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Requiem Mass for Chamber Orchestra and Choir

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Requiem Mass
for Chamber Orchestra and Choir

An Honors Thesis
Presented to the Department of Music
Bates College
in partial fulfillment of the requirements for the
Degree of Bachelor of Arts
by
Miles Isacke
Lewiston, Maine
March 22, 2013

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Contents

- Conductor's Score in C of *Requiem Mass* by Miles Isacke
- Reflective Essay
- Appendix A: selected requiem mass texts
- References

Miles Isacke

Requiem Mass

Instrumentation

- 8 singers SSAATTBB
- Flute, Alto Flute
- B-flat Clarinet, Bass Clarinet
- B-flat Trumpet
- 2 F Horns
- 2 Violins
- 2 Violas
- Cello
- Organ
- Percussion: 4.5 octave Marimba, Glockenspiel, 1.5 octave Crotales with Bow, 32" and 29" Timpani, Bamboo Chimes, Tam Tam, Snare Drum, Bass Drum, Suspended Cymbal, Tubular Bell on F-sharp.

Score in C

Introit et Kyrie

Miles Isacke

$\text{♩} = 60$

Soprano

Alto

Tenor

Bass

Flute

Clarinet in B \flat

Trumpet in B \flat

Horn in F

Horn in F

Violin I

Viola

Violoncello

Organ

Pedals

Snare Drum

$\text{♩} = 60$

mp

pp

8'+8' flutes

16'+8'

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

3

Divisi

Divisi

S.

A.

T. *mp* *mf* *mp* *mf*
 et lux per-pe-tu-a lu - ce-at e - is. Te de-cet hym - nus De - us, in Si - on, et ti - bi red-de-tur

B. *mf* *mp* *mf*
 et lux per-pe-tu-a lu - ce-at e - is. Te de-cet hym - nus De - us, in Si - on, et ti - bi red-de-tur

Fl.

Cl.

Tpt.

Hn. *mp* *mf*

Hn. *mp* *mf*

Vln. I *mp*

Vla. *mp*

Vc.

Org.

Ped.

S. D. *p* with snare To Crot.

A

rit. ♩ = 48 ♩ = 60

21

S. [Musical staff with rests]

A. [Musical staff with rests]

T. *mp* *mf* *p*
vo- tum_ in le-ru-sal - em.

B. *mp* *mf* *p*
vo- tum_ in le-ru-sal - em.

Fl. [Musical staff with rests]

Cl. [Musical staff with rests]

Tpt. [Musical staff with rests]

Hn. *mp* [Musical staff with notes]

Hn. *mp* [Musical staff with notes]

Vin. I [Musical staff with notes and dynamics: *pp*, *mf*, *f*, *cont.*]

Vla. [Musical staff with notes and dynamics: *pp*, *mf*, *cont.*]

Vc. [Musical staff with notes and dynamics: *f*]

Org. [Musical staff with rests]

Ped. [Musical staff with rests]

A

rit. ♩ = 48 ♩ = 60

Crotales

Snare Drum

S. D. [Musical staff with rests and dynamics: *p*]

27

S. *mp* ————— *f* *mp*
 Ex - aud - i o - ra - ti - on - em me - am;
f *mp*

A. *mp* ————— *f* *mp*
 Ex - aud - i o - ra - ti - on - em me - am;
f *mp*

T. *mp* ————— *f* *mp*
 Ex - aud - i o - ra - ti - on - em me - am;
f *mp*

B. *mp* ————— *f* *mp*
 Ex - aud - i o - ra - ti - on - em me - am;
f *mp*

Fl. *p* *mf* *mp*

Cl. *p*

Tpt. *mp* *p*

Hn. *mf* *mp*

Hn. *mf* *mp*

Vln. I

Vla.

Vc.

Org. *mf*

8'+4' flutes

Ped.

S. D. *<mf*

32

S. *mf* *sweetly* ad te *f* *harshly* ve - ni - et. **B**

A. *mf* *sweetly* ad te *f* *harshly* ve - ni - et.

T. *mp* *<mf* om-nis ca - ro *f* *harshly* ve - ni - et.

B. *mp* *<mf* om-nis ca - ro *f* *harshly* ve - ni - et.

Fl. *mp*

Cl. *mp*

Tpt.

Hn. *mp*

Hn. *mp*

Vin. I *cont.* *sf* *Divisi* *mf*

Vla. *cont.* *sf* *mf*

Vc. *sf*

Org. +4'

Ped.

