

OCP sheet music



94128

A Requiem of Peace

Andrew Wright

No Assembly Edition, SATB, tri-ling: latin/greek/eng
Organ

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Introit - Kyrie

Andrew Wright
A Requiem of Peace

Latin texts from *Mass for the Dead*

Lento (♩ = ca. 69)

espressivo
p

Soprano Alto

Tenor Bass

Organ

p *espressivo*

6

p

ré - qui - em ae - tér - nam, ré - qui - em ae -

p

Con moto (♩ = ca. 84)

11

tér - nam, —

mp *p*

16

cantabile
mp *più p*

do - na e - is Dó - mi - ne, do - na e - is Dó - mi - ne, do - na e - is

mp *cantabile* *più p*

più p

21

Dó - mi - ne. Do - na e - is Dó - mi - ne,

26

do - na e - is Dó - mi - ne, do - na e - is Dó - mi - ne.

31 *con moto*
mf cresc. Et lux per - pé - tu - a lú - ce - at

Et lux per - pé - tu - a, et lux per -

Et lux per - pé - tu - a lú - ce - at

mf cresc.
con moto Et lux per - pé - tu - a, et lux per -

35 e - is, lú - ce - at e - is, *poco rit.* lú - ce - at e -

pé - tu - a lú - ce - at e - is, lú - ce - at e -

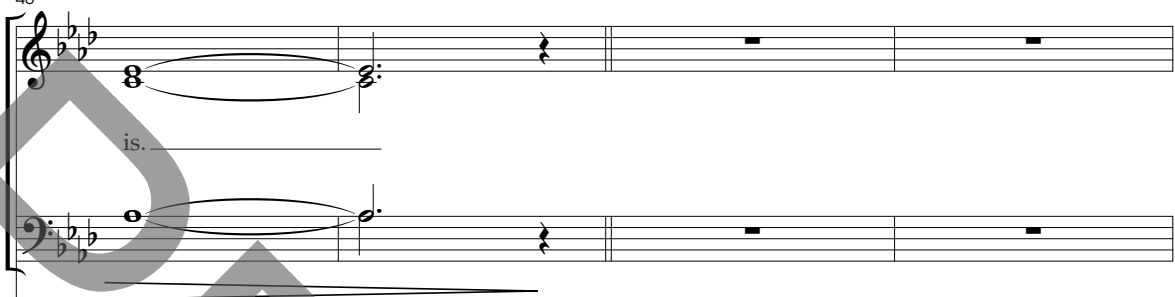
e - is, lú - ce - at e - is, lú - ce - at e -

pé - tu - a lú - ce - at e - is, *poco rit.*

poco rit.

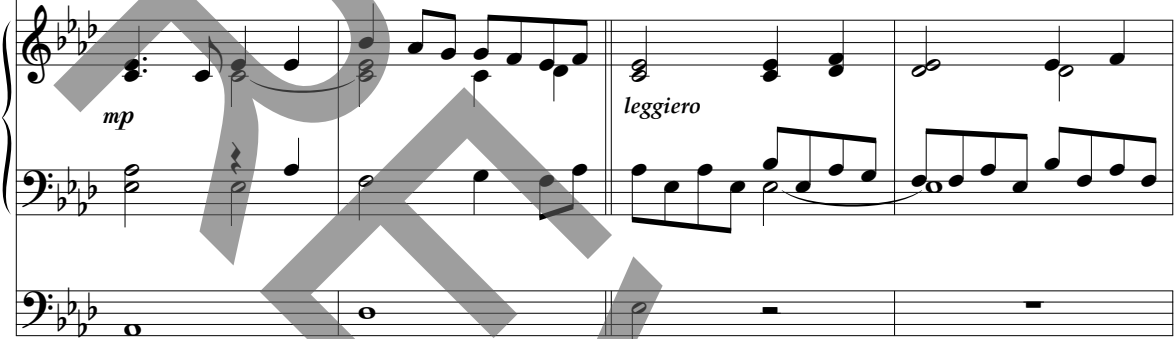
is. _____

Allegretto (♩ = ca. 80)



mp

leggiere



44 *Soprano*
mp

Te — de - cet — hy - mnus De - us in Si - on, De - us in Si - on,



48

et ti-bi red-dé-tur vo - tum, red-dé-tur vo - tum in Je - rú - sa-lem, in Je -

sim.

