

# Requiem

For Choir, Orchestra  
And Baritone Solo

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* *mp* *rubato*

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

*mf* *f*

*f*

*p* *mf* *mf* *poco rall.*

*mp* *mf*

*mp*

*mf*

*tr*

*mp* *mf*

*mp* *rubato*

*mp*

*f*

Musical score for measures 11-16. The score includes parts for Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The tempo is marked *a tempo*. The dynamic markings are *mf* for the Harp and *mp* for the other instruments. The instruction *poco . . . a . . . poco . . . cresc.* is repeated across the measures. The Harp part features a melodic line with slurs and a key signature change to one sharp (F#) in the second measure. The strings play sustained chords with some movement in the upper voices.



Musical score for measures 17-22. The score includes parts for Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The tempo is marked *a tempo*. The dynamic markings are *mp* for the Harp and *mp* for the other instruments. The instruction *poco . . . a . . . poco . . . cresc.* is repeated across the measures. The Harp part continues with a melodic line. The strings maintain their sustained textures.

23

Hn 1+2

Hn 3+4

Hp

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*f*

*f*

*f*

*f*

*f*



28

Hn 1+2

Hn 3+4

Hp

Vln I

Vln II

Vla

Vc.

Db.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

32

Fl.

Ob. *solo*  
*mf*

Cl. *solo*  
*mf*

Bsn.  
*mf*

Hn 1+2  
*mf* a 2

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.* *arco*  
*mf*

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. *pizz.* *mp* *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. 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.

*f*

*a 2*

*f*

*f*

*p*

*f*

*mf*

*mf*

*p*

*f*

*p*

*f*

*arco*

*p*

*f*

Detailed description: This page of a musical score for 'Requiem (I. Prayer)' contains measures 63 through 66. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horns 1+2 and 3+4, Trumpets, Trombones, Violins I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 63 starts with a dynamic of *f* and includes a crescendo hairpin. The Oboe, Clarinet, Bassoon, and Horn 1+2 parts feature triplets and are marked with *a 2*. The Horn 3+4 part is silent. The Trombone and Bass Trombone parts play sustained notes marked *mf*. The Violin I and II parts play a melodic line with a crescendo from *p* to *f*. The Viola part plays a rhythmic accompaniment of triplets, marked *p* and *f*. The Violoncello part plays a melodic line with a crescendo from *p* to *f*. The Double Bass part plays a rhythmic accompaniment, marked *arco*, *p*, and *f*. The score concludes with a long note in the Flute, Oboe, and Violin I parts.



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.*

95

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Hp

S.

A.

Vln I

Vln II

Vla

Vc.

Db.

qui - - - - - em.  
*mp*

qui - - - - - em.  
*mp*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

pizz.  
*mp*

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*

solo

28

Fl. *mf*

Ob.

Cl.

Bsn.

Timp. *p*

S. *pp*  
to - rum de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant

A. *pp*  
to - rum de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant

T. *pp*  
to - rum de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant

B. *pp*  
to - rum de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

36

Fl.

Ob. *solo* *mf*

Cl. *mf* a 2 *p* *cresc.*

Bsn. *mf* a 2 *cresc.*

Hn 1+2

Hn 3+4

Tpts

Tbn. *pp* *cresc.*

B. Tbn.

Timp. *pp* *cresc.* *tr*

S. in ob - scu - - - rum.

A. in ob - scu - - - rum.

T. in ob - scu - - - rum.

B. in ob - scu - - - rum.

Vln I *cresc.*

Vln II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

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. *(tr)* *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*

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*

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*

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*

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,

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

Scaton: *Requiem* (II. Judgement)

50

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*

Cunc - ta stric - te dis - cus-sur - us. Tu - ba mi - rum spar-gens so - num

Cunc - ta stric - te dis - cus-sur - us. Tu - ba mi - rum spar-gens so - num

Cunc - ta stric - te dis - cus-sur - us. Tu - ba mi - rum spar-gens so - num

Cunc - ta stric - te dis - cus-sur - us. Tu - ba mi - rum spar-gens so - num

23

54

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*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

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.

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. solo

Cl.

Bsn

*Metronomically*  
*mp*

Hp

*Metronomically*  
*mf*

Vln I

Vln II

Vla

*p*

Vc.

*p*

Db.

