mp* La-cri-mo-sa Di-es il-la

Ah *mp* La-cri-mo-sa Di-es il-la

Ah *mp* La-cri-mo-sa Di-es il-la

mp

182

Qua re-sur-get ex fa-vil-la Ju - di - can - dus ho - mo re - us Hu - ic er - go

cresc. *mf*

Div. (two groups of 4-8 singers)

Ah Ah Ah Ah Ah

cresc. *mp*

Div. (two groups of 4-8 singers)

Ah Ah Ah Ah Ah

cresc. *mp*

4-8 singers

Ah *mp*

4-8 singers

Ah *mp*

186

par - ce, De - us: Pi - e Je - su Do - mi - ne Do - na e - is

Ah Ah Ah Ah *rit.*

Ah Ah Ah Ah *rit.*

Ah *rit.*

Ah *rit.*

rit.

190

Re - qui - em. *Tutti, Meno mosso* A - men, A -

Ah Ah A - men, A - *Tutti, Meno mosso*

Ah Ah A - men, A - *Tutti, Meno mosso*

Ah A - men, A - *Tutti, Meno mosso*

Ah A - men, A - *Tutti, Meno mosso*

196

men, A - - - men, A - - -

men, A - - - men, A - - -

men, A - - - men, A - - -

men, A - - - men, A - - -



200

men, A - men, A - - - men.

men, A - men, A - - - men.

men, A - men, A - - - men.

men, A - men, A - - - men.

III. Worship

Allegro ♩ = 108

Baritone Solo

Soprano

Alto

Tenor

Bass

Piano

Allegro ♩ = 108

f

mp leggiero

6

poco a poco cresc.

11

cresc.

16

Sanc-tus *f* Sanc-tus Do-mi-nus De-us

Sanc-tus *f* Sanc-tus Do-mi-nus De-us

Sanc-tus *f* Sanc-tus Do-mi-nus De-us

Sanc-tus *f* Sanc-tus Do-mi-nus De-us

f *p* *f*

23

Allargando ♩ = 80

Sa-ba-oth. *molto rall.* *ff* Ple-ni sunt coe-li et ter-ra glo-ria

Sa-ba-oth. *molto rall.* *ff* Ple-ni sunt coe-li et ter-ra glo-ria

Sa-ba-oth. *molto rall.* *ff* Ple-ni sunt coe-li et ter-ra glo-ria

Sa-ba-oth. *molto rall.* *ff* Ple-ni sunt coe-li et ter-ra glo-ria

p *molto rall.* *ff*

38

27

tu - a.

tu - a.

tu - a.

tu - a.

mp



31

A tempo ♩ = 108

mf Ho - san - na_ in_ ex - cel - sis! Ho - san - na_

mf Ho - san - na_ in_ ex - cel - sis! Ho - san - na_

mf Ho - san - na_ in_ ex - cel - sis! Ho - san - na_

mf Ho - san - na_ in_ ex - cel - sis! Ho - san - na_

A tempo ♩ = 108

mf

37

in ex - cel - sis! Ho - san - na in ex - cel -

ff

in ex - cel - sis! Ho - san - na in ex - cel -

ff

in ex - cel - sis! Ho - san - na in ex - cel -

ff

in ex - cel - sis! Ho - san - na in ex - cel -

ff

44

- sis. Be - ne - dic - tus, qui ven - it in no - mi - ne

mp

- sis. Be - ne - dic - tus, qui ven - it in no - mi - ne

mp

- sis. Be - ne - dic - tus, qui ven - it in no - mi - ne

mp

- sis. Be - ne - dic - tus, qui ven - it in no - mi - ne

mp

40

51

Do - mi - ni. Be - - ne - -

Do - mi - ni. Be - - ne - -

Do - mi - ni. Be - - ne - -

Do - mi - ni. Be - - ne - -

56

-dic - tus, qui ven - it in no - mi - ne Do - mi -

-dic - tus, qui ven - it in no - mi - ne Do - mi -

-dic - tus, qui ven - it in no - mi - ne Do - mi -

-dic - tus, qui ven - it in no - mi - ne Do - mi -

62

ni. *mf* Ho - san - na in ex - cel - sis! Ho -

-ni. *mf* Ho - san - na in ex - cel - sis! Ho -

-ni. *mf* Ho - san - na in ex - cel - sis! Ho -

ni. *mf* Ho - san - na in ex - cel - sis! Ho -

mp *mf*



68

san - na in ex - cel - sis! Ho - san - na in ex - cel - *ff*

san - na in ex - cel - sis! Ho - san - na in ex - cel - *ff*

san - na in ex - cel - sis! Ho - san - na in ex - cel - *ff*

san - na in ex - cel - sis! Ho - san - na in ex - cel - *ff*

42

75

sis.