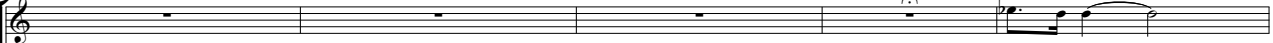
S. D. *mp* *w/o snare* **B** *w/ snare* *p*

C

37

sweetly

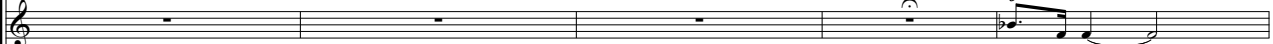
mf

S. 

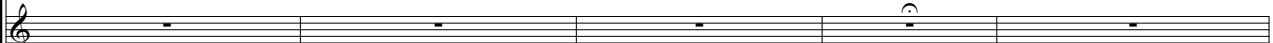
Re - qui - em

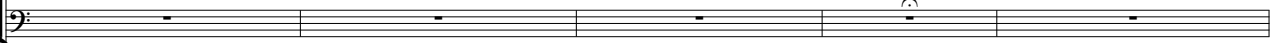
sweetly

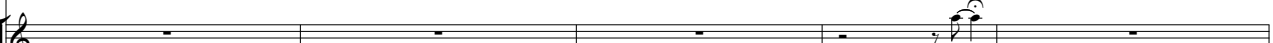
mf

A. 

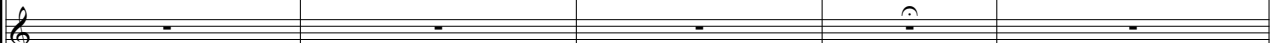
Re - qui - em

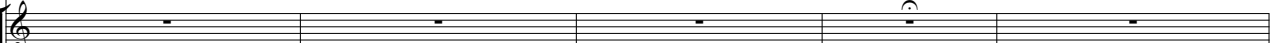
T. 

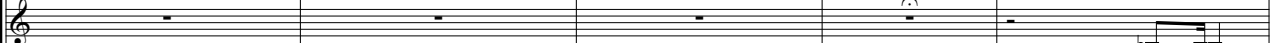
B. 

Fl. 

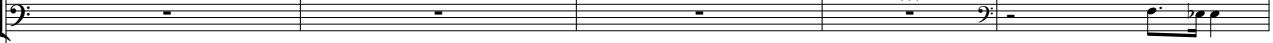
mp < *mf*

Cl. 

Tpt. 


Hn. 

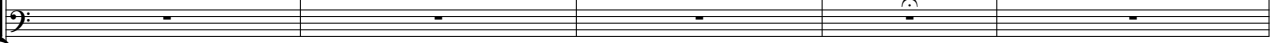
mp

Hn. 

mp

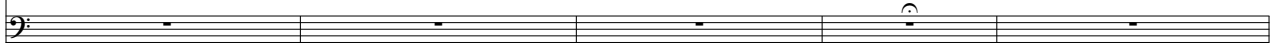
Vln. I 

Vln. II 

Vc. 

Org. 

Org. 

Ped. 

S. D. 

C

To Crot.

mf

(♩ = ♪)

rit. ♩ = 48 ♪ = 80

S. ⁴²
 ae - ter - nam_ do - na e - is, Do - mi - ne, Re - qui - em_

A.
 ae - ter - nam_ do - na e - is, Do - mi - ne,

T. *mp* *mf*
 ae - ter - nam_ Do - mi - ne, Re - qui - em_

B. *mp* *mf*
 ae - ter - nam_ Do - mi - ne,

Fl. *mf* *mp* *f*

Cl. *mf* *mp* *f*

Tpt.

Hn. *mp*

Hn. *mp*

Vln. I *mf*

Vla. *mf*

Vc. *f*

Org.

Ped. +4

rit. ♩ = 48 ♪ = 80

(♩ = ♪)

S. D.

molto rit. . ♩ = 40 ♩ = 82

49

S. ae - ter - nam et lux per-pe - tu - a lu-ce-at e - is.

A. per-pe - tu - a e - is.

T. ae - ter - nam per - pe - tu - a e - is.

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

Fl. *ff* *mp*

Cl. *ff* *mp*

Tpt.

Hn.

Hn.

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

Vla. *mp* *mf* *mp*

Vc.

Org.

Ped. 16' -4'

S. D. *molto rit. . ♩ = 40 ♩ = 82*

S. *mp*
Ky - rie el_ ei - son.

A. *mp* Ky - rie el_ ei - son; *p* Chris-te son; *p* Ky - rie *mp* Chris - te el_ ei -

T. *mp* Chris - te el_ ei - son; *p* Ky_ ri - e *p* Chris - te

B. *mp*
Ky - rie el_ ei - son;

Fl.
Cl.

