ABSTRACT

Title of Dissertation: REQUIEM FOR BOY SOPRANO, SOPRANO, BARITONE, CHORUS, AND ORCHESTRA

Alexandra Tyler Bryant, Doctor of Musical Arts, 2015

Dissertation directed by: Dr. Mark E. Wilson
Department of Theory and Composition

Requiem, for boy soprano, soprano, baritone, chorus, and full orchestra, was composed in honor of my mother and brother, both of whom passed away in the final fourteen months of my doctoral studies. The work highlights much of the traditional requiem text while incorporating Biblical texts as well as excerpts from Mary Sydney Herbert's, *O*. The work lasts approximately 40 minutes and utilizes six movements from the standard canon – Introit, Kyrie, Dies Iræ, Agnus Dei, Lux æterna, and In paradisum.

The genesis of this work initially envisioned a child soprano portraying a young version of the female soprano, intended to represent my mother as a child – the progression of an individual from childhood to adulthood almost conversing with each other. Unfortunately that vision changed when my brother passed away while in the early stages of composition. It is a powerful image, reminder, and homage to depict the young boy soprano as my brother alongside my mother, the soprano, in the company of the Lord, performed by the baritone.

Requiem opens with the *Introit*, which provides the tonal center of C# for the first and fourth movements. This contributes an important structural element, rather foundation, on which the work revolves.

Following the *Introit* is the *Kyrie*, which features the solo soprano highlighting the text of Herbert in addition to *Kyrie Eleison – Lord have mercy*.

Immediately contrasting the simple, open sonorities of the *Kryie*, the *Dies Iræ* is empowering in tone. Dense textures, colors, and harmonies create a tension heightened through the interaction of the baritone against the full orchestra and chorus.

The *Agnus Dei* provides a feeling of repose with rhapsodic and chant-like qualities, underscoring the boy soprano in stark contrast to the full chorus with a brief response from the soprano.

Following the *Lux æterna* is orchestrated similarly to the *Kyrie* focusing on strings and percussion with the addition of a few of the woodwinds to accompany the female voices and baritone.

Lastly, the *In paradisum* brings us back, not fully, to the somber yet empowering mood of the opening *Introit*, coupled with the air of trills and sonorous clusters.

REQUIEM FOR BOY SOPRANO, SOPRANO, BARITONE, CHORUS, AND ORCHESTRA

by

Alexandra Tyler Bryant

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2015

Advisor Committee:

Dr. Mark E. Wilson, chair
Dr. Robert Gibson
Dr. Thomas DeLio
Professor Carmen Balthrop
Professor Michael Collier

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2015

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Thank you so much to the following people,

Dr. Wilson, for being a wonderful mentor and advisor, and for encouraging me throughout my time at the University of Maryland,

my “adopted Maryland family” (Don and Karen, Nora, and Lisa) for putting up with my late night composing,

the wonderful Tavani family (my parents-in-law and brothers-in-law) for always encouraging me and coming to performances,

my daddy, for all of his support and fatherly pride over the years,

my (late) mama, for being the best mommy I could have ever asked for, for always encouraging me, and for being continual support,

Andrew, my (late) brother, for always loving me and being the best brother,

my Christ and Savior,

and lastly, to my wonderful, loving, supportive husband, Nicholas, for telling me to never give-up and for being there for me at all times.

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Requiem

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V. Lux æterna 53
VI. In paradisum 61

TEXT

Introit

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis....
Te decet hymnus Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.
Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison

The heavy weight of grief oppress me sore… Lord, raise me by the word!
What if my life lie naked in my hand, to every chance exposed!
Should I forget what thou dost me command?
My heart which still doth bend…
to do what thou dost will, and do it to the end. (Mary Sidney Herbert, excerpts from, *O*)
Kyrie eleison...

Dies Irae

Do not fear, for I have redeemed you;
I have summoned you by name; you are mine.
Dies iræ! dies illa Solvet sæclum in favilla: Teste David cum Sibylla!
When you pass through the waters,
I will be with you;
Oro supplex et acclinis, Cor contritum quasi cinis: Gere curam mei finis.
and when you pass through the rivers,
they will not sweep over you.
Then you will call on me and come and pray to me,
and I will listen to you. (Jeremiah 29:12)
Lacrimosa dies illa, Qua resurget ex favilla...
When you walk through the fire,
you will not be burned;
the flames will not set you ablaze.
Pie Jesu Domine, Dona eis requiem. Amen.
For I am the LORD your God,
the Holy One of Israel, your Savior... (Isaiah 43:1b-3)

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
The Sovereign LORD is my strength;
he makes my feet like the feet of a deer,
he enables me to tread on the heights. (Habakkuk 3:19)
Lamb of God, who takes away the sins of the world. (John 1:29b)
dona eis requiem sempiternam.

Lux æterna

Lux æterna luceat eis, Domine,
See, I am doing a new thing!
I am making a way in the wilderness
and streams in the wasteland. (Isaiah 43:19a,c-d)
Requiem æternam dona eis, Domine.

In paradisum

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
Shadows of the sunshine...
et perducant te in civitatem sanctam Jerusalem,
Chorus Angelorum te suscipiat,
et cum Lazaro quondam...
....paupere æternam habeas requiem.

INSTRUMENTATION

Flute I.II
Oboe I.II (doubling English Horn)
Clarinet in Bb I.II
Bassoon I.II (doubling Contrabassoon)

Horn I.II.III.IV
Trumpet in C I.II.III
Trombone I.II
Bass Trombone
Tuba

Timpani – plus Bass Drum, Maracas (2), Suspended Cymbals

Percussion I – Vibraphone, Glockenspiel, Crotales (bowed), Marimba, Tubular Bells,
Tam-Tam, Suspended Cymbal, Slapstick, Bass Drum, Wind chimes
Percussion II – Tubular Bells, Suspended Cymbal, Tam-Tam, Vibraphone (bowed), Bass
Drum, Thunder Sheet, Wind chimes, Crotales (bowed)

Boy Soprano
Soprano
Baritone

Chorus

Violin I
Violin II
Viola
Cello
Bass

MOVEMENTS AND DURATIONS

I. Introit – 7’25”

II. Kyrie eleison – 5’35”

III. Dies Iræ – 5’05”

IV. Agnus Dei – 8’25”

V. Lux æterna – 6’50”

VI. In paradisum – 5’45”

total duration: approx. 40’00”

COVER PAGE

Requiem

for boy soprano, soprano, baritone,
chorus, & full orchestra

Alexandra T Bryant

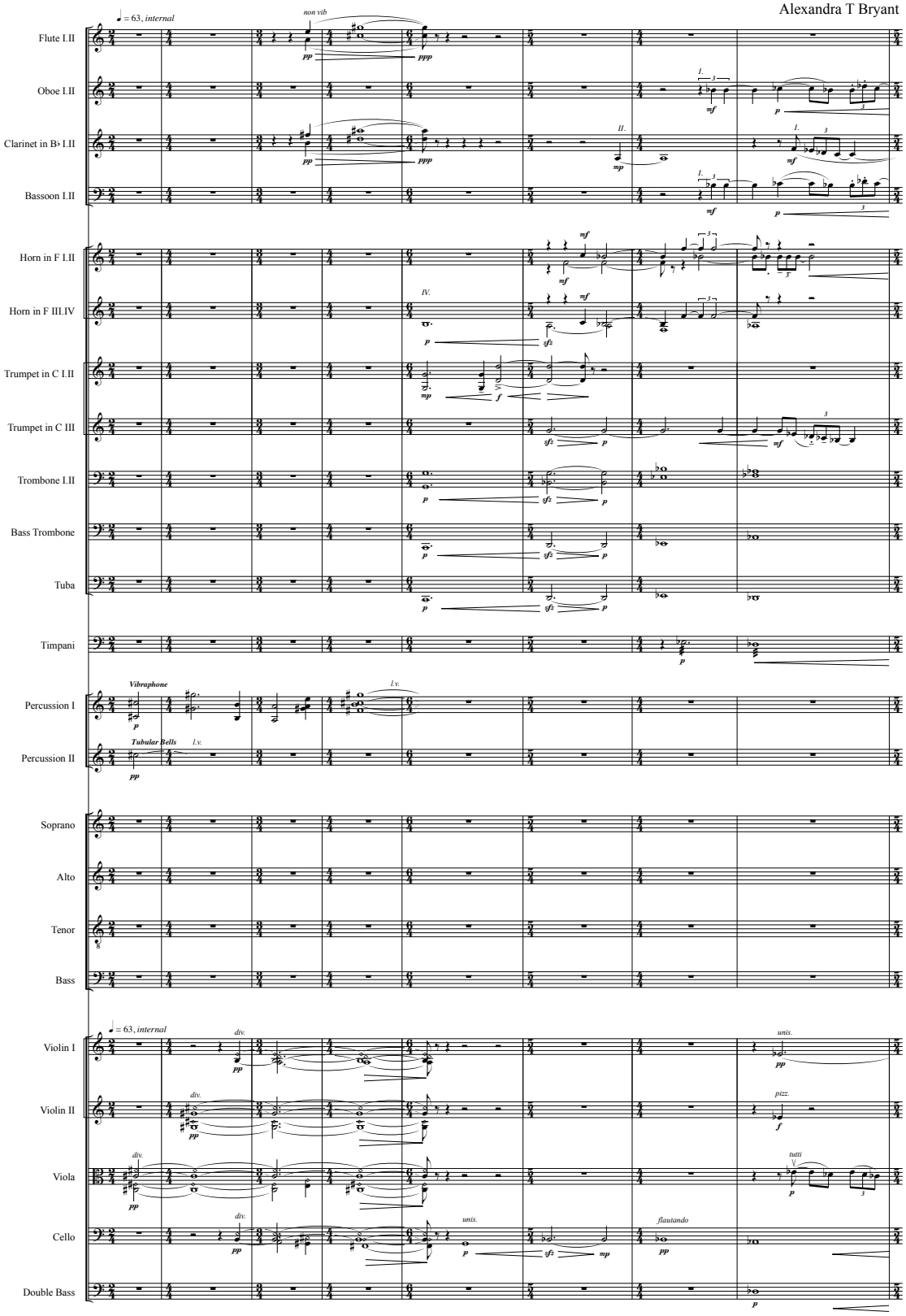
2015

for my mother, Andrea Lynn Bryant,
& my brother, Andrew David Bryant

Requiem

I. Introit

Alexandra T Bryant



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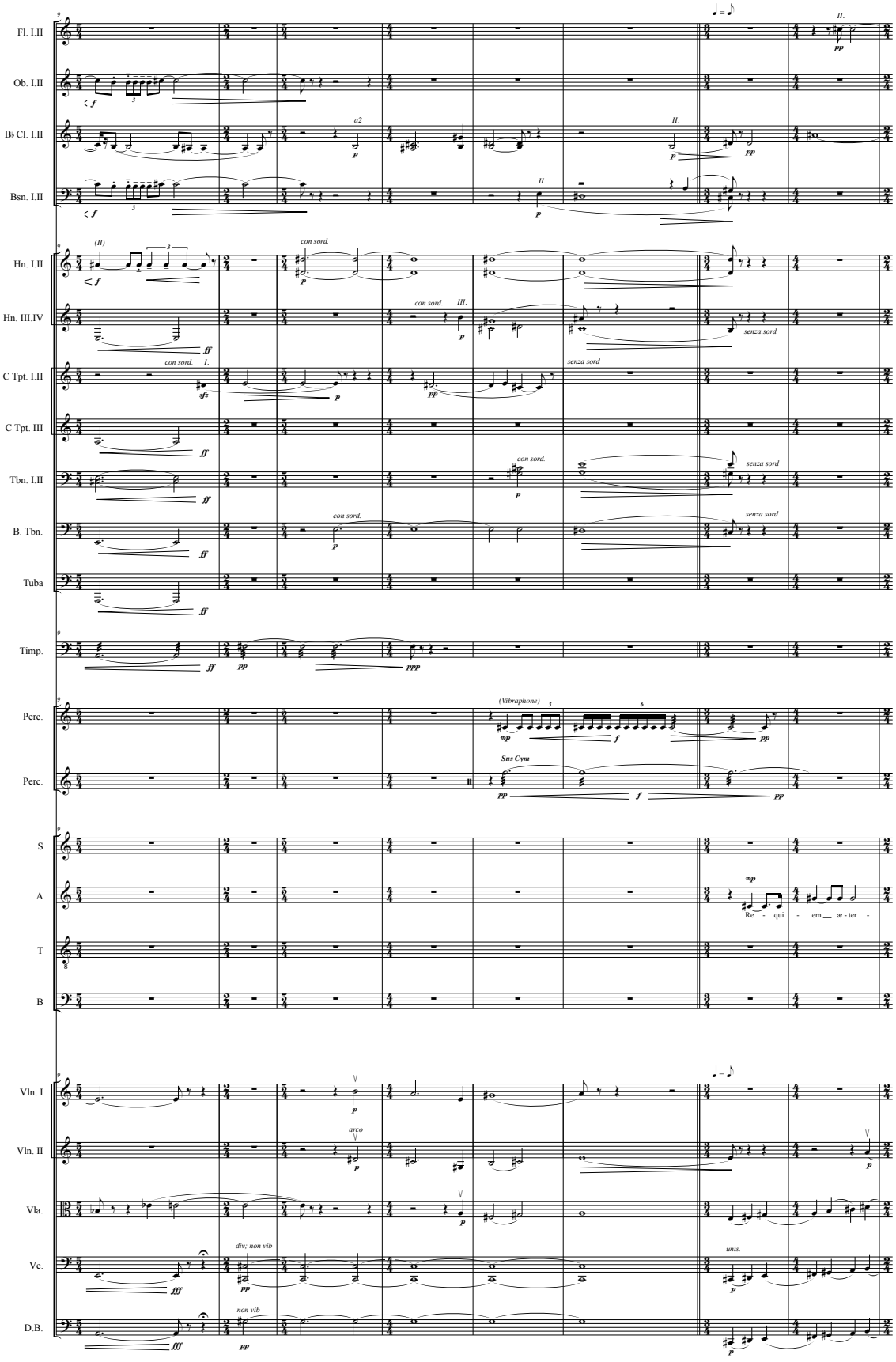
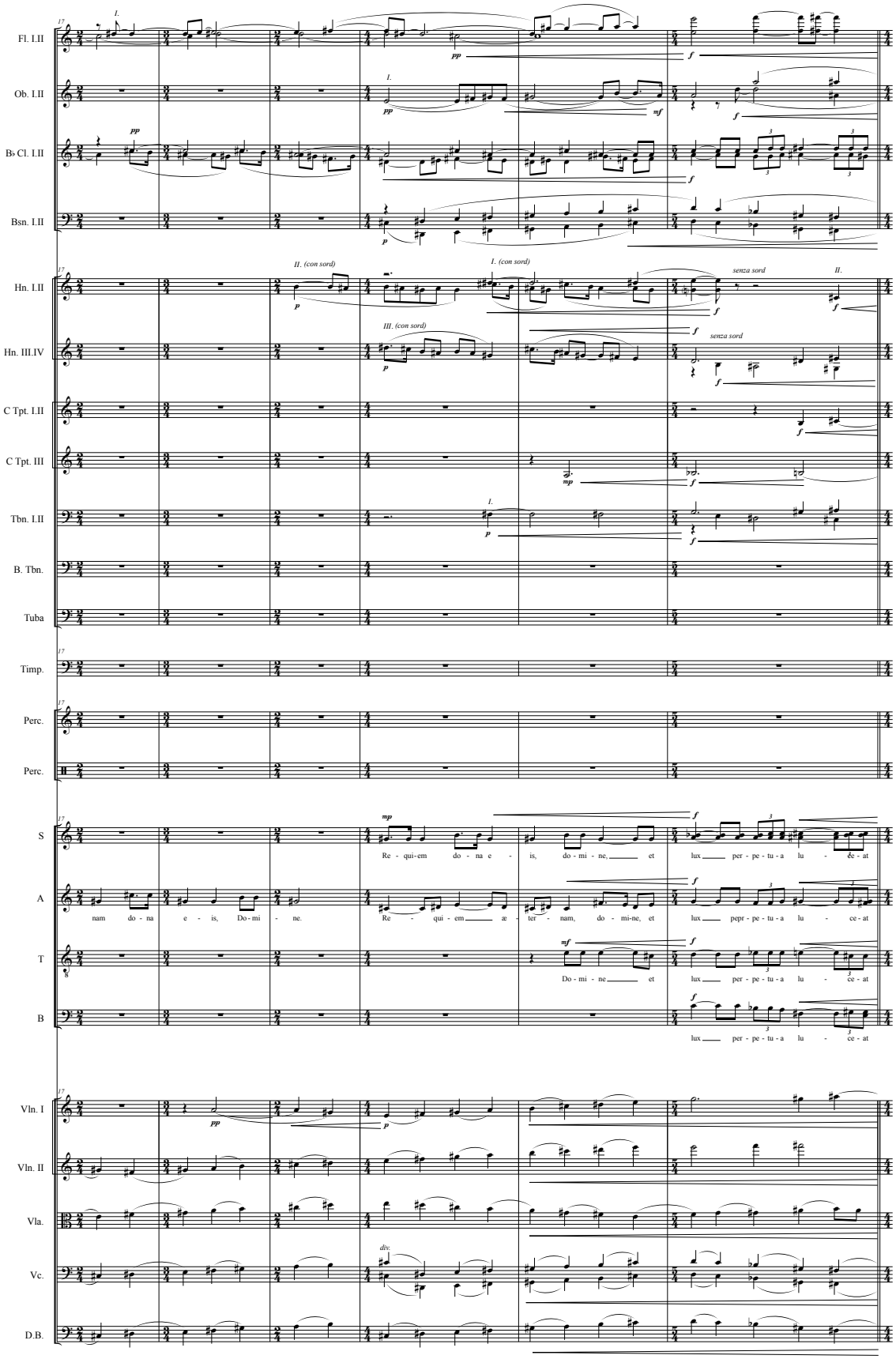
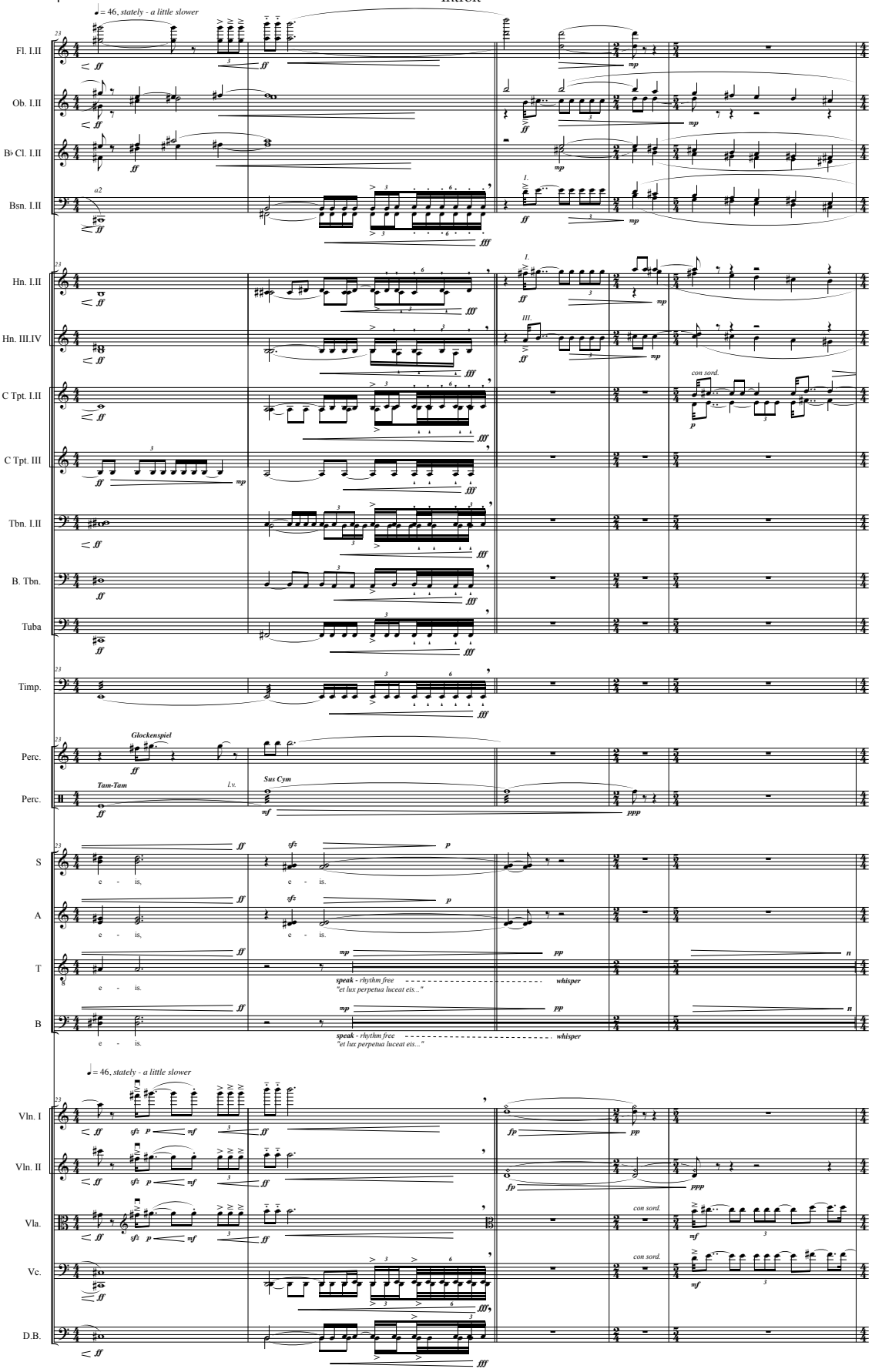
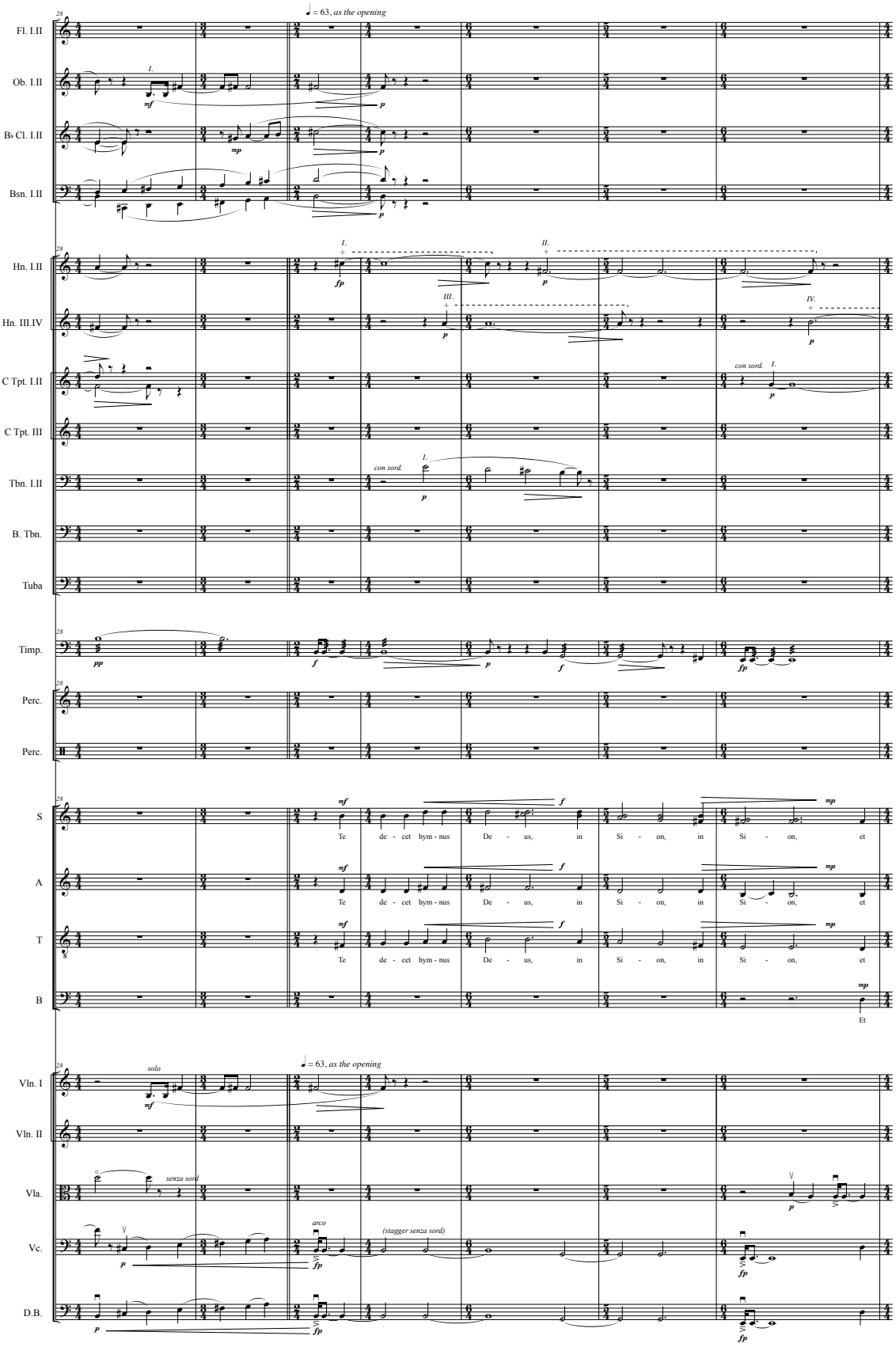
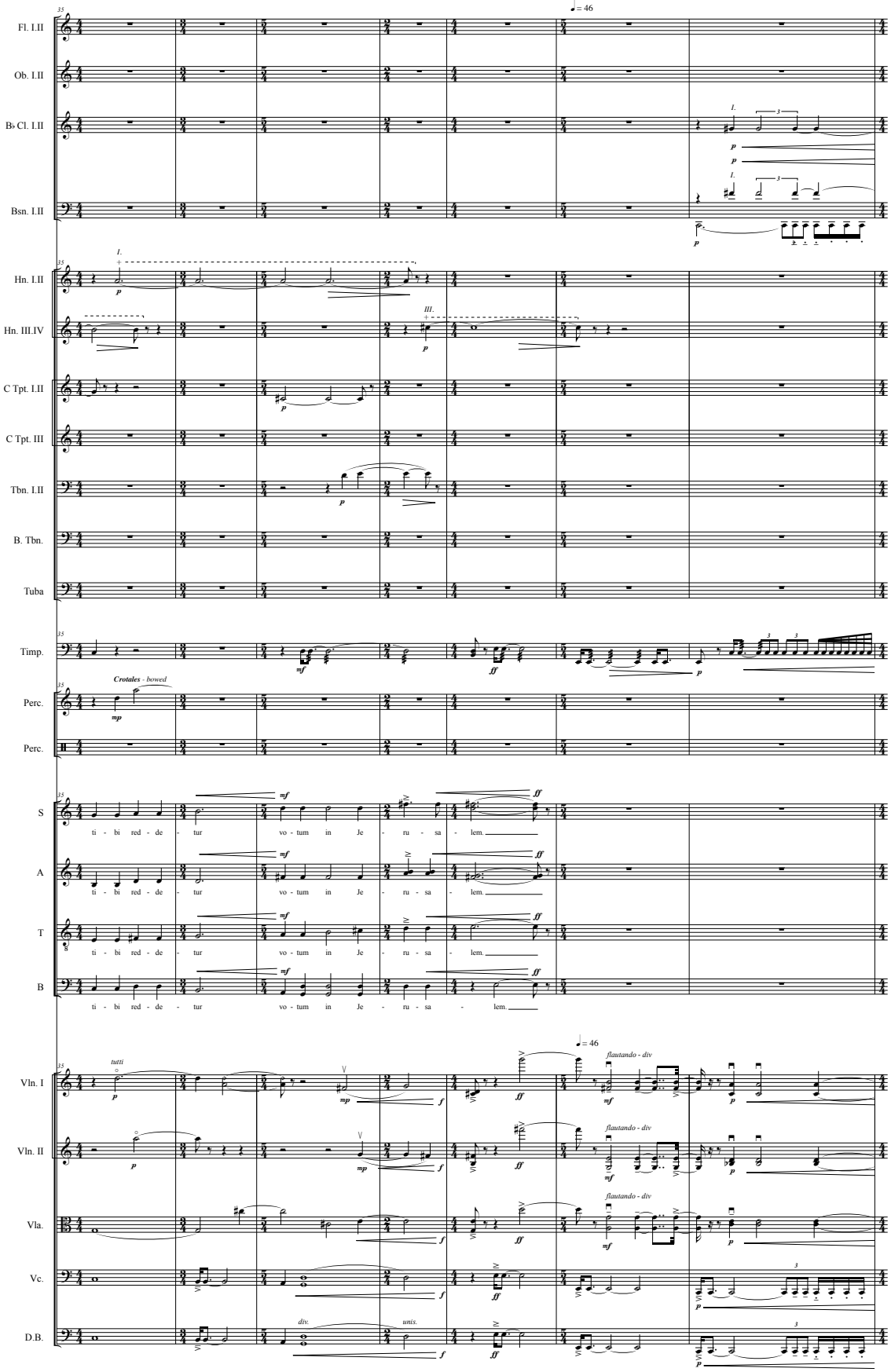
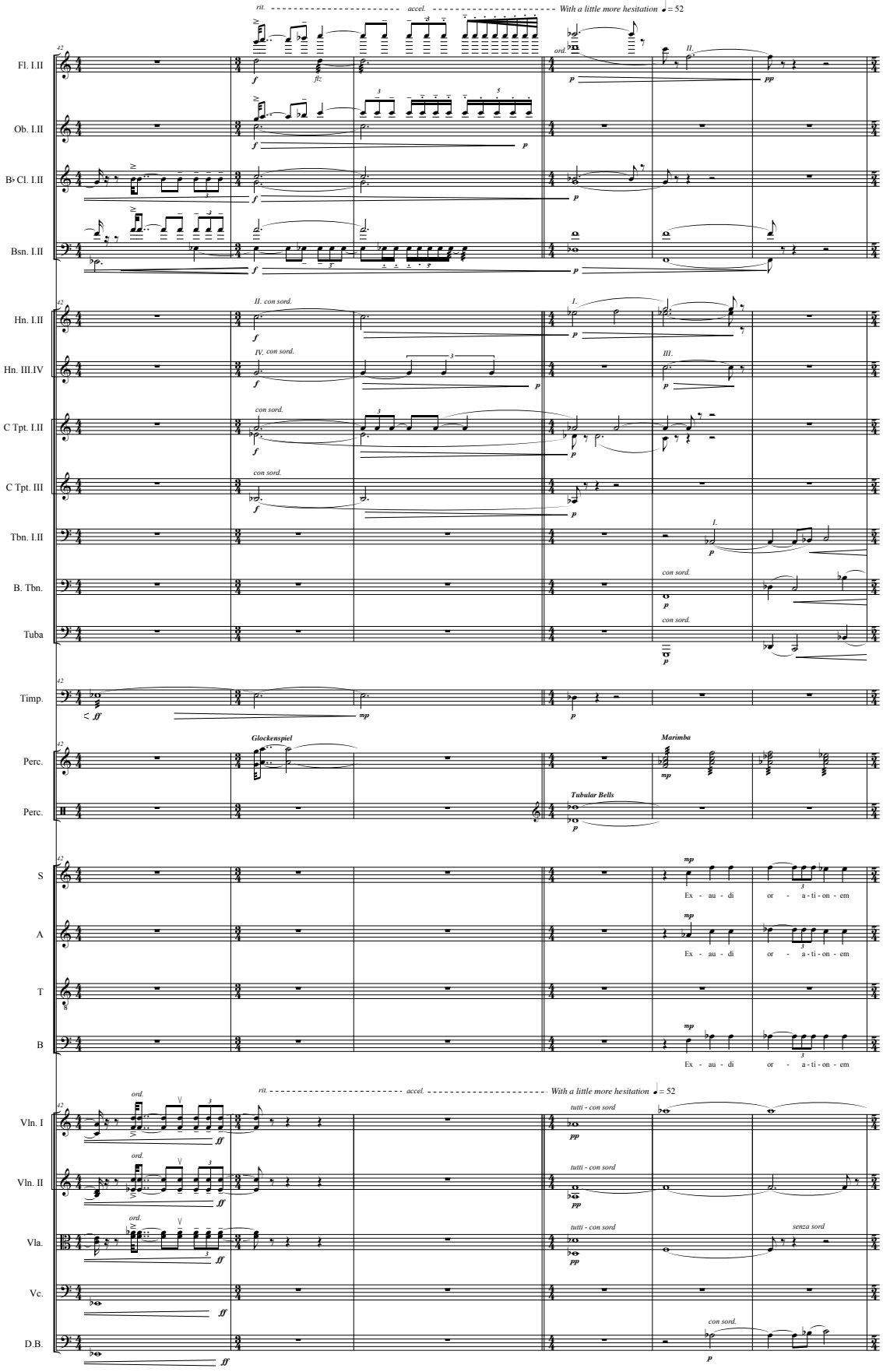

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
(Vibraphone)
Sus Cym
Re - qui - em æ - ter -

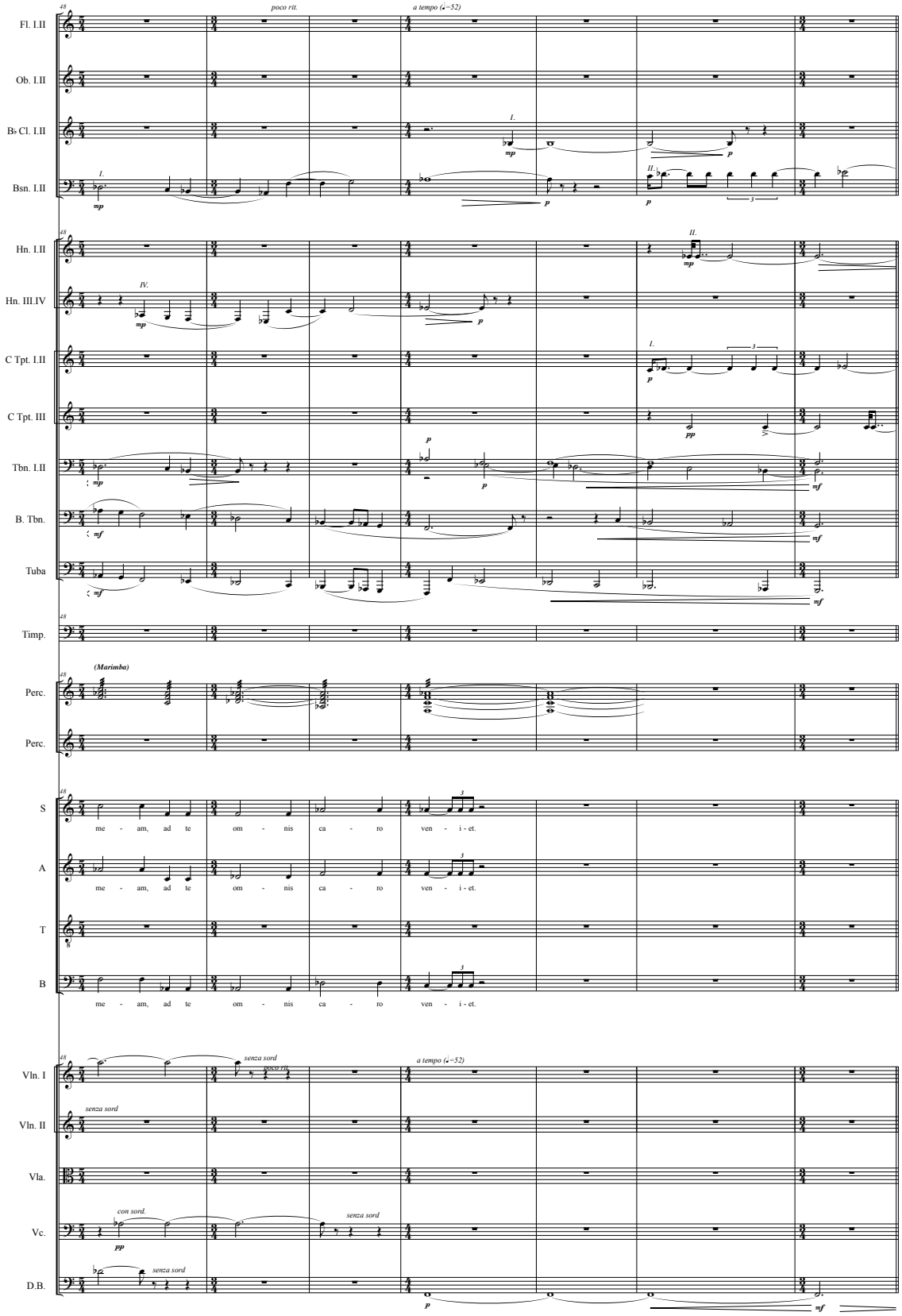

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
S
A
T
B
Re - qui-em do - na e - is, do - mi - ne, et lux per - pe - tu - a lu - ce - at
nam do - na e - is, Do - mi - ne. Re - qui - em æ - ter - nam, do - mi-ne, et lux pepr - pe - tu - a lu - ce - at
Do - mi - ne et lux per - pe - tu - a lu - ce - at
lux per - pe - tu - a lu - ce - at
Vln. I
Vln. II
Vla.
Vc.
D.B.

