

Requiem

For Choir, Orchestra
And Baritone Solo

Movements
1: Prayer & 2: Judgement

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

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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

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

Horns 1+2

Horns 3+4

2 Trombones

Bass Trombone

Timpani

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double bass

Andante ♩ = 86

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

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

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

f

p *mf* *poco rall.*

mp *mf*

mp

mp

tr *mf*

rubato

mp *rubato*

mp

Musical score for measures 11-16, featuring piano and string parts. The score includes staves for Hp (Harp), Vln I, Vln II, Vla (Viola), Vc. (Violoncello), and Db. (Double Bass). The tempo is marked *a tempo*. The dynamic markings are *mf* for the harp and *mp* for the strings. The crescendo is marked *poco . . . a . . . poco . . . cresc.*



Musical score for measures 17-22, continuing the piano and string parts. The score includes staves for Hp (Harp), Vln I, Vln II, Vla (Viola), Vc. (Violoncello), and Db. (Double Bass). The tempo remains *a tempo*. The dynamic markings are *mp* for the strings. The crescendo is marked *poco . . . a . . . poco . . . cresc.*

23

Musical score for measures 23-27. The score includes parts for Horns 1+2, Horns 3+4, Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#). The score features a variety of dynamics, including *mf* and *f*. The Horns 3+4 part has a long note with a fermata. The Harp part has a complex rhythmic pattern. The Violin I and II parts have long notes with fermatas. The Viola part has a long note with a fermata. The Violoncello and Double Bass parts have long notes with fermatas.



28

Musical score for measures 28-32. The score includes parts for Horns 1+2, Horns 3+4, Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#). The score features a variety of dynamics, including *dim.*. The Horns 3+4 part has a long note with a fermata. The Harp part has a complex rhythmic pattern. The Violin I and II parts have long notes with fermatas. The Viola part has a long note with a fermata. The Violoncello and Double Bass parts have long notes with fermatas.

32

Fl.

Ob. *solo*
mf

Cl. *solo*
mf

Bsn.
mf

Hn 1+2
a 2
mf

Hn 3+4

Tbn.
mp

B. Tbn.
mp

Hp

S.
mf Re - qui - em ae -

A.
mf Re - qui - em ae -

T.
mf Re - qui - em ae -

B.
mf Re - qui - em ae -

Vln I
mf

Vln II
mf

Vla.
mf

Vc.
mf

Db. *pizz.*
mf *arco*

38

Hn 1+2

Hn 3+4

Tbn.

B. Tbn.

S.
ter - nam do - na e - is, Do - mi - ne: et

A.
ter - nam do - na e - is, Do - mi - ne: et

T.
ter - nam do - na e - is, Do - mi - ne: et

B.
ter - nam do - na e - is, Do - mi - ne: et

Vln I

Vln II

Vla

Vc.

Db.

44

Hn 1+2

Hn 3+4

Tbn.

B. Tbn.

S.
lux per - pe - tu - a lu - ce - at e - - is.

A.
lux per - pe - tu - a lu - ce - at e - - is.

T.
lux per - pe - tu - a lu - ce - at e - - is.

B.
lux per - pe - tu - a lu - ce - at e - - is.

Vln I

Vln II

Vla

Vc.

Db.

50

Fl. *mp* *a 2* *cresc.* *mf cresc.*

Bsn *mp* *a 2* *cresc.* *mf cresc.*

T. *mp* Te de-cet hym - nus De - us, in Si - on et ti - bi re - de - tur_ vo - tum in Je - ru - sa - lem. Ex - au - di *mf cresc.*

B. *mp* Te de-cet hym - nus De - us, in Si - on et ti - bi re - de - tur_ vo - tum in Je - ru - sa - lem. Ex - au - di *mf cresc.*

Vln I *mp* *cresc.* *mf cresc.*

Vln II *mp* *cresc.* *mf cresc.*

Vla *mp* *cresc.* *mf cresc.*

Vc. *mp* *cresc.* *mf cresc.*

Db. *mp* *pizz.* *cresc.* *mf cresc.*



56

Fl. *f*

Bsn *f*

T. *f* o - ra - ti - o - nem me - am. *f* Ad te om - nis_ ca - ro ve - ni - et.

B. *f* o - ra - ti - o - nem me - am. *f* Ad te om - nis_ ca - ro ve - ni - et.

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

63

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tbn.

B. Tbn.

Vln I

Vln II

Vla.

Vc.

Db.

p *f*

a 2

f

f

a 2

f

f

p *f*

p *f*

p *f*

p *f*

p *f*

mf

mf

p *f*

p *f*

p *f*

p *f*

arco

p *f*

73

Fl. *p*

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4 *p*

Tbn.