Tpt.
Hn. *p*
Hn. *p*

Vln. I *Divisi*
Vln. II *Divisi*
Vc.

Org.

Ped.

S. D. *Crotales Bowed* *Snare Drum*
♩ = 55

75

S. *mp* Ky - rie el - ei - son. *p* *rall.* Ky - rie el - ei son.

A. son; *mp* Ky - rie el - ei - son. *p* Ky - rie el - ei son.

T. *mp* el - ei - son Ky - rie el - ei - son. *p* Ky - rie

B. *mp* Ky - rie el - ei - son.

Fl. *mp* *p*

Cl. *mp*

Tpt.

Hn. *p*

Hn. *p*

Vln. I *f* Solo *mp* *pp* Divisi - col legno tratto play touch 4th with adjacent open string

Vla. *f* *pp* Divisi - col legno tratto play touch 4th with adjacent open string

Vc. *pp* col legno tratto

Org.

Ped.

S. D. w/o snare + back of crotales mallets *p* Crotales *rall.* w/ back of crotales mallets *pp*

Dies Irae

Miles Isacke

$\text{♩} = 60$

Soprano

Alto *mp*
Di-es ir ae_ di-es il - la Di-es ir ae_ di - es il-la Di-es ir-ae_ di-es il-la Di-es ir-ae_ di-es il-la

Tenor *mp*
Di - es_

Bass

Flute

Bass Clarinet in B \flat

Trumpet in B \flat

Horn in F

Horn in F

Violin I *p*

Viola *p*

Violoncello

Organ

Pedals 8'+16'

$\text{♩} = 60$

Bass Drum

poco accel.

8

S.

A. *mp sempre*
 Di-es ir ae_ di-es il - la Di-es ir ae_ di - es il-la Di-es ir-ae_ di-es il-la Di-es ir-ae_ di-es il-la Di-es ir ae_ di-es il-

T.
 Di - es_ Di - es_ Di - es_ Di - es_ Di - es_ Di - es_

B. *mp*
 ir ae_ il - la_ ir ae_

Fl.

B. Cl.

Tpt.

Hn.

Hn.

Vln. *cont.*

Vla. *cont.*

Vc. *p*

Org.

Ped.

B. D.

poco accel.

14

S. *mf* di-es_ il - la Di-es.

A. la Di-es ir ae_ di - es il-la Di-es ir-ae_ di-es il-la Di-es ir-ae_ di-es il-la Di-es ir ae_ di-es il - la Di-es ir ae_ di-

T. Di - es_ Di - es_ Di - es_ Di - es_ Di - es_ Di - es ir-ae Di -

B. il - la_ ir ae_ il - la_ ir ae_ il - la_ ir ae_

Fl.

B. Cl.

Tpt.

Hn. *mp*

Hn. *mp*

Vln. *mf*

Vla.

Vc.

Org.

Ped.

B. D. ♩ = 72

20 *cresc poco a poco*

f

S. *cresc poco a poco*
 ir - ae di - es il - la Di - es ir - ae di - es il - la Di - es ir - ae di - es il - la di - es

A. *cresc poco a poco*
 es il - la Di - es ir - ae di - es il - la Di - es ir - ae di - es il - la Di - es ir - ae di - es il - la

T. *cresc poco a poco*
 es ir - ae Di - es ir - ae Di - es ir - ae Di - es ir - ae Di - es ir - ae Di - es ir - ae

B. *cresc poco a poco*
 il - la ir ae il - la ir ae il - la

Fl.
 B. Cl.

Tpt.

Hn. *f*
 Hn. *f*

Vln. *f* *mf* *sul tasto*

Vla. *f*
 Vc. *f*

Org. 8' Fl+4' *mf*

Ped.

B. D. *mf*

Di - es ir - ae di - es il - la

Di - es ir - ae di - es il - la

Di - es ir - ae di - es il - la

Di - es ir - ae di - es il - la

Fl.

B. Cl.

Tpt. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Vln. *cont.* *f*

Vla. *sul tasto* *mf* *f*

Vc. *ff*

Org. (8) (8)

Ped.