52

rú - sa-lem. Te de - cet hy - mnus, hy-mnus, De - us in Si -

mf

mf

56 *f marcato*

S
A

on. Ex - áu - di o - ra - ti - ó - nem me - am, —

T
B *f marcato*

60 *più f*

ex - áu - di o - ra - ti - ó - nem me - am, ad te o - mnis

più f

64

ca - ro vé - ni - et, ad te o-mnis ca - ro vé-ni - et.

poco cresc.

69

Ky - ri-e e-lé-i-
mf Ky - ri-e e-lé-i-son, — e-lé-i-

solo
mf

73 *mf* Chri - ste e-lé-i-
mf Chri - ste e-lé-i - son, — e-lé-i-
son, — e - lé-i - son.
son, — e - lé-i - son.

77 *f* S Ky - ri-e e-lé-i - son, — e-lé-i - son, — e-lé-i-
son.
f A Oo — Oo —
f T
f B

81

più f allargando

son, e - lé - i - son. — Ky - ri - e e - lé - i - son, — e - lé - i

più f allargando

Oo — Ky - ri - e e - lé - i - son, — e - lé - i

più f allargando

più f allargando

85

S
A

son, — e - lé - i - son, — e - lé - i - son, e - lé - i -

T
B

89

son. E - lé - i - son.

solo
mp

93

più p rit.
E - lé - i - son.

più p rit.

Lacrimosa

Andrew Wright
A Requiem of Peace

Adagio (♩ = ca. 72)

mp

Soprano
La-cri-mó - sa, la-cri-mó - sa di-es il -

mp

Alto
La-cri-mó - sa, la-cri-mó - sa di - es

mp

Tenor
Bass
La-cri-mó - sa, la-cri-mó - sa di - es

mp

Organ

6

la. La-cri-mó - sa, la-cri-mó - sa

il - la. La-cri-mó - sa, la-cri-mó - sa

il - la. La-cri-mó - sa, la-cri-mó - sa

11

di - es il - la, Qua re-súr - get

di - es il - la, Qua re-súr - get

di - es il - la, Qua re-súr - get

16

ex fa - víl - la Ju - di - cán - dus ho - mo re - us. La - cri - mó -

ex fa - víl - la Ju - di - cán - dus ho - mo re - us. La - cri - mó -

ex fa - víl - la Ju - di - cán - dus ho - mo re - us. La - cri - mó -

21

sa. _____

sa. _____

sa. _____

rall.

26 *Tempo primo*

mp

Hu-ic er - go par - ce,

Tempo primo

mp

no Ped. Ped.

31

mp

Hu-ic er - go par - ce,

mp

Hu-ic er - go par - ce,

Hu-ic er - go par - ce,

mf

no Ped.

36 *mf* *sub. p* *poco rall.*

er - go par - ce De - us, er - go par - ce

mf *sub. p* *poco rall.*

er - go par - ce De - us, er - go par - ce

sub. p *poco rall.*

Hu - ic er - go par - ce, er - go par - ce

sub. p *poco rall.*

Ped.

41 *rall.*

De - us.

rall.

De - us.

rall.

De - us.

mp *rall.*

46 *meno mosso*
mp

Pi-e Je - su, pi-e Je - su Dó - mi - ne.

Oo, oo, oo, oo.

Oo, oo, oo, oo.

meno mosso

52 *più p*

Pi-e Je - su, pi-e Je - su Dó - mi - ne,

Oo, oo, oo, oo.