B. Tbn. *p*

Timp. *p*

Hp. *mp* *poco . . . a . . . poco . . . cresc.*

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

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

T.

B.

Vln I *p* *poco . . . a . . . poco . . . cresc.*

Vln II *p* *poco . . . a . . . poco . . . cresc.*

Vla. *p* *poco . . . a . . . poco . . . cresc.*

Vc. *p* *poco . . . a . . . poco . . . cresc.*

Db. *p* *pizz.* *poco . . . a . . . poco . . . cresc.*

79

Hp

S.
e - lei - son. Ky - ri - e e - lei - son.

A.
e - lei - son. Ky - ri - e e - lei - son.

Vln I

Vln II

Vla

Vc.

Db.

91

Fl.

Ob.

Cl.

Bsn

Hn 1+2

Hn 3+4

Hp

S.

A.

Vln I

Vln II

Vla

Vc.

Db.

lei - son. Chris - te e - lei - son. Re - - - -

lei - son. Chris - te e - lei - son. Re - - - -

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

98

Fl.

Ob.

Cl.

Bsn.

Hp.

Vln I

Vln II

Vla.

Vc.

Db.

arco

II. Judgement

Allegro ♩ = 120

Baritone Solo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

Horns 1+2

Horns 3+4

2 Trumpets

2 Trombones

Bass Trombone

Timpani

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double bass

mp O Do-mi - ne Je - su Chris - te Rex glo - ri - ae, li - be - ra

mp O Do-mi - ne Je - su Chris - te Rex glo - ri - ae, li - be - ra

mp O Do-mi - ne Je - su Chris - te Rex glo - ri - ae, li - be - ra

mp O Do-mi - ne Je - su Chris - te Rex glo - ri - ae, li - be - ra

Allegro ♩ = 120

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

mp

10

Timp. *tr* *tr*
p < > < >

S.
a - ni - mas de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. *p*

A.
a - ni - mas de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. *p*

T.
a - ni - mas de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. *p*

B.
a - ni - mas de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

19

Timp.

S.
O Do-mi - ne Je - su Chris - te Rex glo - ri-ae, li - be - ra a - ni - mas de - func - *mf*

A.
O Do-mi - ne Je - su Chris - te Rex glo - ri-ae, li - be - ra a - ni - mas de - func - *mf*

T.
O Do-mi - ne Je - su Chris - te Rex glo - ri-ae, li - be - ra a - ni - mas de - func - *mf*

B.
O Do-mi - ne Je - su Chris - te Rex glo - ri-ae, li - be - ra a - ni - mas de - func - *mf*

Vln I *arco* *mf*

Vln II *arco* *mf*

Vla *arco* *mf*

Vc. *arco* *mf*

Db. *arco* *mf*

36

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

solo

mf

mf

mf

mf

p *cresc.*

pp *cresc.*

pp *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

in ob - scu - - - rum.

in ob - scu - - - rum.

in ob - scu - - - rum.

in ob - scu - - - rum.

tr

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40

Fl. *a 2* *mf* *ff*

Ob. *a 2* *mf* *ff*

Cl. *ff*

Bsn. *ff*

Hn 1+2

Hn 3+4

Tpts. *a 1* *mf* *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

S.

A.

T.

B.

Vln I *ff con fuoco*

Vln II *ff con fuoco*

Vla. *ff con fuoco*

Vc. *ff con fuoco*

Db. *ff con fuoco*

44

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

Di - es i - rae, Di - es il - la, Sol - vet sae - clum in fa - vil - la: Tes - te Da - vid cum Si - byl - la.

ff

ff

ff

ff

47

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

ff

mf

ff

mf

ff

mf

ff

mf

ff

Quan - tus tre - mor est fu - tur - us, Quan - do ju - dex est ven - tur - us,

Quan - tus tre - mor est fu - tur - us, Quan - do ju - dex est ven - tur - us,

Quan - tus tre - mor est fu - tur - us, Quan - do ju - dex est ven - tur - us,

Quan - tus tre - mor est fu - tur - us, Quan - do ju - dex est ven - tur - us,

Fl. *ff*

Ob.