B. D.

29 *ff* rit. $\text{♩} = 60$ *mf*

S. *ff* Di - es ir - ae Di - es il - la *mf* Sol - vet Sae-clum in fa-vi-la: *mf*

A. *ff* Di - es ir - ae Di - es il - la *mf* Sol - vet Sae-clum in fa-vi-la: *mf*

T. *ff* Di - es ir - ae Di - es il - la *mf* Sol - vet Sae-clum in fa-vi-la: *mf*

B. *ff* Di - es ir - ae Di - es il - la *mf* Sol - vet Sae-clum in fa-vi-la: *mf*

Fl.

B. Cl.

Tpt. *mf* *mp* *mf*

Hn. *mf* *mp* *mf*

Hn. *ff* *mf* *mp* *mf*

Vln. *ff* nat. pizz. arco. *mp* *mf*

Vla. *ff* nat. arco. *mp* arco.

Vc. *ff* pizz. *mf* *mp* arco.

Org.

Ped.

B. D. *ff* rit. $\text{♩} = 60$

36 *f* *mf*

S. Sol - - vet Sae - clum in fa - vi - la: *mf*

A. Sol - - vet Sae - clum in fa - vi - la: *f* *mp*

T. Sol - - vet Sae - clum in fa - vi - la: *f* *mp*

B. Sol - - vet Sae - clum in fa - vi - la: *f* *mp*

Fl.

B. Cl.

Tpt. *mf* *mp* *mp* *pp*

Hn. *mf* *mp* *mp* *p*

Hn. *mf* *mp* *mp* *p*

Vln. *mp*

Vla. *mf* *p*

Vc. *mf*

Org.

Ped.

B. D.

40

mf *mp* *p* rit.

S. Tes - te Dav - id cum si - byl - la! di - es il - la

A. Tes - te Dav - id cum si - bly - la! di - es il - la

T. Tes - te Dav - id cum si - bly - la!

B. Tes - te Dav - id cum si - bly - la!

Fl.

B. Cl.

Tpt. muted *p* *pp*

Hn. *pp*

Hn. *pp*

Vln. *mp* *pp*

Vla. *mp*

Vc.

Org.

Ped. $16'+8'+8'+5\frac{1}{3}'$ *p* rit.

B. D. *mf*

Ludex ergo cum sedebit

20

45 ♩ = 72

S.
A.
T.
B.

Fl.
B. Cl.

Tpt.
Hn.
Hn.

Vln.
Vla.
Vc.

Org.

Ped.

B. D.

mp

mp

slowly start pushing in 16'

♩ = 72

Detailed description: This page of a musical score, numbered 20, is for the piece 'Ludex ergo cum sedebit'. It features a tempo of 72 beats per minute. The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Flute (Fl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Horns (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Organ (Org.), Pedal (Ped.), and Double Bass (B. D.). The vocal parts are currently silent. The instrumental parts include: Horns playing a melodic line with slurs; Violin playing a melodic line with slurs and a *mp* dynamic; Viola playing a rhythmic accompaniment with slurs and a *mp* dynamic; Pedal playing a melodic line with slurs; and Double Bass playing a rhythmic accompaniment. A performance instruction 'slowly start pushing in 16'' is placed above the Pedal part. The page number '20' is in the top left, and the tempo '♩ = 72' is at the top and bottom.

S.
 A.
 T.
 B.
 Fl.
 B. Cl.
 Tpt.
 Hn.
 Hn.
 Vln.
 Vla.
 Vc.
 Org.
 Ped.
 B. D.

Musical score for page 53, rehearsal mark 21. The score includes vocal parts (Soprano, Alto, Tenor, Bass), woodwinds (Flute, Bass Clarinet, Trumpet, Horns), strings (Violins, Viola, Violoncello), and keyboard parts (Organ, Pedal, Double Bass). The Violin and Viola parts feature triplets and five-note chords. The Viola part includes dynamic markings: *mp* sempre and *mf*. The Violoncello part includes a dynamic marking: *mf*. The Horns play sustained notes with slurs. The Pedal part has a long slur across the bottom of the page.

Score for page 22, rehearsal mark 60. The score includes staves for vocal parts (Soprano, Alto, Tenor, Bass), woodwinds (Flute, Bass Clarinet, Trumpet, Horns), strings (Violin, Viola, Violoncello), Organ, Pedal, and Bass Drum.

The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by rests. The woodwind section includes Flute, Bass Clarinet, Trumpet, and Horns. The strings section includes Violin, Viola, and Violoncello. The Organ and Pedal parts are also present. The Bass Drum part is indicated by a double bar line.