*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*



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. *cresc.* *più f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn 1+2 *cresc.* *f*

Hn 3+4

Tpts. *cresc.* *più f*

Tbn. *f*

B. Tbn. *f*

Hp. *cresc.* *f*

S. pas - sus: Tan - tus la - bor non sit cas - - - *cresc.* *f*

A. pas - sus: Tan - tus la - bor non sit cas - - - *cresc.* *f*

T. pas - sus: Tan - tus la - bor non sit cas - - - *cresc.* *f*

B. pas - sus: Tan - tus la - bor non sit cas - - - *cresc.* *f*

Vln I *cresc.* *f*

Vln II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Db. *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



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*

Bsn. *rallentando* *mf* *3* *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.

# III. Worship

This musical score is for the third movement, 'Worship', in a 3/4 time signature with a tempo of Allegro (♩ = 108). The score is arranged for a large ensemble, including woodwinds, strings, and harp. The woodwind section (Flutes, Oboes, Clarinets in Bb, Bassoons) has a melodic line starting with a forte (f) dynamic, moving to mezzo-piano (mp) and then crescendoing. The harp provides a harmonic accompaniment, also starting forte and moving to mezzo-piano with a crescendo. The string section (Violin I, Violin II, Viola, Violoncello, Double bass) and brass section (Horns 1+2, Horns 3+4, Trumpets, Trombones, Bass Trombone) are currently silent, indicated by whole rests. The vocal parts (Soprano, Alto, Tenor, Bass) are also silent. The score is divided into two systems, with the tempo marking 'Allegro ♩ = 108' appearing at the beginning of the second system.

Fl. 9

Ob.

Cl.

Bsn. a2

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Timp.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

51

*mf* *cresc.* *f*

*cresc.* *f*

Detailed description: This is a page of a musical score for the third movement of a Requiem, titled 'Worship'. The score is for a full orchestra and includes vocal parts. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has active parts, with the Bassoon part starting at measure 9 and including a dynamic marking of *mf* and a *cresc.* (crescendo) leading to *f*. The strings (Violins I and II, Viola, Violoncello, Double Bass) are mostly silent in this section. The piano part (Hp) has a *cresc.* marking and reaches *f*. The vocal parts (Soprano, Alto, Tenor, Bass) are also silent. The page number 51 is in the top right corner.

17

Allargando ♩ = 80

Fl. *molto rall.* *ff*

Ob. *molto rall.* *ff*

Cl. *molto rall.* *ff*

Bsn. *molto rall.* *ff*

Hn 1+2 *molto rall.* *ff*

Hn 3+4 *molto rall.* *ff*

Tpts. *molto rall.* *f*

Tbn. *molto rall.* *f*

B. Tbn. *molto rall.* *f*

Timp. *p* *f* *mf* *ff* *molto rall.*

Hp

S. *f* *molto rall.* *ff* Sanc-tus Sanc-tus Do-mi-nus. De-us. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria

A. *f* *molto rall.* *ff* Sanc-tus Sanc-tus Do-mi-nus. De-us. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria

T. *f* *molto rall.* *ff* Sanc-tus Sanc-tus Do-mi-nus. De-us. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria

B. *f* *molto rall.* *ff* Sanc-tus Sanc-tus Do-mi-nus. De-us. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria

Vln I *pizz.* *sfz* *pizz.* *arco* *p* *molto rall.* *tr* *ff* *Allargando ♩ = 80*

Vln II *pizz.* *sfz* *pizz.* *arco* *p* *molto rall.* *tr* *ff*

Vla. *pizz.* *sfz* *pizz.* *arco* *p* *molto rall.* *tr* *ff*

Vc. *pizz.* *sfz* *pizz.* *arco* *p* *molto rall.* *tr* *ff*

Db. *pizz.* *sfz* *pizz.* *arco* *p* *molto rall.* *tr* *ff*

27 A tempo ♩ = 108

Fl.

Ob.

Cl.

Bsn. *solq*  
*mp*

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Hp  
*mp*

S.  
tu - a. *mf* Ho - san - na\_ in\_\_ ex -

A.  
tu - a. *mf* Ho - san - na\_ in\_\_ ex -

T.  
tu - a. *mf* Ho - san - na\_ in\_\_ ex -

B.  
tu - a. *mf* Ho - san - na\_ in\_\_ ex -

Vln I

Vln II

Vla. *div.*  
*p*

Vc.  
*p*

Db.  
*p*

A tempo ♩ = 108



44

Hn 1+2

Hn 3+4

Tbn.

B. Tbn.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

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

*mp*

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

*mp*

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

*mp*

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

*mp*



53

S.