sis.

sis.

sis.

f

82

Sanc - tus

f

Sanc - tus

Sanc - tus

f

Sanc - tus

Sanc - tus

Sanc - tus

f *marcato*

p

87

Sanc - tus Sanc - tus

Sanc - tus Sanc - tus

Sanc - tus Sanc - tus

Sanc - tus Sanc - tus

92

Allargando ♩ = 80

ff Do-mi-nus De-us Sa-ba-oth! *molto rall.* Ple-ni sunt

ff Do-mi-nus De-us Sa-ba-oth! *molto rall.* Ple-ni sunt

ff Do-mi-nus De-us Sa-ba-oth! *molto rall.* Ple-ni sunt

ff Do-mi-nus De-us Sa-ba-oth! *molto rall.* Ple-ni sunt

p *ff*

Allargando ♩ = 80

96

coe - li et ter - ra glo - ria tu - a.

coe - li et ter - ra glo - ria tu - a.

coe - li et ter - ra glo - ria tu - a.

coe - li et ter - ra glo - ria tu - a.

mp

The piano accompaniment features a steady bass line of eighth notes in the left hand and a melodic line in the right hand with triplets and a *mp* dynamic marking.

101

rallentando

The piano accompaniment continues with triplets in the bass line and a melodic line in the right hand, marked *rallentando*.

105 Adagio ♩ = 76

p sempre *dolce*

The piano accompaniment features a melodic line in the right hand and a bass line with chords and eighth notes, marked *p sempre* and *dolce*.

111

The piano accompaniment continues with a melodic line in the right hand and a bass line with eighth notes, marked *dolce*.

115

Musical score for measures 115-119. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Pi - e Je - su Do - mi - ne Do - na e - is" starting at measure 116. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The tempo/mood marking *mp dolce* is placed below the vocal line.

120

Musical score for measures 120-125. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Re-qui-em Pi - e Je - su Do - mi - ne Do - na e - is Re-qui-em Do - na e - is". The piano accompaniment continues with a similar texture to the previous system, with a consistent eighth-note bass line and a melodic right hand.

126

Musical score for measures 126-130. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Re - qui - em." starting at measure 127. The piano accompaniment features a steady eighth-note bass line and a melodic right hand. The tempo/mood marking *mp dolce* is placed below the vocal line.

131

Musical score for measures 131-135. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Do - na e - is" starting at measure 132. The piano accompaniment continues with a steady eighth-note bass line and a melodic right hand.

46

136

re - qui - em sem - pi - ter - nam re - qui - em Do - na e - is re - qui - em sem - pi - ter - nam



142

re - qui - em sem - pi - ter - nam re - qui - em.



146

rit.



149

Con moto ♩ = 215

p *mf* *cresc.* *f* *mp*

157

Ag-nus De-i qui tol-lis pe-ca-ta mun-di do-na e - is re - qui-em. Ag-nus De-i qui

mp



164

tol-lis pe-ca-ta mun-di, do-na e-is re-qui-em.

mf

171

Lux *mf* ae - ter - na Lu - ce - at e -

Lux *mf* ae - ter - na Lu - ce - at e -

mp

178

- is, cum sanc - tis tu - is in ae-

- is, cum sanc - tis tu - is in ae-

mp

185

ter - num, Lux ae - ter - na

ter - num, Lux ae - ter - na

Lux
mf ae - ter - na

Ag-nusDe-i qui tol-lis pe-ca-ta mun - di
mf

mf



192

Lu - ce - at e - is, cum sanc - tis tu - is

Lu - ce - at e - is, cum sanc - tis tu - is

Lu - ce - at e - is, cum sanc - tis tu - is

Ag-nusDe-i qui tol-lis pe-ca-ta mun - di Ag-nusDe-i qui tol-lis pe-ca-ta mun - di

mf

50

199

in ae - ter - num. qui - a pi - us

in ae - ter - num, — qui - a pi - us

in ae - ter - num, —

do-na e-is re-qui-em sem-pi - ter-nam.