The Horns part features a melodic line with a dynamic marking of *p* (piano). The Violin, Viola, and Violoncello parts feature triplets. The Organ and Pedal parts are currently silent.

67

S.

A.

T. *mf*
Lu - dex_ er-go cum se - de - bit_ Lu - dex_ er-go cum se - de - bit_ Lu - dex_ er-go cum

B. *mf*
Lu - dex_ er-go cum se - de bit_ Lu - dex_ er-go cum se - de bit_ Lu - dex

Fl.

B. Cl.

Tpt.

Hn.

Hn.

Vln. *mf*

Vla.

Vc.

Org.

Ped.

B. D.

S.

A.

T. *mp*
se - de - bit Lu - dex er - go cum se - de - bit

B. *mp*
er - go cum se - de bit Lu - dex er - go cum se - de - bit

Fl.

B. Cl. "Intense" *mf*

Tpt.

Hn.

Hn.

Vln. *pp*

Vla. *pp*

Vc. *p* "Intense" *mf*

Org.

Ped. *mf*

B. D.

S.

A.

T.

B.

Fl. *Alto Flute* *mf*

B. Cl. *mf*

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc. *mf*

Org.

Ped.

B. D. *mp*

w/ hands

sim. acc.

S. 

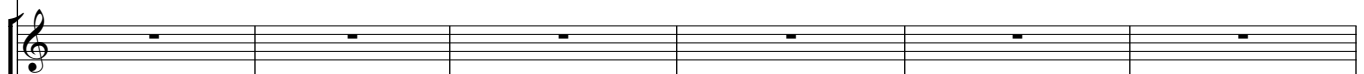
A. 


T. 


B. 

A. Fl. 

B. Cl. 

Tpt. 

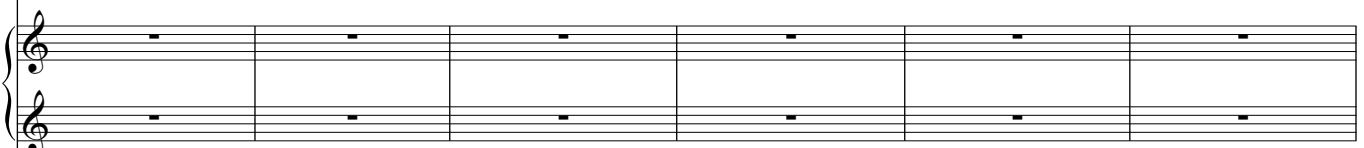
Hn. 

Hn. 

Vln. 

Vla. 

Vc. 

Org. 

Ped. 

B. D. 

93

S. *f* Lu - - dex er - go cum se - de-bit, Quid - quid

A. *f* Lu - - dex er - go cum se - de-bit, Quid - quid

T. *f* Lu - dex

B. *f* Lu - dex

A. Fl. *ff* *mp*

B. Cl. *ff* *ff* *sub. mf*

Tpt.

Hn. *mf*

Hn. *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *ff* *mf*

Org.

Ped. *ff* *mp*

B. D. *f* *mf*

S. la - tet, ap - pa - re-bit: Lu - - - dex

A. la - tet, ap - pa - re-bit: Lu - - - dex

T. er - go cum se - de - bit, Lu - - - dex er - go cum

B. er - go cum se - de - bit, Lu - - - dex er - go cum

A. Fl. *mf*

B. Cl.

Tpt. *mp*

Hn. *f*

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

Detailed description: This is a page of a musical score, page 28 of 99. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin. The instrumental parts include Flute, Clarinet, Trumpet, Horns, Violins, Viola, Violoncello, Organ, Pedal, and Double Bass. The score is in a key with one sharp (F#) and a common time signature. The vocal parts are in a soprano clef, and the instrumental parts are in various clefs. The lyrics are: 'la - tet, ap - pa - re-bit: Lu - - - dex' for Soprano and Alto; 'er - go cum se - de - bit, Lu - - - dex er - go cum' for Tenor and Bass. The organ part is marked 'mf' and the trumpet part is marked 'mp'. The horn part has a dynamic marking 'f'. The double bass part has a dynamic marking 'f'.

S. er - go cum se - de-bit, Quid - - quid la - tet, ap - pa - re-bit;

A. er - go cum se - de-bit, Quid - - quid la - tet, ap - pa - re-bit;

T. se - de-bit, Quid - - quid la - tet, ap - pa - re-bit; la - tet, ap - pa - re-bit;

B. se - de-bit, Quid - - quid la - tet, ap - pa - re-bit; la - tet, ap - pa - re-bit;

A. Fl.

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

f *ff*

107

ff

rit.