Oo, oo, oo, oo.

mp

Tempo primo
mp

58

par - ce De - us, par - ce De - us, par -

par - ce De - us, par -

mp

ré - qui -

Do-na e - is ré-qui-em. do-na e - is ré-qui-em, —

Tempo primo

63

più p

ce, par - ce.

più p

ce, par - ce.

più p

em, — do-na e - is ré-qui-em.

ré - qui-em.

68 *rall.* *meno mosso dolce*

Do - na e - is ré - qui -

rall. *dolce*

Do - na e - is ré - qui -

dolce

Do - na e - is ré - qui -

rall.

e - is ré - qui -

meno mosso

73 *pù p* *rall.*

em. A - men, a - men.

pù p *rall.*

em. A - men, a - men.

pù p *rall.*

em. A - men, a - men.

pù p *rall.*

Pie Jesu Domine

Andrew Wright
A Requiem of Peace

With quiet fervour (♩. = ca. 54)

Solo *p*

Pi - e Je - su Do-mi-ne,

Organ *p dolce*

Man.

do - na e - is re - qui-em. Pi - e Je - su Do-mi-ne, *mp*

do - na e - is re - qui-em. *p*

Soprano *mp*

Pi - e Je - su Do-mi-ne, do-na e - is re-qui-em. Pi - e Je - su _

Alto *p*

Oo oo oo

Tenor

Bass *p*

mf

_ Do-mi-ne, do-na e - is _ re-qui-em, do-na e - is _ re-qui-em.

più p

oo Hm

più p

mp sost.

mf

Ped.

Solo or Sopranos

mp

Do - na - e - is

mp

Man.

mf

re - qui - em, do - na - e - is re - qui - em,

mf

Solo

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

mf

S
A
T
B

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

mf

Ped.

f sem - pi - ter - nam re - qui - em. *rit.* *mp*

mf sem - pi - ter - nam re - qui - em. *rit.* *mp*

mf *rit.* *mp*

a tempo *Optional Solo* *mf*
sem - pi -

a tempo *mp* do - na e - is re - qui - em,
Pi - e Je - su e - is re - qui - em,

mp *a tempo*
Pi - e Je - su Do-mi-ne, do-na e - is re-qui-em,

mp *a tempo*

ter - - - nam *f*

mf sem-pi-ter - nam re-qui-em, sem-pi-ter - nam

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

mf sem-pi-ter - nam re-qui-em, sem-pi-ter - nam

mf

p

re - qui - em.

pp re - qui - em.

re - qui - em.

re - qui - em.

re - qui - em.

pp

p

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

Solo *p* *pp* *molto rit.*

Do-na e - is re-qui-em, do-na e - is re-qui-em.

S *p* *pp* *molto rit.*

Oo Mm

T *p* *pp* *molto rit.*

B

Vocal staves for Solo, Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "Do-na e - is re-qui-em, do-na e - is re-qui-em." and "Oo Mm". The score includes dynamic markings (*p*, *pp*) and tempo markings (*molto rit.*).

Sanctus

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A Requiem of Peace

Allegretto (♩ = ca. 72)

Organ

p legato

Soprano

5

p

San - ctus, San - ctus, San - ctus,

10

San - ctus, San - ctus, San - ctus

Dó - mi - nus

15 *mf* *poco rall.*

De - us Sá - ba-oth. San - ctus, San - ctus.

19 *a tempo* *mp*

Soprano
Alto
Tenor

San - ctus, San - ctus, San - ctus, San - ctus, San - ctus,

mp a tempo *a tempo*

24

mp

San - ctus, San - ctus, San - ctus, San - ctus

28 S

A

Dó - mi-nus De - us Sá - ba-oth. San - ctus, San - ctus,

T

B

mf

div.

mf

33 *S* *mp dolce*

San - ctus Dó - mi-nus, Dó - mi-nus De - us Sá - ba-oth,

mp dolce

37 *mp sempre dolce* *poco rit.* *f* *attacca*

San - ctus Dó - mi-nus, Dó - mi-nus De - us Sá - ba-oth.

mp sempre dolce *poco rit.* *f* *attacca*

poco rit. *f* *attacca*

Allegro (♩ = ca. 152)

41

S *meno f*

Ple - ni sunt cae - li,

T *meno f*

meno f

no ped.