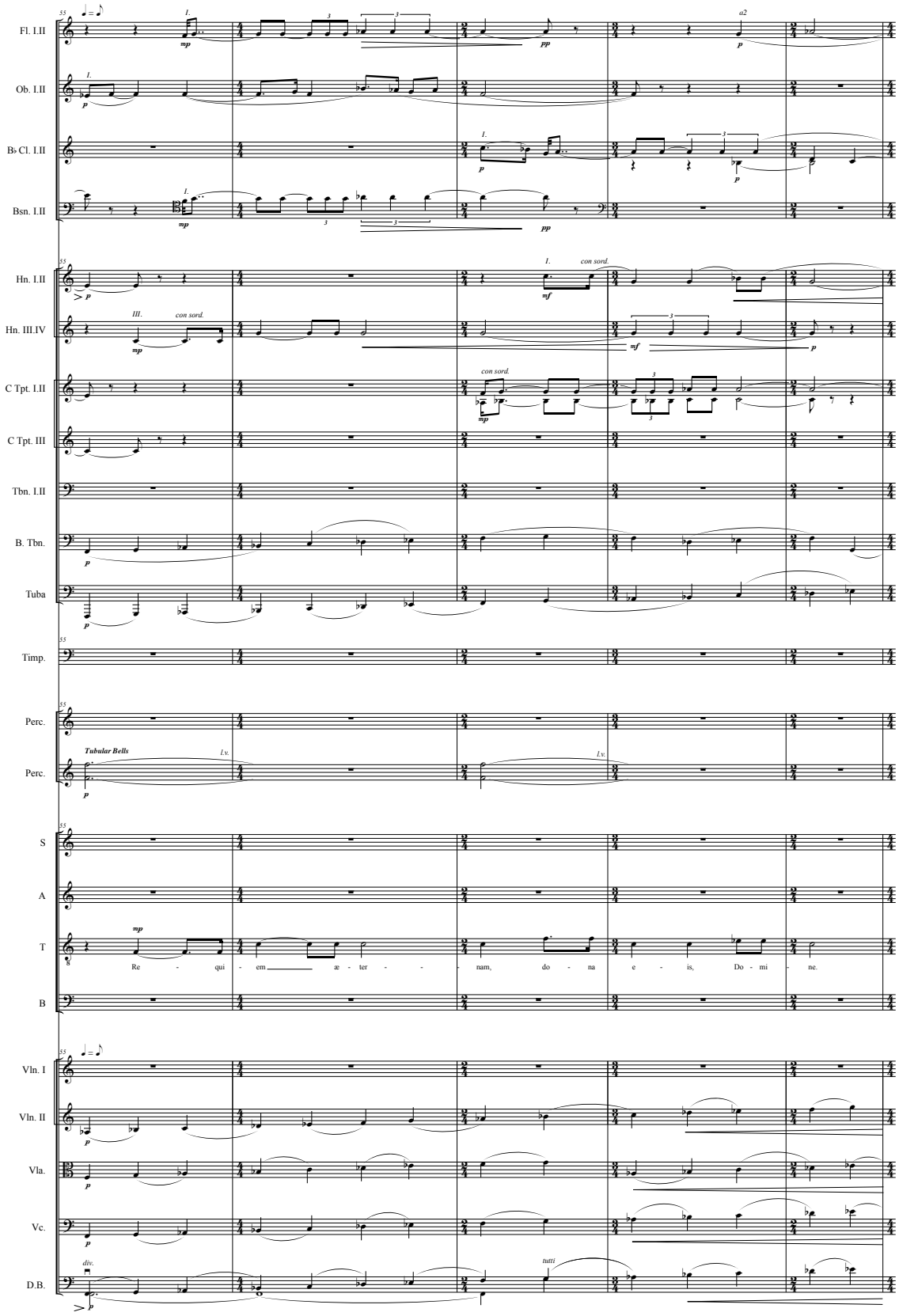

♩ = 46, stately - a little slower
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Glockenspiel
Tam-Tam
l.v.
Sus Cym
S
A
T
B
e - is,
speak - rhythm free
"et lux perpetua luceat eis..."
whisper
con sord.
Vln. I
Vln. II
Vla.
Vc.
D.B.

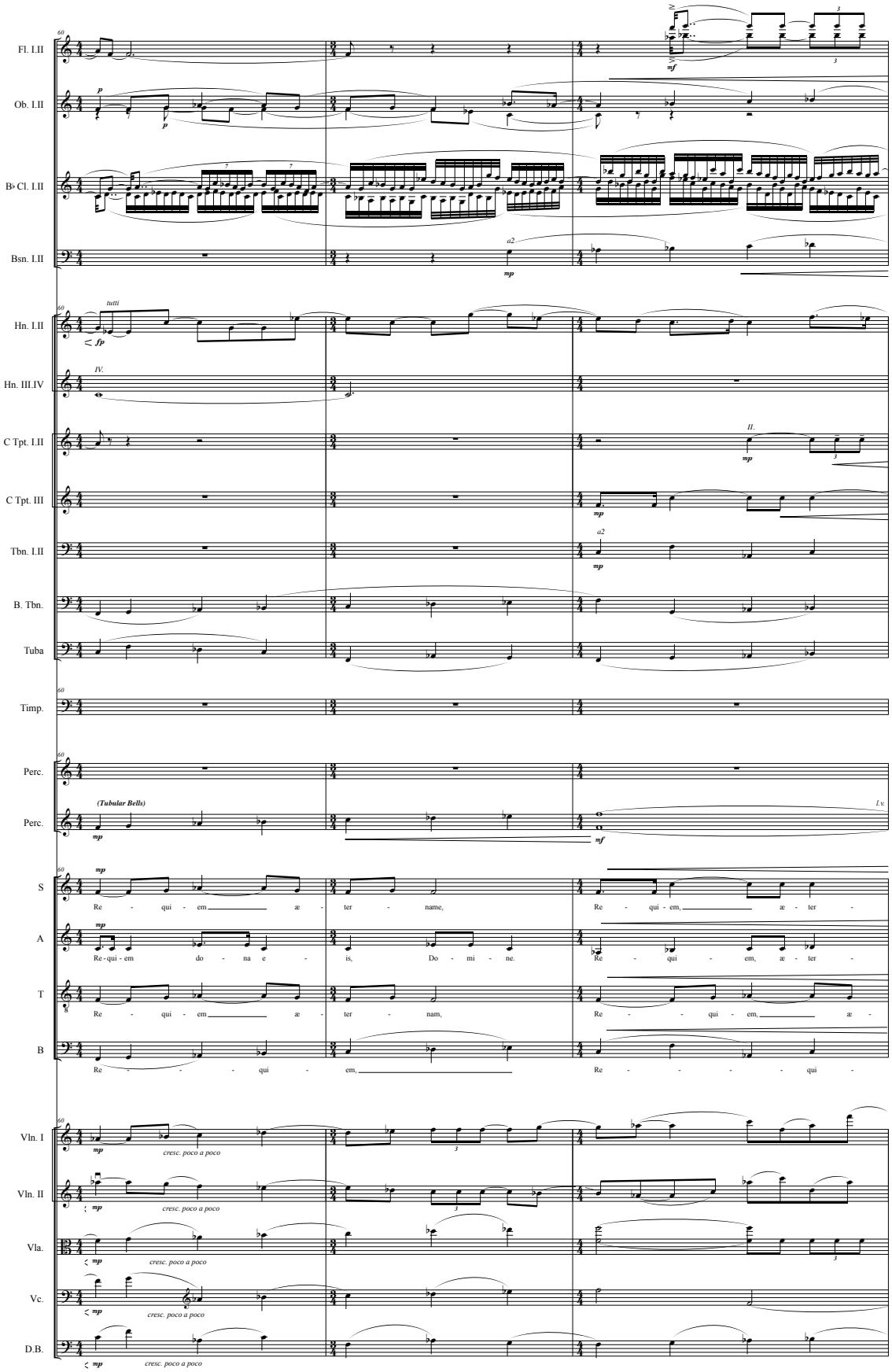

♩ = 63, as the opening
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
S
A
T
B
Te de - cet hym - nus De - us, in Si - on, in Si - on, et
Et
Vln. I
Vln. II
Vla.
Vc.
D.B.
solo
senza sord
arco
(stagger senza sord)
con sord.

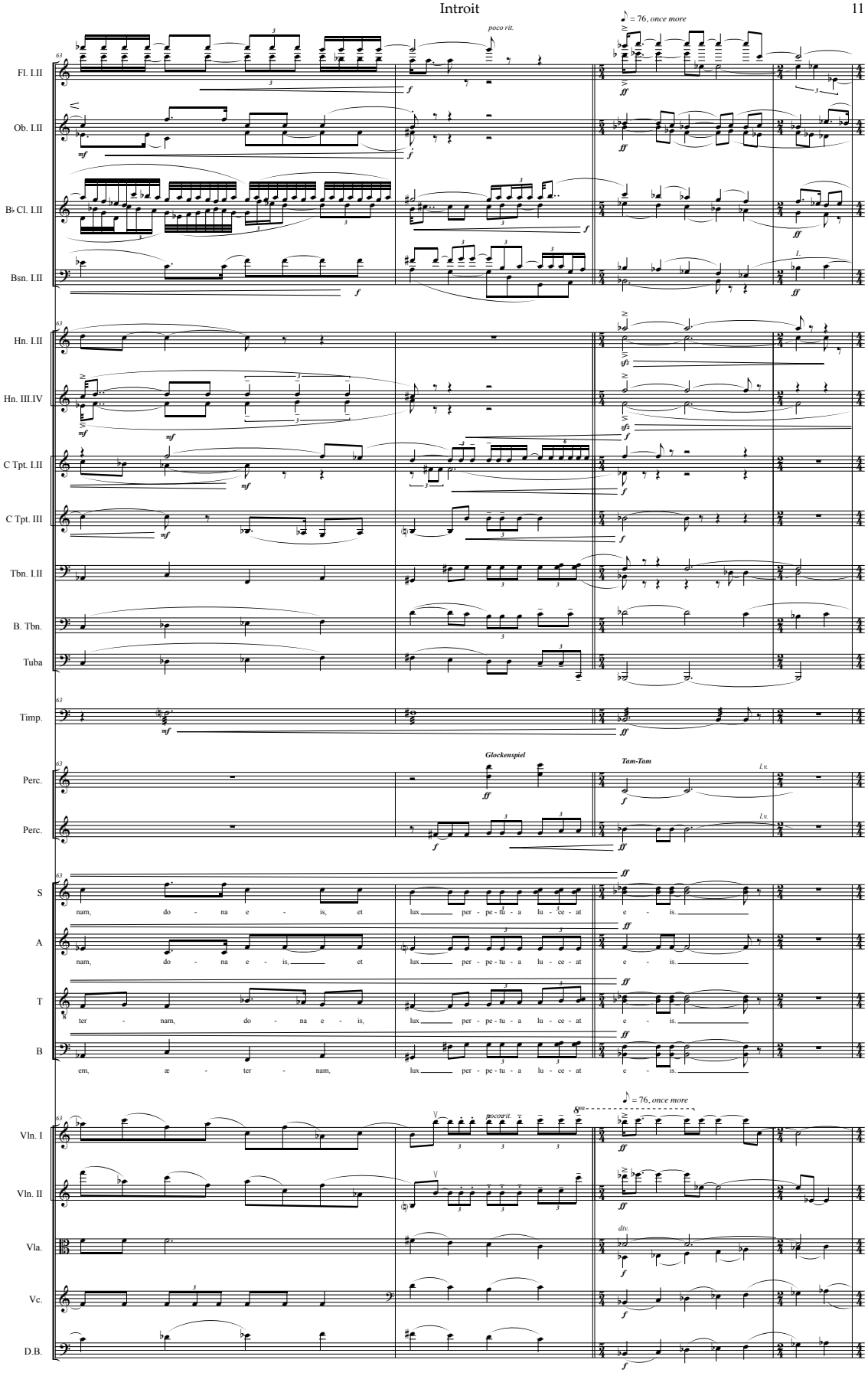

♩= 46
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Crotales - bowed
Perc.
Perc.
S
A
T
B
ti - bi red - de - tur vo - tum in Je - ru - sa - lem.
♩= 46
tutti
flautando - div
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.
unis.

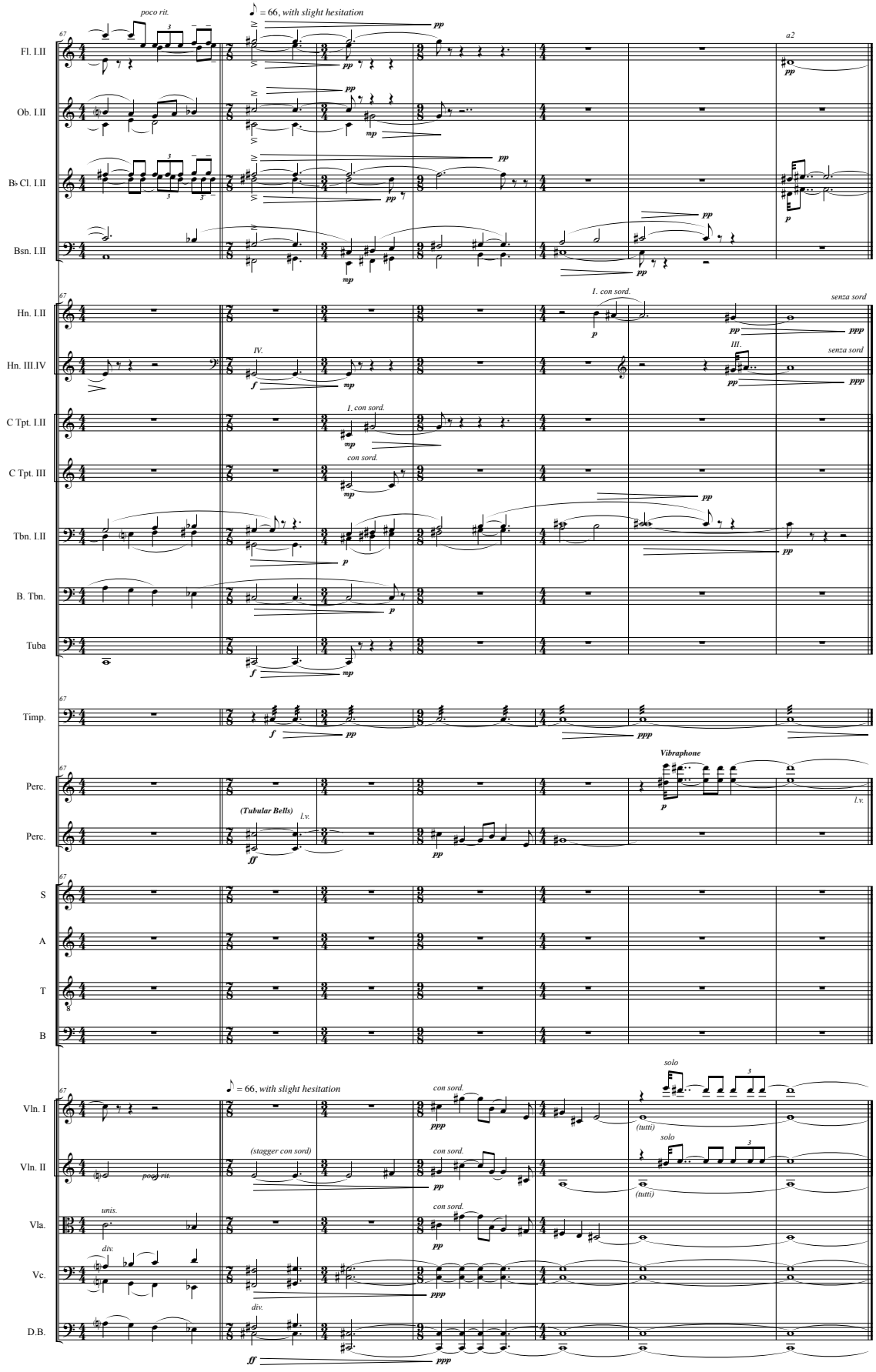

rit.
accel.
With a little more hesitation ♩= 52
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Glockenspiel
Marimba
Tubular Bells
S
A
T
B
Ex - au - di or - a - ti - on - em
Vln. I
Vln. II
Vla.
Vc.
D.B.
tutti - con sord
senza sord
con sord.
ord.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
poco rit.
a tempo (♩=52)
(Marimba)
senza sord
con sord.
me - am, ad te om - nis ca - ro ven - i - et.

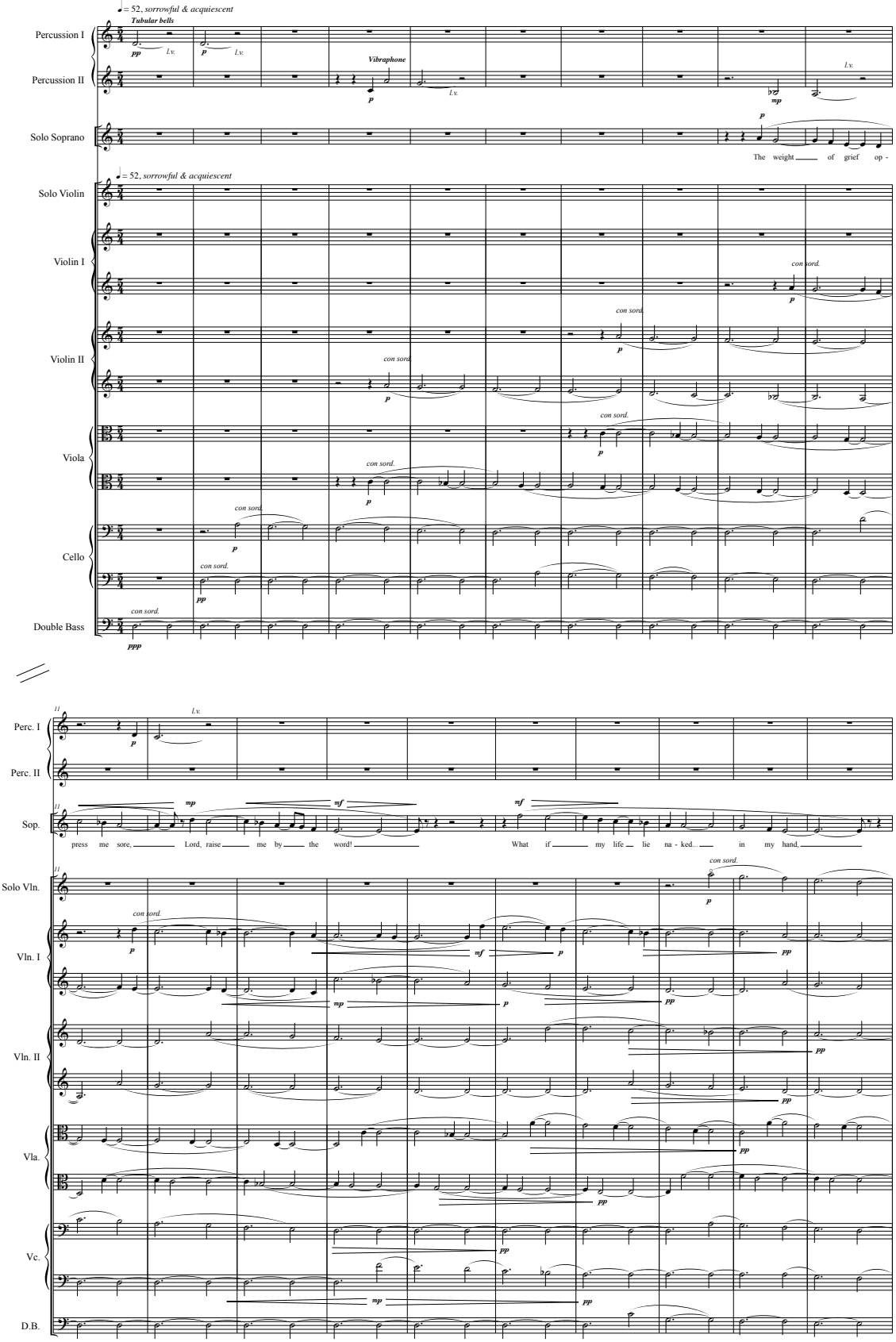

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Tubular Bells
S
A
T
B
Re - qui - em æ - ter - - - nam, do - na e - is, Do - mi - ne.
Vln. I
Vln. II
Vla.
Vc.
D.B.

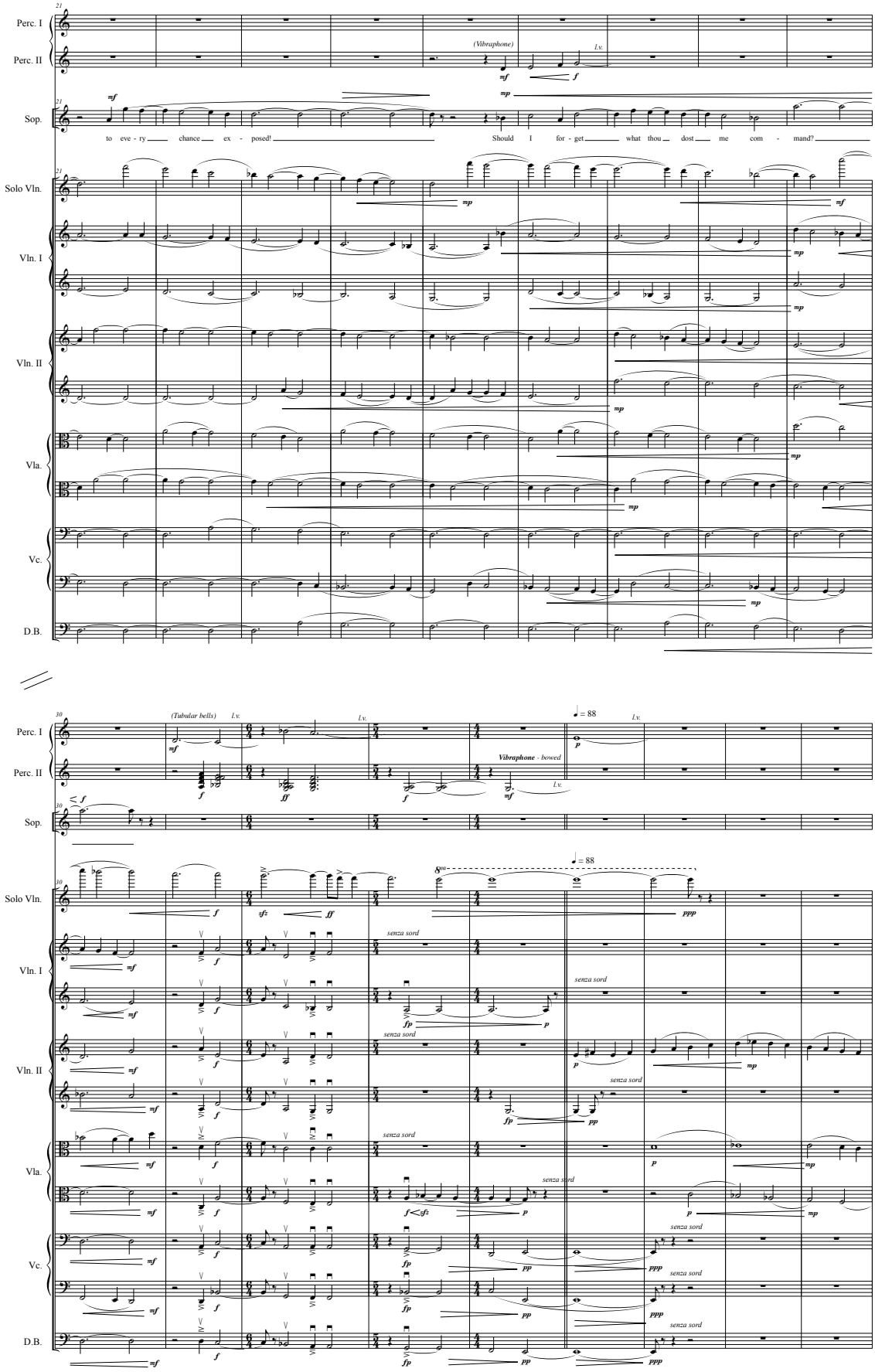

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
tutti
(Tubular Bells)
Re - qui - em æ - ter - name,
Re - qui - em, æ - ter -
Re - qui - em do - na e - is, Do - mi - ne, Re - qui - em, æ - ter -
Re - qui - em æ - ter - nam, Re - qui - em, æ -
Re - - - qui - em, Re - - - - qui -
cresc. poco a poco

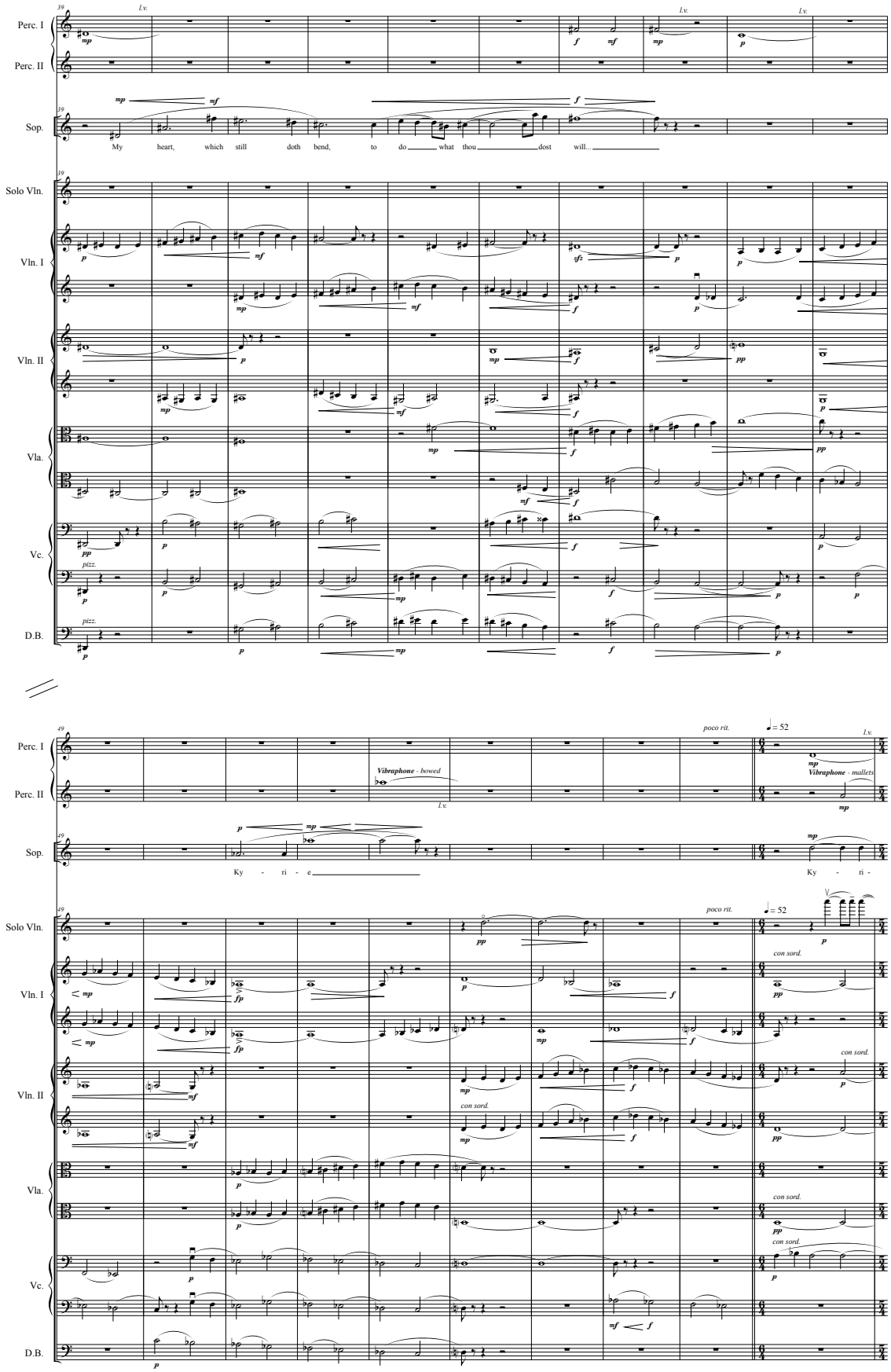

poco rit.
♪ = 76, once more
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Glockenspiel
Tam-Tam
l.v.
Perc.
Perc.
S
A
T
B
nam, do - na e - is, et lux per - pe-tu - a lu - ce - at e - is.
ter - nam, do - na e - is, lux per - pe-tu - a lu - ce - at e - is.
em, æ - ter - nam, lux per - pe-tu - a lu - ce - at e - is.
poco rit.
8va
Vln. I
Vln. II
Vla.
Vc.
D.B.
div.

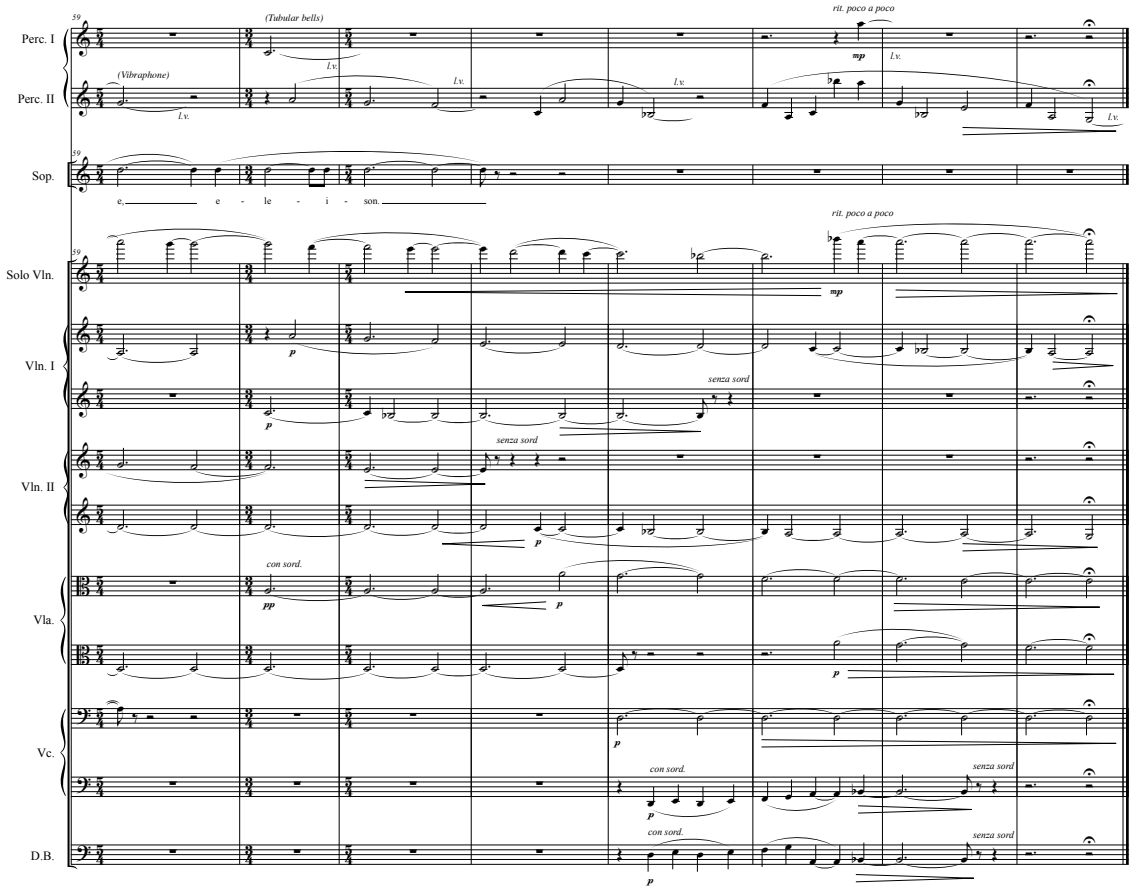

poco rit.
♪ = 66, with slight hesitation
a2
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
1. con sord.
senza sord
Hn. III.IV
IV.
III.
C Tpt. I.II
C Tpt. III
con sord.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Vibraphone
(Tubular Bells)
l.v.
S
A
T
B
solo
(tutti)
Vln. I
Vln. II
Vla.
Vc.
D.B.
(stagger con sord)
unis.
div.