♩ = 58

S. *ff* Quid - quid la - tet, ap - pa - re-bit: *P* Nil-in-ul-tum re- man_ e-

A. *ff* Quid - quid la - tet, ap - pa - re-bit: *P* re- man_ e-

T. *ff* Quid - quid la - tet, ap - pa - re-bit: *mp* Nil in-ul-tum Nil in-ul-tum re- man_ e-

B. *ff* Quid - quid la - tet, ap - pa - re-bit: *mp* Nil in-ul-tum Nil in-ul-tum Nil in-ul-tum re- man_ e-

A. Fl. *f*

B. Cl. *f* *pp*

Tpt. *mf*

Hn. *f*

Hn. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Org.

Ped. *mf*

B. D. *rit.* *mp* ♩ = 58

112

S. bit. Nil - in - ul - tum re - man__ e -

A. bit. re - man__ e -

T. bit. Nil in - ul - tum Nil in - ul - tum re - man__ e -

B. bit. Nil in - ul - tum Nil in - ul - tum Nil in - ul - tum re - man__ e -

A. Fl. *p*

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc. *pp*

Org.

Ped.

B. D.

Detailed description: This is a page of a musical score, page 31, starting at measure 112. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Flute (A. Fl.), Clarinet (B. Cl.), Trumpet (Tpt.), Horns (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Organ (Org.), Pedal (Ped.), and Bass Drum (B. D.). The vocal parts have lyrics: 'Nil - in - ul - tum re - man__ e -'. The instrumental parts include dynamics like *p* and *pp*. The score is written in a key with one sharp (F#) and a common time signature (C).

S. bit.

A. bit.

T. bit. Solo *p* re - man - e - bit.

B. bit. Solo *p* Nil in - ult - tum re - man - e - bit.s

A. Fl. To Fl. Flute

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

Detailed description: This is a page of a musical score for a SATB choir and orchestra. The page is numbered 32 and contains measure 115. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The Soprano and Alto parts have a rest for the entire measure. The Tenor and Bass parts have a rest until measure 115, where they begin a solo passage marked with a piano (*p*) dynamic. The lyrics for the Tenor part are "re - man - e - bit." and for the Bass part are "Nil in - ult - tum re - man - e - bit.s". The instrumental parts include Flute (marked "To Fl." and "Flute"), Clarinet in Bass (B. Cl.), Trumpet (Tpt.), Horns (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Organ (Org.), Pedal (Ped.), and Double Bass (B. D.). All instrumental parts have rests for the entire measure.

Preces meae non sunt dignae

♩ = 48

33

121

S.
A.
T.
B.

Fl.
B. Cl.

Tpt.
Hn.
Hn.

Vln.
Vla.
Vc.

Org.
Ped.

B. D.

♩ = 48

pp
p
*mp*³

con sord
pp
p

S.
A.
T.
B.

Fl. *p.* *quasi staccato* *mf* *f*

B. Cl. *mf*

Tpt.
Hn. *mf*
Hn. *mf*

Vln. *mf*

Vla. *mf*

Vc.

Org.

Ped.

B. D.

Detailed description: This page of a musical score covers measures 126 to 129. It features vocal soloists (Soprano, Alto, Tenor, Bass) who are silent throughout. The woodwinds include Flute (Fl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), and Horns (Hn.). The strings consist of Violins (Vln.), Violas (Vla.), and Cellos (Vc.). The Organ (Org.) and Pedal (Ped.) are also present but silent. The Bass Drum (B. D.) is shown at the bottom. The Flute part begins in measure 126 with a *p* dynamic, playing a melodic line with a *quasi staccato* articulation. It features a quintuplet in measure 127 and a triplet in measure 128, with dynamics increasing to *mf* and then *f*. The Bass Clarinet part enters in measure 127 with a *mf* dynamic, playing a rhythmic accompaniment. The Horns and Violins/Violas have specific rhythmic patterns, with *mf* dynamics indicated. The Organ and Pedal parts are silent, and the Bass Drum is also silent.

130

S.

A.

T.

B.

Fl.

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

S. *f* Pre - ces

A. *f* Pre - ces

T.

B.

Fl. *f*

B. Cl. *f sempre*

Tpt.

Hn. *f sempre*

Hn. *f sempre*

Vln. *f*

Vla. *f* pizz.

Vc. *f sempre*

Org.

Ped.