Cl. *ff*

Bsn

Hn 1+2 *ff*

Hn 3+4 *ff*

Tpts *ff*

Tbn. *ff*

B. Tbn.

Timp. *ff*

S.
Mors stu-pe - bit et na - tu - ra Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

A.
Mors stu-pe - bit et na - tu - ra Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

T.
Mors stu-pe - bit et na - tu - ra Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

B.
Mors stu-pe - bit et na - tu - ra Cum re-sur - get cre - a - tu - ra Ju - di - can - ti res - pon

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

60

Fl. *a 2* *f* *fff*

Ob. *a 2* *f* *cresc. molto* *fff*

Cl. *a 2* *mf* *cresc. molto* *fff*

Bsn *a 2* *mp* *cresc. molto* *fff*

Hn 1+2 *a 1* *a 2* *f* *cresc. molto* *fff*

Hn 3+4 *a 1* *a 2* *fff*

Tpts *f* *cresc. molto* *fff*

Tbn. *mf* *fff*

B. Tbn. *mp* *cresc. molto* *fff*

Timp. *ff* *p subito* *cresc. molto* *fff*

S. su - ra.

A. su - ra.

T. su - ra.

B. su - ra.

Vln I *subito p* *cresc. molto* *fff*

Vln II *subito p* *cresc. molto* *fff*

Vla. *ff* *p subito* *cresc. molto* *fff*

Vc. *ff* *p subito* *cresc. molto* *fff*

Db. *ff* *p subito* *cresc. molto* *fff*

64 Recitative, meno mosso

B. Solo

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

f *mp*

71 Moderato ♩ = 92

B. Solo

ce - tur. Ju - dex er - go cum se - de - bit,

Fl.

Ob.

Cl.

Bsn

Hp

Vln I

Vln II

Vla

Vc.

Db.

mp

mf

p

p

pizz.

p

B. Solo

Quid-quid la - tet ap - pa - re - bit, Nil in - ul - tum

Ob.

Cl.

Bsn

Hp

Vla

Vc.

Db.



B. Solo

ra - - ma - ne - bit. Quid sum mi - ser tunc dic -

mf

Ob.

Cl.

Bsn

Hp

Vla

Vc.

Db.

mp

Metronomically

88

B. Solo

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

Cl.

Bsn

Hp

Vla

Vc.

Db.



94

B. Solo

Cum vix jus - tus sit se - cu - rus. Rex tre - men - dae ma - je - sta - tis,

Cl.

Bsn

Hp

Vln I

Vln II

Vla

Vc.

Db.

p *f* *sfz* *f* *p* *f* *arco* *f*

101

B. Solo

Qui sal - van - dos sal - vas gra - tis, Sal - va me fons pi - e -

Vln I

Vln II

Vla

Vc.

Db.

126

Fl. *poco . . . a . . . poco . . . cresc.*

Ob. *poco . . . a . . . poco . . . cresc.*

Cl. *poco . . . a . . . poco . . . cresc.*

Bsn. *poco . . . a . . . poco . . . cresc.*

Hn 1+2 *poco . . . a . . . poco . . . cresc.*

Hn 3+4

Tpts. *poco . . . a . . . poco . . . cresc.*

Tbn.

B. Tbn.

Hp. *poco . . . a . . . poco . . . cresc.*

S. *las - sus: Re - de - mis - ti cru - - - cem*
poco . . . a . . . poco . . . cresc.

A. *las - sus: Re - de - mis - ti cru - - - cem*
poco . . . a . . . poco . . . cresc.

T. *las - sus: Re - de - mis - ti cru - - - cem*
poco . . . a . . . poco . . . cresc.

B. *las - sus: Re - de - mis - ti cru - - - cem*
poco . . . a . . . poco . . . cresc.

Vln I *poco . . . a . . . poco . . . cresc.*

Vln II *poco . . . a . . . poco . . . cresc.*

Vla. *poco . . . a . . . poco . . . cresc.*

Vc. *poco . . . a . . . poco . . . cresc.*

Db. *poco . . . a . . . poco . . . cresc.*

130

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Hp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

cresc.

più f

f

pas - sus: Tan - tus la - bor non sit cas - - -

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

135

Fl. *accelerando e molto cresc.*

Ob. *accelerando e molto cresc.*

Cl. *accelerando e molto cresc.*

Bsn. *accelerando e molto cresc.*

Hn 1+2 *accelerando e molto cresc.*

Hn 3+4 *f accelerando e molto cresc.*

Tpts. *accelerando e molto cresc.*

Tbn. *f accelerando e molto cresc.*

B. Tbn. *f accelerando e molto cresc.*

Timp. *mf accelerando e molto cresc.*

Hp. *accelerando e molto cresc.*

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

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

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

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

Vln I *accelerando e molto cresc.*

Vln II *accelerando e molto cresc.*

Vla. *accelerando e molto cresc.*

Vc. *accelerando e molto cresc.*

Db. *accelerando e molto cresc.*

142

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us Sup - pli - can - ti par - ce De - us.

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us Sup - pli - can - ti par - ce De - us.

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us Sup - pli - can - ti par - ce De - us.

ff

In - ge - mis - co tan - quam re - us: Cul - pa - re - bit vul - tus me - us Sup - pli - can - ti par - ce De - us.