206

Andante ♩ = 86

es. Re - qui - em ae -

mf

es. Re - qui - em ae -

mf

Re - qui - em ae -

mf

Re - qui - em ae -

mf *rhythmico*

210

ter - nam do - na e - is, Do - mi -

ter - nam do - na e - is, Do - mi -

ter - nam do - na e - is, Do - mi -

ter - nam do - na e - is, Do - mi -



214

ne, et lux per - pe - tu - a

ne, et lux per - pe - tu - a

ne, et lux per - pe - tu - a

ne, et lux per - pe - tu - a

218

lu - ce - at e - - lu - is.

lu - ce - at e - - - is.

lu - ce - at e - - - is.

lu - ce - at e - - - is.



222

Con moto ♩ = 215

Con moto ♩ = 215

mf *cresc.* *f* *mp*

229

Ag-nus De-i qui tol-lis pe-ca-ta mun-di do-na e - is re - qui-em. Ag-nus De-i qui tol-lis pe-ca-ta

mp



236

mun-di, do-na e - is re-qui-em, re-qui-em sem-pi - ter-nam.

pp

243

Ag-nus De-i qui tol-lis pe-ca-ta mun - di Ag-nus De-i qui tol-lis pe-ca-ta mun - di

f

Lu-x ae - ter - na Lu - ce - at e - is, _____

f

Lu-x ae - ter - na Lu - ce - at e - is, _____

f

Lu-x ae - ter - na Lu - ce - at e - is, _____

f

250

Ag-nus De-i qui tol-lis pe-ca-ta mun - di do-na e - is re-qui-em sem-pi-

cum sanc - tis tu - is in ae - ter -

cum sanc - tis tu - is in ae - ter -

cum sanc - tis tu - is in ae - ter -

257

ter-nam. Ag-nus De-i qui tol-lis pe-ca-ta mun - di Ag-nus De-i qui
ff

- num, Lux ae - ter - na Lu - ce - at
ff

- num, Lux ae - ter - na Lu - ce - at
ff

- num, Lux ae - ter - na Lu - ce - at
ff

ff

264

tol-lis pe-ca-ta mun - di Ag-nus De-i qui tol-lis pe-ca-ta mun - di

e - is, cum sanc - tis tu - is

e - is, cum sanc - tis tu - is

e - is, cum sanc - tis tu - is

ff

271

do-na e - is re-qui-em sem-pi - ter-nam. qui - a pi - us

in ae - ter - - num, qui - a pi - us

in ae - ter - - num, qui - a pi - us

in ae - ter - - num, qui - a pi - us



277

es. *fff* qui - a *p* pi - us es.

es. *fff* qui - a *p* pi - us es.

es. *fff* qui - a *p* pi - us es.

es. *fff* qui - a *p* pi - us es.

fff *p* *mf*

285

The musical score is arranged in five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is a grand staff for piano, featuring a right-hand melody with triplets and a left-hand accompaniment with chords and triplets. The piano part begins with a forte (*ff*) dynamic marking.

IV. Deliverance

Andante ♩ = 86

Baritone Solo

Soprano

Alto

Tenor

Bass

Piano

parlando

f

Li-be-ra me Do-mi-ne demor-te ae

parlando

f

Li-be-ra me Do-mi-ne demor-te ae

parlando

f

Li-be-ra me Do-mi-ne demor-te ae

parlando

f

Li-be-ra me Do-mi-ne demor-te ae

Andante ♩ = 86

p *cresc.*

f



5

Meno mosso ♩ = 68

Li-be-ra me Do-mi-ne de
mf

ter-na.

ter-na.

ter-na.

ter-na.

Meno mosso ♩ = 68

mf

rallentando

11

mor - te ae - ter - na in di - e il - la tre - men - da.

Li - be - ra me Do - mi - ne de mor - te ae - ter - na
mf

Li - be - ra me Do - mi - ne de mor - te ae - ter - na
mf

Li - be - ra me Do - mi - ne de mor - te ae - ter - na
mf

Li - be - ra me Do - mi - ne de mor - te ae - ter - na
mf

16

in di - e il - la tre - men - da.

in di - e il - la tre - men - da.

in di - e il - la tre - men - da.

in di - e il - la tre - men - da.

Quan - do ceo - li mo - ven - di sunt et ter - ra, dum ve - ne - ris_

60

21

ju-di-ca-re sae-cu-lum per ig - nem.