B. D.

Detailed description: This page of a musical score, numbered 36 and 134, features a vocal quartet (Soprano, Alto, Tenor, Bass) and a large instrumental ensemble. The vocal parts enter in measure 134 with the lyrics 'Pre - ces' in a forte (*f*) dynamic. The instrumental ensemble includes Flute, Clarinet in B-flat, Trumpet, Horns, Violin, Viola, Violoncello, Organ, Pedal, and Bass Drum. The woodwinds and strings play a rhythmic accompaniment of eighth notes, with the strings marked *f* and *f sempre*. The organ part consists of sustained chords in the right hand and a pedal line in the left hand. The score is written in a common time signature with a key signature of one sharp (F#).

137

S. me - - ae

A. me - - ae

T.

B.

Fl.

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

mf

3

3

3

3

Detailed description: This page of a musical score, numbered 137, features a vocal quartet (Soprano, Alto, Tenor, Bass) and a large instrumental ensemble. The vocal parts have lyrics 'me - - ae' with a long note on 'ae'. The instrumental parts include Flute, Bass Clarinet, Trumpet, Horns, Violins, Viola, Violoncello, Organ, Pedal, and Double Bass. The organ part features triplet patterns in the right hand and sustained chords in the left hand. The strings play a rhythmic pattern of eighth notes. The dynamic marking *mf* is present in the violin part.

140

f sempre

S. non su - nt dig - nae: Sed tu bo - nus fac ben - ig

A.

T. *f* non su - nt dig - nae: Sed tu bo - nus fac ben - ig - ne,

B.

Fl. *To A. Fl.*

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla. *arco.*

Vc. *arco.*

Org. *fade out*

Ped.

B. D. *f* Bass Drum let ring

144 poco accel. mp

♩ = 60 mf

S. *mp* ne, *mf* Ne— pe-ren ni.

A. —

T. *mp* —

B. —

Fl. —

B. Cl. *f*

Tpt. —

Hn. *pp*

Hn. —

Vln. *p* *f*

Vla. *p* *mf*

Vc. *p* *mf*

G.O. 16'+8'

Org. *mf*

Ped. —

poco accel.

♩ = 60

B. D. —

S. *cre - mer ig - ne pe-ren-ni Ne pe-ren-ni cre - mer ig - ne pe-ren-ni*

A.

T.

B. *mp*
Ne pe - ren - ni cre - mer ig - ne

Fl.

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

155

S. *f*
 Ne pe-ren-ni cre-mer ig - ne pe-ren-ni *f* Ne pe-ren-ni cre-mer ig - ne pe-ren-ni

A. *mp* *mf*
 Ne pe - ren - ni cre - mer ig - ne Ne pe - ren - ni cre - mer ig - ne

T. *mf*
 Ne pe - ren - ni cre - mer ig - ne

B. *mf* *f*
 Ne pe-ren-ni cre-mer ig - ne pe-ren-ni *f* Ne pe-ren-ni cre-mer ig - ne pe-ren-ni

Fl.

B. Cl. *mf*

Tpt.

Hn. *mp* *mf*

Hn. *mp* *mf*

Vln.

Vla. *mf*

Vc. *f*

Org. *f*

Ped.

B. D.

163

S. *ff* Ne pe-ren-ni cre-mer ig-ne pe-ren-ni *sub. mf* Ne pe-ren-ni cre-mer

A. *f* Ne pe-ren-ni cre-mer ig-ne *sub. mp* Ne pe-ren-ni

T. *f* Ne pe-ren-ni cre-mer ig-ne *sub. mp* Ne pe-ren-ni

B. *ff* Ne pe-ren-ni cre-mer ig-ne pe-ren-ni

A. Fl. *ff* *sub. mf*

B. Cl. *ff*

Tpt. *mf* muted

Hn. *f*

Hn. *f*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Org. *f*

Ped. *ff* *mp*

B. D. *f*

mp
Tubular bell on F#
let ring

169

S. *ig - ne pe-ren-ni*

A. *sub. p*
cre - mer ig - ne Ne pe - ren - ni cre - mer ig - ne.

T. *sub. p*
cre - mer ig - ne Ne pe - ren - ni cre - mer ig - ne.

B.

A. Fl. *p*

B. Cl.

Tpt.

Hn.

Hn.

Vln.

Vla.

Vc.

Org.

Ped.