45

ple - ni sunt cae - li gló - ri - a tu - a,

sim.

49 *f*

S
A
T
B

ple - ni sunt cae - li, ple - ni sunt cae - li

f

53 *sempre f*

gló - ri - a tu - a, ple - ni sunt cae - li,

sempre f

57

poco rit. *più f*

ple - ni sunt cae - li gló - ri - a tu - a, gló - ri - a tu - a.

poco rit. *più f*

poco rit.

Moderato (♩ = ca. 76)

63 *f* S/A

Ho - sán - na, ho - sán - na,

f

67

ho - sán - na, — ho - sán - na,

T/B
ho - sán - na, — ho - sán - na,

71

ho - sán - na, — ho - sán - na in ex - cél - sis.

75

Ho - sán - na, ho - sán - na in ex - cél - sis.

ff

ff

79

poco rit.

Allegretto (♩ = ca. 54)

Soprano solo

83 *mp espress.*

Be - ne - díc - tus qui ve - nit,

mp espress.

This system contains measures 83 through 87. It features a soprano line and a piano accompaniment. The soprano line begins with a half note 'Be', followed by quarter notes 'ne', 'díc', and 'tus', and ends with a half note 'qui' and a quarter note 've'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A large watermark is visible across the page.

88

be - ne - díc - tus qui ve - nit,

This system contains measures 88 through 92. The soprano line continues with a half note 'be', followed by quarter notes 'ne', 'díc', and 'tus', and ends with a half note 'qui' and a quarter note 've'. The piano accompaniment continues with similar harmonic support. A large watermark is visible across the page.

93 *sempre espress.* *poco rit.*

be - ne-díc - tus qui ve - nit in nó - mi-ne Dó - mi -

sempre espress. *poco rit.*

This system contains measures 93 through 97. The soprano line starts with a half note 'be', followed by quarter notes 'ne-díc', 'tus', and 'qui', and ends with a half note 've' and a quarter note 'nit'. The piano accompaniment features more complex chords and a steady bass line. A large watermark is visible across the page.

97 S *a tempo poco accel.* *tutti p*

ni. Be - ne - díc - tus, be - ne - díc - tus, —

A *a tempo poco accel.* *p* *div.*

Be - ne - díc - tus, be - ne - díc - tus,

T *a tempo poco accel.* *mp*

Be - ne - díc - tus qui - ve - nit,

B *a tempo poco accel.* *p*

Be - ne - díc - tus, be - ne - díc - tus,

a tempo poco accel.

102

be - ne - díc - tus, be - ne - díc - tus,
be - ne - díc - tus, be - ne - díc - tus,
be - ne - díc - tus qui - ve - nit, be - ne - díc - tus,
be - ne - díc - tus qui ve - nit, be - ne - díc - tus,
be - ne - díc - tus, be - ne - díc - tus,
be - ne - díc - tus qui ve - nit, be - ne - díc - tus,

107 *più p* *allarg.*

be - ne - díc - tus, in nó - mi - ne Dó - mi - ni.

più p *allarg.* *solo*

be - ne - díc - tus qui ve - nit in nó - mi - ne Dó - mi - ni.
Be - ne -

più p *allarg.*

be - ne - díc - tus qui ve - nit in nó - mi - ne Dó - mi - ni.

più p *allarg.*

be - ne - díc - tus, in nó - mi - ne Dó - mi - ni.

più p *allarg.*

112

díc - tus qui ve - nit, be - ne - díc - tus qui

117 *sempre allarg.*

ve - nit, be - ne-díc - tus — qui ve - nit in nó - mi-ne —

Tenor solo

Be - ne-díc - tus — qui - ve - nit in

sempre allarg.