Quan-do ceo-li mo-ven-di sunt et ter - ra, dum ve-ne-ris_

Quan-do ceo-li mo-ven-di sunt et ter - ra, dum ve-ne-ris_

Quan-do ceo-li mo-ven-di sunt et ter - ra, dum ve-ne-ris_

Quan-do ceo-li mo-ven-di sunt et ter - ra, dum ve-ne-ris_

26

Tre-mens fac - tus sum e - go et ti - me-o dum dis - cus-si - o
mp

ju-di-ca-re sae-cu-lum per ig - nem.

ju-di-ca-re sae-cu-lum per ig - nem.

ju-di-ca-re sae-cu-lum per ig - nem.

ju-di-ca-re sae-cu-lum per ig - nem.

p

31

ve - ne - rit at - que ven - tu - ra i - ra Quan - do ceo - li mo - ven - di sunt et ter -



36 Andante ♩ = 86

-ra.

parlando
f Li - be - ra me Do - mi - ne de mor - te ae - ter - na.

parlando
f Li - be - ra me Do - mi - ne de mor - te ae - ter - na.

parlando
f Li - be - ra me Do - mi - ne de mor - te ae - ter - na.

parlando
f Li - be - ra me Do - mi - ne de mor - te ae - ter - na.

Andante ♩ = 86

f *mf*

62

41

Di - es il - la di - es ___ i - rae,
mp *cresc.*

rallentando *mp* *cresc.*

46

Di - es il - la di - es ___ i - rae,
mp

ca - la - mi - ta - tis et mi - se - ri - ae ___ di - es mag - na et a - ma - ra val - de

mp

50

di - es mag-na et a - ma - ra val - - -
mp *cresc.*

ca-la-mi-ta - tis et mi-se - ri-ae di - es mag-na et a - ma - ra val - - -
mp *cresc.*

ca-la-mi-ta - tis et mi-se - ri-ae di - es mag-na et a - ma - ra val - - -
cresc.

a - ma - ra val - - -

cresc.

54

Re - qui - em ae - ter - nam do - na e - is,
mf

de.

de.

de.

de.

mp

64

58

Do - - - mi ne: *cresc.* et

62

lux per - pe - tu - a lu - ce - at e - -

66

-is.

ff

70

73

76

Musical score for measures 76-78. The right hand plays chords, and the left hand plays triplets of chords. Measure 78 ends with a double bar line.

79

Musical score for measures 79-81. The right hand plays chords, and the left hand plays triplets of chords. Measure 81 ends with a double bar line.

82

Musical score for measures 82-84. The right hand has long, sweeping chords, and the left hand plays triplets of chords. Measure 84 ends with a double bar line.

85

Musical score for measures 85-87. The right hand plays chords, and the left hand plays triplets of chords. Measure 87 ends with a double bar line.

88

Musical score for measures 88-90. The right hand has a melodic line starting in measure 89, and the left hand plays triplets of chords. Measure 90 ends with a double bar line.

91

Musical score for measures 91-93. The right hand has a melodic line starting in measure 92, and the left hand plays chords. Measure 93 ends with a double bar line.

66

95



101



108

Adagio ♩ = 72



116

mp dolce In pa-ra - di - sum de - du-cant an - ge - li; in tu - o ad

121

ven - tu su - ci - pi - ant te mar - ty - res et per - du - cant_ te in



126

ci - vi - ta - tem sanc - tam Je - ru - sa - lem.

130

Chorus an-ge-lo-rum te su-sci-pi-at et cum

p

Chorus an-ge-lo-rum te su-sci-pi-at et cum

p

Chorus an-ge-lo-rum te su-sci-pi-at et cum

p

Chorus an-ge-lo-rum te su-sci-pi-at et cum

p

swa

mp dolce



135

La-za-ro quon-dam pau-pe-re ae-ter-nam

La-za-ro quon-dam pau-pe-re ae-ter-nam

La-za-ro quon-dam pau-pe-re ae-ter-nam

La-za-ro quon-dam pau-pe-re ae-ter-nam

swa

140

ha - be - as re - qui - em.

ha - be - as re - qui - em.

ha - be - as re - qui - em.

ha - be - as re - qui - em.

8va

145

150

mp

155

70

160

Musical score for measures 160-165. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Amen" in a mezzo-piano (*mp*) dynamic. The piano accompaniment begins with a *rallentando* marking and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

166

Musical score for measures 166-170. The vocal parts continue with "Amen" and "men". The piano accompaniment provides harmonic support with sustained chords and moving lines.

170

Musical score for measures 170-174. The vocal parts conclude the phrase with "men." and "Amen". The piano accompaniment continues with sustained chords and melodic fragments.

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Website: www.andartmusic.uk

Contact: sales@andartmusic.uk