145 39

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

mf *ff* *mf* *ff*

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

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

Mi - hi quo - que spem de - dis - ti. Pre - ces me - ae non sunt dig - nae

Mi - hi quo - que spem de - dis - ti. Pre - ces me - ae non sunt dig - nae

Mi - hi quo - que spem de - dis - ti. Pre - ces me - ae non sunt dig - nae

Mi - hi quo - que spem de - dis - ti. Pre - ces me - ae non sunt dig - nae

152

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

41

mf

mf

mf

mf

mf

Sed tu bo - nus fac be - ni - gne Ne pe - ren - ni cre - me - rig - ne.

Sed tu bo - nus fac be - ni - gne Ne pe - ren - ni cre - me - rig - ne.

Sed tu bo - nus fac be - ni - gne Ne pe - ren - ni cre - me - rig - ne.

Sed tu bo - nus fac be - ni - gne Ne pe - ren - ni cre - me - rig - ne.

155

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

ff

ff

ff

ff

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra Sta - tu - ens in par - te

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra Sta - tu - ens in par - te

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra Sta - tu - ens in par - te

In - ter o - ves lo - cum praes - ta Et ab hae - dis me se - ques - tra Sta - tu - ens in par - te

162 *rallentando* *mf* *3* *Moderato* ♩ = 92

Fl. *rallentando* *mf* *3* *Moderato* ♩ = 92

Ob. *rallentando* *mf* *3*

Cl. *rallentando* *mf* *3* *p*

Bsn. *rallentando* *mf* *p*

Hn 1+2 *fp*

Hn 3+4

Tpts. *rallentando* *mf* *3*

Tbn. *p*

B. Tbn. *rallentando* *fp* *p*

Hp. *rallentando* *mf* *p*

S.

A.

T.

B.

Vln I. *rallentando* *mf* *3* *Moderato* ♩ = 92 *p*

Vln II. *rallentando* *mf* *3* *p*

Vla. *rallentando* *mf* *p*

Vc. *rallentando* *mf* *p*

Db. *rallentando* *mf* *p*

166

B. Solo

Con - fu - ta - tis ma - le - dic - tis Flam - mis ac - cri - bus ad - dic - tis Vo - ca me cum be - ne -

mf

Hp

S.

Div. (two groups of 4-8 singers)

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

p simile

A.

Div. (two groups of 4-8 singers)

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

p simile

T.

B.

Vln I

Solo

mf

Vln II

div.

pp

Vla

div.

pp

Vc.

Db.

172

B. Solo
-dic - tis. O - ro sup - plex et ac - cli - nis Cor con - tri - tum qua - si - ci - nis: Ge - re cu - ram

S.
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

A.
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

T. 4-8 singers
Ah
p

B. 4-8 singers
Ah
p

Vln I

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p*

Db. *p*

178

B. Solo
 me - i fi - nis. *f* La - cri - mo - sa di - es il - la Qua re - sur - get ex fa - vil - la Ju - di - can - dus *cresc.*

S.
 Ah Ah Ah *Tutti* La - cri - mo - sa Di - es il - la *mp* Ah Ah *cresc.* Div. (two groups of 4-8 singers)

A.
 Ah Ah Ah *Tutti* La - cri - mo - sa Di - es il - la *mp* Ah Ah *cresc.* Div. (two groups of 4-8 singers)

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

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

Vln I
mf legato tutti divisi

Vln II
mf legato *cresc.*

Vla
mf legato *cresc.*

Vc.
mf legato *cresc.*

Db.
mf legato *cresc.*

184

B. Solo
 ho - mo re - us Hu - ic er - go par - ce, De - us: Pi - e Je - su Do - mi - ne Do - na e - is
mf *rit.*

S.
 Ah Ah Ah Ah Ah Ah
mp *rit.*

A.
 Ah Ah Ah Ah Ah Ah
mp *rit.*

T.
 4-8 singers
 Ah Ah Ah
mp *rit.*

B.
 4-8 singers
 Ah Ah Ah
mp *rit.*

Vln I
 Solo *mf* *rit.*

Vln II
 Solo *mf* *rit.*

Vla
mp *rit.*

Vc.
mp *rit.*

Db.
mp *rit.*

190

B. Solo

Re - qui - em.

S. Ah Ah A - men, A - - men,

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

T. Ah A - men, A - - men,

B. Ah A - men, A - - men,

Tutti
Meno mosso

Tutti
Meno mosso

Tutti
Meno mosso

Tutti
Meno mosso

Vln I

Vln II

Vla

Vc.

Db.



197

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

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

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

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

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