II. Kyrie eleison

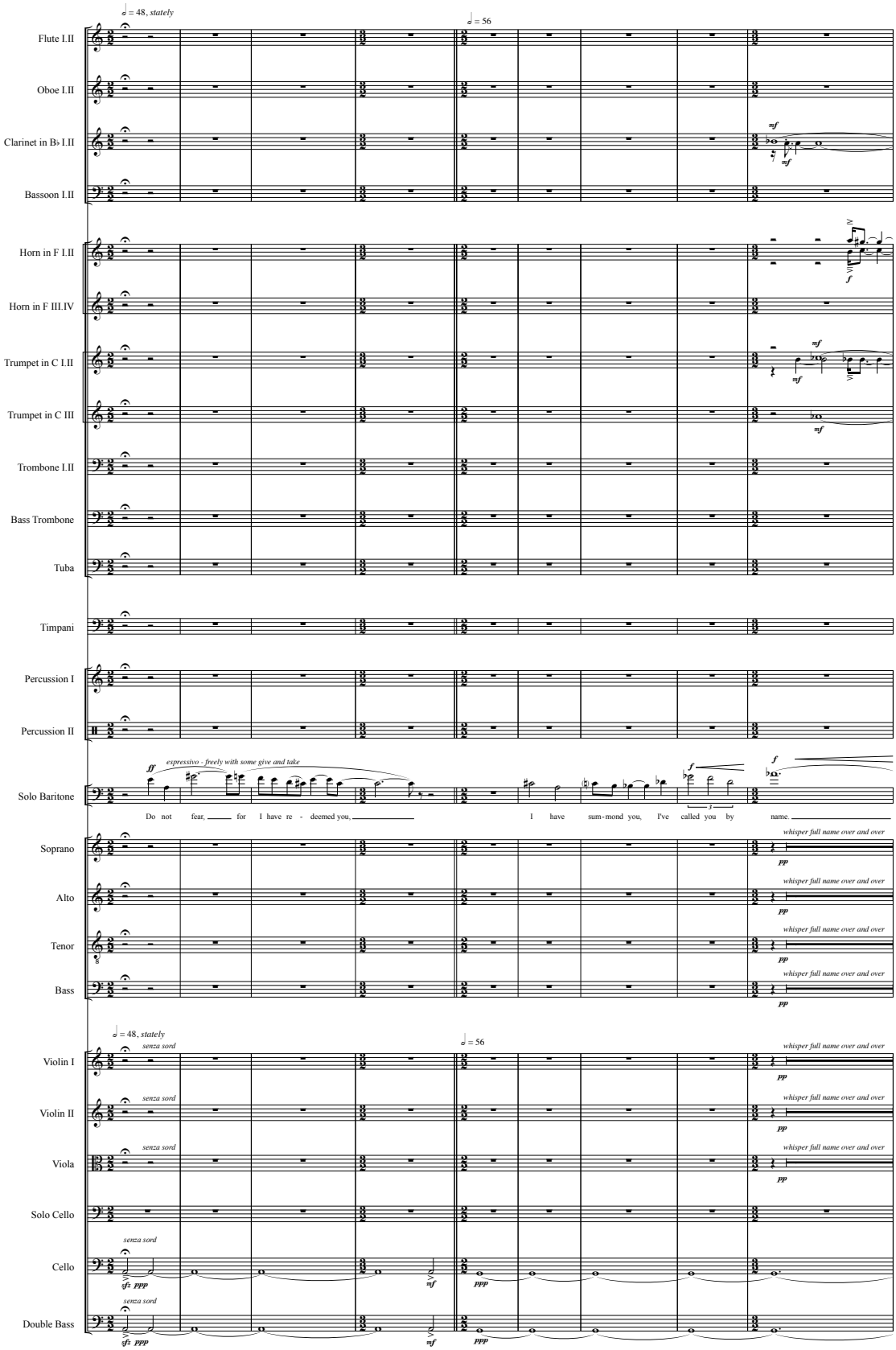


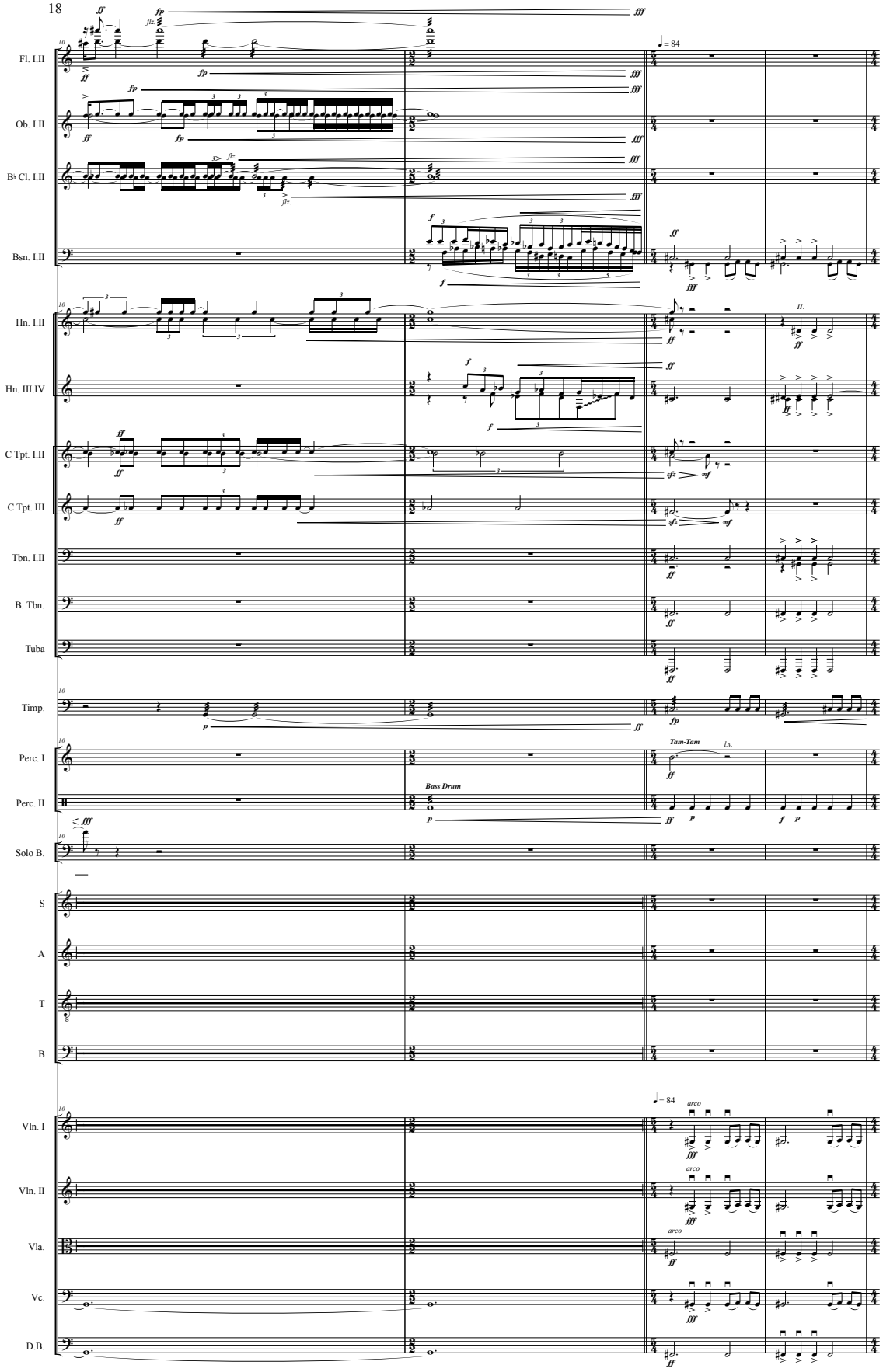

Perc. I
Perc. II
Sop.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(Vibraphone)
l.v.
to eve - ry chance ex - posed!
Should I for - get what thou dost me com - mand?
(Tubular bells)
Vibraphone - bowed
senza sord
= 88

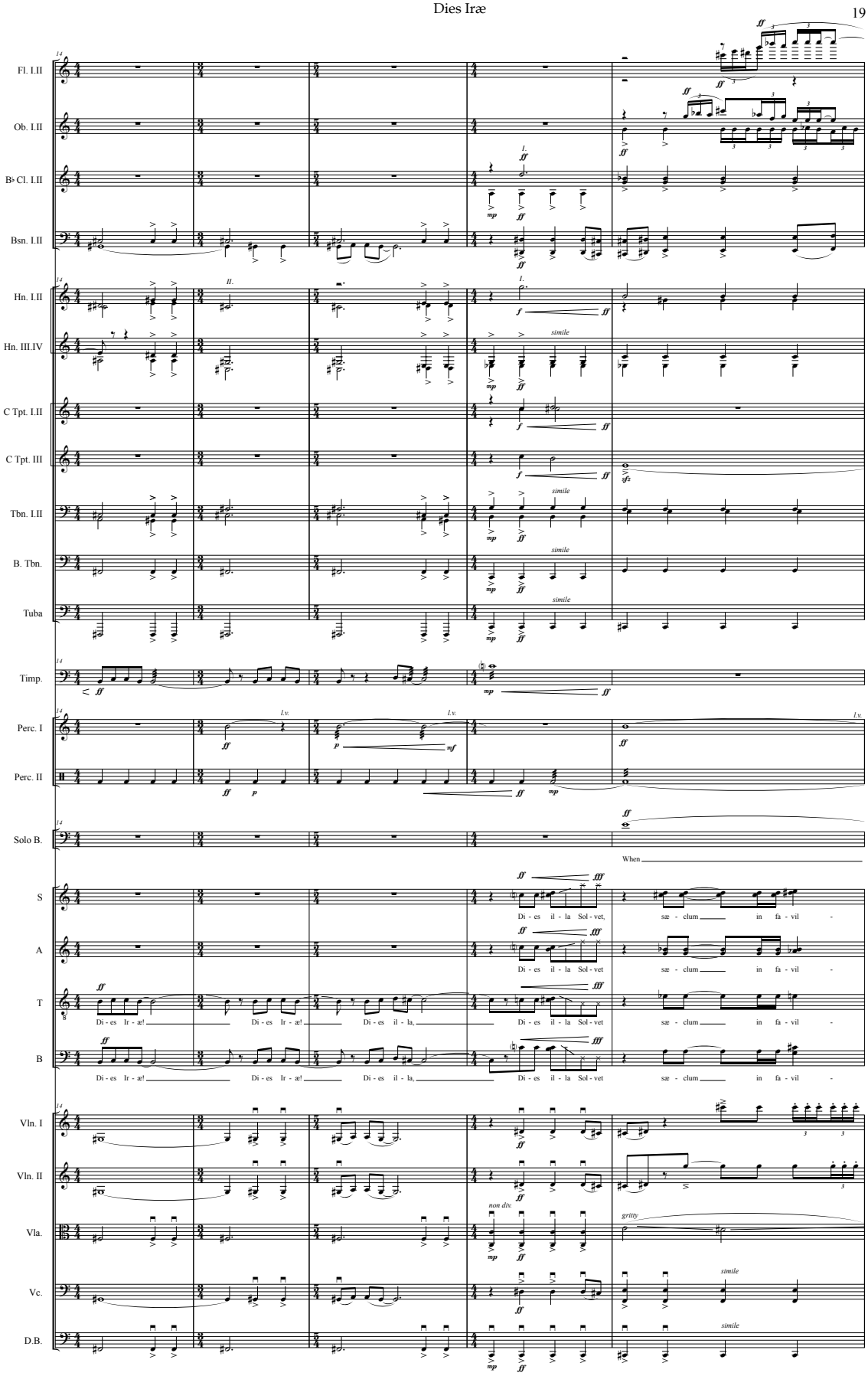

Perc. I
Perc. II
Sop.
My heart, which still doth bend, to do what thou dost will..
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
Vibraphone - bowed
Vibraphone - mallets
Ky - ri - e
Ky - ri -
poco rit.
= 52
con sord.

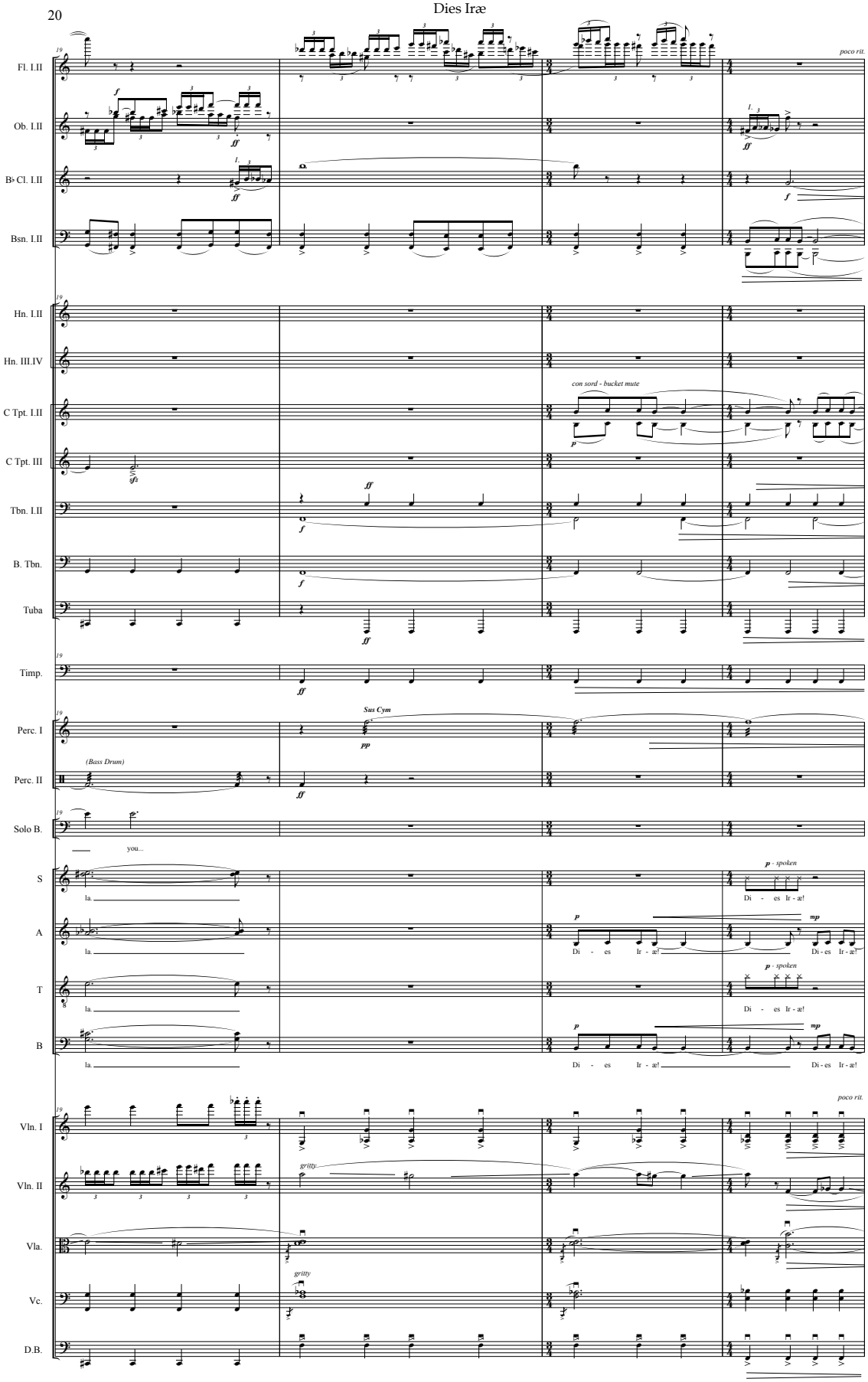

59
Perc. I
(Tubular bells)
l.v.
rit. poco a poco
mp
Perc. II
(Vibraphone)
l.v.
Sop.
e, e - le - i - son.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
pp
senza sord
con sord.

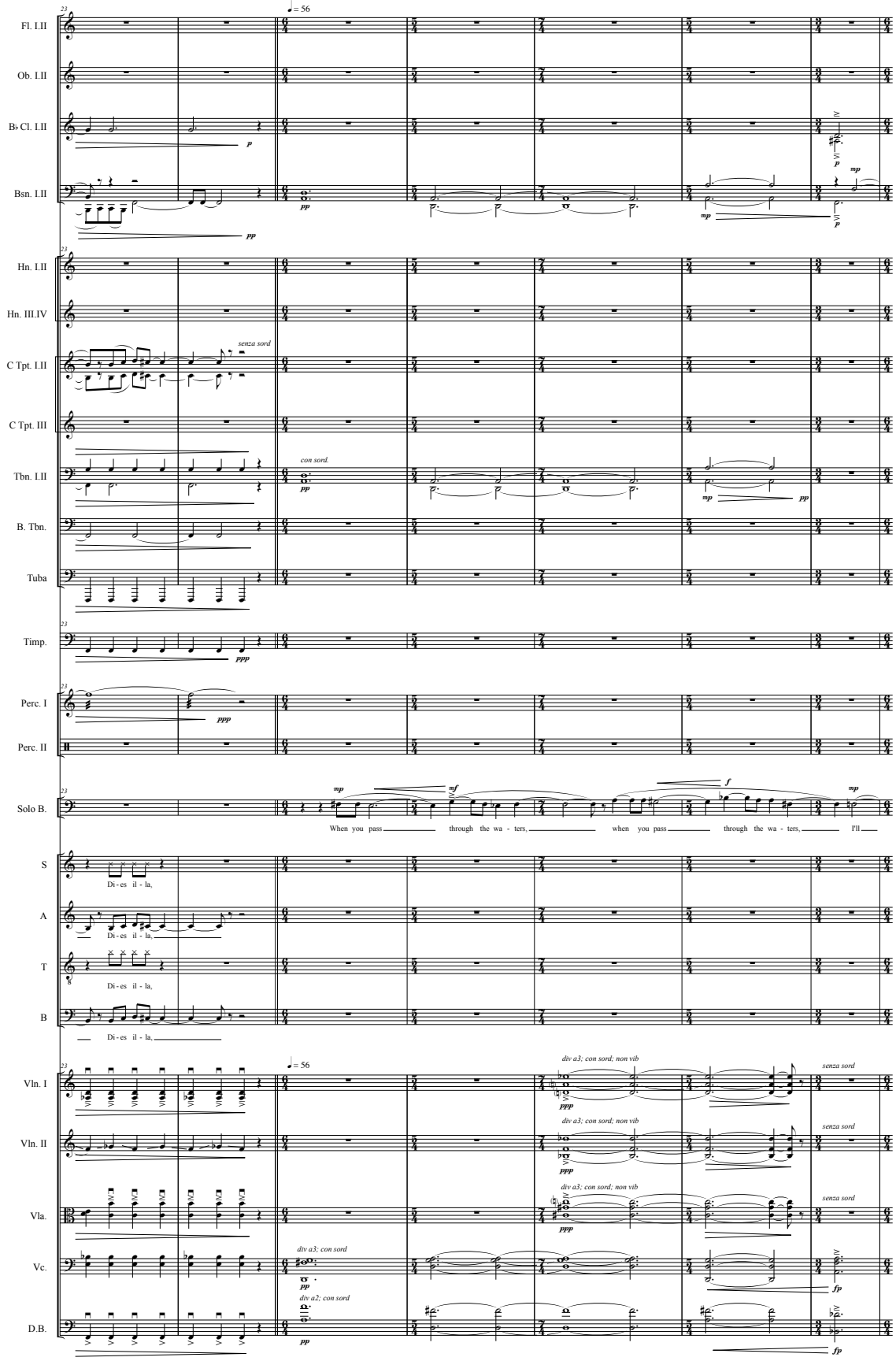
III. Dies Iræ

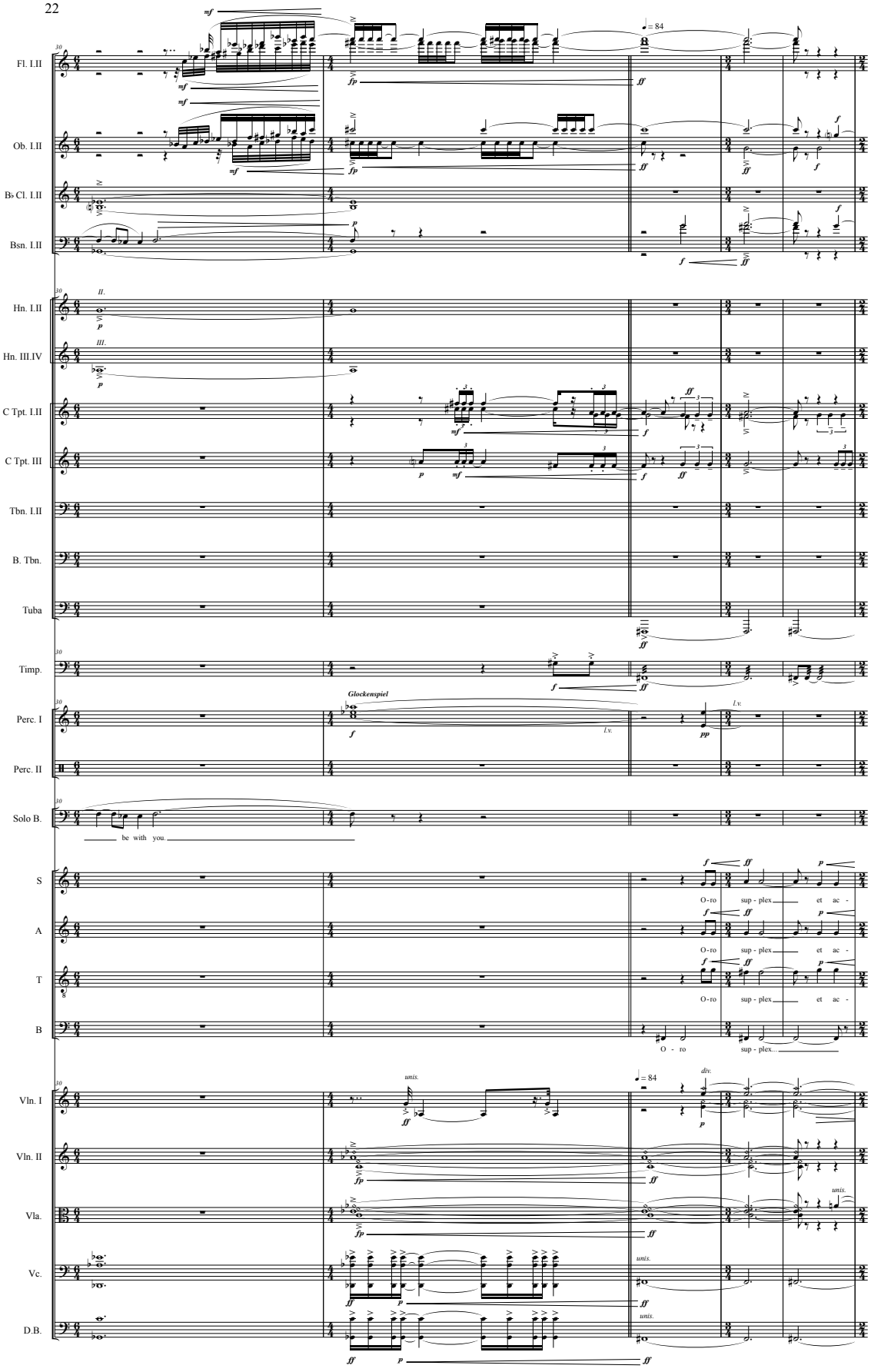

𝅗𝅥 = 48, stately
𝅗𝅥 = 56
Flute I.II
Oboe I.II
Clarinet in B♭ I.II
Bassoon I.II
Horn in F I.II
Horn in F III.IV
Trumpet in C I.II
Trumpet in C III
Trombone I.II
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Solo Baritone
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Solo Cello
Cello
Double Bass
mf
f
ff
expressivo - freely with some give and take
Do not fear, for I have re - deemed you, I have sum-mond you, I've called you by name.
whisper full name over and over
pp
senza sord
sfz ppp
mf
ppp

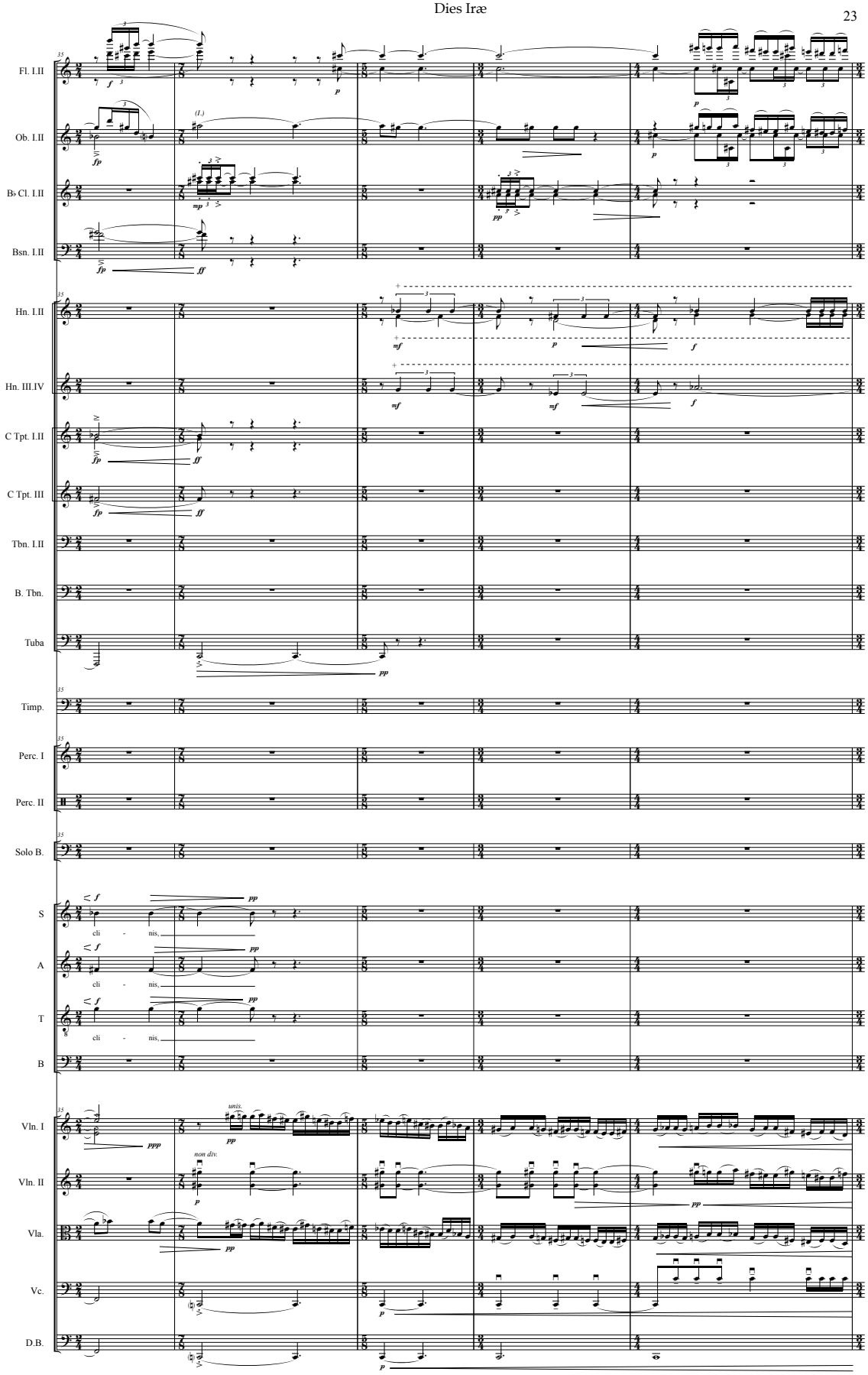

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Tam-Tam
Bass Drum
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
♩= 84
arco

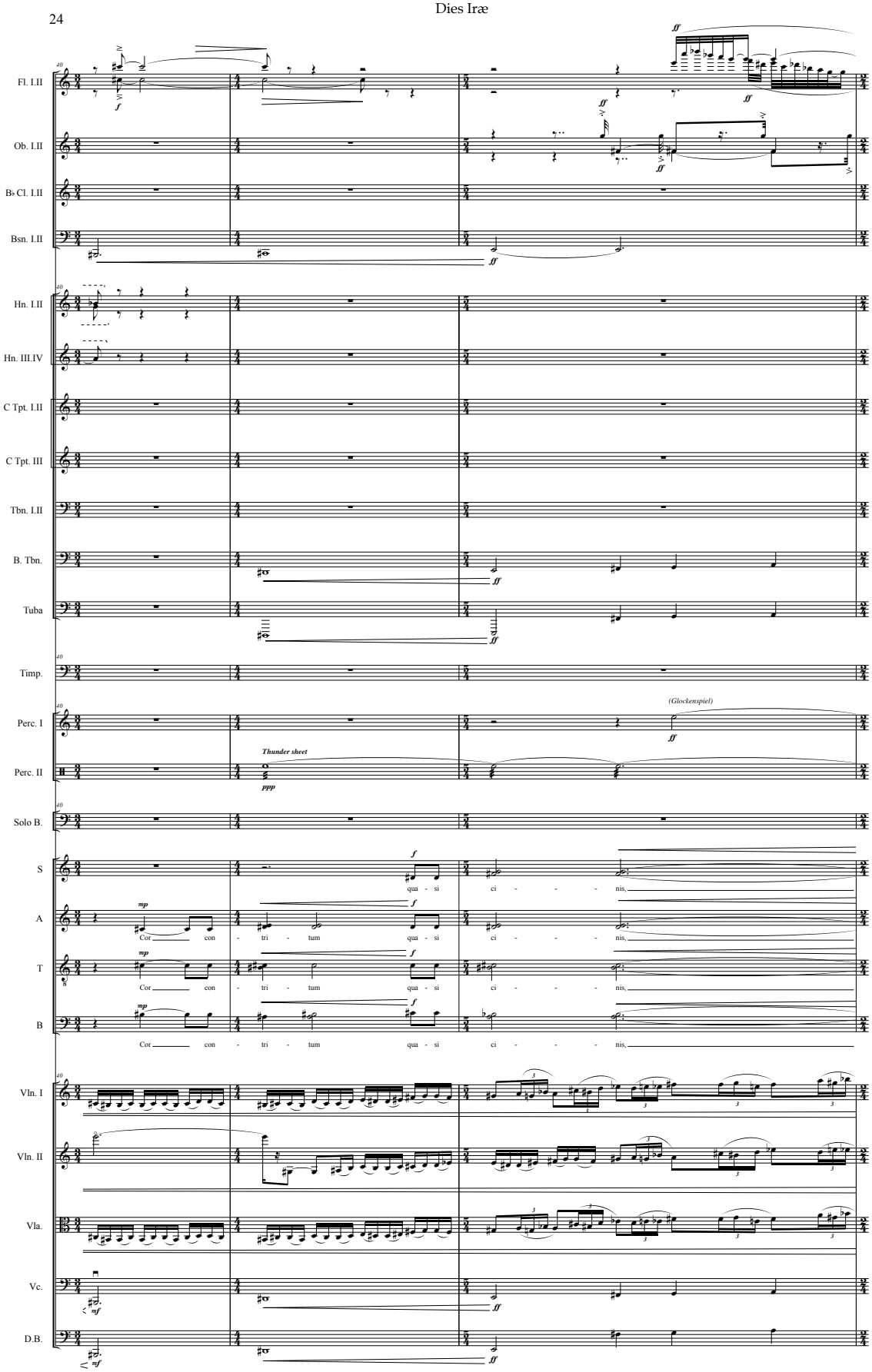

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
When
S
A
T
B
Di - es Ir - æ!
Di - es il - la,
Di - es il - la Sol - vet,
sæ - clum in fa - vil -
Vln. I
Vln. II
Vla.
Vc.
D.B.
non div.
gritty
simile
l.v.

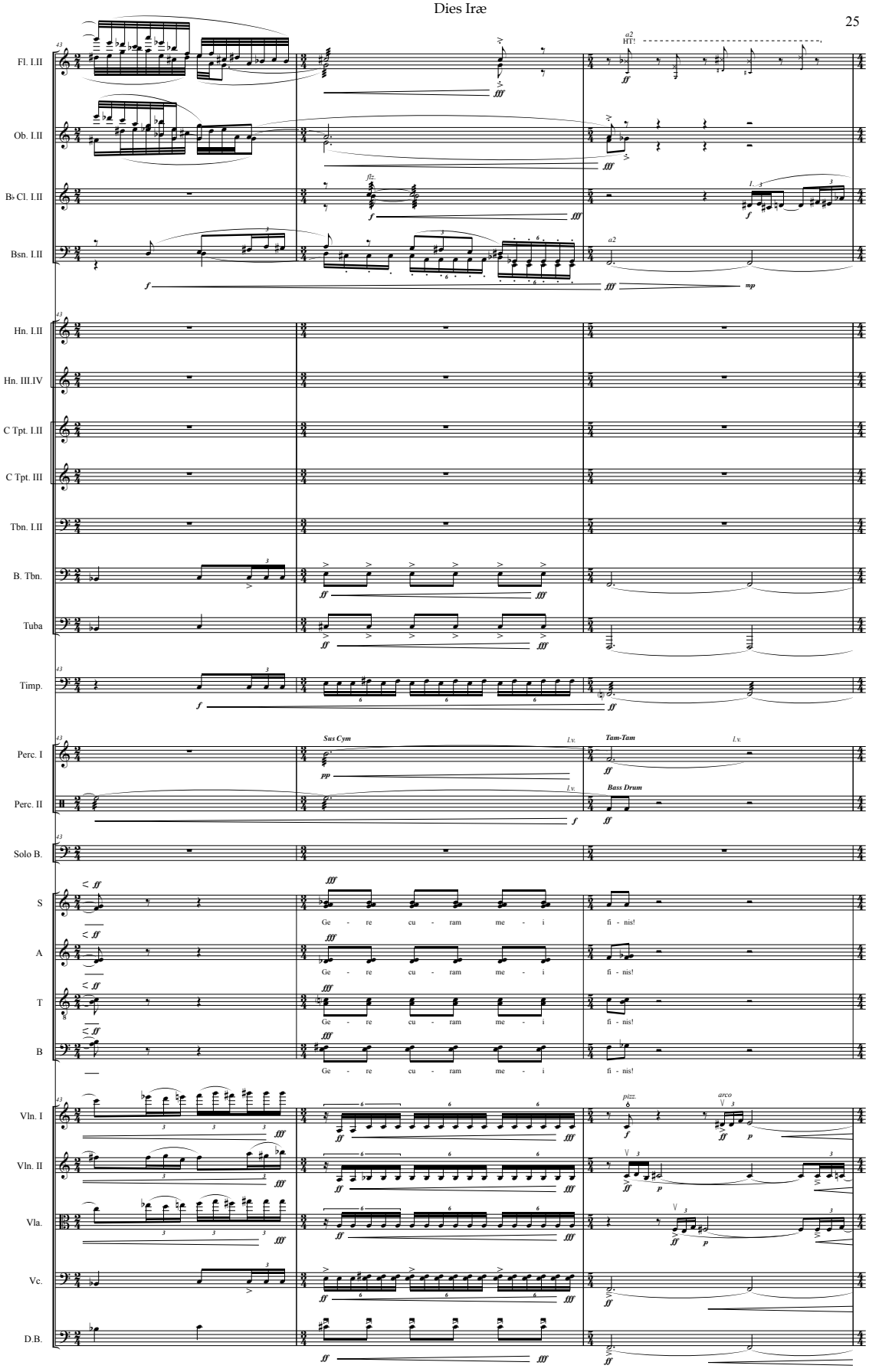

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
poco rit.
con sord - bucket mute
Sus Cym
(Bass Drum)
you...
la.
p - spoken
Di - es Ir - æ!
gritty

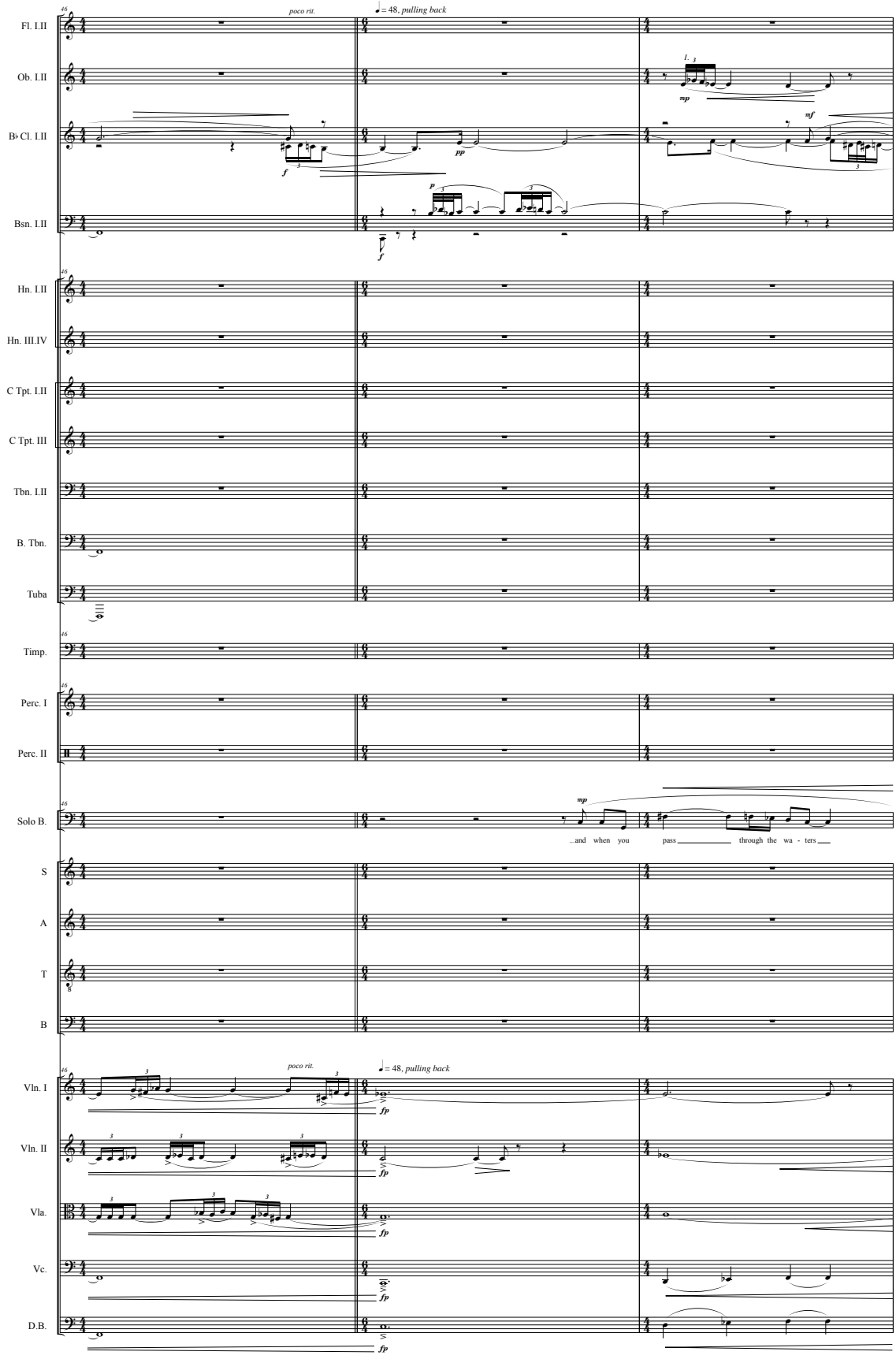

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
♩= 56
senza sord
con sord.
When you pass through the wa - ters, when you pass through the wa - ters, I'll
Di - es il - la,
div a3; con sord; non vib
div a3; con sord
div a2; con sord

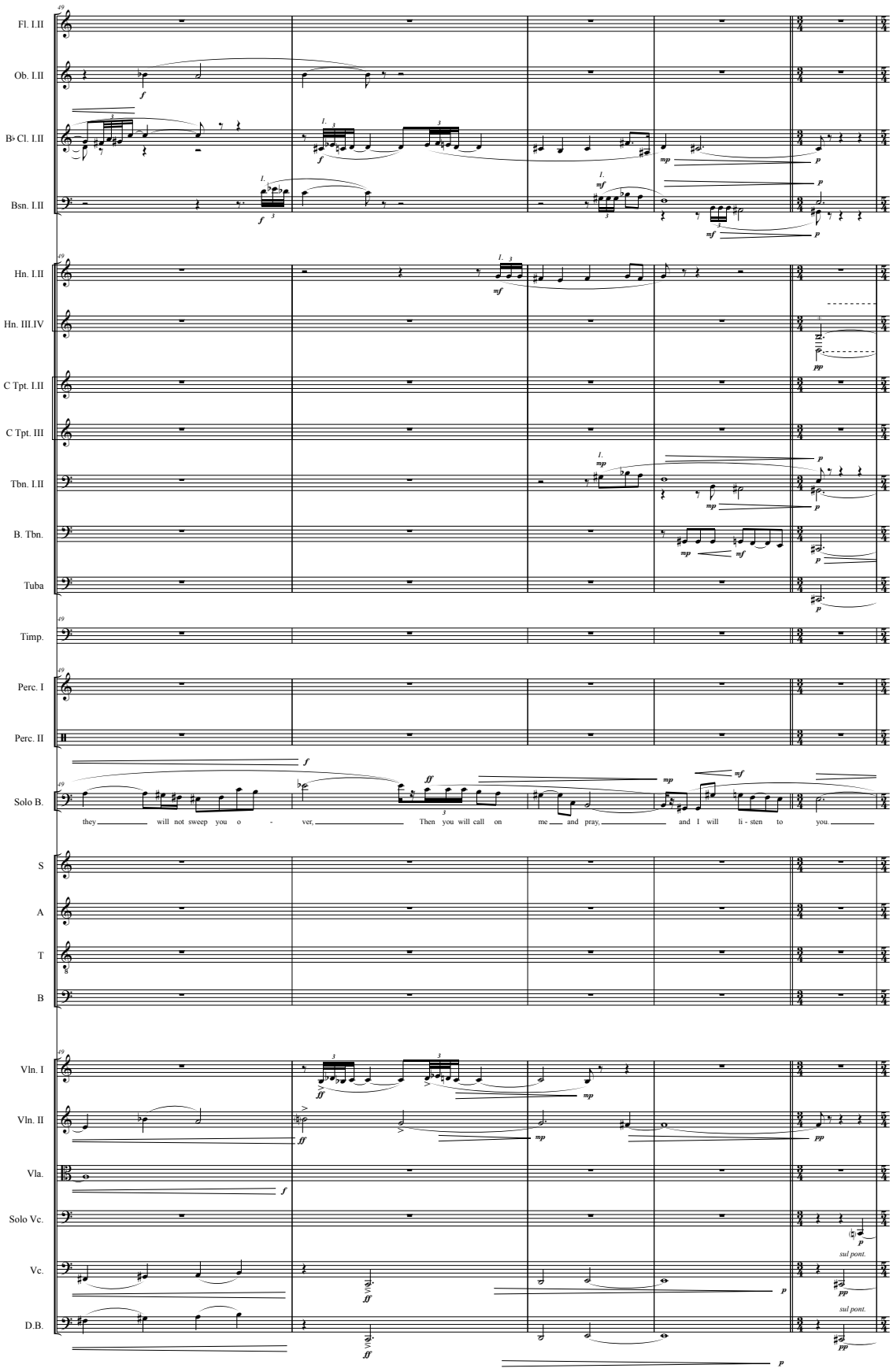

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Glockenspiel
be with you.
O - ro sup - plex et ac -
O - ro sup - plex et ac -
O - ro sup - plex et ac -
O - ro sup - plex...
unis.
div.
unis.