121 *poco rit. più p accel.*

Dó - mi - ni, — Dó - mi - ni.

poco rit. più p accel.

nó - mi-ne Dó - mi - ni, Dó - mi - ni.

poco rit. accel. mf

Moderato ($\text{♩} = \text{ca. } 76$)

127

S/A *f*

Ho - sán - na, — ho - sán - na.

f

133

Ho - sán - na, — ho - sán - na.

T/B

f Ho - sán - na, — ho - sán - na.

f

137

Ho - sán - na, — ho - sán - na in ex - cél - sis.

141

più f poco rit.

Ho - sán - na, — ho - sán - na in ex - cél - sis.

più f poco rit.

145

allarg.

Ho - san - na

allarg.

149

ff

in ex - cé - sis. Ho - san - na.

f *rit.* *mf*

ff *f* *rit.* *mf*

rit.

Allegretto (♩ = ca. 72)

153

mp

San - ctus, San - ctus,

mp

157

San - ctus, San - ctus,

p

161

meno p

San - ctus, San - ctus, San -

meno p

165

più p poco rit.

ctus, San - ctus, San - ctus, San - ctus, _____

più p poco rit.

più p poco rit.

170 *meno mosso sempre p*

San - ctus, San - ctus,

meno mosso sempre p

meno mosso sempre p

174 *pp molto rit.*

San - ctus.

pp molto rit.

pp molto rit.

+ 32'

Agnus Dei

Andrew Wright
A Requiem of Peace

Andante tranquillo (♩ = ca. 152)

Soprano
or
Tenor Solo

Organ

p

sim.

no Ped.

4

7

A - gnus De - i,
A - gnus De - i, qui tol - lis pec - cá - ta mun - di: do - na e - is
ré - qui - em,

10

do - na e - is ré - qui - em.

13

Soprano *mp*

A - gnus De - i, A - gnus De - i, qui tol - lis pec - cá - ta mun - di:

Alto *mp*

Hm Hm Hm

Tenor

Bass *mp*

mp

16

do - na e - is ré - qui-em,

Do - na e - is ré - qui - em,

20

do - na e - is ré - qui-em. *rit.*

do - na e - is ré - qui-em. *rit.*

rit. meno p

Tempo giusto (♩ = ♩)

23 S *meno p*
May e - ter - nal light

A *meno p*
May e - ter - nal light

T *meno p*
May e - ter - nal light, e - ter - nal light

B

26

shine. May e - ter - nal

shine. May e - ter - nal

shine. May e - ter - nal

May e - ter - nal light shine on them, O Lord.

The musical score consists of six staves. The first three staves are for vocal parts: Soprano (top), Alto (middle), and Tenor (bottom). Each vocal staff begins with the word 'shine.' and is followed by the phrase 'May e - ter - nal'. The fourth staff is the bass line for the vocalists, with the lyrics 'May e - ter - nal light shine on them, O Lord.' The fifth and sixth staves are for the piano accompaniment, with the right hand (treble clef) and left hand (bass clef) respectively. The score includes dynamic markings such as *mf* and *fz*, and articulation marks like accents and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

29

mf
light shine with all your saints, with

mf
light shine, may e - ter - nal light shine on them, O Lord,

mf
light shine with

mf
With

mf

Detailed description: This is a musical score for voice and piano. It consists of six staves. The first four staves are for the voice, and the last two are for the piano. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score begins at measure 29. The lyrics are: 'light shine with all your saints, with light shine, may e - ter - nal light shine on them, O Lord, light shine with With'. The dynamic marking *mf* (mezzo-forte) is used throughout. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

32

poco rit.

all your saints.

poco rit.

for you are rich, for you are rich in mer - cy.

poco rit.

all your saints.

poco rit.

all your saints.

poco rit.

(♩ = ♪) *a tempo*

36 S *p*

A

Hm Hm

T B *p*
a tempo

p a tempo

Soprano solo

39 *mf*

mp

mp

mp

Give them eter - nal rest, O Lord,
A - gnus De - i, A - gnus De - i, qui tol - lis pec - cá - ta mun - di:

Hm Hm Hm

42

and may — per - pet - ual light shine up - on them for
do - na e - is ré - qui - em.
Do - na e - is ré - qui - em.