A.

T.

B.

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

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

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

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

62

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tbn.

B. Tbn.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*f*

*mp*

ni. Ho - san - na\_ in\_ ex - cel - sis! Ho - san - na\_ in\_ ex -

- ni. Ho - san - na\_ in\_ ex - cel - sis! Ho - san - na\_ in\_ ex -

- ni. Ho - san - na\_ in\_ ex - cel - sis! Ho - san - na\_ in\_ ex -

ni. Ho - san - na\_ in\_ ex - cel - sis! Ho - san - na\_ in\_ ex -

*mp*

*mp*

*mp*

*mp*

*mp*





88

Fl. *ff* *molto rall.*

Ob. *ff* *molto rall.*

Cl. *ff* *molto rall.*

Bsn. *ff* *molto rall.*

Hn 1+2 *f* *ff* *molto rall.*

Hn 3+4 *f* *ff* *molto rall.*

Tpts. *ff* *molto rall.*

Tbn. *ff* *molto rall.*

B. Tbn. *f* *ff* *molto rall.*

Timp. *p* *molto rall.*

S. *ff* *molto rall.*  
Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth!

A. *ff* *molto rall.*  
Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth!

T. *ff* *molto rall.*  
Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth!

B. *ff* *molto rall.*  
Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth!

Vln I *ff* *molto rall.*

Vln II *ff* *molto rall.*

Vla. *ff* *tutti* *molto rall.*

Vc. *ff* *tutti* *molto rall.*

Db. *ff* *molto rall.*

95 Allargando ♩ = 80

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

Hp.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

*mp*

*f*

*ff*

*mp*

*p*

*p*

*p*

*div.*

*p*

*p*

*p*

95 Allargando ♩ = 80

Ple - ni sunt coe - li et ter - ra glo - ria tu - a.

Ple - ni sunt coe - li et ter - ra glo - ria tu - a.

Ple - ni sunt coe - li et ter - ra glo - ria tu - a.

Ple - ni sunt coe - li et ter - ra glo - ria tu - a.

Allargando ♩ = 80

*div.*

*p*

*p*

*p*

100

Fl.

Ob.

Cl.

Bsn.

*rallentando*

Hp

Vln I

Vln II

Vla

Vc.

Db.

105 Adagio ♩ = 76

B. Solo

Ob. *solo*  
*mp dolce*

Hp *mp*

Vln I Adagio ♩ = 76  
con sord.  
*p sempre*

Vln II con sord.  
*p sempre*

Vla con sord.  
*p sempre*

Vc. con sord.  
*p sempre*

Db. con sord.  
*p sempre*



113

B. Solo

Ob. *mp dolce*

Hp

Vln I

Vln II

Vla

Vc.

Db.

Pi - e Je - su Do - mi - ne Do - na e - is

120

B. Solo  
Re - qui - em Pi - e Je - su Do - mi - ne\_\_ Do - na e - is Re - qui - em Do - na e - is Re - qui - em.

Ob.

Hp

Vln I

Vln II

Vla

Vc.

Db.



128

B. Solo

Ob.

Hp

Vln I

Vln II

Vla

Vc.

Db.

134

B. Solo

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

Ob.

Hp

Vln I

Vln II

Vla

Vc.

Db.



141

B. Solo

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

Ob.

Hp

Vln I

Vln II

Vla

Vc.

Db.

*rit.*

149 Con moto ♩ = 215

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Timp.

S.

A.

T.

B.

Con moto ♩ = 215

Vln I

Vln II

Vla.

Vc.

Db.

pizz., senza sord.

Ag-nus De-i qui

mf cresc. mp

159

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

S.

A.

T.

B.

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

Vln I

Vln II

Vla

Vc.

Db.

*mf*

senza sord.

*mf*

senza sord.

*mf*

senza sord.

*mf*

senza sord.

*mf*

arco

*mf*

169

Fl. *mf*

Ob. *mp*

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Hp. *mf*

S. *mf* Lux aeterna, luceat eis,

A. *mf* Lux aeterna, luceat eis,

T.

B.

Vln I *mp* *mf*

Vln II *mp* *mf* div.

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

67

Musical score for Requiem (III. Worship), page 68, measures 179-186. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), Trumpets (Tpts), Trombone (Tbn.), Bass Trombone (B. Tbn.), Piano (Hp), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Measures 179-186. The key signature is three flats (B-flat major/D minor). The tempo is marked *mf* (mezzo-forte). The lyrics for the vocal parts are: cum sanc - tis tu - is in ae - ter - num, Lux ae - cum sanc - tis tu - is in ae - ter - num, Lux ae - Lux ae - Ag - nus De - i qui

189 69

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Hp.