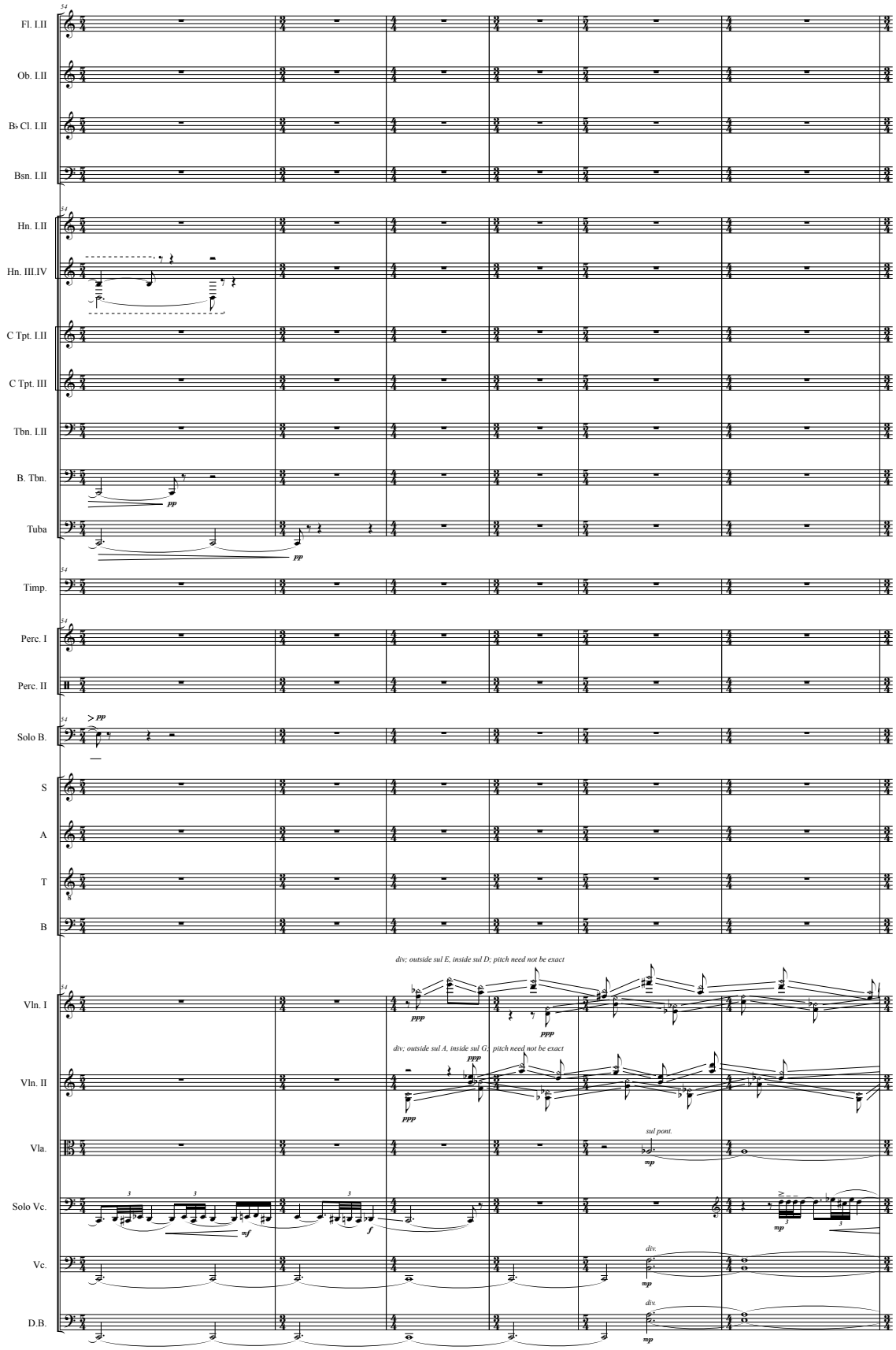

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
cli - nis,
unis.
non div.

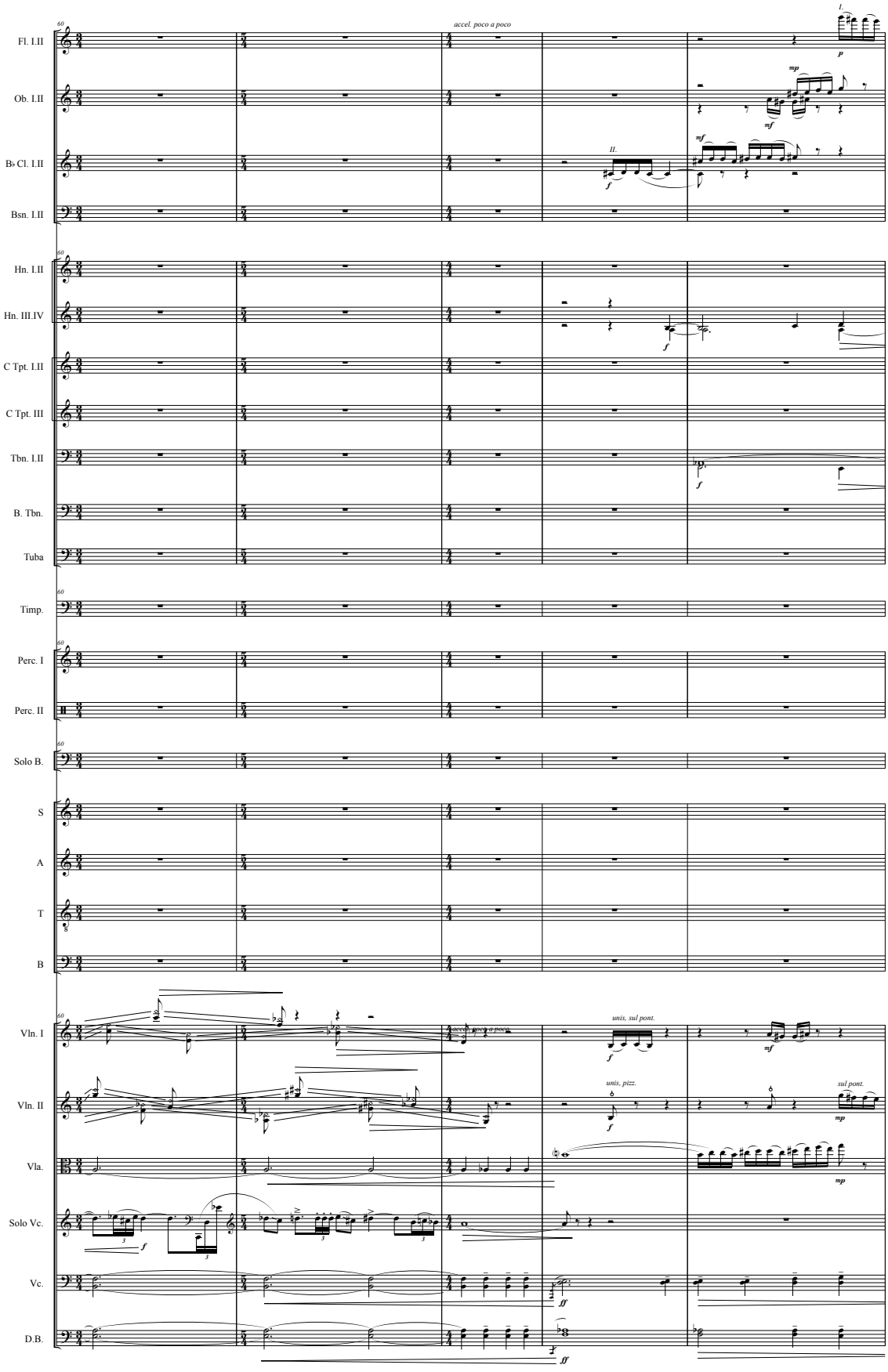

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
(Glockenspiel)
Thunder sheet
Cor con - tri - tum qua - si ci - - - - nis,

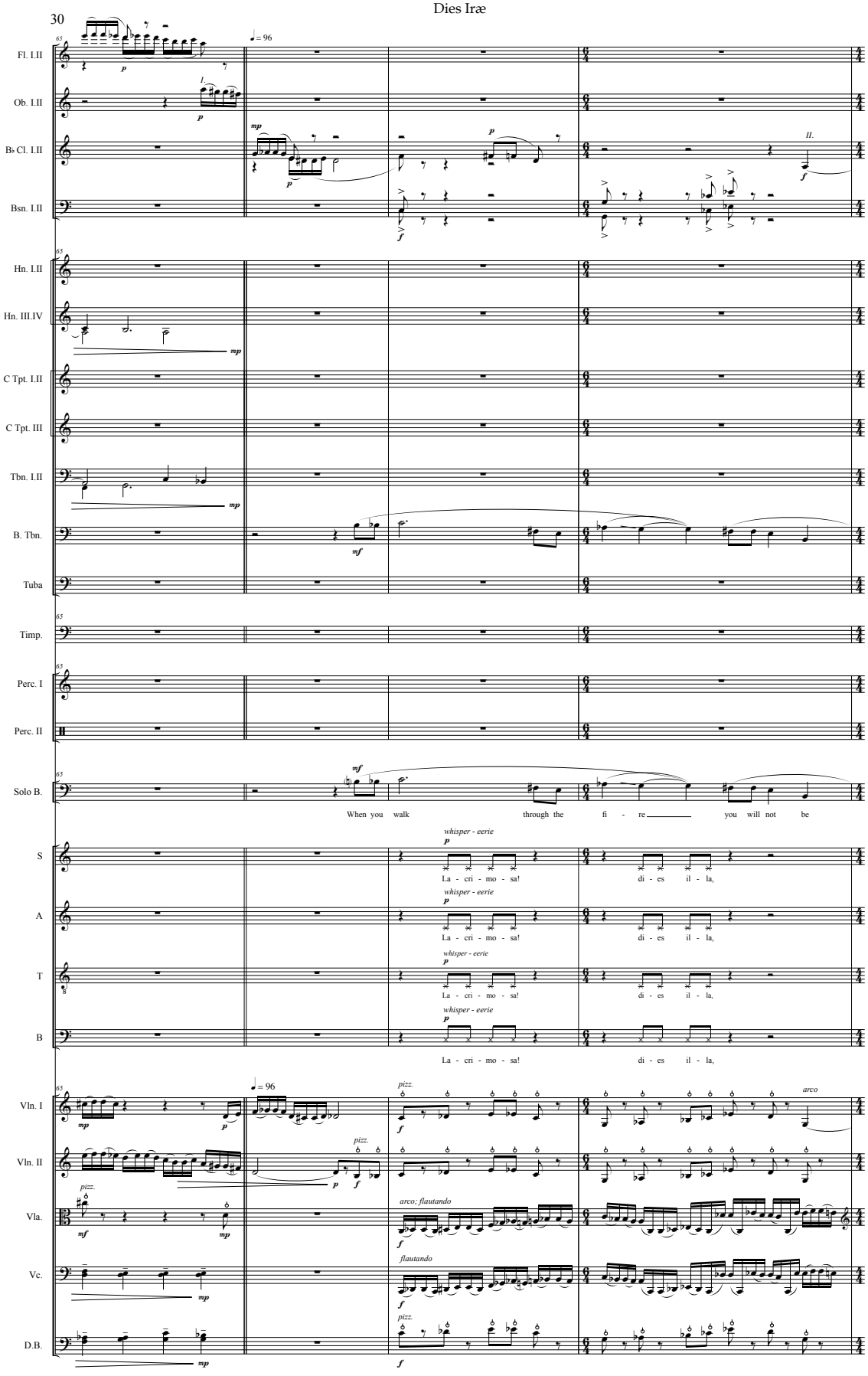

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
a2
HT!
Sus Cym
Tam-Tam
Bass Drum
pizz.
arco
Ge - re cu - ram me - i
fi - nis!

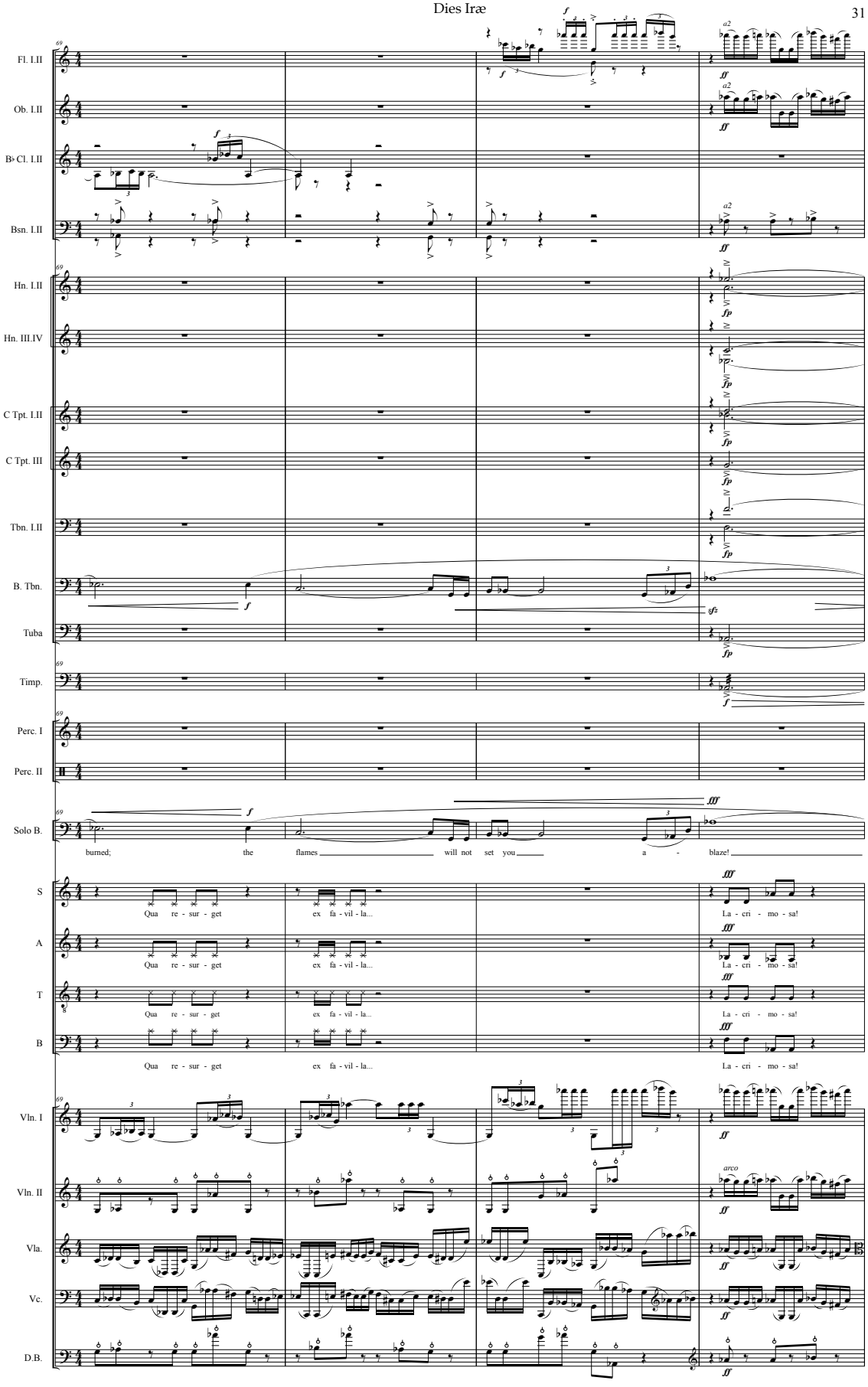

poco rit.
♩ = 48, pulling back
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
...and when you pass through the wa - ters
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

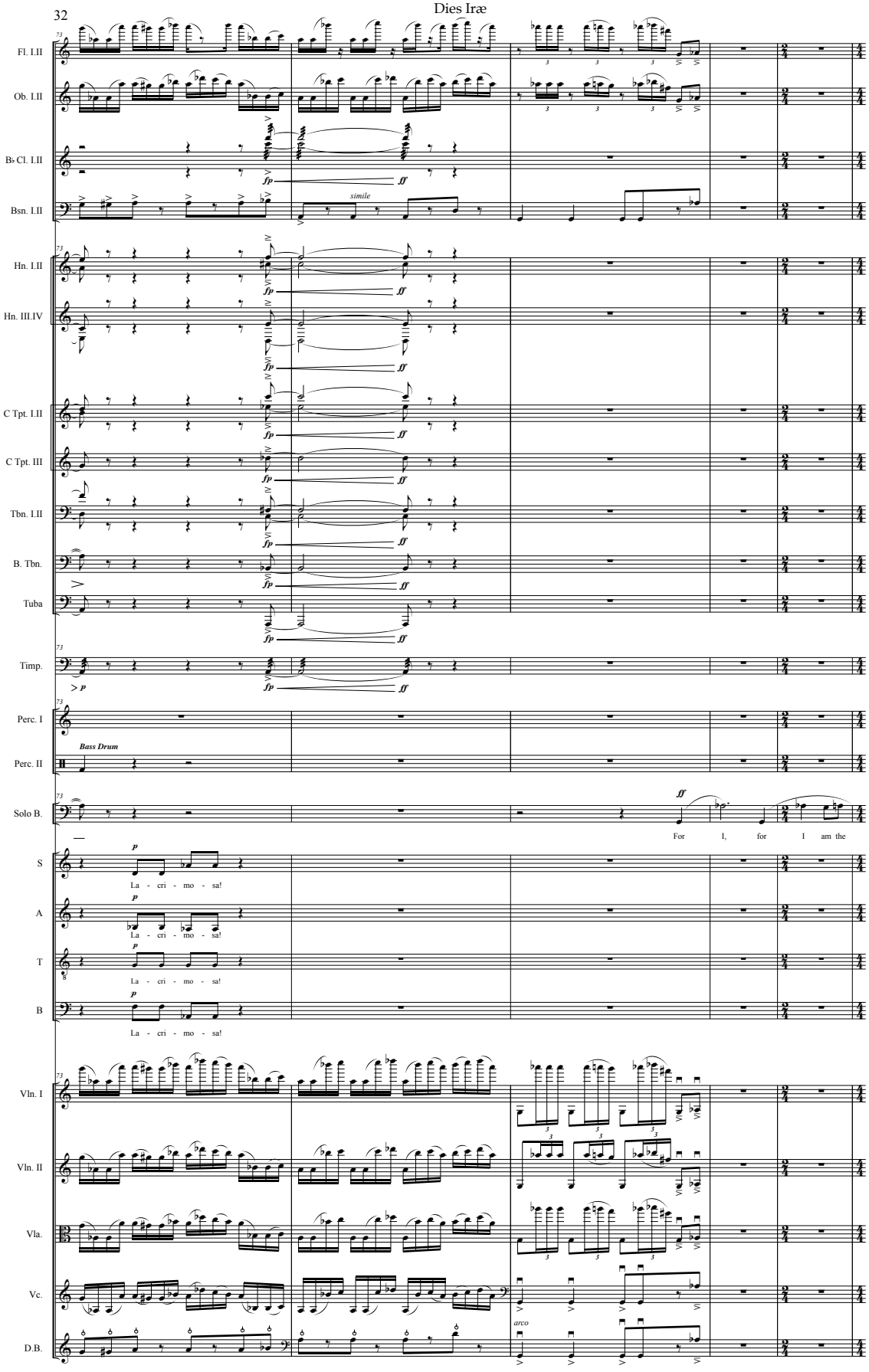

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
they will not sweep you o - ver, Then you will call on me and pray, and I will li - sten to you
S
A
T
B
Vln. I
Vln. II
Vla.
Solo Vc.
Vc.
D.B.
sul pont.
sul pont.

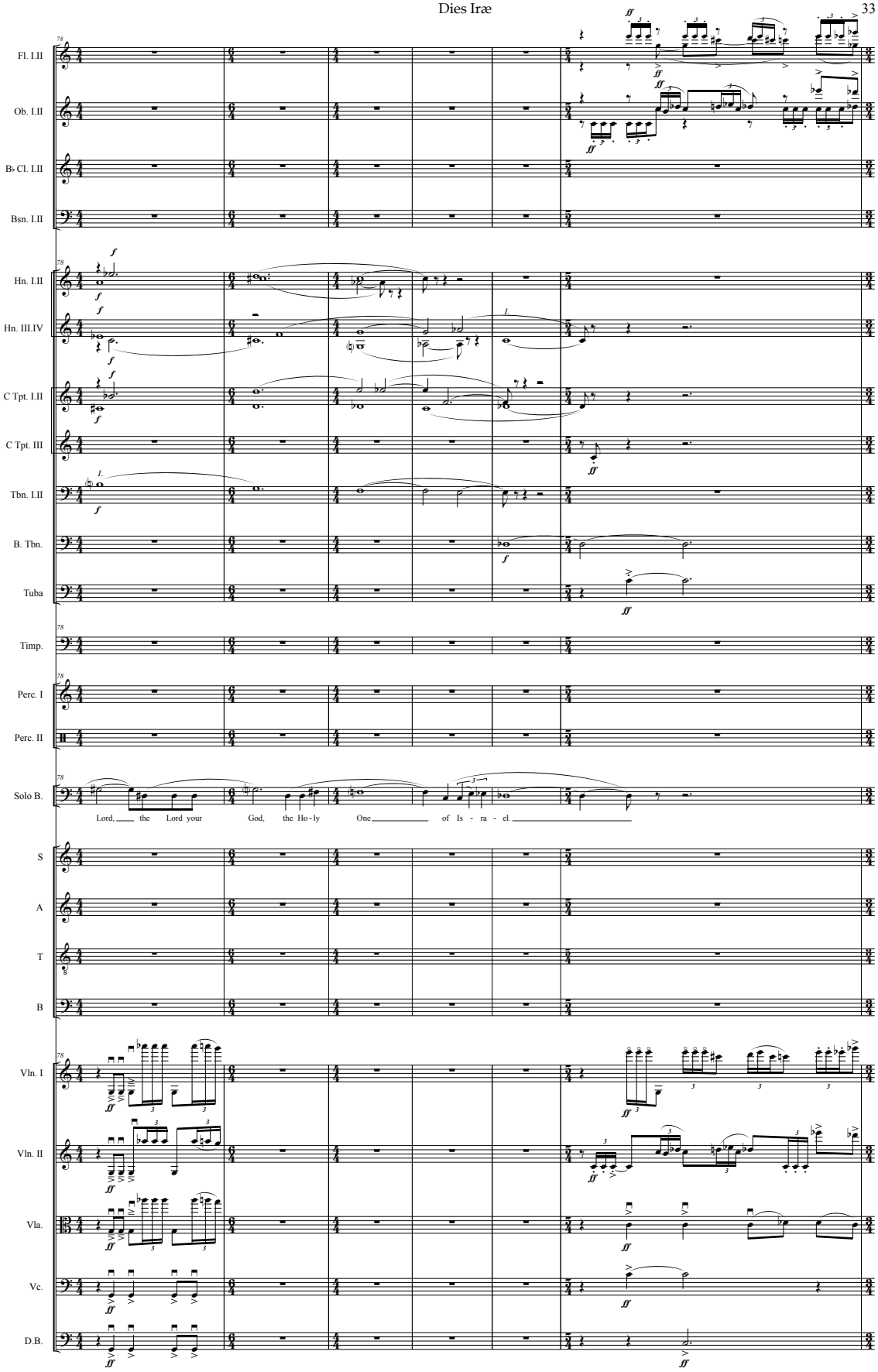

54
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Solo Vc.
Vc.
D.B.
pp
> pp
div; outside sul E, inside sul D; pitch need not be exact
ppp
div; outside sul A, inside sul G; pitch need not be exact
sul pont.
mp
mf
f
div.

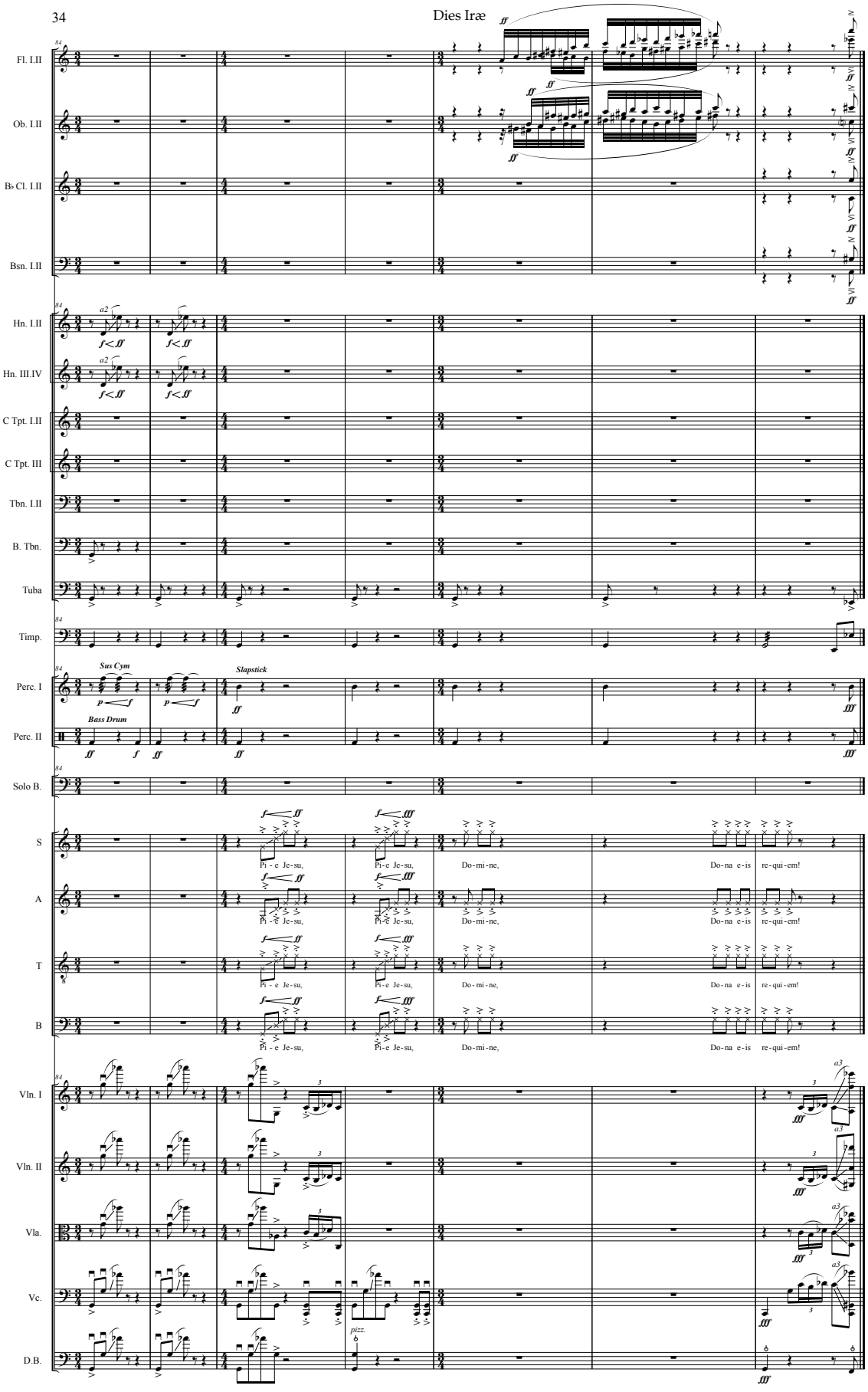

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Solo Vc.
Vc.
D.B.
accel. poco a poco
I.
II.
unis, sul pont.
unis, pizz.
sul pont.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
When you walk through the fi - re you will not be
S
A
T
B
whisper - eerie
La - cri - mo - sa! di - es il - la,
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
arco; flautando
flautando

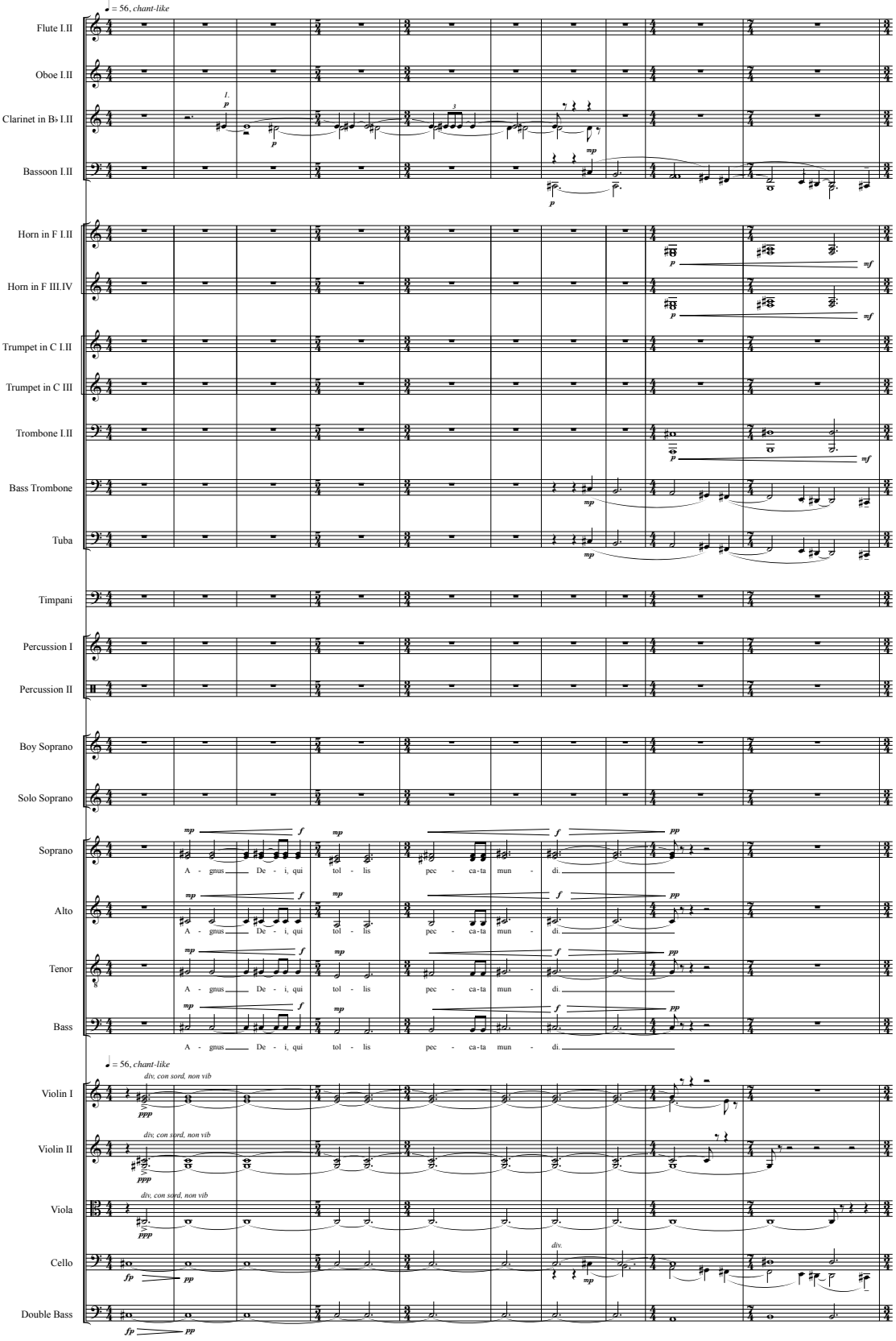

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
burned; the flames will not set you a - blaze!
S
Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!
A
Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!
T
Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!
B
Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!
Vln. I
Vln. II
Vla.
Vc.
D.B.