45 *molto rit.* *poco meno mosso* *meno p*

molto rit. *più p*

molto rit. *più p* *poco meno mosso*

molto rit. *più p*

ev - er. Do -

Do - na e - is ré - qui - em,

48 *rit.*

rit. molto dim.

Celestes

- na e - is ré - qui - em,

52 *lento più p* *rit.* *pp*

ré - qui - em — sem - pi - tér - nam.

lento più p *rit.* *pp*

ré - qui - em — sem - pi - tér - nam.

lento più p *rit.* *pp*

lento più p *rit.* *pp*

+32'

Lux Aeterna

Andrew Wright
A Requiem of Peace

Andante (♩ = ca. 80)

Soprano Alto
Lux ae-tér - na, lux ae-tér - na.

Tenor Bass
p

Organ
p *mp*

5

Lux ae-tér - na, lux ae-tér - na.

♩ 1st time, Male solo; repeat, SATB unison

mp

Lux — ae-tér - na lú - ce-at e - is, — Dó - mi - ne:

13

Cum san-ctis tu - is in ae - tér - num, qui - a — pi - us,

16

pi - us — es, qui - a — pi - us es.

1 *D.S.*

19 ^S 2 *mf* *marcato*

es. Ré - qui-em, ré-qui-em ae - tér - nam

^T *mf* *marcato*

2 *mf* *poco marcato*

22 *f*

do-na e - is Dó-mi-ne, do - na e - is Dó - mi-ne, —

f

25

do - na e - is Dó - mi-ne, do - na e - is Dó - mi-ne:

29 *mf* Soprano

et lux per - pé - tu - a lú - ce - at e - is.

mf *sub p*

33 *mp* Lux — ae-tér - na

Hm,
Hm,
mp Hm,

poco *mp* *solo*

36 lú - ce - at e - is, Dó - mi-ne: Hm.

hm,
hm,
hm,
hm,

Cum san-ctis tu - is in ae -

mf *solo*

39 Cum san-ctis tu-is in ae-tér-num,

tér-num. hm. Hm. hm.

42 qui-a pi-us, pi-us es, qui-a pi-us es.

Qui-a pi-us es, qui-a pi-us es.
Qui-a pi-us es, qui-a pi-us es.

Qui-a pi-us es, qui-a pi-us es.

46

Musical score for measures 46-48. It features a vocal line with lyrics "Lux — ae-tér - na," and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines. A large watermark is visible across the page.

49

Musical score for measures 49-51. It features a vocal line with lyrics "lux — ae-tér - na." and a piano accompaniment. Performance markings include *più p* and *poco rit.*. The piano part includes a treble and bass clef with various chords and melodic lines. A large watermark is visible across the page.

52

molto rit.

*
Lux ae - tér - na, lux ae - tér - na.

molto rit.

molto rit.

*optional *a cappella*

In Paradisum

Andrew Wright
A Requiem of Peace

Andante (♩ = ca. 62)

II Celestes

Organ *p* I Flutes

4 Soprano solo *p*

In pa-ra - dí - sum de - dú - cant te — án - ge - li: —

8

in tu - o ad - vén - tu su -

12

scí - pi - ant te már - ty - res,

16 *mp*

et per-dú-cant te, et per-dú-cant te in

21

ci-vi-tá-tem san - ctam Je - rú - sa - lem, Je - rú -

26

sa - lem. *tutti p* In pa-ra-

più p

31

dí - sum de - dú-cant te án - ge - li:

Alto

Oo,

Tenor

Bass

Oo,

più p

8va -

35

in tu - o ad - vén - tu su - scí - pi - ant te

oo,

oo,

(8va)

39

már - ty - res, et per - dú-

mp

oo,

oo,

oo,

(8va)

43

cant te, et per-dú - cant te in

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat). It features a melodic line with a long note on 'cant te,' followed by a rest, then a series of eighth notes for 'et per-dú - cant te' and a final note on 'in'. The piano accompaniment includes a treble clef and a bass clef. The treble clef part has a long, sustained chordal texture, while the bass clef part provides harmonic support with chords and moving lines.