S.  
ter - na Lu - ce - at e - is, cum sanc - tis tu - is

A.  
ter - na Lu - ce - at e - is, cum sanc - tis tu - is

T.  
ter - na Lu - ce - at e - is, cum sanc - tis tu - is

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

Vln I

Vln II

Vla.

Vc.

Db.

199

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.

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

in ae - ter - num, — qui - a pi - us es.

in ae - ter - num, —

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

208

Fl. *a 2*  
*mf* *rhythmico*

Ob. *a 2*  
*mf* *rhythmico*

Cl. *mf*

Bsn. *mf*

Hp

S. *mf*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi -

A. *mf*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi -

T. *mf*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi -

B. *mf*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi -

Vln I *pizz.*  
*mf* *rhythmico*

Vln II *pizz.*  
*mf* *rhythmico*

Vla. *pizz.*  
*mf* *rhythmico*

Vc. *pizz.*  
*mf* *rhythmico*

Db. *pizz.*  
*mf* *rhythmico*

214

Fl.

Ob.

Cl.

Bsn.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

ne, et lux per - pe - tu - a lu - ce - at

ne, et lux per - pe - tu - a lu - ce - at

ne, et lux per - pe - tu - a lu - ce - at

ne, et lux per - pe - tu - a lu - ce - at

219 Con moto ♩ = 215

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* *cresc.* *f*  
*mf* *cresc.* *f*  
*mf* *cresc.* *f*  
*mf* *cresc.* *f*

e - - - is.  
e - - - is.  
e - - - is.  
e - - - is.

Con moto ♩ = 215

*mf* *cresc.*

227

Fl.

Ob.

Cl.

Bsn

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

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 mun-di,



247

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.

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

Lu - ce - at e - is, — cum — sanc - tis tu - is      in ae-

Lu - ce - at e - is, — cum — sanc - tis tu - is      in ae-

Lu - ce - at e - is, — cum — sanc - tis tu - is      in ae-



265

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Tub. B.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

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

- is, cum sanc - tis tu - is

- is, cum sanc - tis tu - is

- is, cum sanc - tis tu - is

271

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Tub. B.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

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

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn 1+2 *fff*

Hn 3+4 *fff*

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *fff*

Tub. B.

S. *es. fff*

A. *es. fff*

T. *es. fff*

B. *es. fff*

Vln I *fff*

Vln II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

*p*

286

The musical score for page 81 of Seaton's Requiem (III. Worship) features a variety of instruments and dynamic markings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays complex triplet patterns starting at measure 286, marked with a forte (*f*) dynamic. The brass section (Horns 1+2, Horns 3+4, Trumpets, Trombones, Bass Trombone) provides sustained harmonic support with a fortissimo (*ff*) dynamic. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is marked *arco* and *f*, playing sustained chords. The Timpani part consists of a rhythmic pattern of eighth notes. The score concludes at measure 290.



8 *Meno mosso* ♩ = 68

B. Solo *mf* Li - be - ra me Do - mi - ne de mor - te ae - ter - na in di - e il - la tre - men - da.

Cl. *rallentando*

S. *mf* Li - be - ra me Do - mi - ne de

A. *mf* Li - be - ra me Do - mi - ne de

T. *mf* Li - be - ra me Do - mi - ne de

B. *mf* Li - be - ra me Do - mi - ne de

Vln I *Meno mosso* ♩ = 68 *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

15

B. Solo Quan - do ceo - li mo - ven - di sunt et ter - ra, dum ve - ne - ris ju - di - ca - re sae - cu - lum per

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

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

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

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

Vln I

Vln II

Vla

Vc.

Db.

B. Solo *ig - nem.* *Tre - mens fac - tus sum*  
*mp*

S. *Quan-do ceo-li mo-ven-di sunt. et ter - ra, dum ve-ne-ris ju-di-ca-re sae-cu-lumper ig - nem.*

A. *Quan-do ceo-li mo-ven-di sunt. et ter - ra, dum ve-ne-ris ju-di-ca-re sae-cu-lumper ig - nem.*

T. *Quan-do ceo-li mo-ven-di sunt. et ter - ra, dum ve-ne-ris ju-di-ca-re sae-cu-lumper ig - nem.*

B. *Quan-do ceo-li mo-ven-di sunt. et ter - ra, dum ve-ne-ris ju-di-ca-re sae-cu-lumper ig - nem.*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*



B. Solo *e - go et ti - me - o dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra i - ra* *Quan - do ceo - li mo - ven - di sunt. et ter -*

Vln I

Vln II

Vla

Vc.