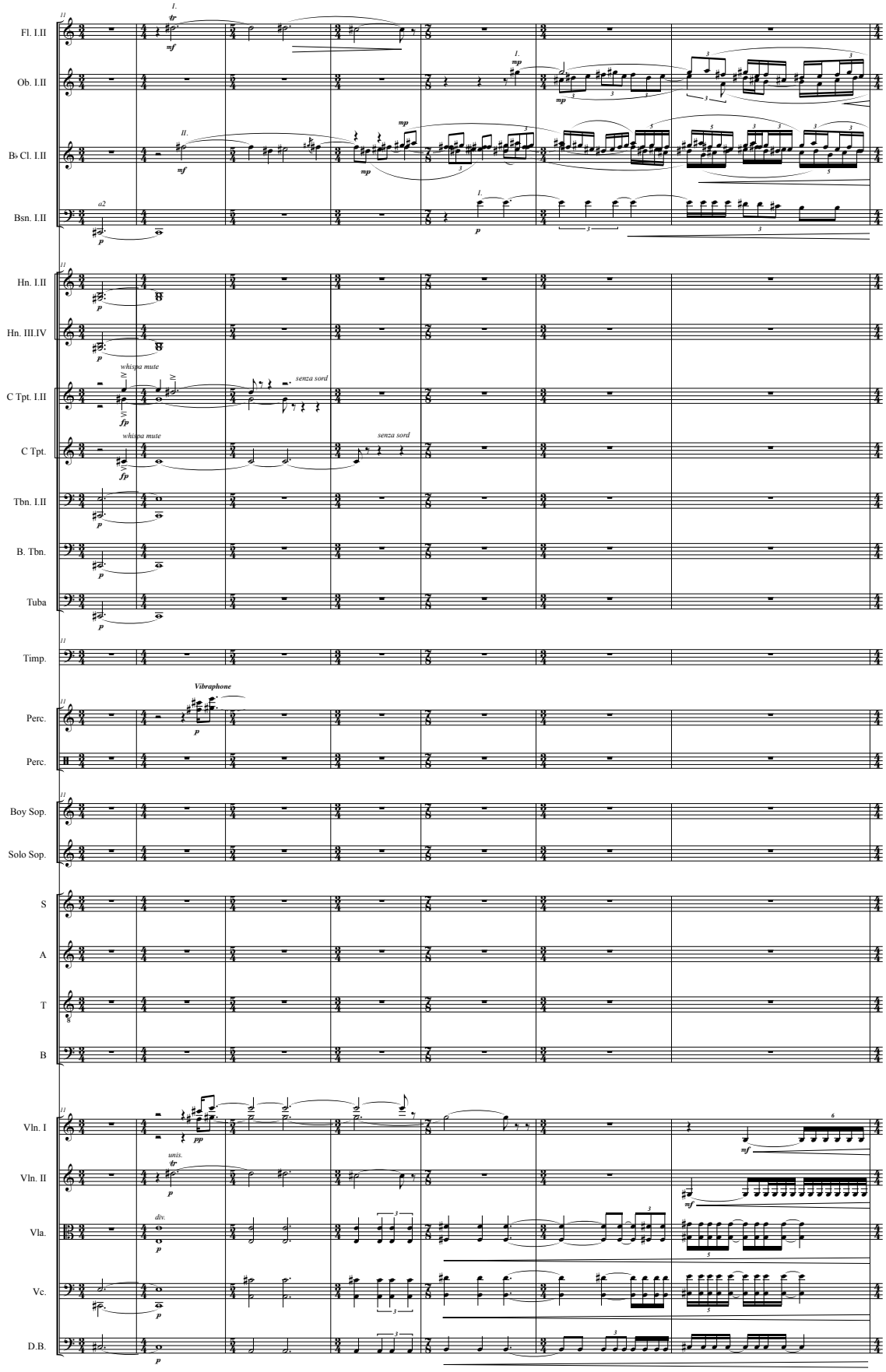

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Bass Drum
Solo B.
For I, for I am the
S
A
T
B
La - cri - mo - sa!
Vln. I
Vln. II
Vla.
Vc.
D.B.
simile
arco

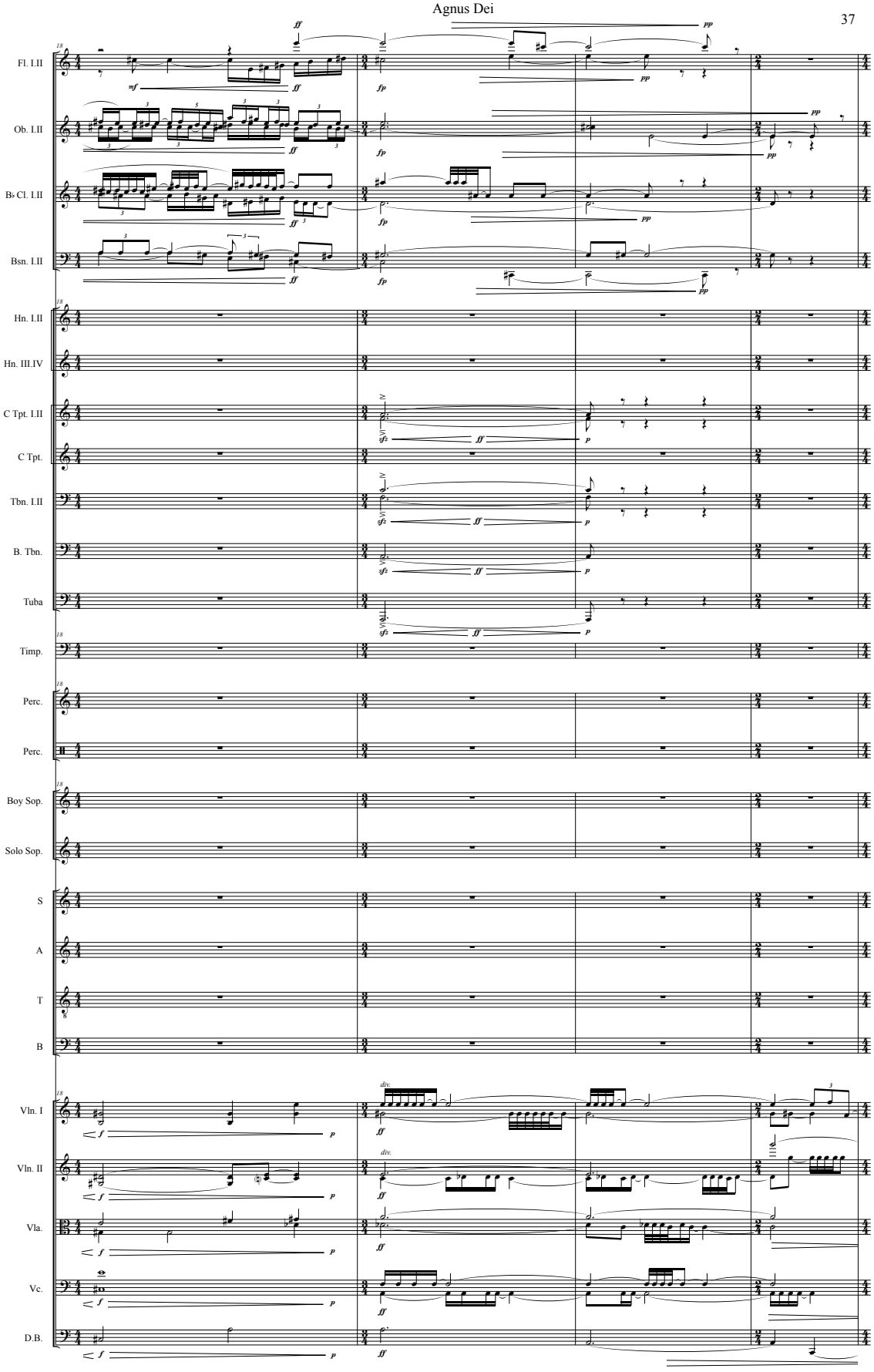

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
Lord, the Lord your God, the Ho - ly One of Is - ra - el.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

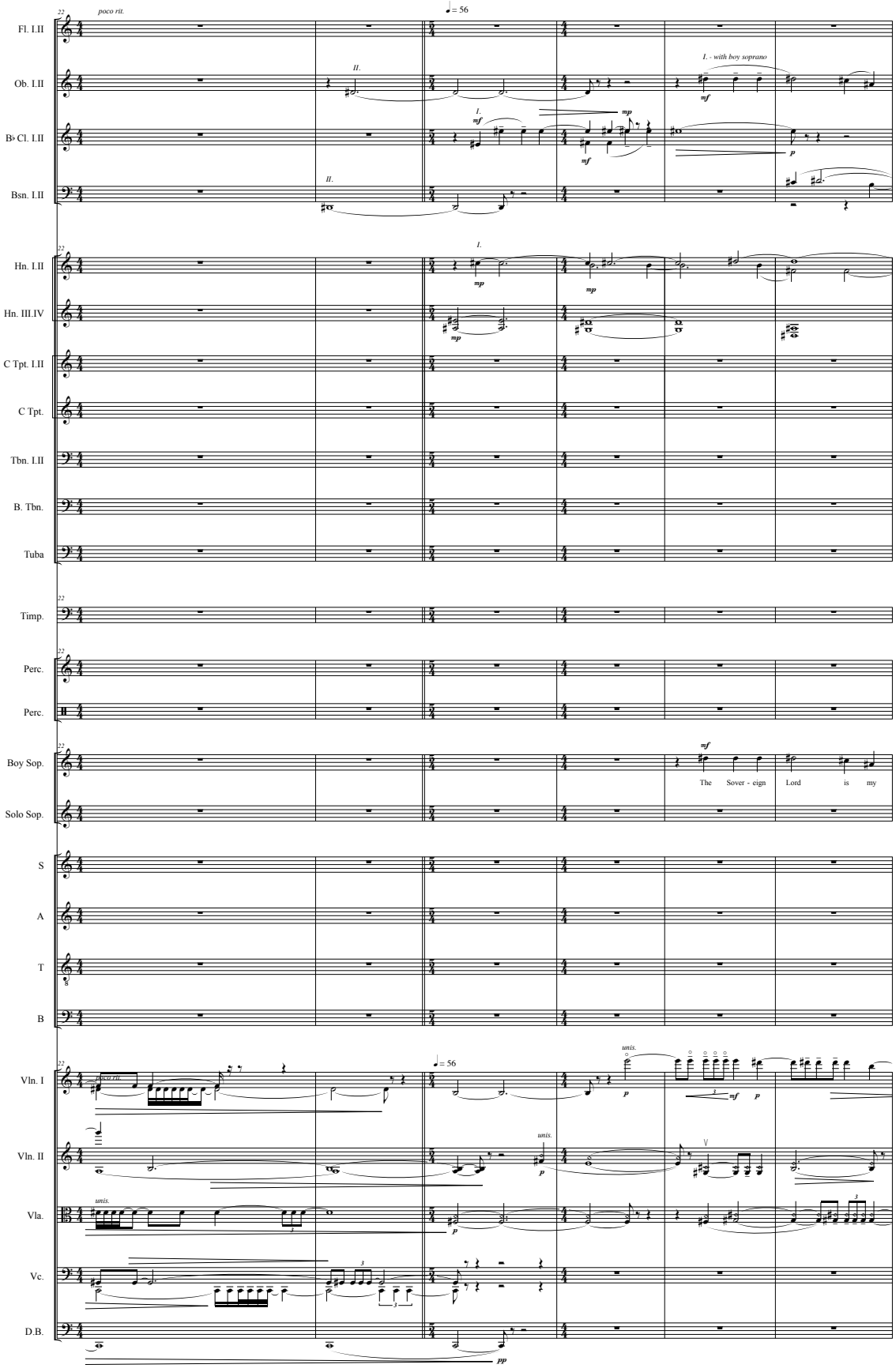

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Sus Cym
Slapstick
Bass Drum
Pi - e Je-su,
Do-mi-ne,
Do-na e-is
re-qui-em!
pizz.

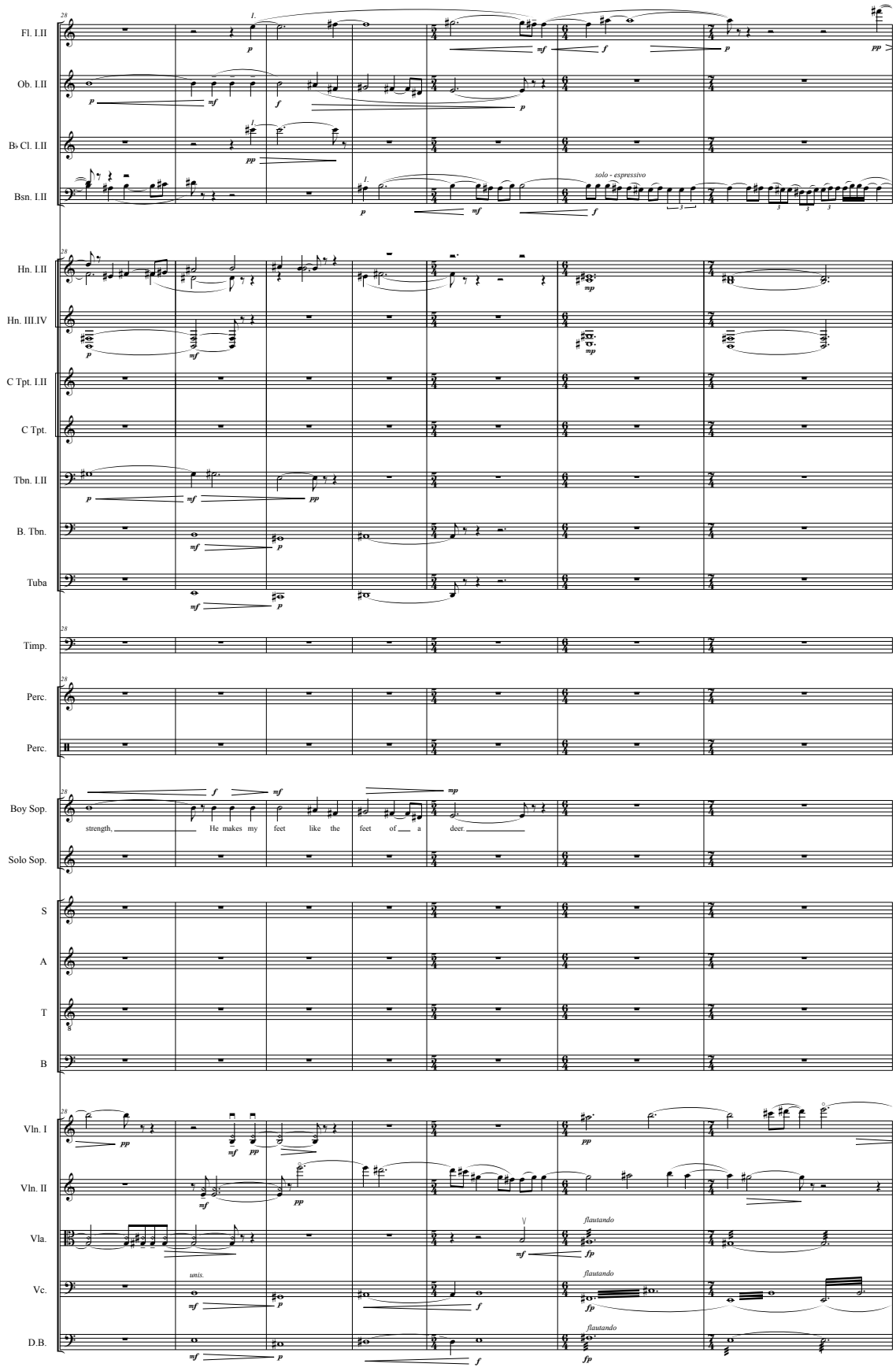
IV. Agnus Dei

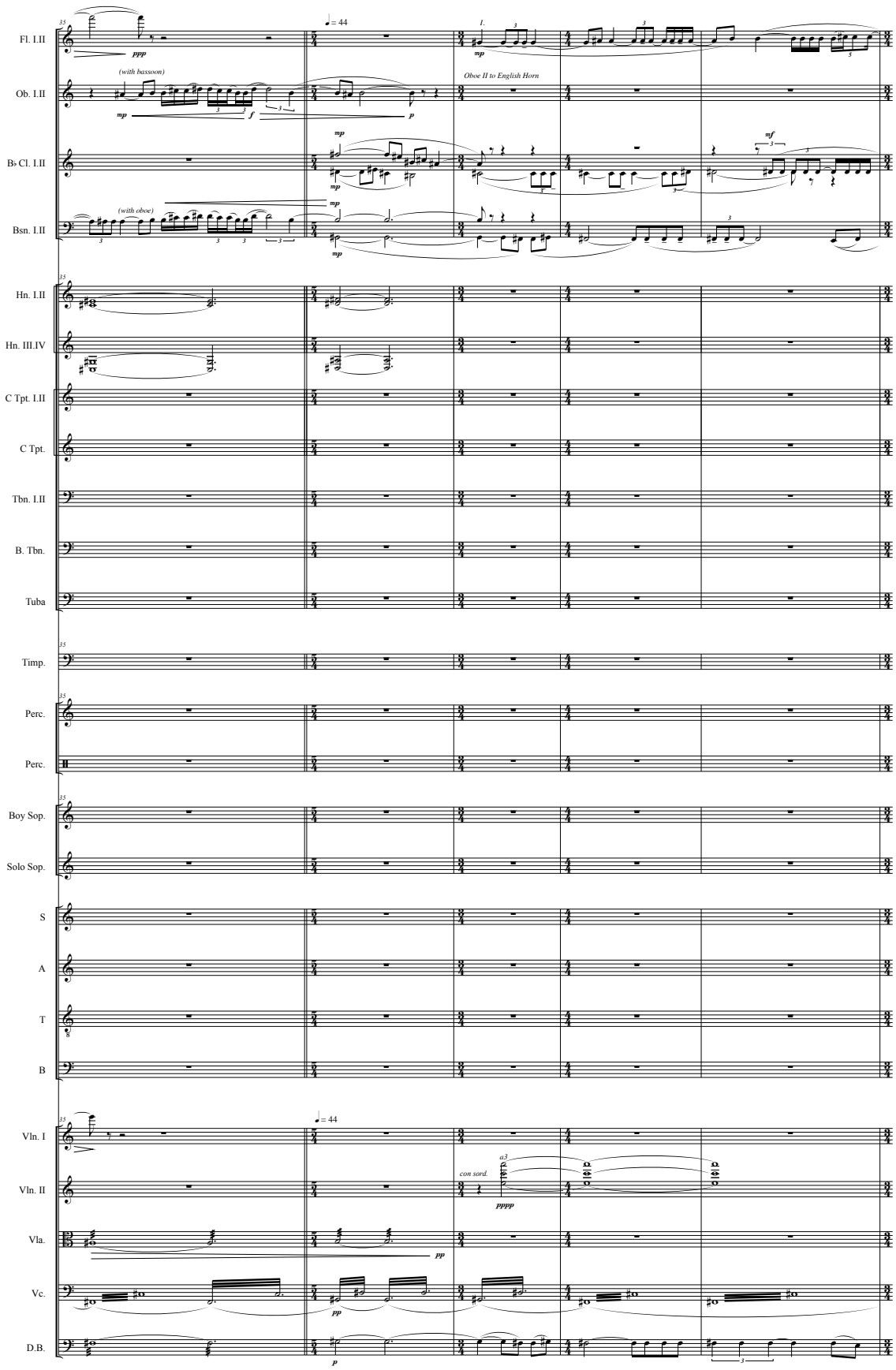

♩ = 56, chant-like
Flute I.II
Oboe I.II
Clarinet in B♭ I.II
Bassoon I.II
Horn in F I.II
Horn in F III.IV
Trumpet in C I.II
Trumpet in C III
Trombone I.II
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Boy Soprano
Solo Soprano
Soprano
Alto
Tenor
Bass
A - gnus De - i, qui tol - lis pec - ca - ta mun - di
♩ = 56, chant-like
div, con sord, non vib
Violin I
Violin II
Viola
Cello
Double Bass
div.

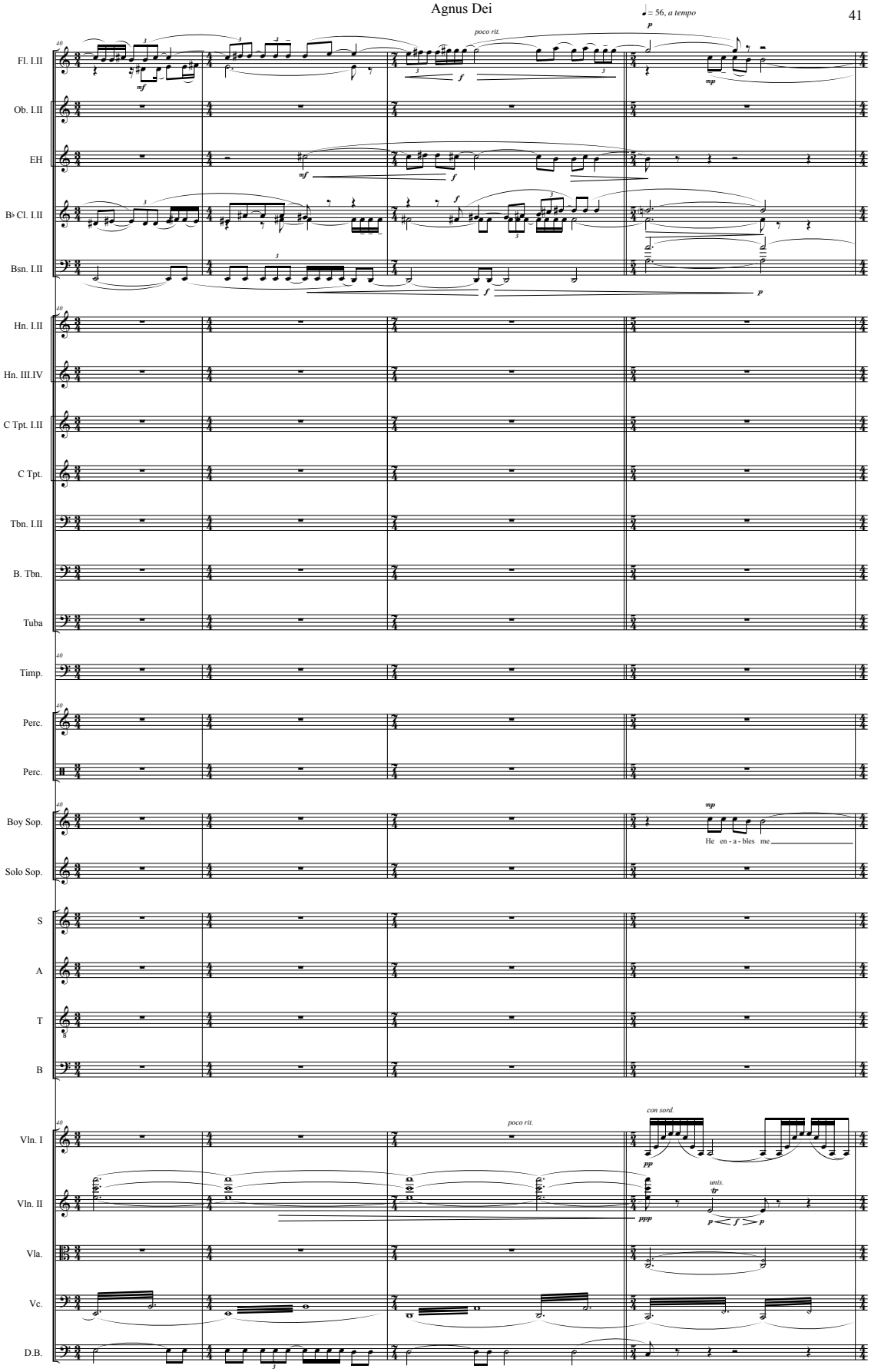

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Vibraphone
whispa mute
senza sord
unis.
div.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
18
div.

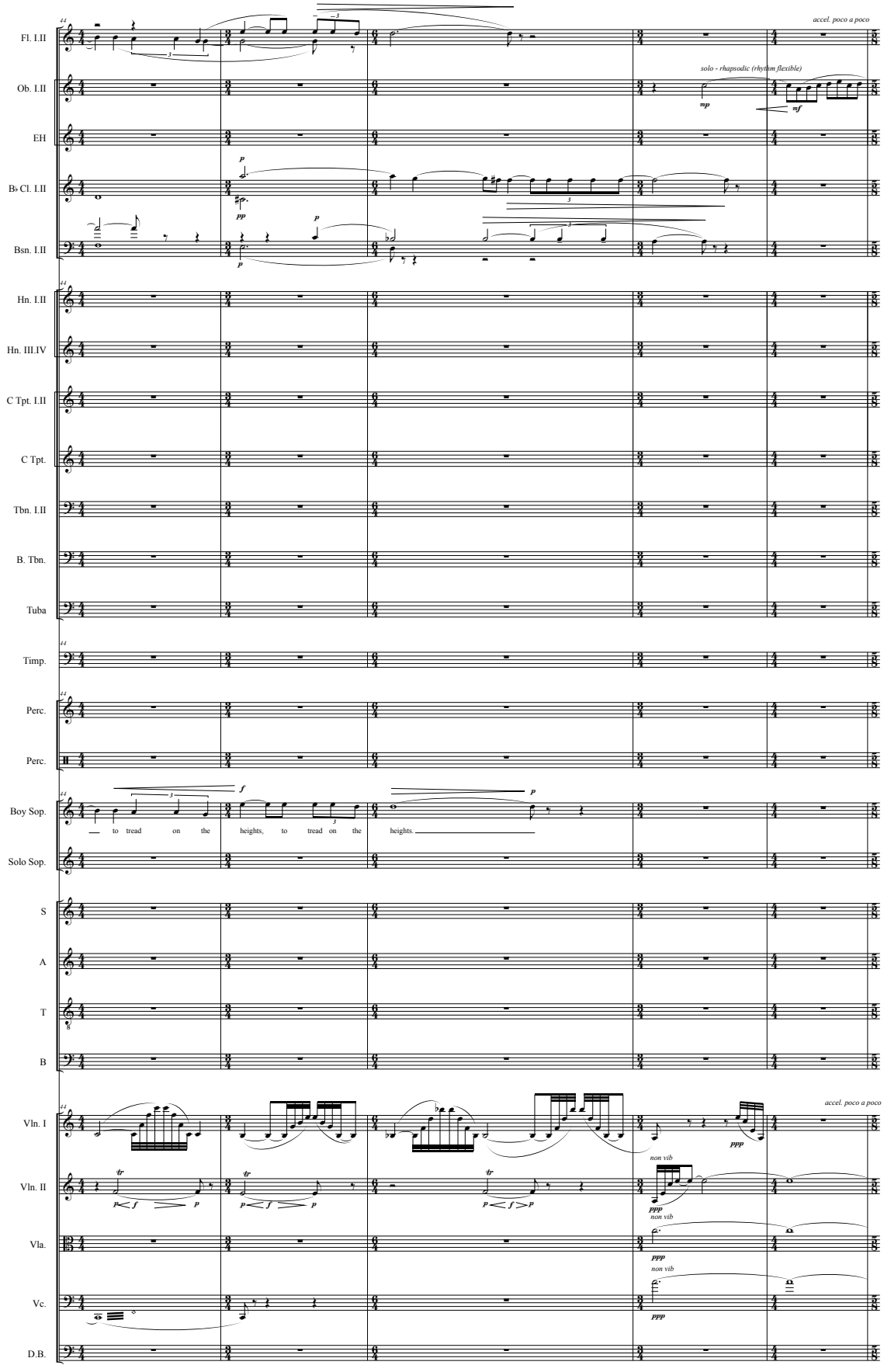

poco rit.
♩= 56
I. - with boy soprano
Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
The Sover - eign Lord is my
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
unis.

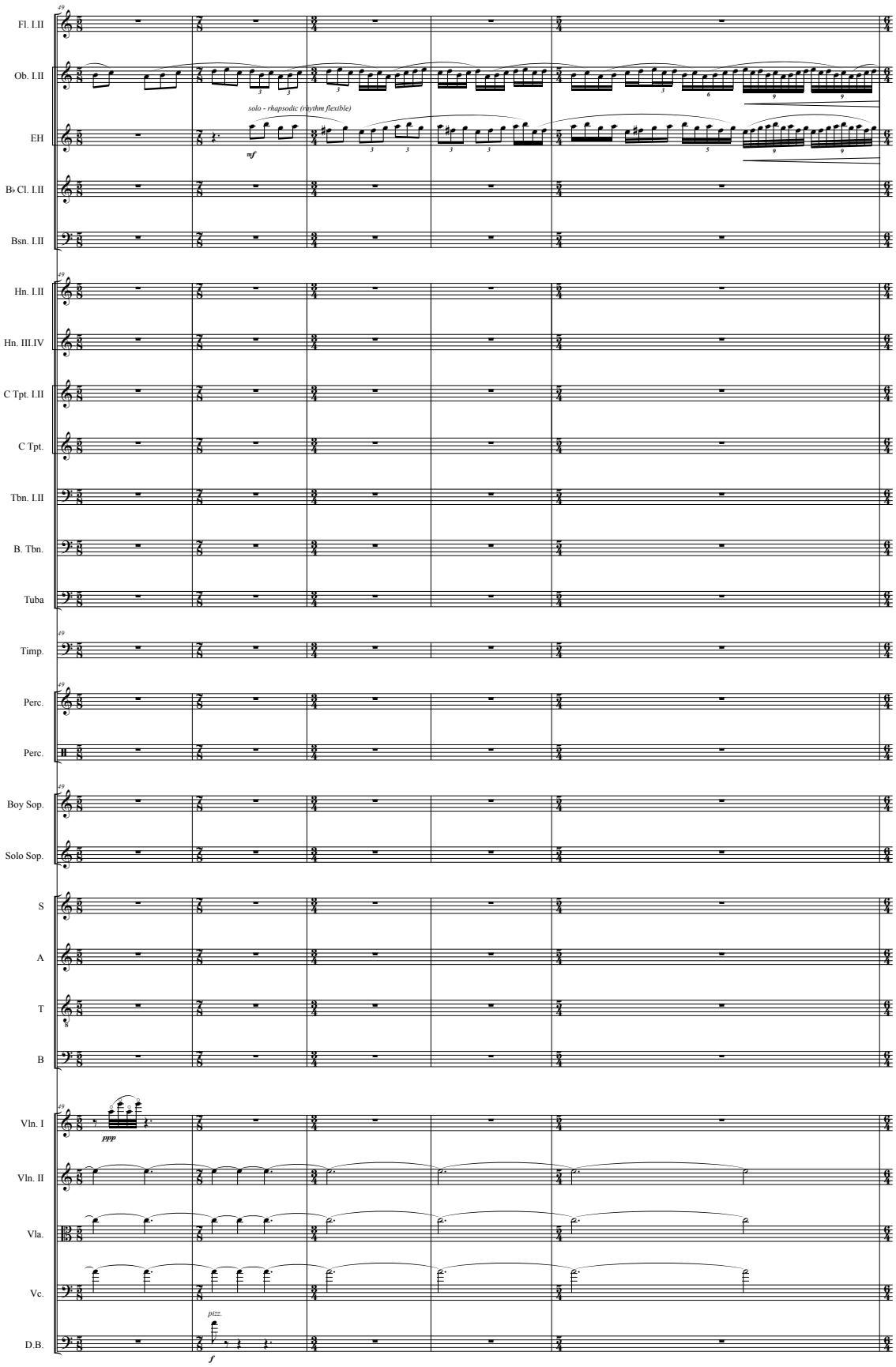

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
solo - espressivo
strength, He makes my feet like the feet of a deer.
flautando
unis.

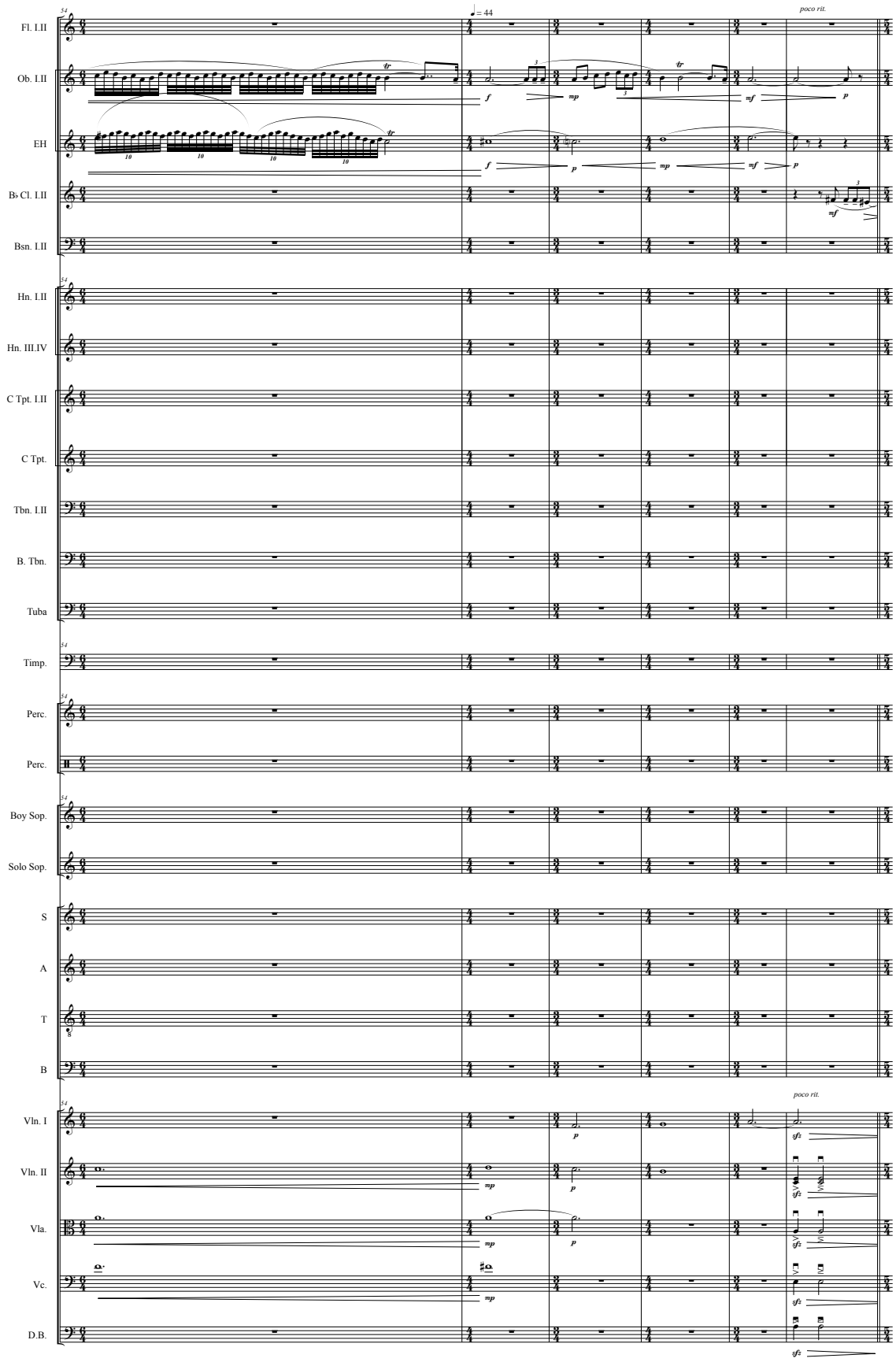

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
(with bassoon)
(with oboe)
Oboe II to English Horn
con sord.
a3
♩= 44

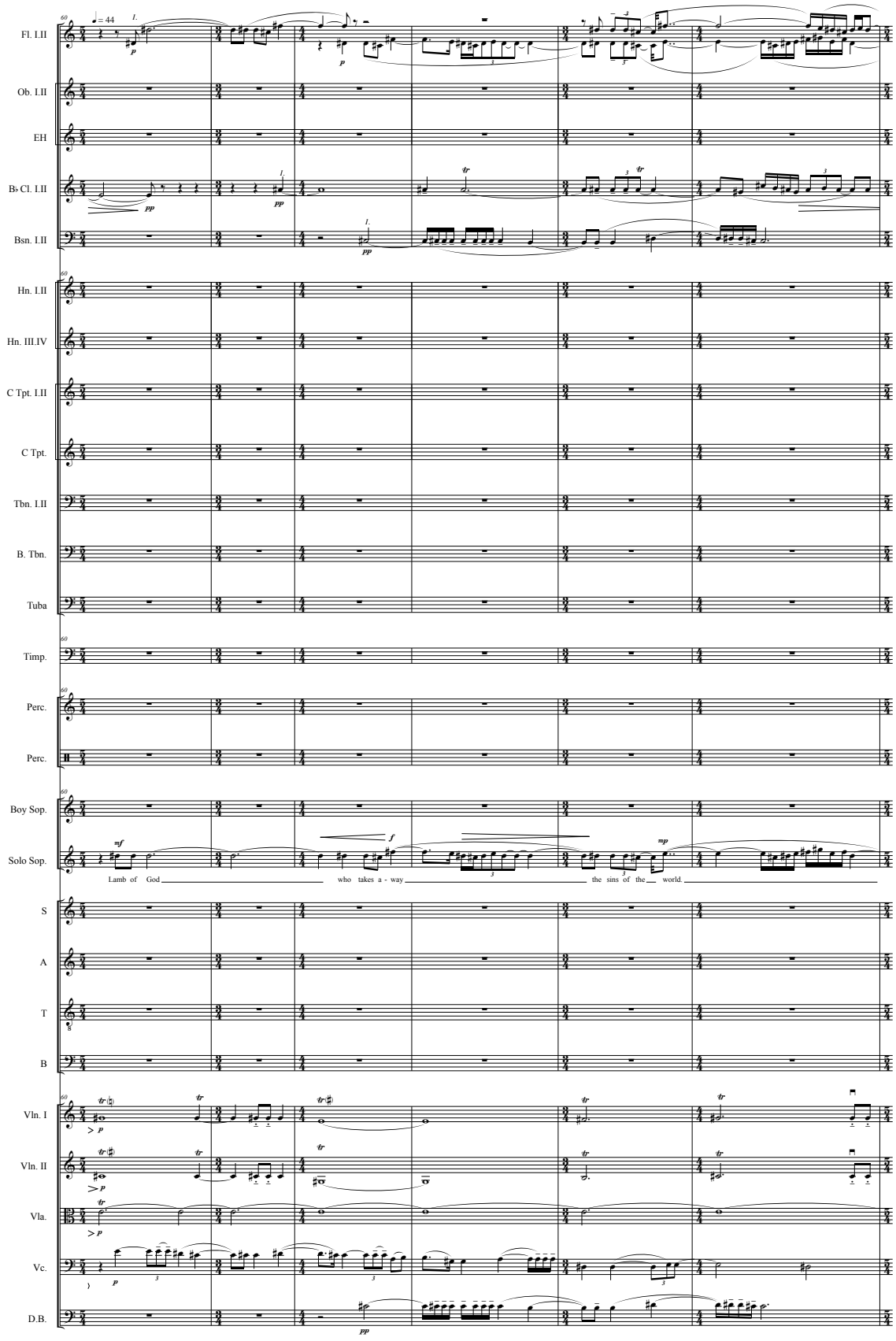

♩ = 56, a tempo
poco rit.
Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
He en - a - bles me
Solo Sop.
S
A
T
B
Vln. I
con sord.
Vln. II
unis.
Vla.
Vc.
D.B.