(8va) -

The piano accompaniment for the first system features a treble and bass clef. The treble clef part includes several triplet figures, marked with a '3' above the notes. The bass clef part provides a steady accompaniment with chords and moving lines.

47

ci - vi - tá - tem san - ctam Je - rú - sa - lem, Je -

oo, oo,

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with 'ci - vi - tá - tem san - ctam' and ends with 'Je - rú - sa - lem, Je -'. There are two lines of 'oo,' below the vocal line, likely representing a vocal flourish or a specific performance instruction. The piano accompaniment continues with similar textures and triplet figures.

(8va) -

The piano accompaniment for the second system continues with the same textures and triplet figures as the first system, providing harmonic support for the vocal line.

51

rú - sa - lem.

oo.

oo.

(8va)

I *mp cresc.*

3 3 3 3

56

S

A

mf

Cho - rus an - ge - ló - rum,

61

cho - rus an - ge - ló - rum te su - scí - pi -

at,

Cho - rus an - ge - ló -

mf

at,

Cho - rus an - ge - ló -

mf

69

te su - scí - pi - at, te su - scí - pi - at,
rum, cho - rus an - ge - ló - rum,

74

et cum Lá - za - ro páu - pe - re - ae -
et cum Lá - za - ro quon - dam páu - pe - re.
et cum Lá - za - ro quon - dam, quon - dam páu - pe - re.
et cum Lá - za - ro quon - dam páu - pe - re.

Soprano solo

79

tér - nam há - be - as ré - qui - em, ae -

3

83

tér - nam há - be - as ré - qui - em.

S/A *p*

Hm.

p

Hm.

p

Hm.

II *p*

89 **Soprano solo**
p

In pa - ra - dí - sum de - dú - cant te _____

(II)

93 *tutti*
più p

án - ge - li, _____ in pa - ra - dí - sum de - dú - cant te _____

97 *rall.*

án - ge - li. _____

101 *p poco meno mosso*

Há - be - as ré - qui - em, há - be - as

p poco meno mosso

The musical score for measures 101-104 consists of four staves. The top staff is the vocal line, with lyrics 'Há - be - as ré - qui - em, há - be - as'. The second staff is the piano accompaniment, and the third staff is the cello/bass line. The tempo is marked 'p poco meno mosso'.

105 *rall.*

ré - qui - em,

ré - qui - em,

ré - qui - em,

pp rall.

The musical score for measures 105-108 consists of four staves. The top staff is the vocal line, with lyrics 'ré - qui - em, ré - qui - em, ré - qui - em,'. The second staff is the piano accompaniment, and the third staff is the cello/bass line. The tempo is marked 'rall.' and 'pp rall.'.

Musical score for piano, measures 110-112. The score is in G major (one flat) and 3/4 time. It features a right-hand melody with a fermata over the first measure, followed by eighth-note triplets in measures 111 and 112. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *molto rall.* (ritardando). A second bass line is present below the main score, starting with a half note in measure 110 and remaining silent thereafter.

Musical score for voice and piano, measures 113-115. The score is in G major and 3/4 time. The vocal line (treble clef) has lyrics "ré - qui - em." and includes dynamics *pp* and *dim.*. The piano accompaniment (grand staff) features a right-hand part with chords and a left-hand part with a steady accompaniment. Dynamics include *pp*, *dim.*, and *Mm* (mezzo-moderato). A second bass line is present below the main score, starting with a half note in measure 113 and remaining silent thereafter.

Composer Notes

Introit–Kyrie

The opening text of the Requiem Mass combines the Introit text and Kyrie in one continuous sequence. This musical setting follows the model of Gabriel Fauré (1845–1924) and Maurice Duruflé (1902–1986).