Db.

36 Andante ♩ = 86

B. Solo

Fl.

Ob.

Cl.

Bsn

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Timp.

*ra.*

*solo*

*p* *mf* *rallentando*

*mp*

*mf*

*mf*

*tr*

*mf*

S.

A.

T.

B.

*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

Vln I

Vln II

Vla

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

B. Solo

Fl.

Ob.

Cl.

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

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

S.

A.

T.

B.  
*mp* *cresc.*  
Di - es il - la di - es i - rae, ca - la - mi - ta - tis et mi - se - ri - ae di - es mag - na et a - ma - ra val -

Vln I

Vln II

Vla

Vc.  
*mp* *cresc.*

Db.  
*mp* *cresc.*

B. Solo *mf* Re - qui -

Fl.

Ob.

Cl.

Bsn *mp* *cresc.*

Hn 1+2 *mp* solo

Hn 3+4

Tpts

Tbn.

B. Tbn.

S. *mp* *cresc.* di - esmag-na et a - ma - ra val - de.

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

T. *mp* *cresc.* Di-es il - la di - es i - rae, ca-la-mi-ta - tis et mi-se-ri-ae di - esmag-na et a - ma - ra val - de.

B. *mp* de a - ma - ra val - de.

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

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

Vla *mp* *cresc.* *mp*

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

Db. *mp* *cresc.* *mp*

B. Solo

em ae - ter - nam do - na e - is, Do - - - - mi ne:

Fl.

Ob.

Cl.

Bsn

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Vln I

Vln II

Vla

Vc.

Db.

61

B. Solo *cresc.* et lux per - pe - tu - a lu - ce - at e - - is.

Fl.

Ob.

Cl. *a 2* *3* *3*

Bsn. *a 2* *3* *3* *3*

Hn 1+2

Hn 3+4

Tpts

Tbn. *p*

B. Tbn. *p*

Vln I *cresc.*

Vln II *cresc.*

Vla. *cresc.* *3* *3* *3* *3*

Vc. *cresc.*

Db. *cresc.*

This musical score page, numbered 90, is for the fourth movement, "Deliverance," of Seaton's Requiem. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Starts at measure 67 with a dynamic of *f* and a first ending bracket labeled "a 2".
- Oboe (Ob.):** Features triplet patterns starting at measure 67 with a dynamic of *f* and a first ending bracket labeled "a 2".
- Clarinet (Cl.):** Features triplet patterns starting at measure 67 with a dynamic of *f*.
- Bassoon (Bsn.):** Features triplet patterns starting at measure 67 with a dynamic of *f*.
- Horn 1+2 (Hn 1+2):** Remains silent throughout this section.
- Horn 3+4 (Hn 3+4):** Plays sustained chords starting at measure 67 with a dynamic of *f*.
- Trumpets (Tpts):** Remains silent throughout this section.
- Trombone (Tbn.):** Plays sustained chords starting at measure 67 with a dynamic of *mf*.
- Bass Trombone (B. Tbn.):** Plays sustained chords starting at measure 67 with a dynamic of *mf*.
- Violin I (Vln I):** Starts at measure 67 with a dynamic of *f* and a first ending bracket labeled "V".
- Violin II (Vln II):** Starts at measure 67 with a dynamic of *f* and a first ending bracket labeled "V".
- Viola (Vla.):** Features dense triplet patterns starting at measure 67 with a dynamic of *f*.
- Violoncello (Vc.):** Starts at measure 67 with a dynamic of *f* and a first ending bracket labeled "V".
- Double Bass (Db.):** Plays sustained chords starting at measure 67 with a dynamic of *f*.

72

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts.

Tbn.

B. Tbn.

Vln I

Vln II

Vla.

Vc.

Db.

*f*

*a 2*

*V*

Musical score for orchestra, measures 77-81. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), Trumpets (Tpts), Trombones (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Measures 77-81 are marked with a dynamic of *più f*. The Flute, Violin I, and Violoncello parts feature this dynamic marking. The Viola part features a complex rhythmic pattern of triplets. The Horns 1+2 and Horns 3+4 parts also feature this dynamic marking.