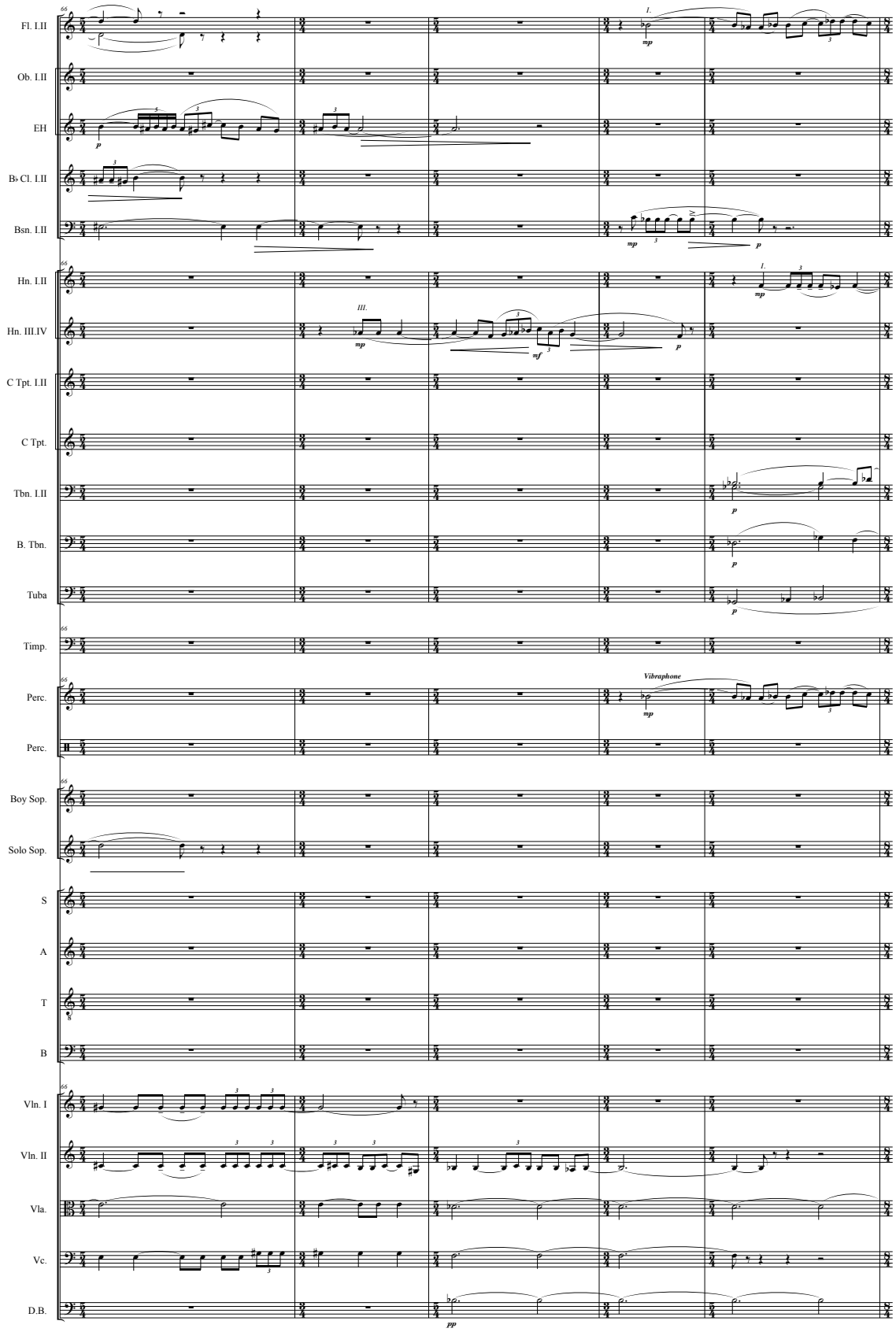
Agnus Dei

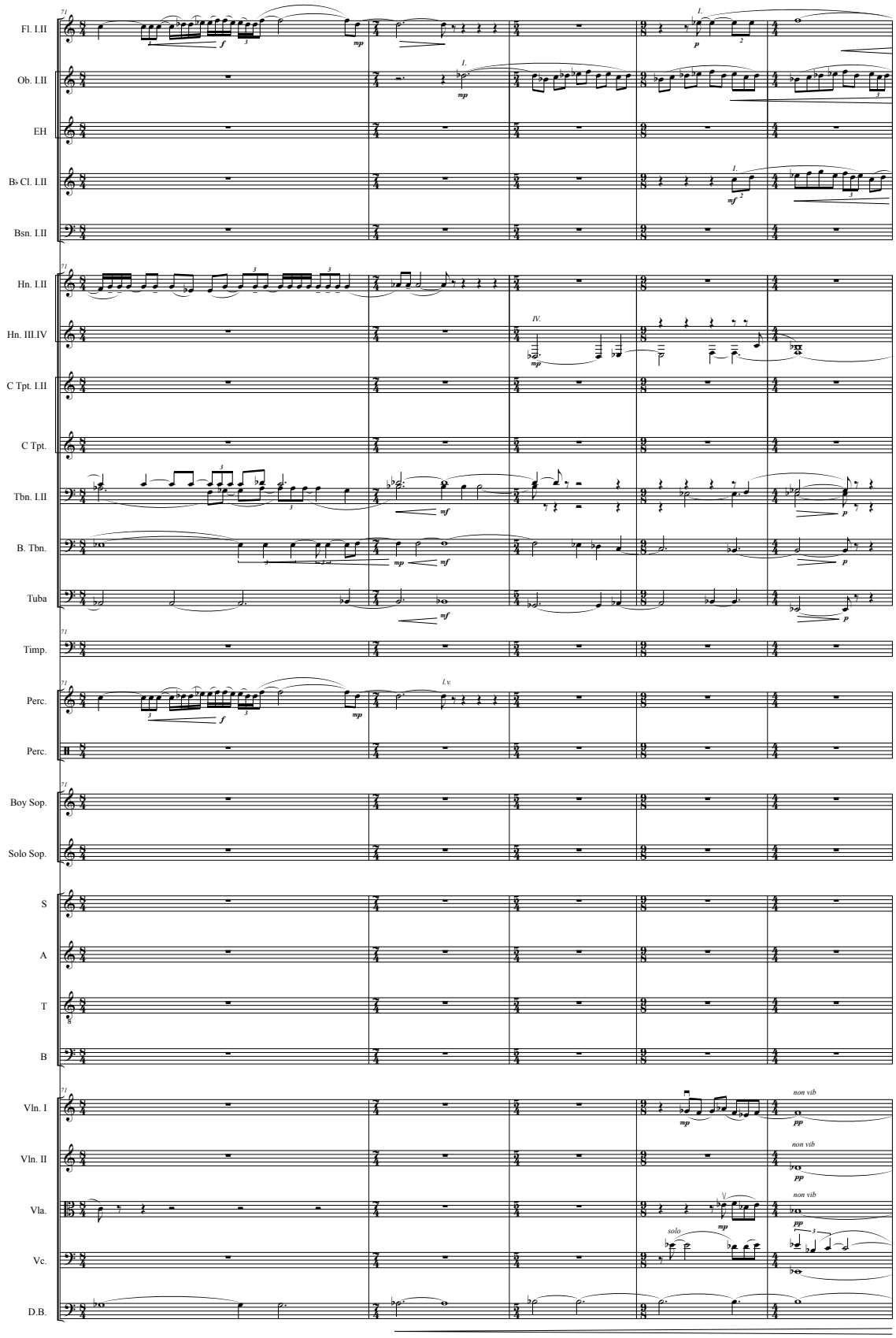

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
accel. poco a poco
solo - rhapsodic (rhythm flexible)
mp
mf
p
pp
f
ppp
— to tread on the heights, to tread on the heights —
tr
non vib
accel. poco a poco

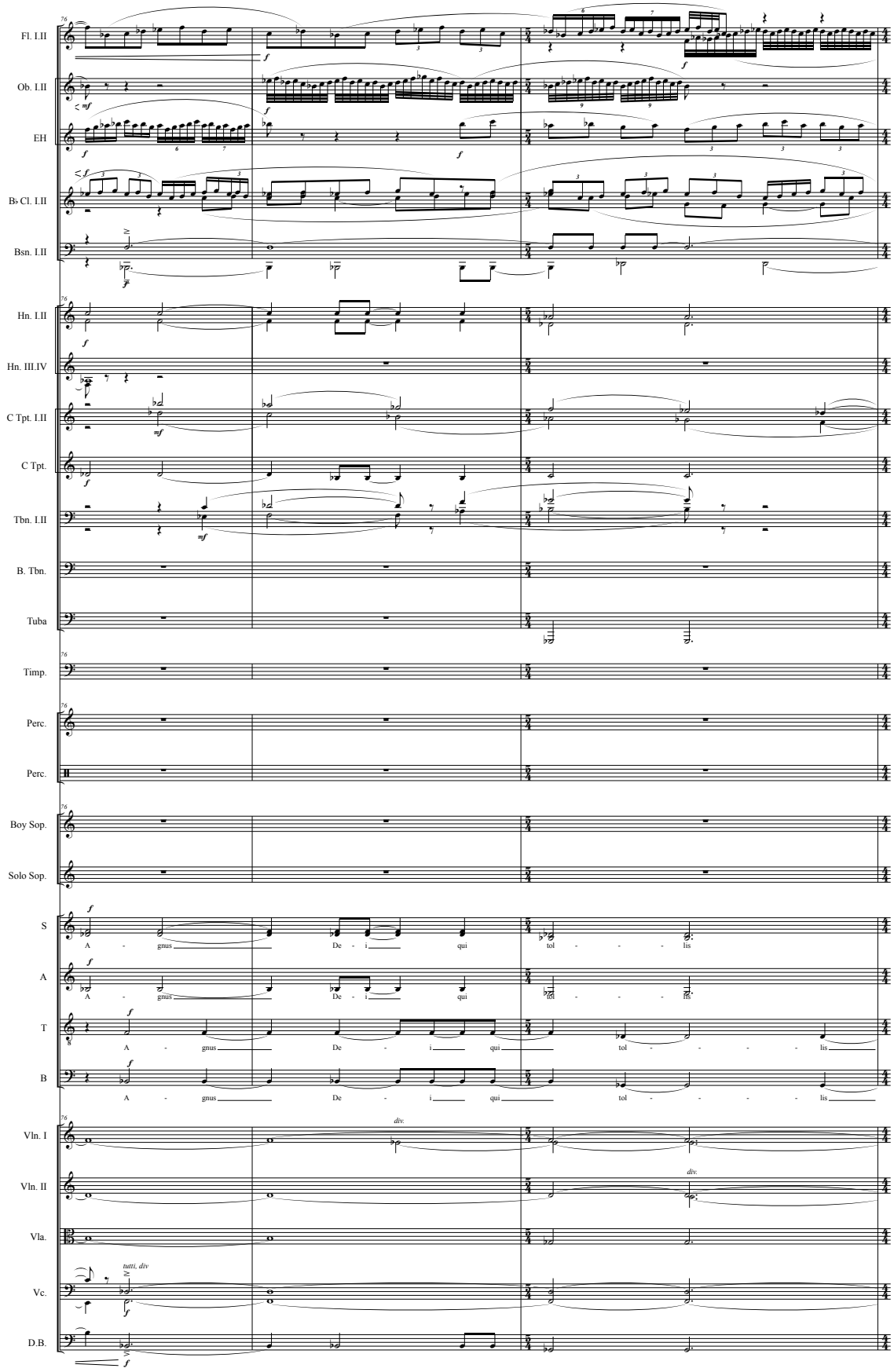

49
Fl. I.II
Ob. I.II
solo - rhapsodic (rhythm flexible)
EH
mf
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
ppp
Vln. II
Vla.
Vc.
pizz.
f
D.B.

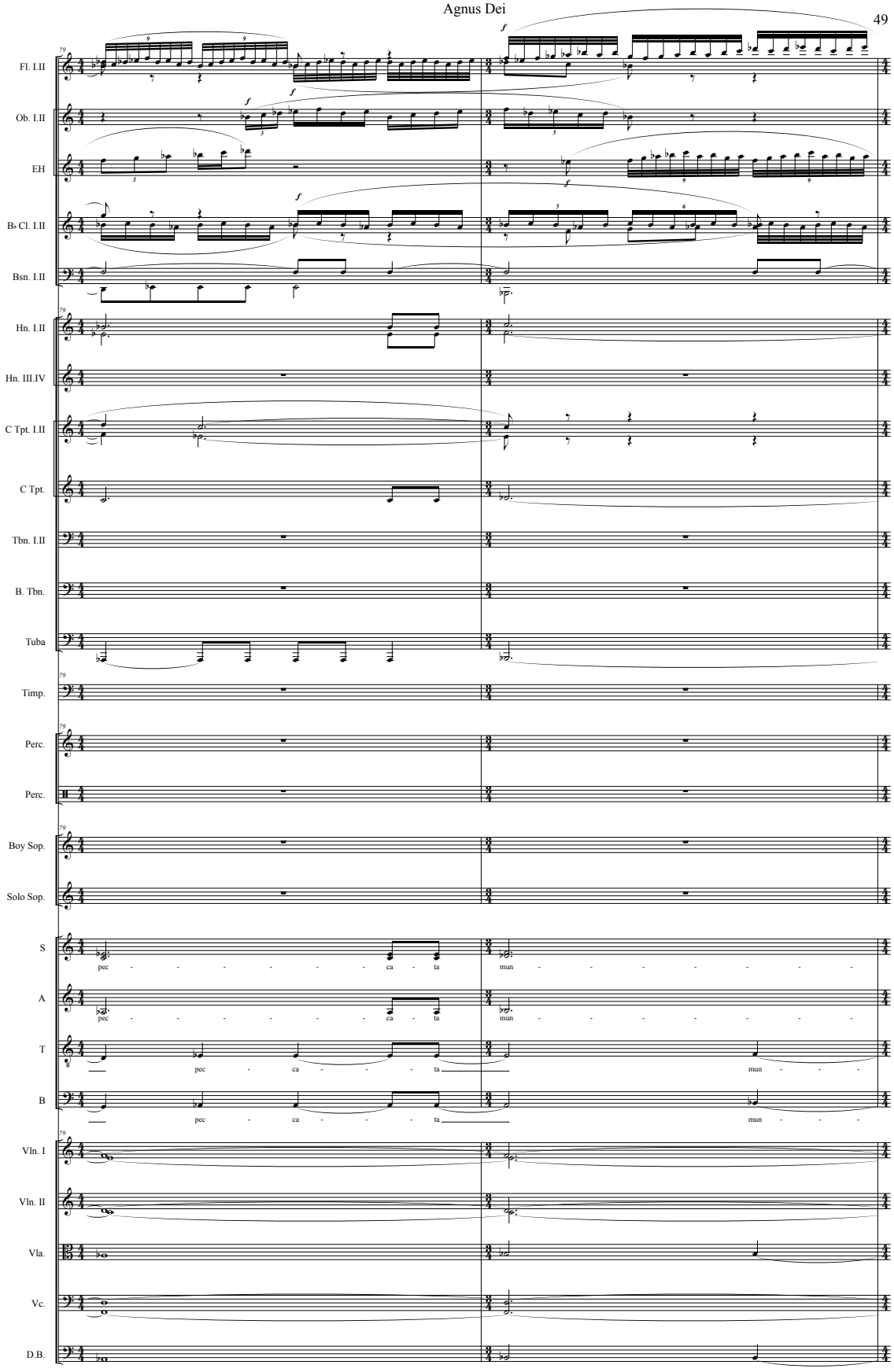

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
♩= 44
poco rit.
poco rit.

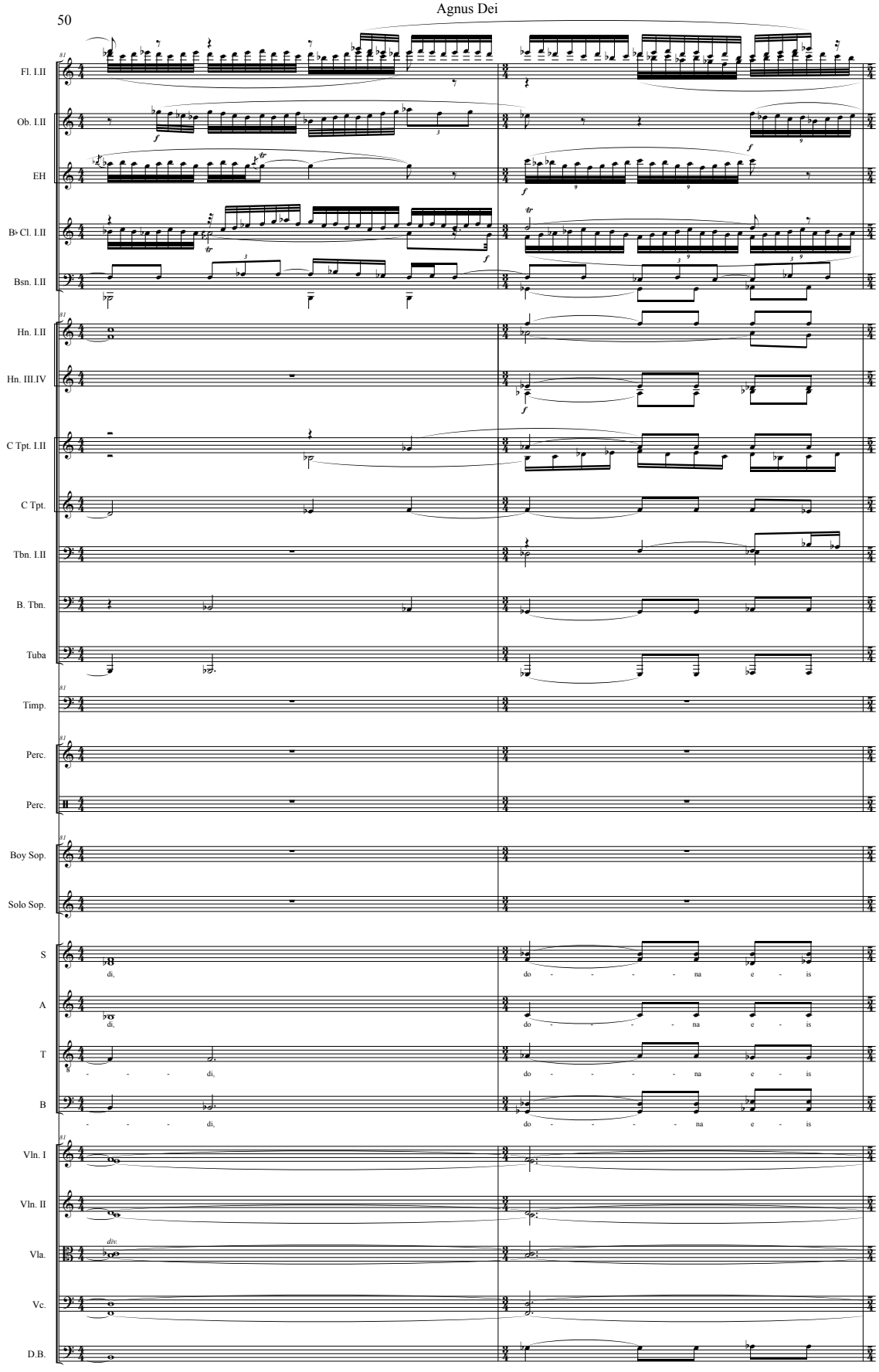

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
Lamb of God
who takes a - way
the sins of the
world.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

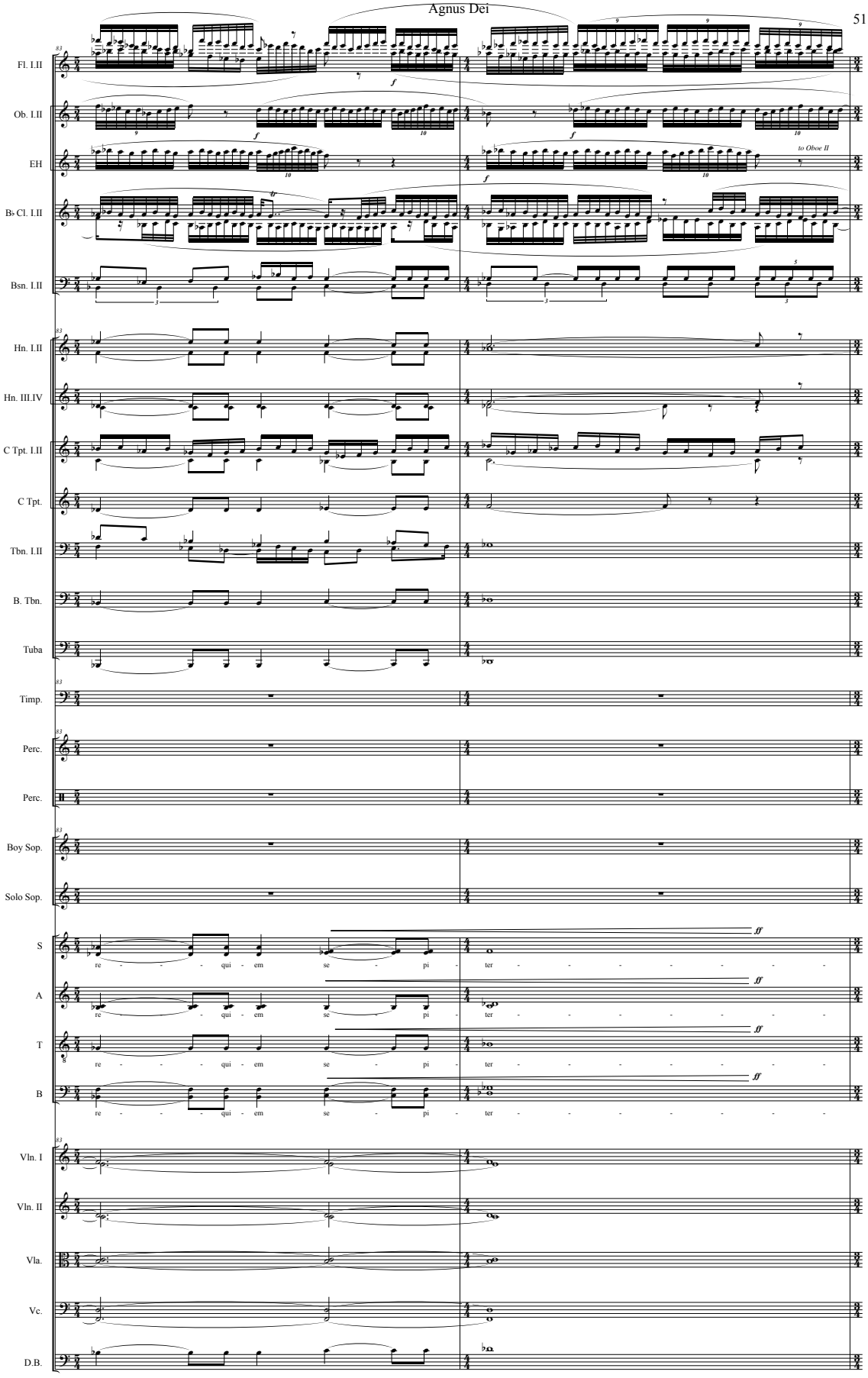

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Vibraphone

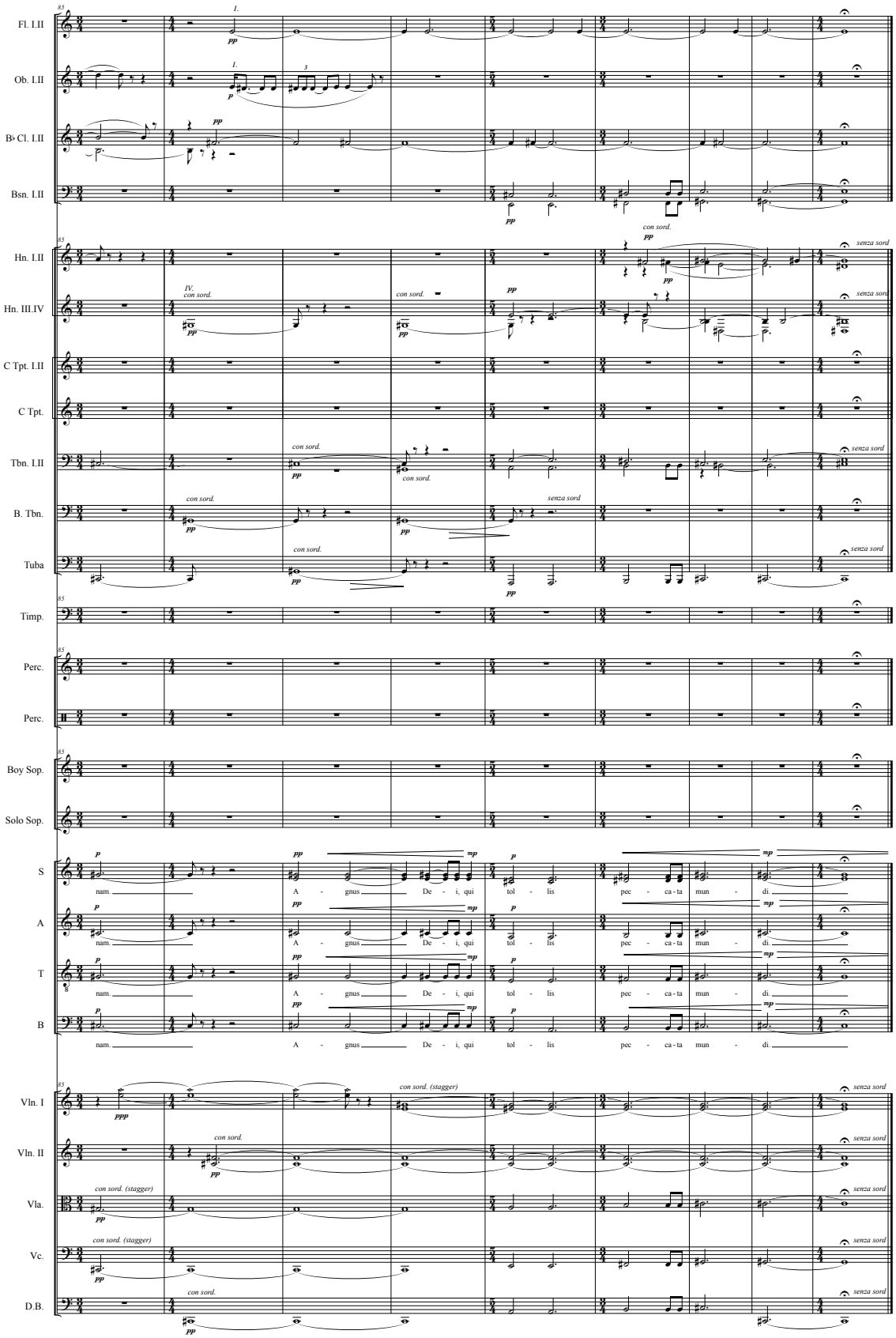

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
l.v.
non vib
solo

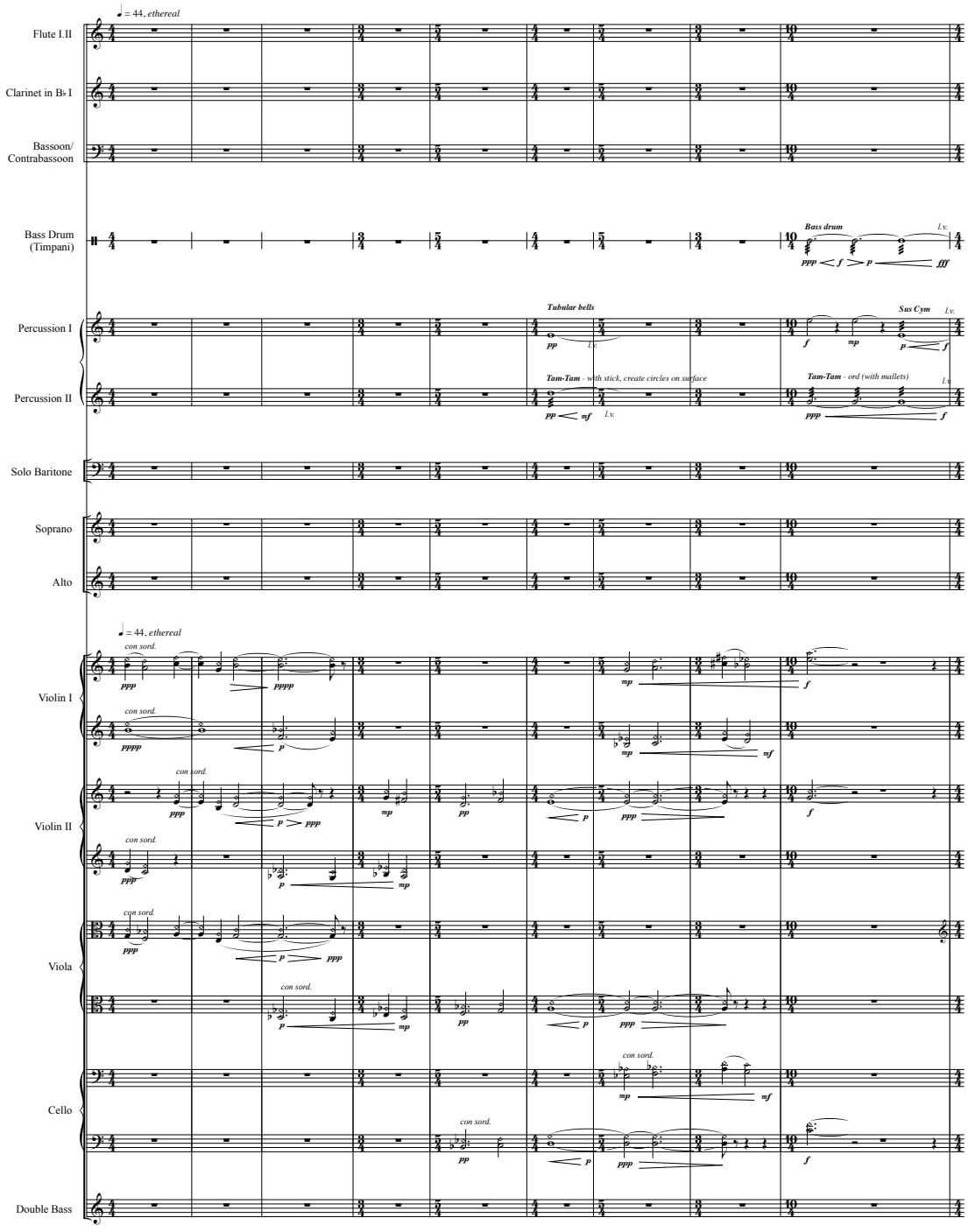

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
A - gnus De - i qui tol - - - - lis
div.
tutti, div

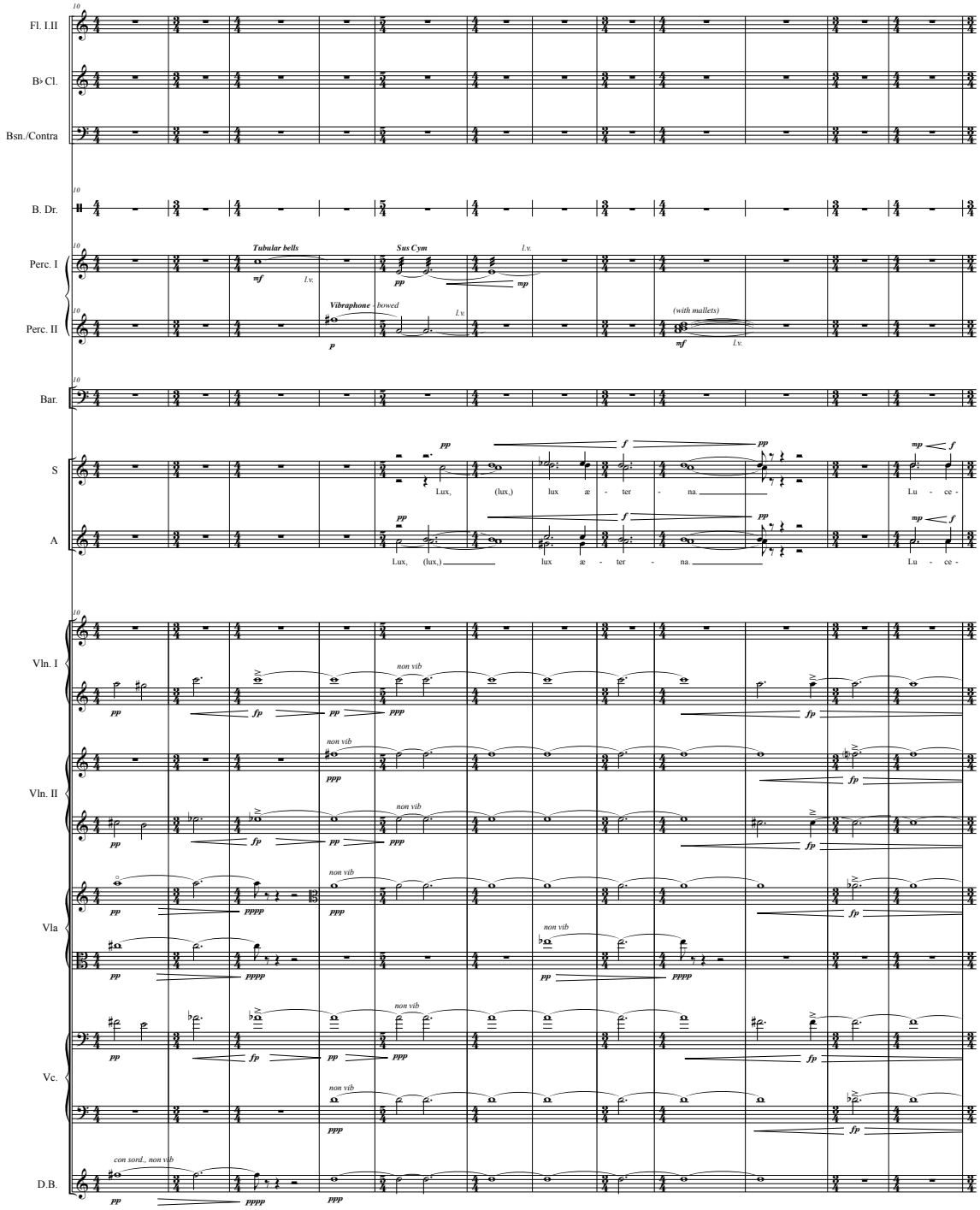

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
pec - - - - - - - - ca - ta
mun - - - - - - - - -
pec - - - - - - - - ca - ta
mun - - - - - - - - -
pec - ca - - - - ta
mun - - - -
pec - ca - - - - ta
mun - - - -

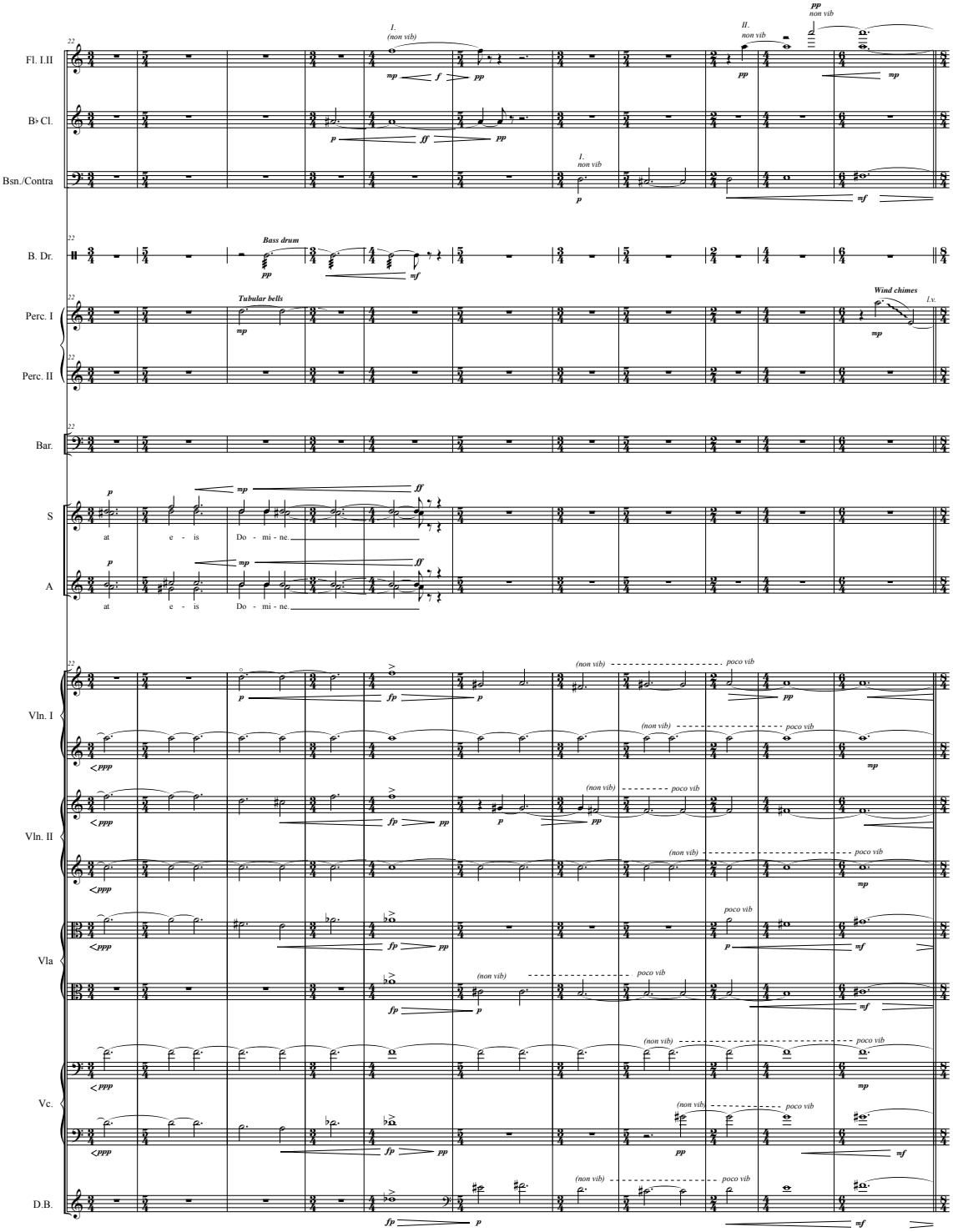

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
di,
do - - - - - na e - is
div.