The music is essentially lyrical, emerging at the start with a rather stark use of sustained chords and the recurring interval of a minor third in the accompaniment. This minor third interval is developed in the first part of the *Te Decet* melody and then taken up for the *Kyrie eleison* text. The piece reaches a traditional climax with the text *Exaudi orationem meam*, but finally comes to gentle closure. The soprano melody should always be clearly heard throughout the piece.

Lacrimosa

The *Lacrimosa* text is taken from the *Dies Irae*, and the musical setting seeks to describe the tearfulness and sorrow of the text's meaning. At the same time, the rather repetitious and chordal sequence seeks to convey consolation and comfort throughout. Despite commencing in a minor key, the piece ends peacefully in the relative major.

Pie Jesu

"Pie Jesu" was the original short anthem written in isolation for use at funerals. The other parts of the Requiem were added later and, in a sense, draw heavily on this piece. The "Pie Jesu" is a lilting 6/8 piece, gentle and flowing, with a soprano solo repeated with choral support. The music then continues with *Dona eis Requiem*, also for soloist. This is taken up chorally and the piece becomes more contrapuntal with the soprano adding a high descant over the imitative material. The piece ends as calmly as it began. Musically, the piece should never become strident. Pay due attention to the emphasis of the Latin pronunciation. The two-measure phrases, which are extended to make up the piece, together with the considerable use of rests, should not mean that the overall melody becomes disjointed and unrelated. The rests should very much be seen as an integral part of the music.

Sanctus

The opening three-measure motif forms the basis of the entire piece. An interlude of two measures from the organ, slightly echoing the last *Sanctus*, draws back the repetition of the melodic phrase. The soprano rendition of this melody is then taken up by the tenors and basses with SSA work from the upper voices. This leads to a unison, triple-time *Hosanna* section, strong in feel compared to the opening, with a more march-like theme to conclude the section. An interlude allows the music to modulate to an A-flat major section where the opening music is utilized for the *Benedictus* text. Soloists complement the texture of this section. The whole piece moves with use of chords to create a peaceful and calming conclusion, once again recalling the open motif.

Agnus Dei

The music of the “Agnus Dei” seeks to create the calmness and peace of the text and the chorus utilizes a considerable amount of wordless singing to convey this. A soprano soloist features considerably in the piece, including the use of an English-text descant over the recurring *Agnus Dei* theme toward the end of the piece. This text is taken from the *Mass for the Dead*, “May eternal light shine upon them, O Lord....” It is the only use of English text in the whole Requiem, but in keeping with the more recent litanic settings of the *Agnus Dei* for the liturgy, where extra texts (tropes) are incorporated.

Lux Aeterna

The “Lux Aeterna” features a baritone soloist at the opening and following the chordal start. This piece is essentially cheerful and hopeful in mood. Further on, a dynamic section follows with a more intensive accompaniment. Attention should be given so that this section does not become overbearing and too vigorous—the piece is essentially melodic once again. The piece ends as it began, the chords perhaps being some of the clearest examples of the mood of the whole Requiem and its title, “Requiem of Peace.”

In Paradisum

The Requiem setting concludes with this famous and beautiful text invoking angels to assist the soul to Paradise. The accompaniment, though intricate and somewhat filigreed, underlies an essentially legato melody. *Chorus Angelorum* features music in rising thirds, first by the sopranos and altos and then by the tenors and basses, describing the angelic chorus. The whole piece builds to a climax of pitch and dynamic, finally concluding with a more repetitious use of the whole melody as the piece calms. Musical attention should be given to the melody, fitting it comfortably with the accompaniment. The organ registration, as indicated, should be flutes, either 8' and 4' or just 8', depending on the balance and instrument utilized; balanced for contrast and effect with the *Voix céleste* or similar voice. The triplet part in the right hand particularly requires the flutes, and it would balance well with a *Voix céleste* (or something somewhat quieter) in the left hand.

—Andrew Wright