82

Fl.

Ob.

Cl.

Bsn.

Hn 1+2

Hn 3+4

Tpts

Tbn.

B. Tbn.

Vln I

Vln II

Vla

Vc.

Db.



Musical score for orchestra and strings, measures 92-95. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), Trumpets (Tpts), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Tubas (Tub. B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 92: Flute (Fl.) plays a sixteenth-note pattern starting on G4, marked *ff*. Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), and Bass Trombone (B. Tbn.) play sustained notes marked *ff*. Trumpets (Tpts) and Trombones (Tbn.) play sustained notes marked *p*. Timpani (Timp.) plays a sustained note marked *f* with a trill (tr) above it. Tubas (Tub. B.) play a sustained note marked *mf*. Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) play sixteenth-note patterns marked *ff*.

Measure 93: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), and Bass Trombone (B. Tbn.) continue their sustained notes marked *ff*. Trumpets (Tpts) and Trombones (Tbn.) continue their sustained notes marked *p*. Timpani (Timp.) continues its sustained note marked *f* with a trill (tr) above it. Tubas (Tub. B.) continue their sustained note marked *mf*. Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) continue their sixteenth-note patterns marked *ff*.

Measure 94: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), and Bass Trombone (B. Tbn.) continue their sustained notes marked *ff*. Trumpets (Tpts) and Trombones (Tbn.) play a short note marked *sfz* followed by a sustained note marked *p*. Timpani (Timp.) continues its sustained note marked *f* with a trill (tr) above it. Tubas (Tub. B.) continue their sustained note marked *mf*. Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) continue their sixteenth-note patterns marked *ff*.

Measure 95: Flute (Fl.) continues its sixteenth-note pattern. Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1+2 (Hn 1+2), Horns 3+4 (Hn 3+4), and Bass Trombone (B. Tbn.) continue their sustained notes marked *ff*. Trumpets (Tpts) and Trombones (Tbn.) continue their sustained notes marked *p*. Timpani (Timp.) continues its sustained note marked *f* with a trill (tr) above it. Tubas (Tub. B.) continue their sustained note marked *mf*. Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) continue their sixteenth-note patterns marked *ff*.

100

Hn 1+2

Hn 3+4

Tpts solo *p*

Tbn. *p*

B. Tbn. *p*

Timp. *p* tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~

Tub. B.

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

111

Tub. B.

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

*solo*

*mp legato*

*mp dolce*

In pa-ra-di-sum de-du-cant an

*p*

*p*

*p*

*p*

*p*

119

Hp

S.  
ge - li; in tu - o ad - ven - tu su - ci - pi - ant te mar - ty - res et per - du - cant

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

125

Hp

S.  
te in ci - vi - ta - tem sanc - tam Je - ru - sa - lem. Cho - rus an - ge  
*p*

A.  
Cho - rus an - ge  
*p*

T.  
Cho - rus an - ge  
*p*

B.  
Cho - rus an - ge  
*p*

Vln I  
*mp dolce*  
solo

Vln II

Vla

Vc.

Db.

131

Hp

S.

lo - rum te su - sci - pi - at et cum La - za - ro quon - dam

A.

lo - rum te su - sci - pi - at et cum La - za - ro quon - dam

T.

lo - rum te su - sci - pi - at et cum La - za - ro quon - dam

B.

lo - rum te su - sci - pi - at et cum La - za - ro quon - dam

8<sup>va</sup>

Vln I

Vln II

Vla

Vc.

Db.

137

Hp

S.  
pau - pe - re... ae - ter - nam... ha - be - as re - qui - em.

A.  
pau - pe - re... ae - ter - nam... ha - be - as re - qui - em.

T.  
pau - pe - re... ae - ter - nam... ha - be - as re - qui - em.

B.  
pau - pe - re... ae - ter - nam... ha - be - as re - qui - em.

8<sup>va</sup>

Vln I

Vln II

Vla

Vc.

Db.

143

Hp

solo

legato

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

149

Hp

Vln I

Vln II

Vla

Vc.

Db.

*mp*



155

Hp

Vln I

Vln II

Vla

Vc.

Db.

*rallentando*

161

Hp

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

*mp* A - men, A - - men, A - -

*mp* A - men, A - - men, A - -

*mp* A - men, A - - men, A - -

*mp* A - men, A - - men, A - -



168

S.

A.

T.

B.

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

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

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

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







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