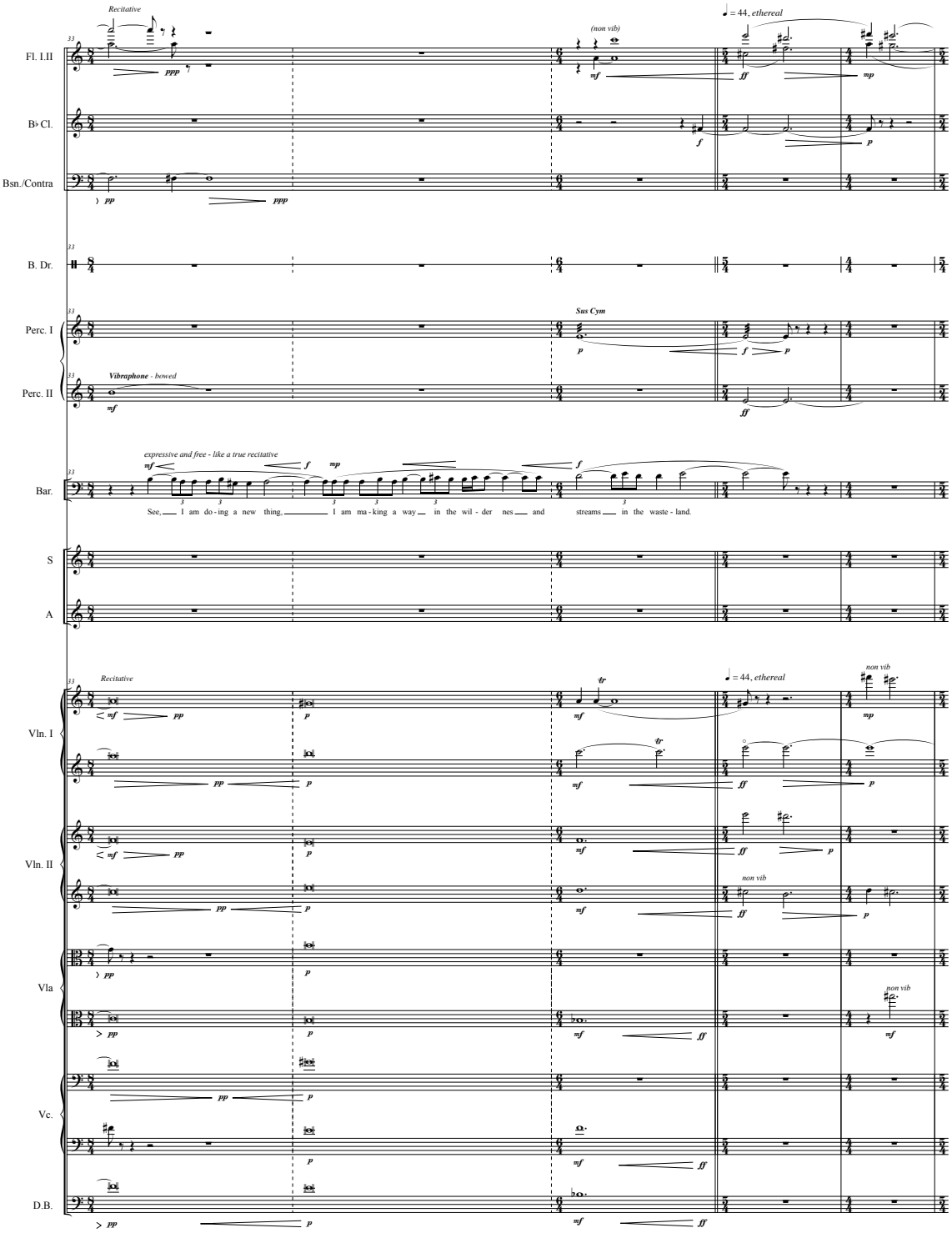

Fl. I.II
Ob. I.II
EH
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
to Oboe II
re - - - qui - em se - pi - ter - - - - - - -

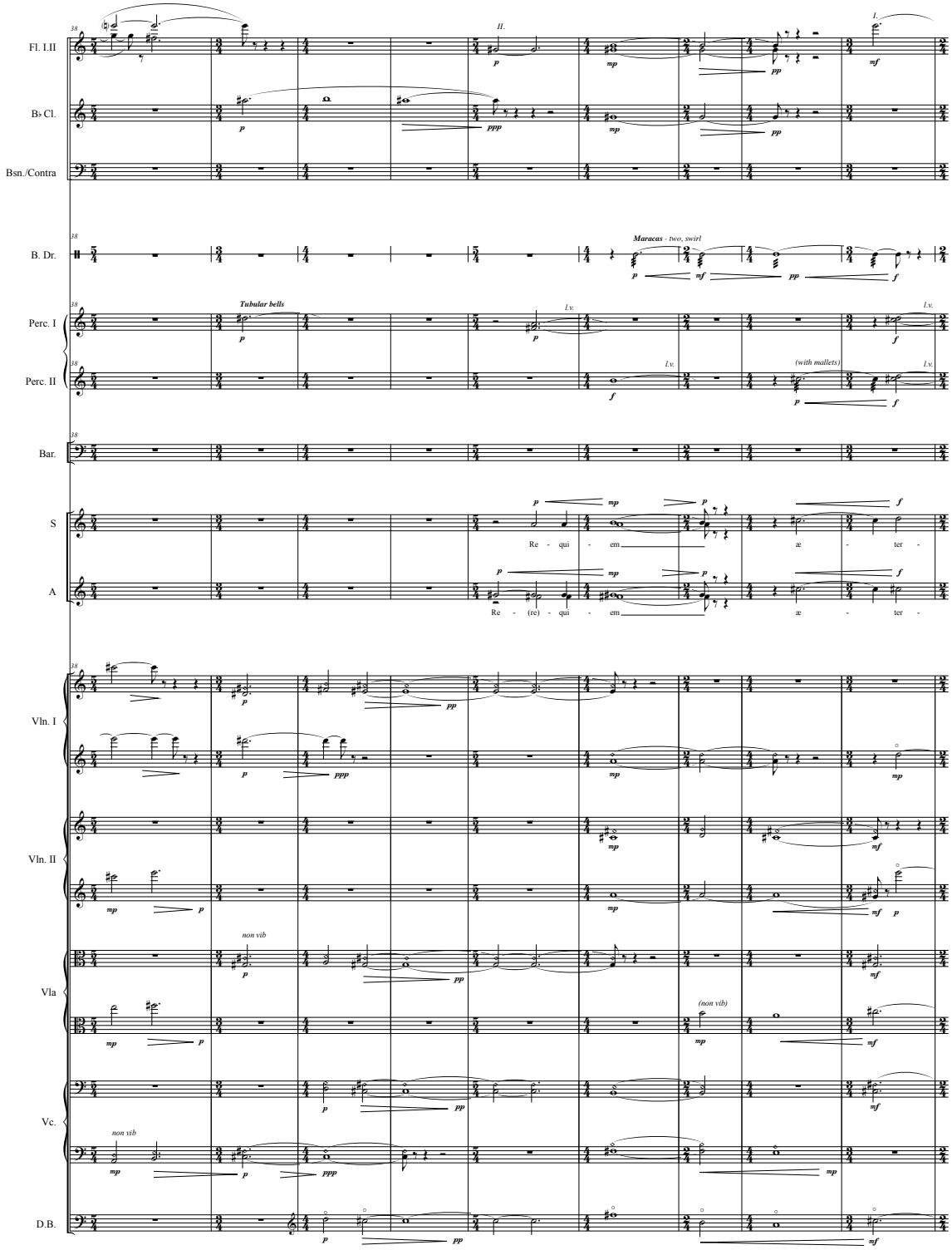

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt.
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc.
Perc.
Boy Sop.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
con sord.
senza sord
con sord. (stagger)
nam.
A - gnus De - i, qui tol - lis pec - ca - ta mun - di.

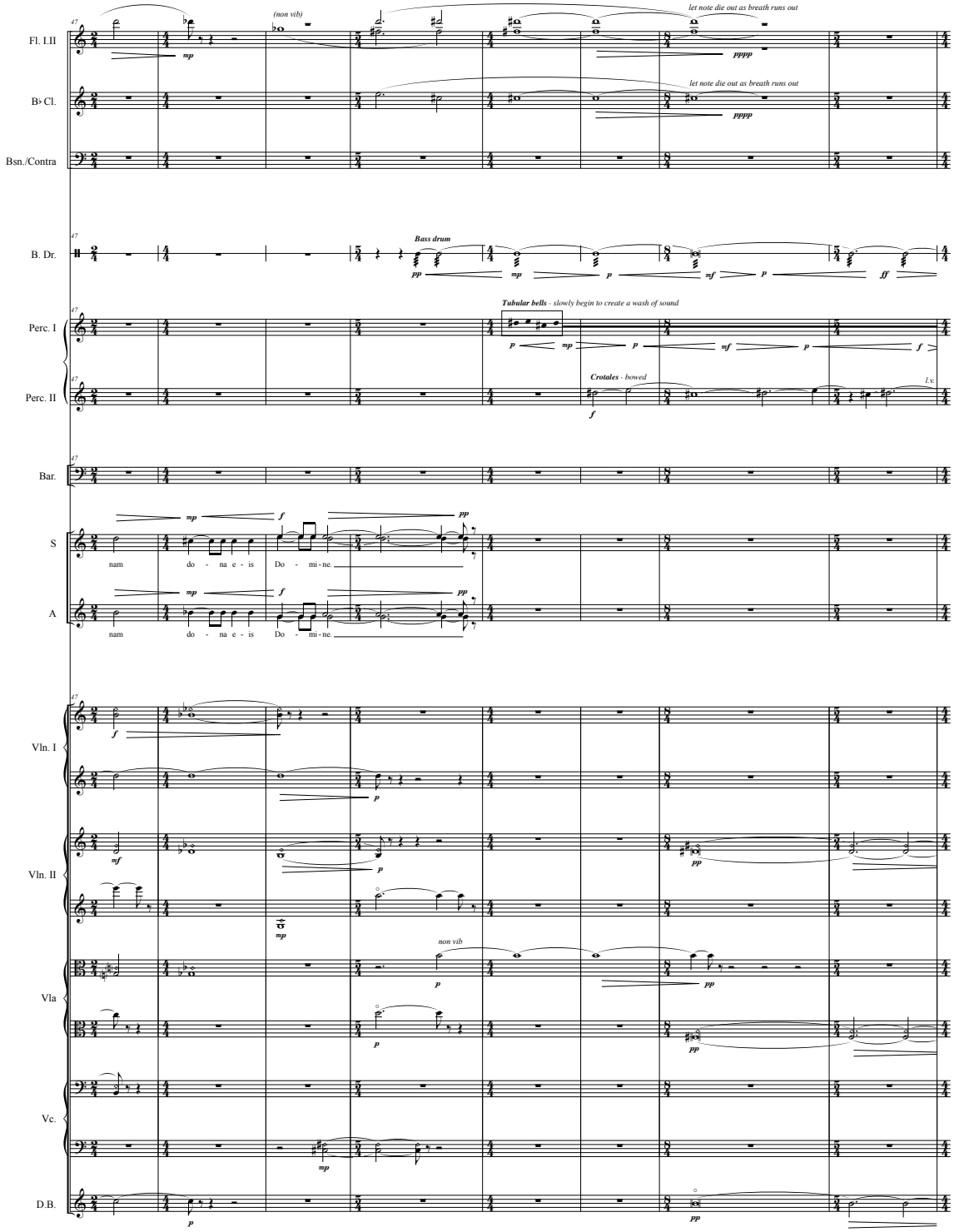

♩ = 44, ethereal
Flute I.II
Clarinet in B♭ I
Bassoon/ Contrabassoon
Bass Drum (Timpani)
Bass drum
l.v.
Percussion I
Tubular bells
Sus Cym
Percussion II
Tam-Tam - with stick, create circles on surface
Tam-Tam - ord (with mallets)
Solo Baritone
Soprano
Alto
♩ = 44, ethereal
con sord.
Violin I
Violin II
Viola
Cello
Double Bass

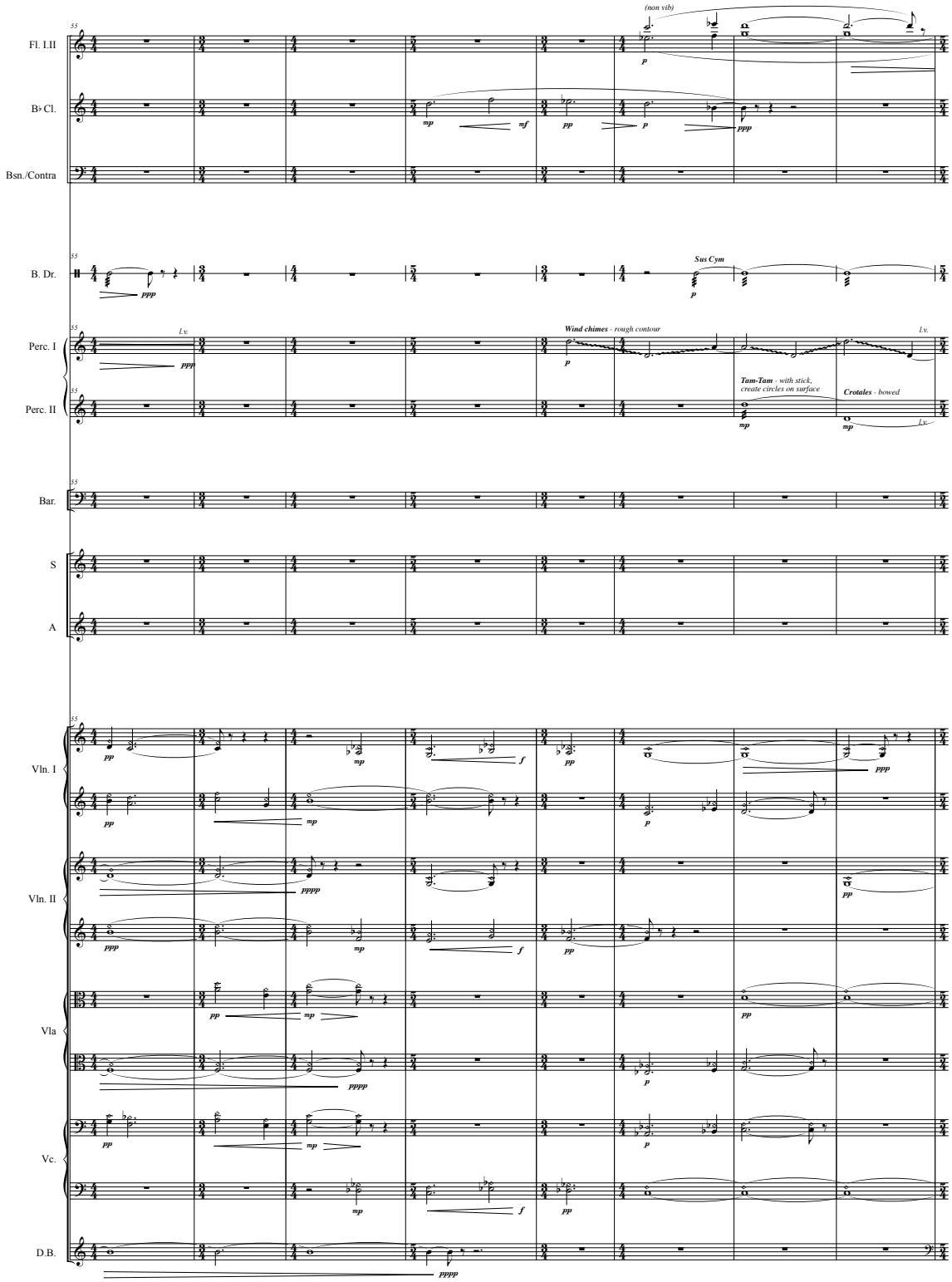

Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Perc. I
Perc. II
Bar.
S
A
Vln. I
Vln. II
Vla
Vc.
D.B.
Tubular bells
Sus Cym
l.v.
Vibraphone
bowed
(with mallets)
Lux, (lux,) lux æ - ter - na
Lu - ce -
non vib
con sord., non vib

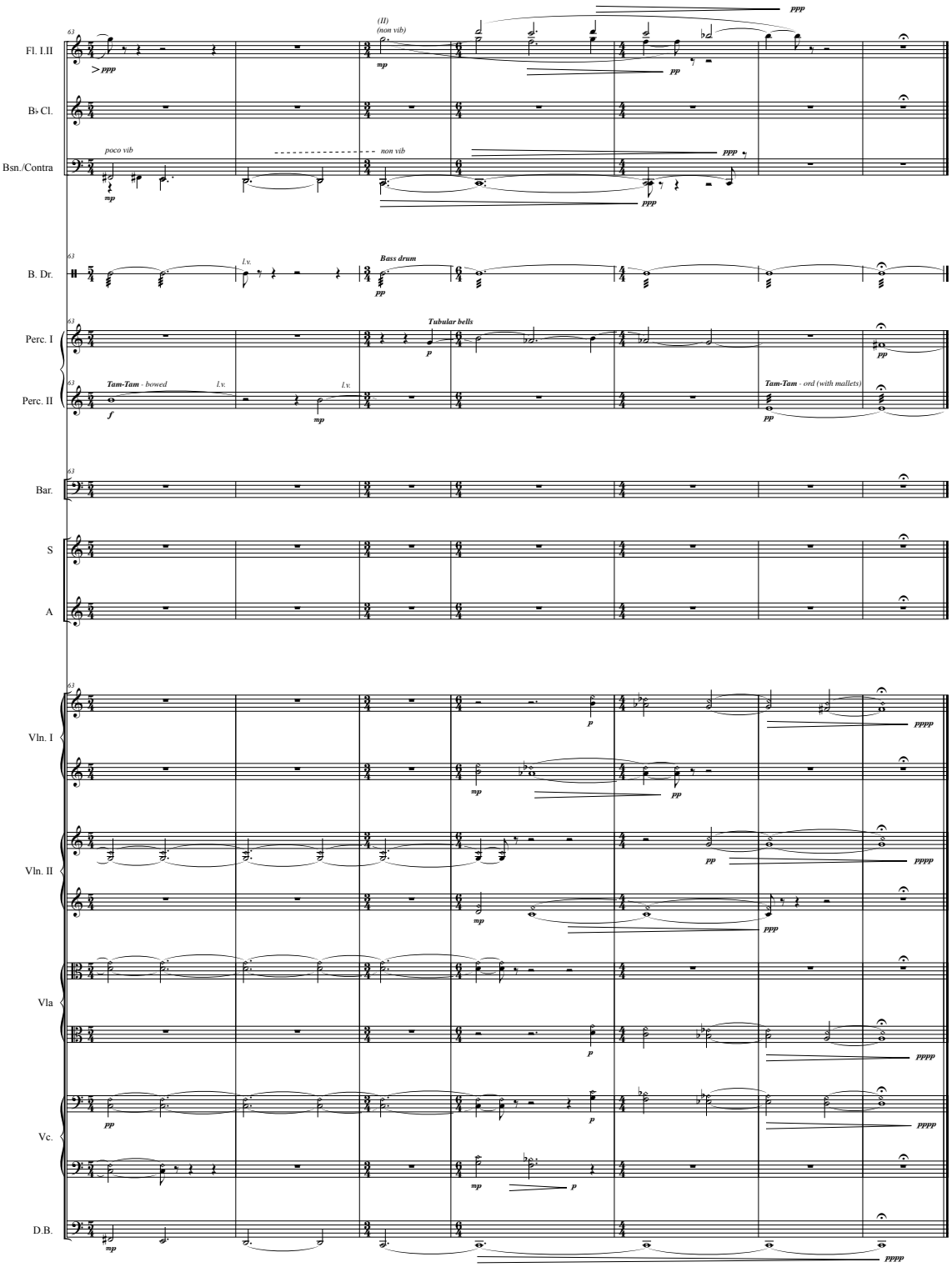

Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Perc. I
Perc. II
Bar.
S
A
Vln. I
Vln. II
Vla
Vc.
D.B.
I. (non vib)
II. non vib
pp non vib
Bass drum
Tubular bells
Wind chimes
l.v.
at e - is Do - mi - ne.
(non vib)
poco vib


Recitative
(non vib)
♩ = 44, ethereal
Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Sus Cym
Perc. I
Vibraphone - bowed
Perc. II
expressive and free - like a true recitative
Bar.
See, I am do - ing a new thing, I am ma - king a way in the wil - der nes and streams in the waste - land.
S
A
Recitative
non vib
Vln. I
Vln. II
Vla
Vc.
D.B.

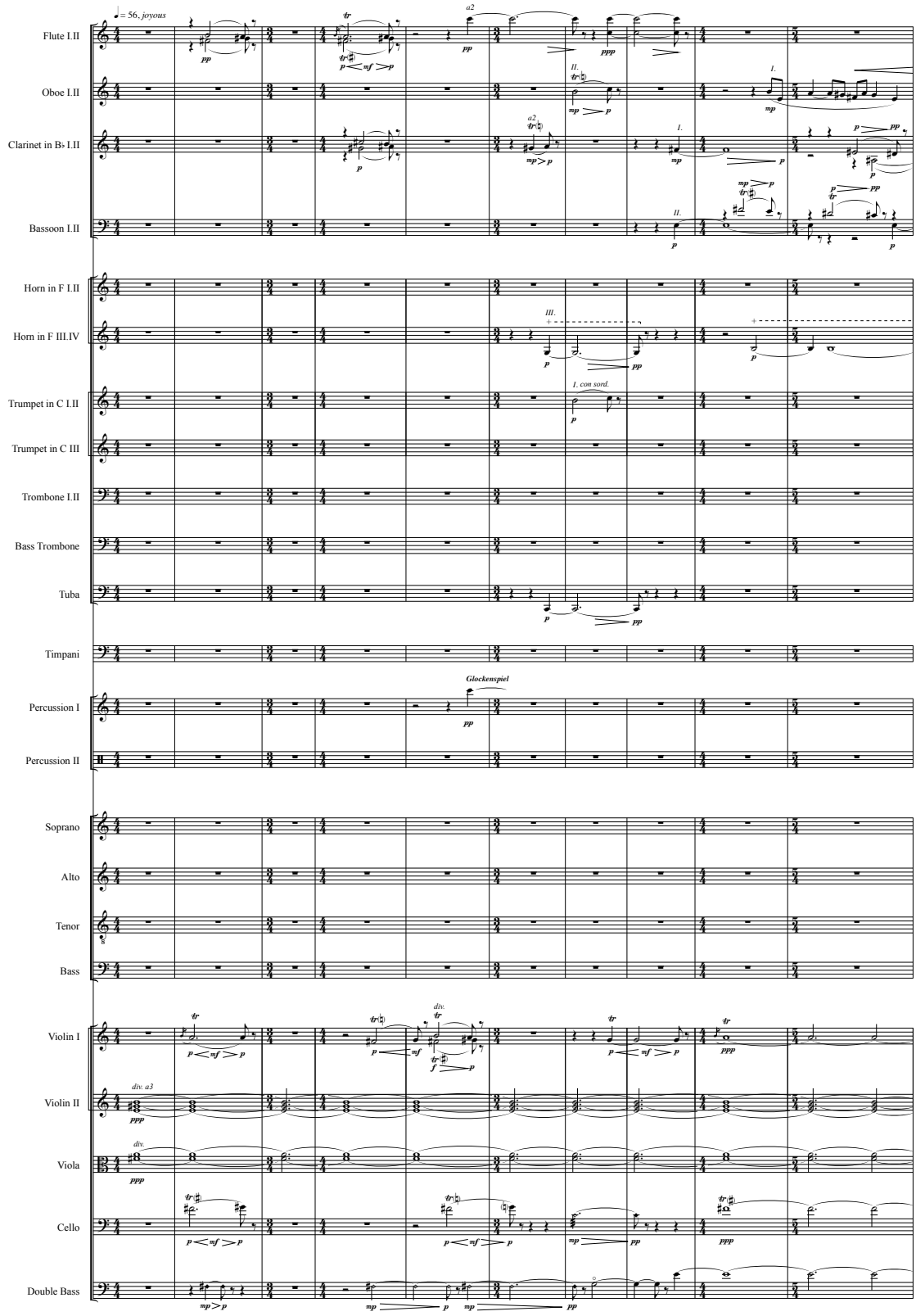

Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Maracas - two, swirl
Perc. I
Tubular bells
Perc. II
(with mallets)
Bar.
S
Re - qui - em
æ - ter -
A
Re - (re) - qui - em
æ - ter -
Vln. I
Vln. II
Vla
non vib
(non vib)
Vc.
non vib
D.B.

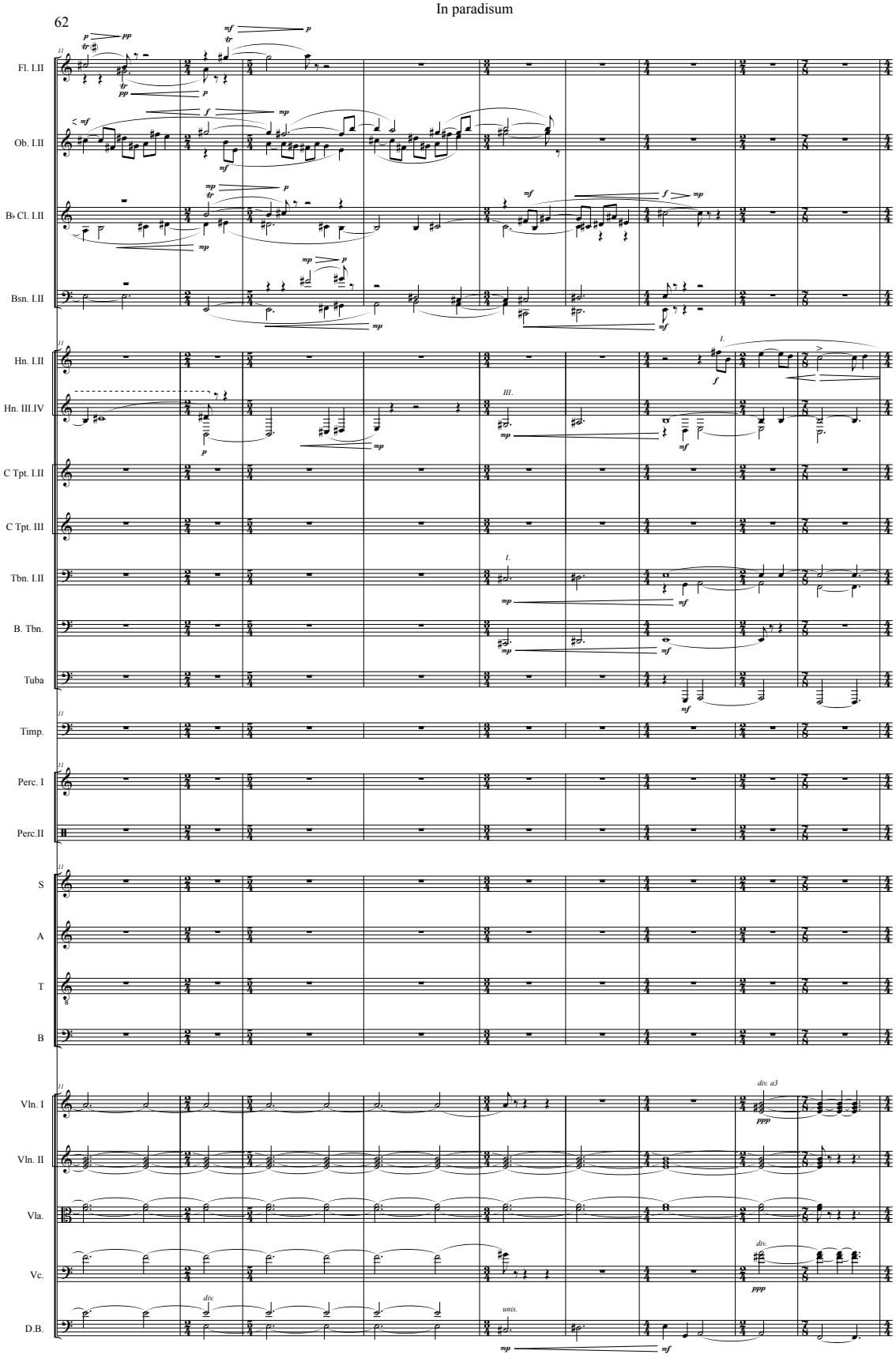

Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Perc. I
Perc. II
Bar.
S
A
Vln. I
Vln. II
Vla
Vc.
D.B.
(non vib)
let note die out as breath runs out
let note die out as breath runs out
Bass drum
Tubular bells - slowly begin to create a wash of sound
Crotales - bowed
l.v.
nam do - na e - is Do - mi - ne.
nam do - na e - is Do - mi - ne.
non vib

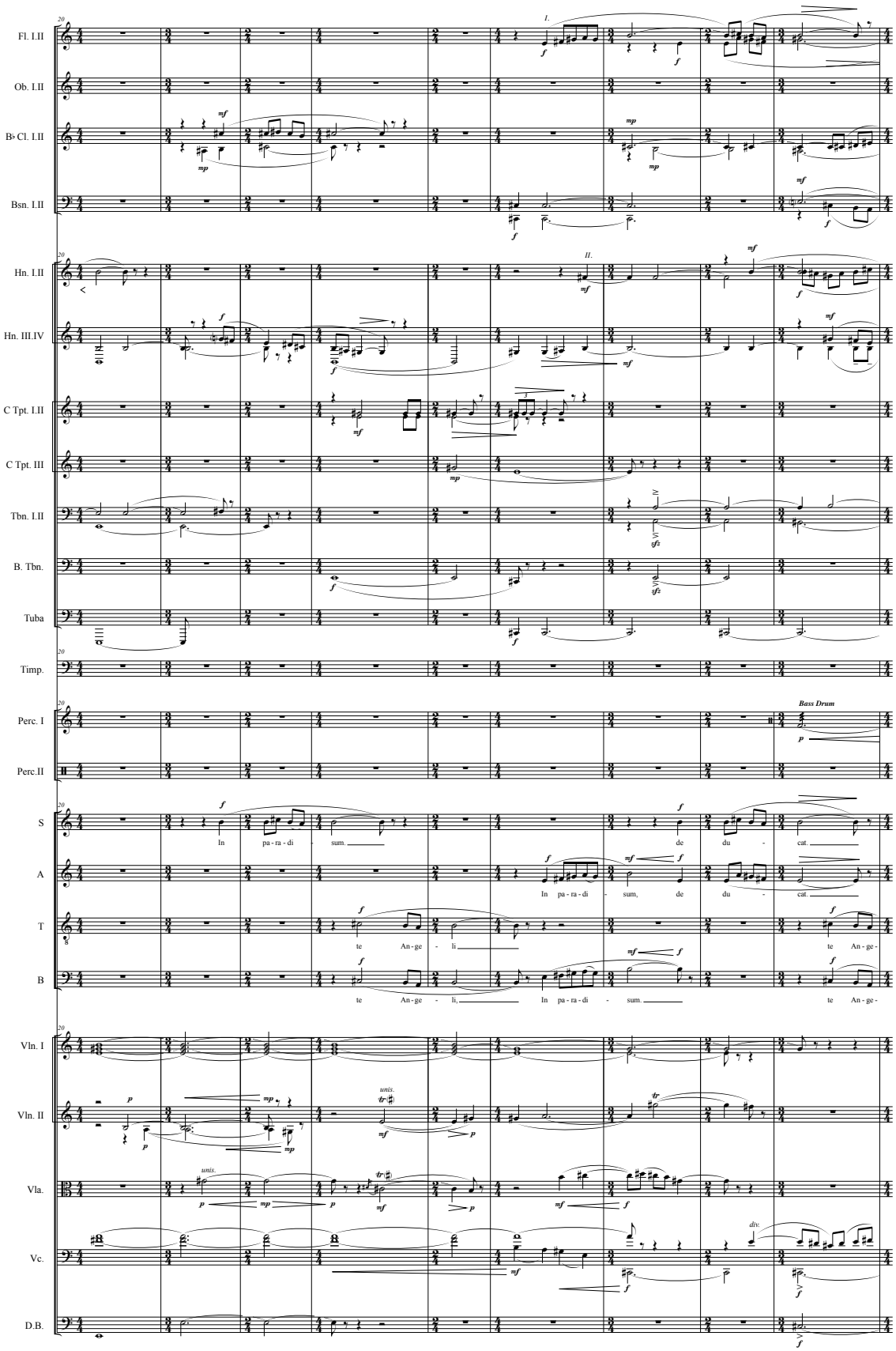

Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Perc. I
Perc. II
Bar.
S
A
Vln. I
Vln. II
Vla
Vc.
D.B.
(non vib)
Sus Cym
Wind chimes - rough contour
Tam-Tam - with stick, create circles on surface
Crotales - bowed
l.v.

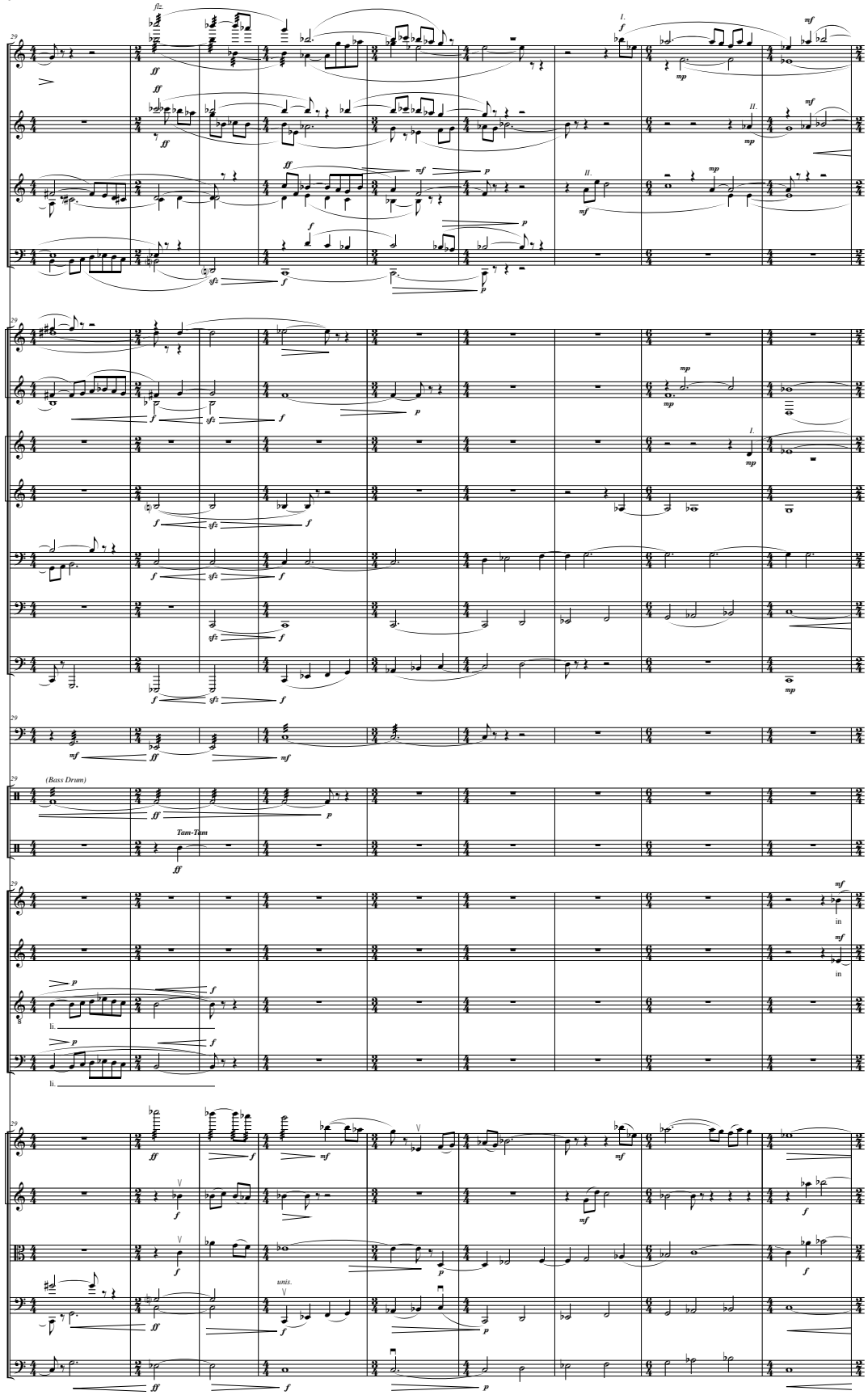

Fl. I.II
B♭ Cl.
Bsn./Contra
B. Dr.
Perc. I
Perc. II
Bar.
S
A
Vln. I
Vln. II
Vla
Vc.
D.B.
poco vib
non vib
(II)
(non vib)
l.v.
Bass drum
Tubular bells
Tam-Tam - bowed
Tam-Tam - ord (with mallets)

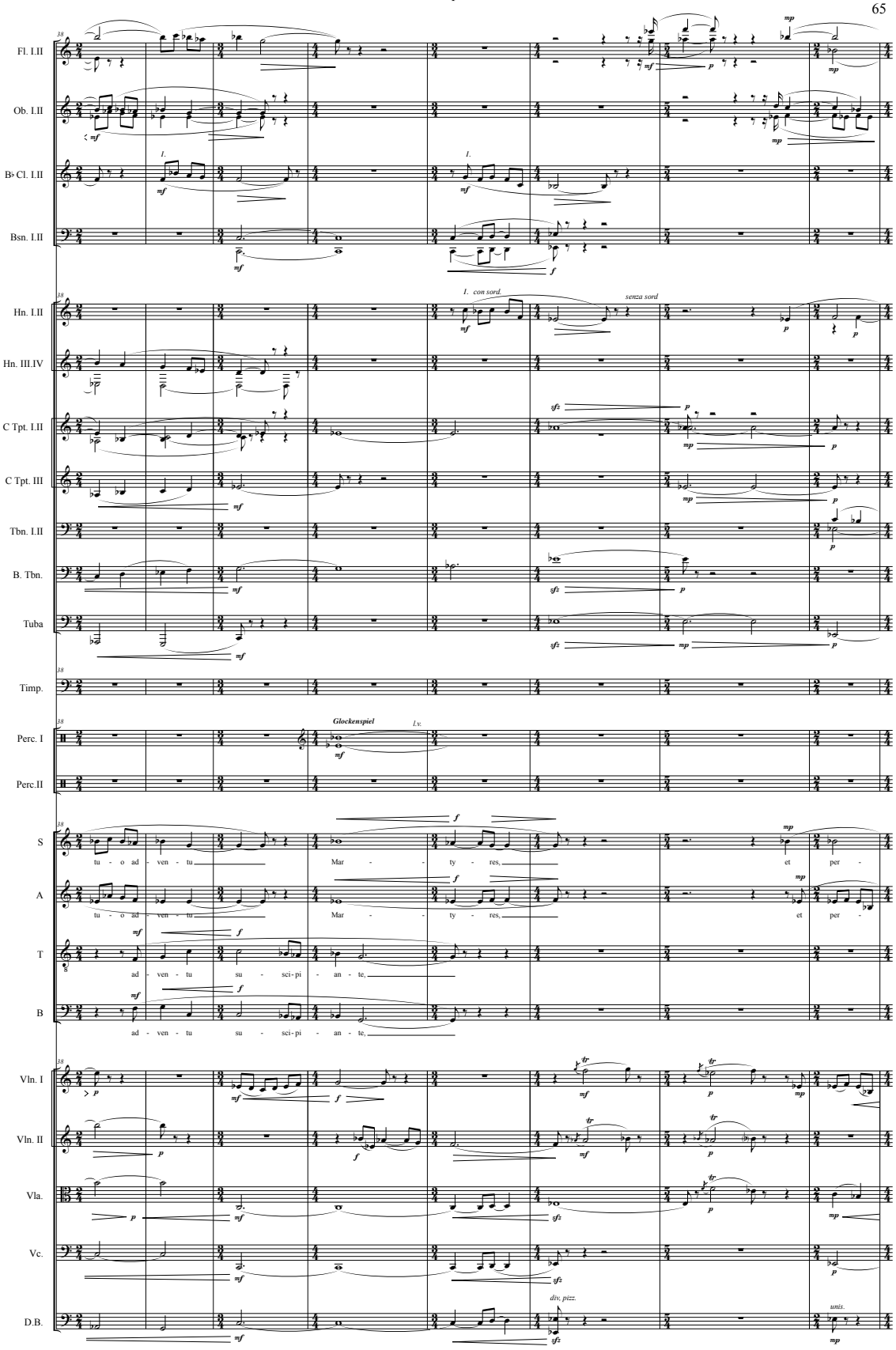
VI. In paradisum

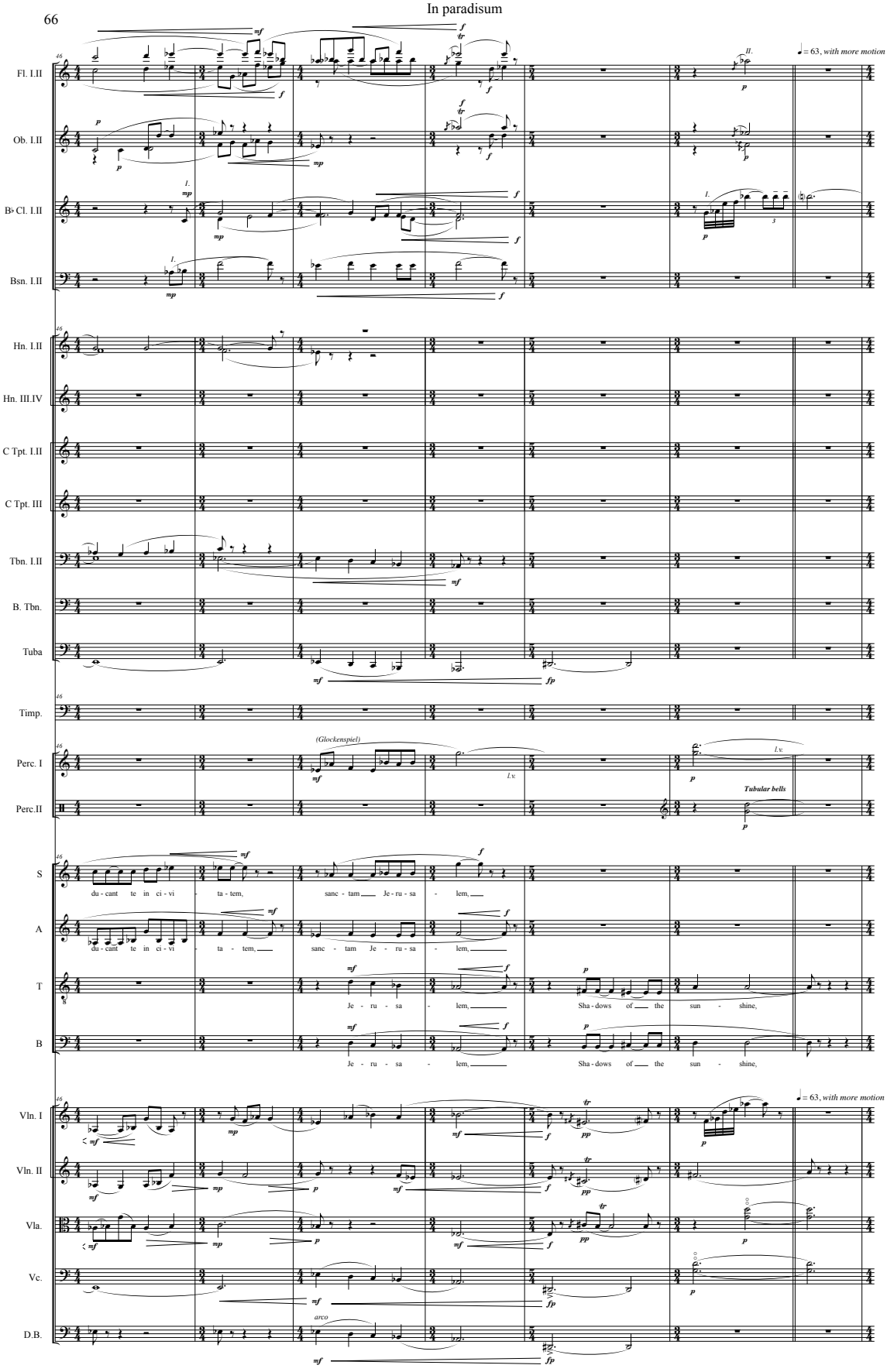


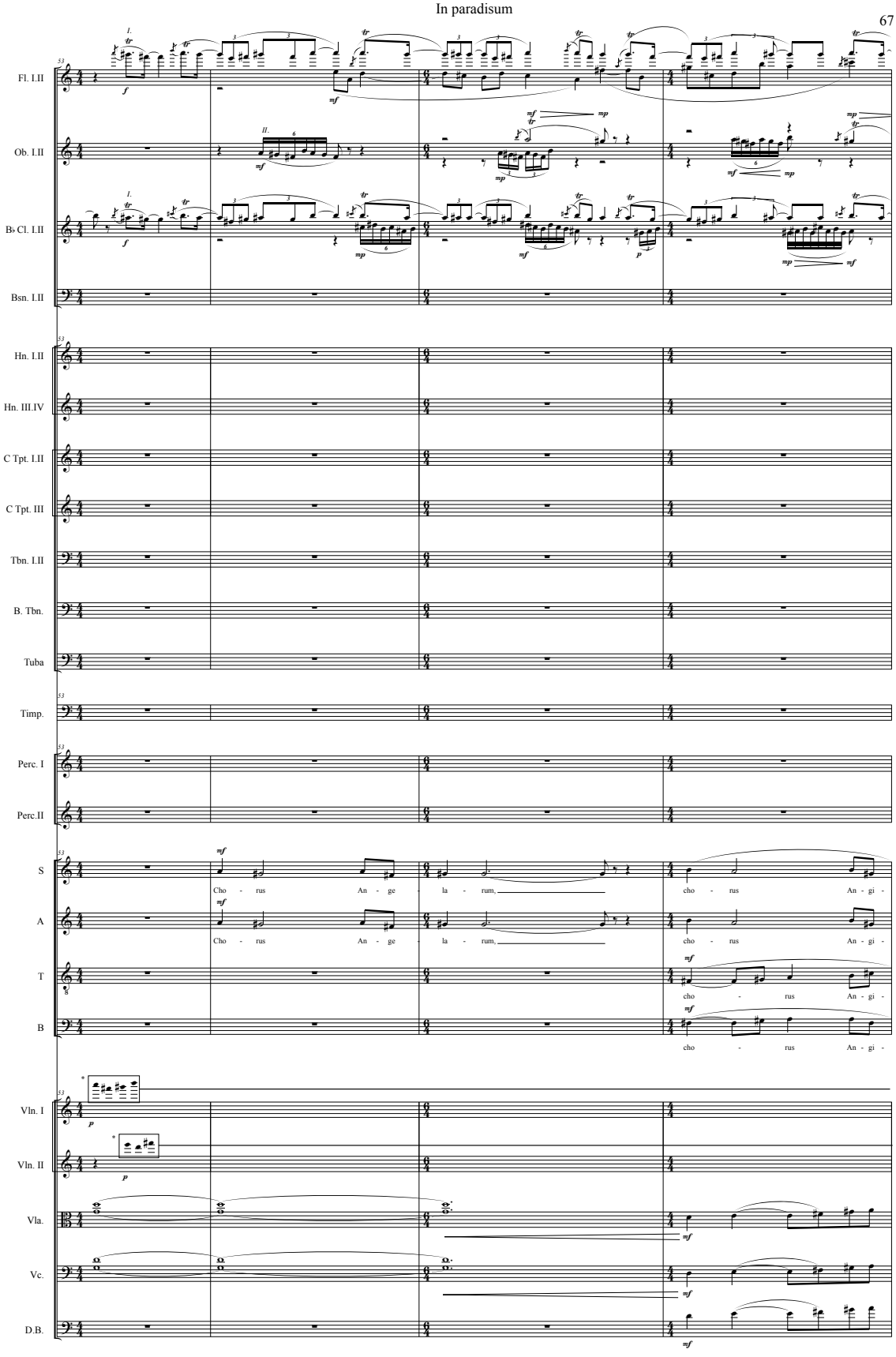

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
div. a3
unis.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
Bass Drum
S
A
T
B
In pa - ra - di - sum.
de du - cat.
In pa - ra - di - sum, de du - cat.
te An - ge - li
te An - ge -
te An - ge - li, In pa - ra - di - sum.
Vln. I
Vln. II
Vla.
Vc.
D.B.
unis.
div.

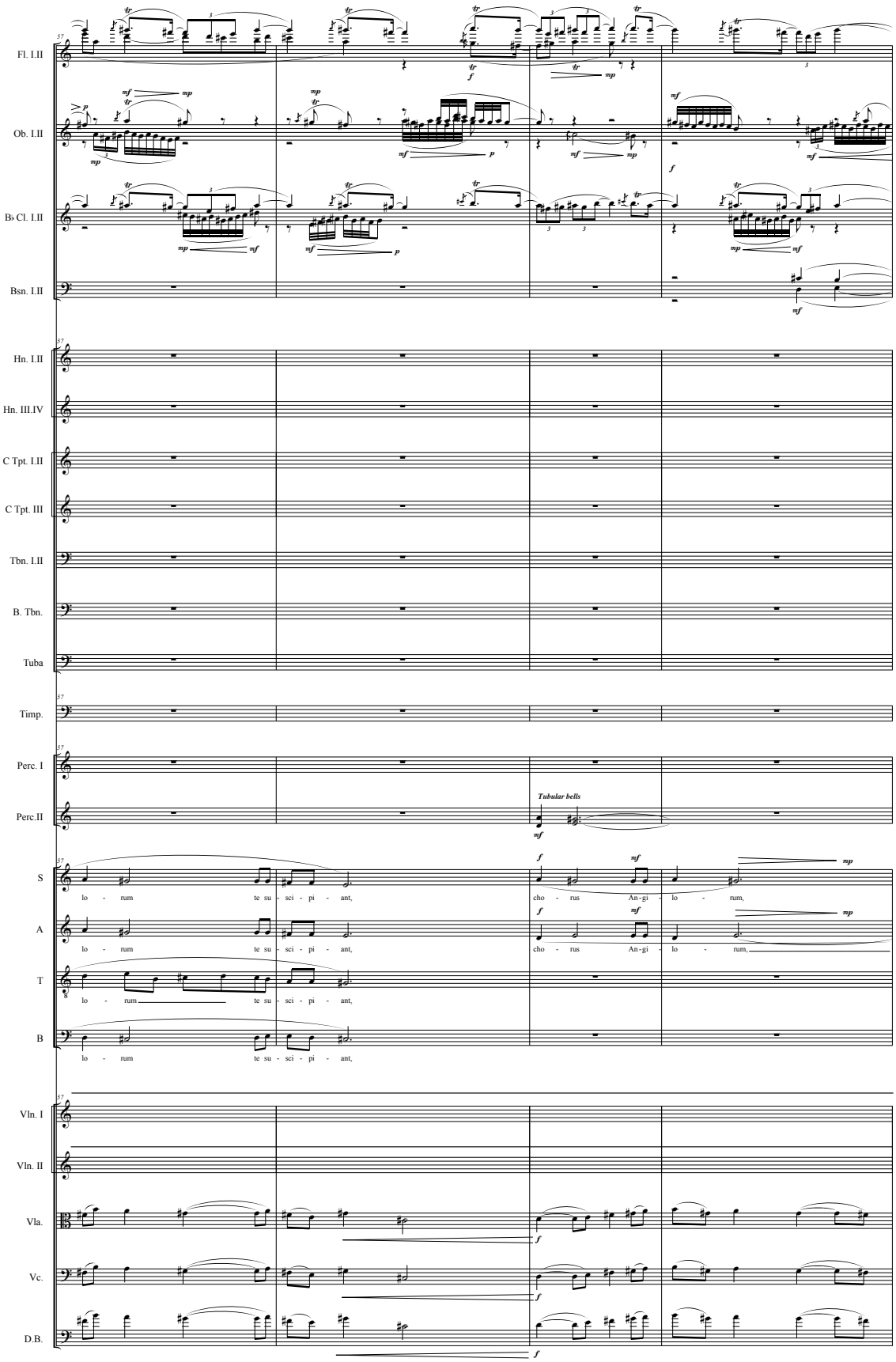

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
(Bass Drum)
Perc.II
Tam-Tam
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
unis.

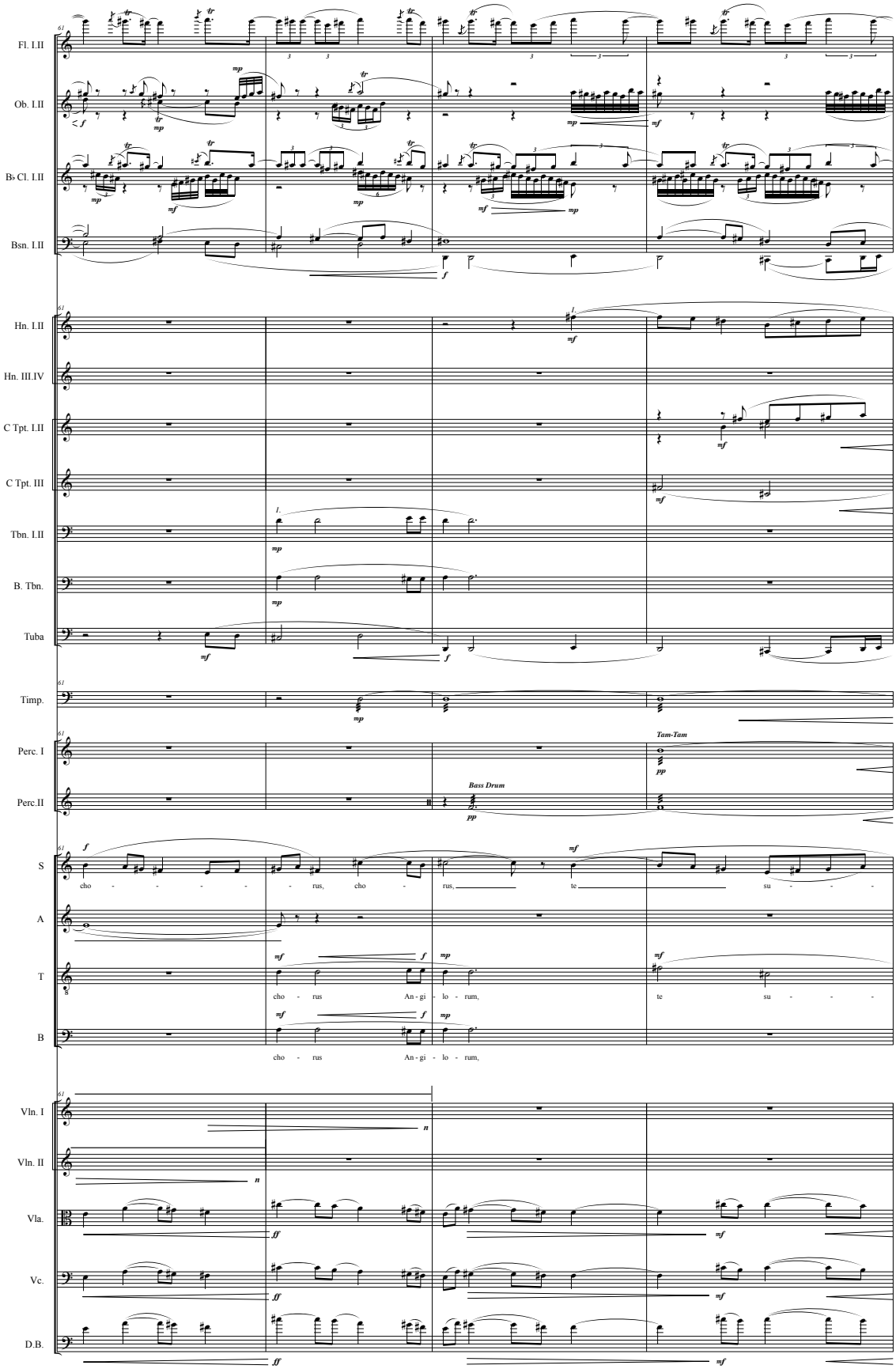

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
1. con sord.
senza sord
Glockenspiel
l.v.
tu - o ad - ven - tu
Mar - - ty - res,
et per -
ad - ven - tu su - sci - pi - an - te,
div. pizz.
unis.

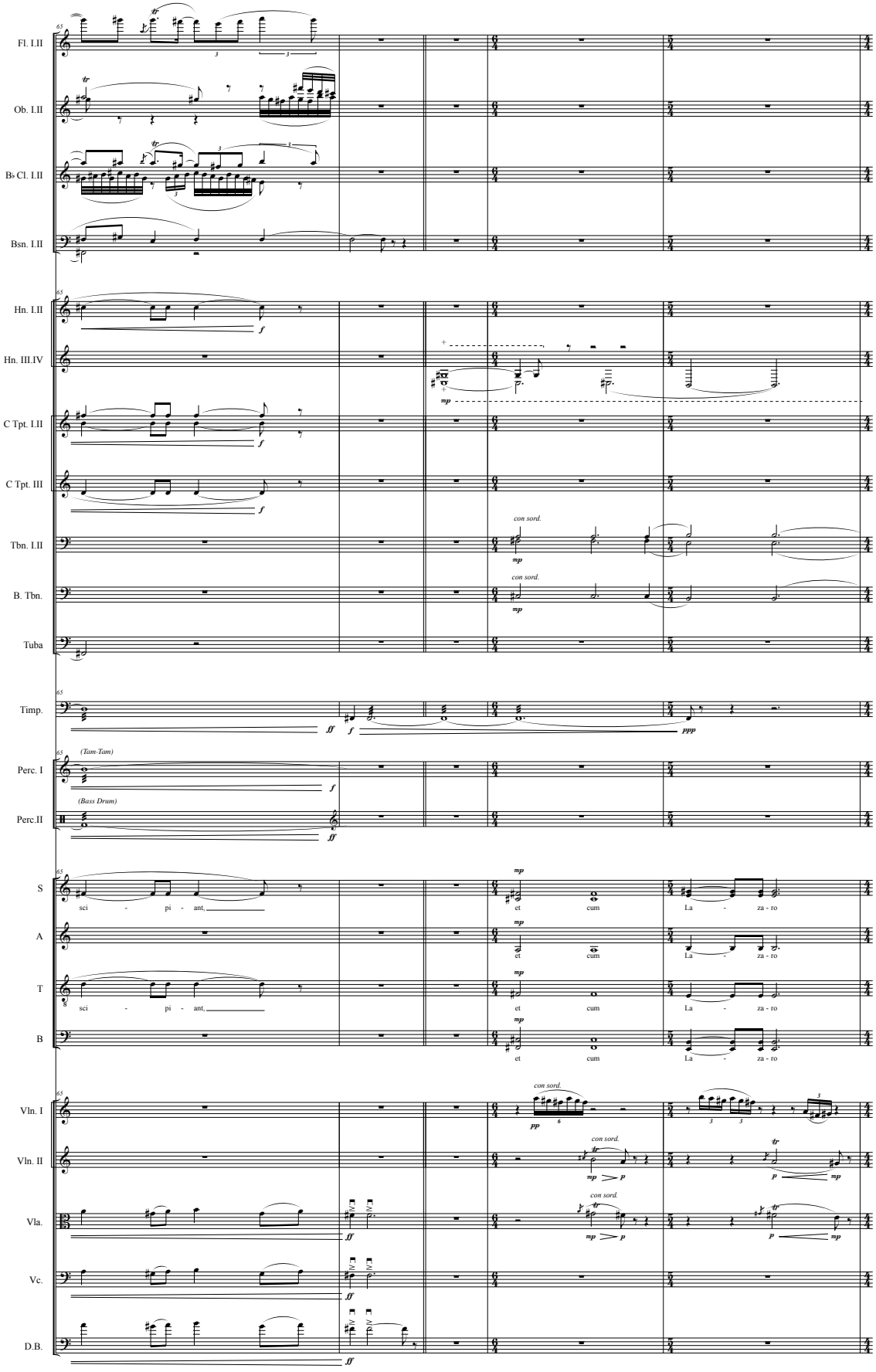

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
(Glockenspiel)
Tubular bells
S
A
T
B
du - cant te in ci - vi - ta - tem,
sanc - tam Je - ru - sa - lem,
Je - ru - sa - lem,
Sha - dows of the sun - shine,
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
♩ = 63, with more motion

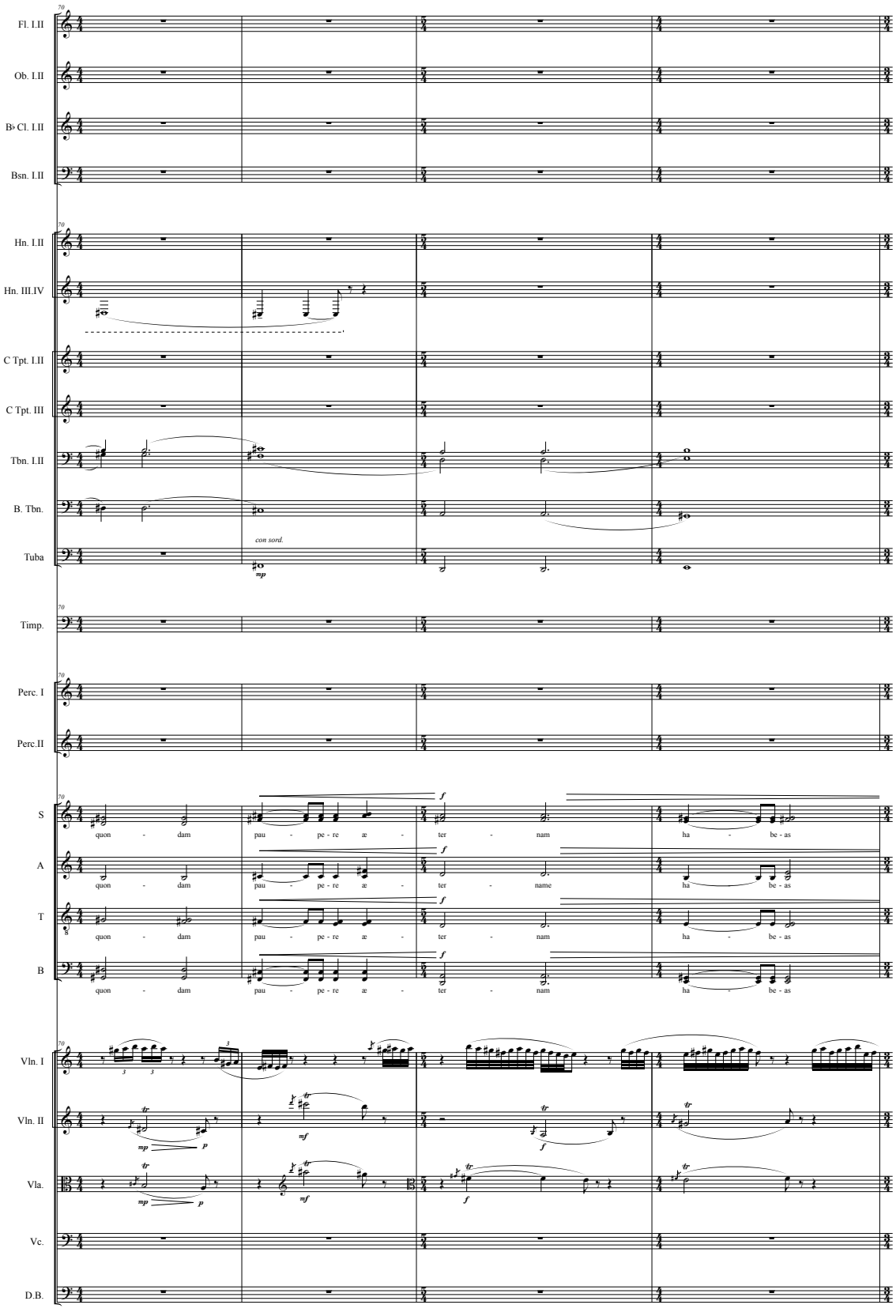


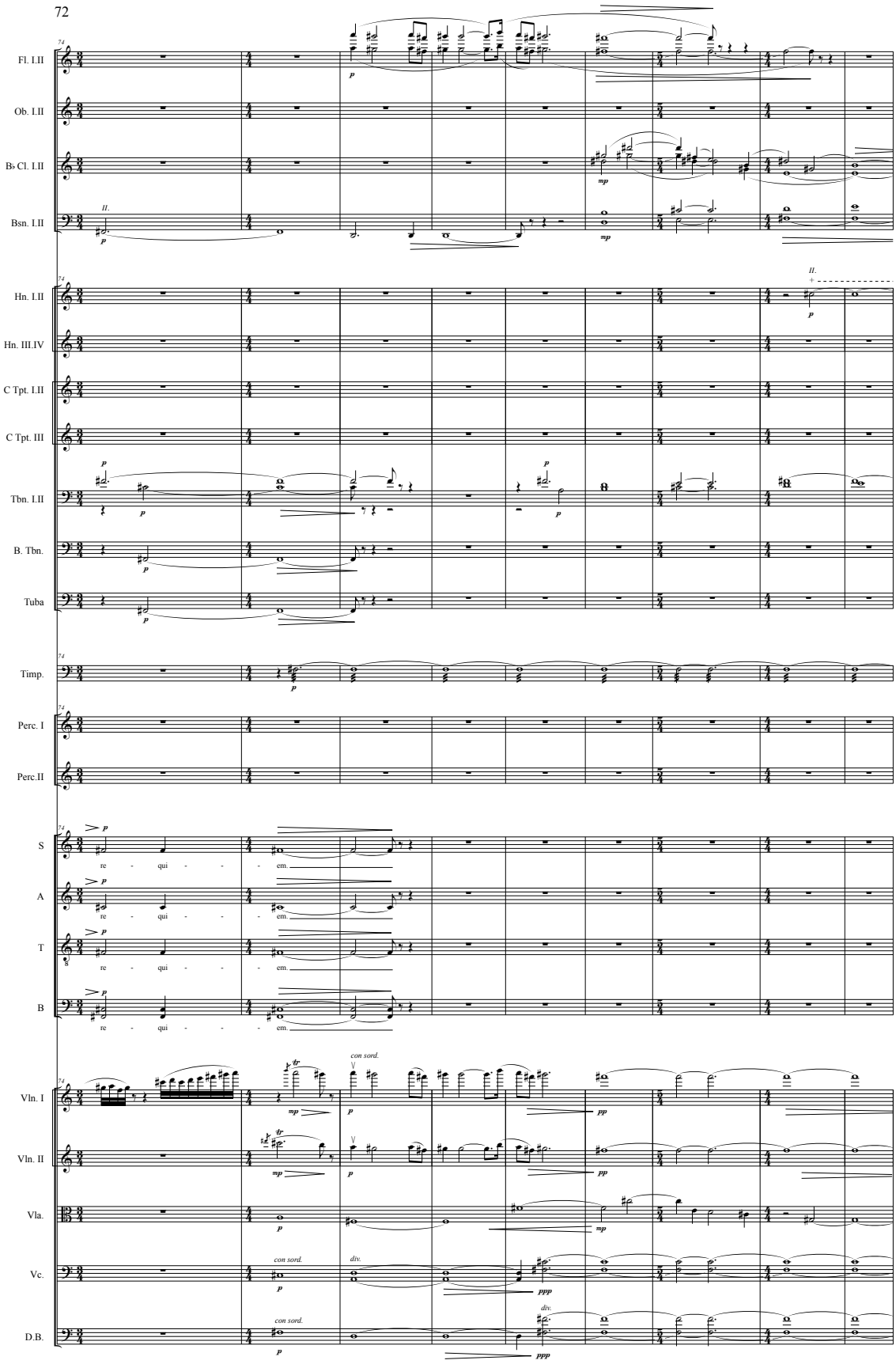
* Begin first beat with pattern, then allow pattern to deviate slightly, but only within the assigned pitches - as quickly and random as possible to create the maximum amount of texture and color

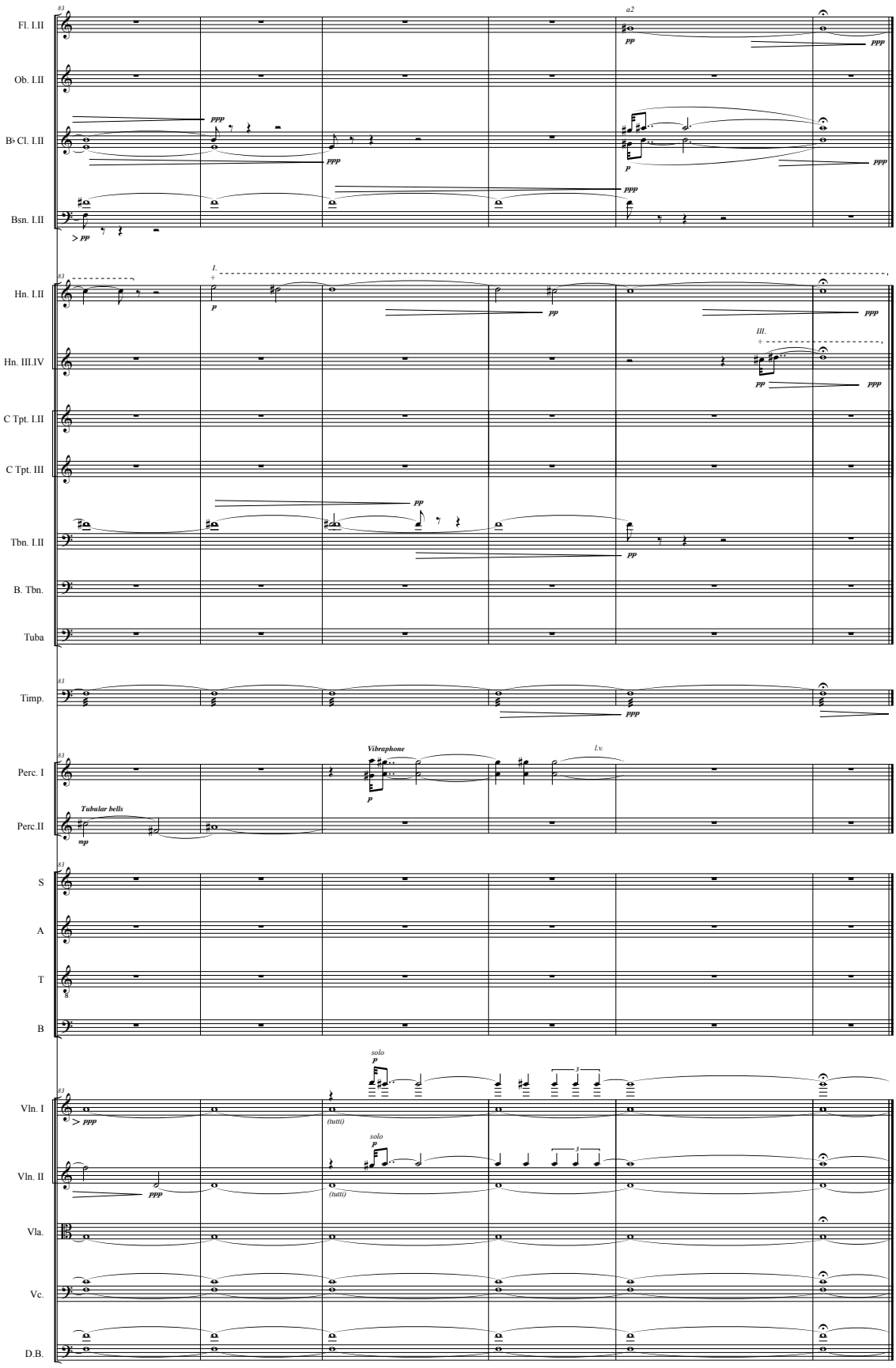

Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
Tubular bells
S
A
T
B
lo - rum te su - sci - pi - ant,
cho - rus An - gi - lo - rum,
Vln. I
Vln. II
Vla.
Vc.
D.B.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
Tam-Tam
Bass Drum
S
A
T
B
cho - - - - - - rus, cho - rus, te su - - -
cho - rus An - gi - lo - rum,
cho - rus An - gi - lo - rum,
te su - - -
Vln. I
Vln. II
Vla.
Vc.
D.B.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
(Tam-Tam)
Perc.II
(Bass Drum)
S
A
T
B
sci - pi - ant,
et cum
La - za - ro
con sord.
Vln. I
Vln. II
Vla.
Vc.
D.B.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
con sord.
mp
Timp.
Perc. I
Perc.II
S
A
T
B
quon - dam pau - pe - re æ - ter - nam ha - be - as
quon - dam pau - pe - re æ - ter - name ha be - as
f
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p
mf
f


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
S
A
T
B
re - qui - - - em.
Vln. I
Vln. II
Vla.
Vc.
D.B.
con sord.
div.


Fl. I.II
Ob. I.II
B♭ Cl. I.II
Bsn. I.II
Hn. I.II
Hn. III.IV
C Tpt. I.II
C Tpt. III
Tbn. I.II
B. Tbn.
Tuba
Timp.
Perc. I
Perc.II
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
a2
I.
III.
Vibraphone
l.v.
Tubular bells
solo
(tutti)