B. D.

Offertory

Miles Isacke

♩ = 120

mp

Soprano
Do-mi ne, _____ rex glor - i - ae, _____ de - func-tor- um _____ de poe-nis in-fer-ni

mp *p* *mp*

Alto
Ie-su Chris - te, glor-i - ae, li-be ra_ an - i - mas_ de poe-nis in-fer-ni

Tenor

Bass

Flute

Bass Clarinet
in B \flat

Violin I

Viola

Violoncello

Organ

Pedals

♩ = 120

Glockenspiel

8 A

S. *mf*
et pro-fun-do la - cu. li-ber-a e-as de or - e___ le - on-is,

A. *mf*
de pro-fun-do la - cu. de or - e___ le - on-is,

T.

B.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Org. G.O. 16'+8'+8' *mf*

Ped.

Glock. A

Detailed description: This is a page of a musical score, page 45. It features vocal parts for Soprano (S.) and Alto (A.), and instrumental parts for Organ (Org.), Pedal (Ped.), and Glockenspiel (Glock.). The Soprano and Alto parts have lyrics in Latin. The Organ part is marked with 'G.O. 16'+8'+8'' and 'mf'. There are two 'A' markings in boxes, one at the top and one at the bottom. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

15

S. *f* *sub.mf*
 ne ab-sor-be - at e - as tar - tar - us _____, ne ca - dant in ob - scur - um; -

A. *f*
 ne ab-sor-be - at e - as tar - tar - us _____

T. *f*

B. *f*

Fl.

B. Cl.

Vln. I

Vla. *mp*

Vc. *mp*

Org. *Positif 4'+8'*

Ped.

Glock. *pp*

21

S. *f* ne

A. *f* ne

T.

B.

Fl.

B. Cl. *mp*

Vln. I

Vla.

Vc.

Org.

Ped.

Glock. 7

To Cym.

25

S. ca - dant in - ob - scur - um;

A. ca - dant in - ob - scur - um;

T.

B.

Fl. *mf*

B. Cl. *mp*

Vln. I *mp*

Vla. *mp*

Vc. *mf*

Org.

Ped.

Glock.

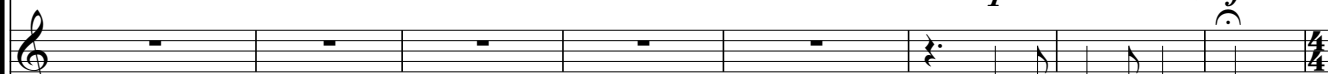
B

rit. ♩ = 30 49
mp ————— *mf*

31

S. 

lau-dis of-fer-i - mus;

A. 

lau-dis of-fer-i - mus;

T. 

Hos-ti-as et pre-ces ti - bi, — Do-mi - ne, lau-dis of-fer-i - mus;

B. 


Hos-ti-as et pre-ces ti - bi, — Do-mi - ne, lau-dis of-fer-i - mus;

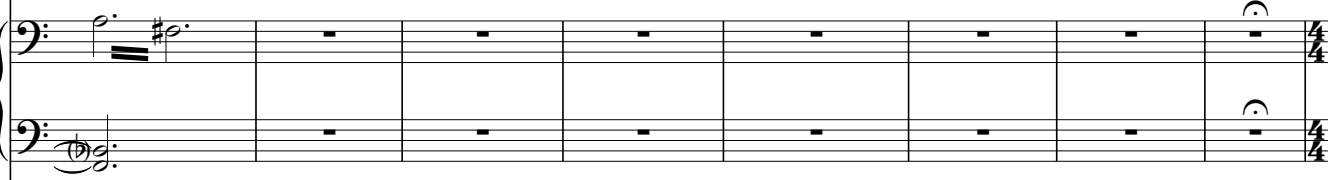
Fl. 

B. Cl. 

Vln. I 

Vla. 

Vc. 

Org. 

Ped. 

B

rit. ♩ = 30

Glock. 

$\text{♩} = 60$

39

S. *mp*
 tu sus-ci-pe_ pro an-i-ma-bas_ il - lis, qua-rum ho - di - e me-mor-i-am

A. *mp*
 qua-rum ho - di - e me-mor-i-am

T.

B.

as quiet as possible, whistle-like

Fl. *pp*

B. Cl. *pp*

Vln. I *p*

Vla. *p*

Vc.

Org. half pulled 16'+8', slight whistle

Ped.

Cym. $\text{♩} = 60$
 Cymbals *pp* yarn mallet on the cup
 Glockenspiel let ring *pp*

44

S. fac - i - mus: fac e - as, Do - mi - ne, _____

A. fac - i - mus: fac e - as, Do - mi - ne,

T. _____

B. _____

Fl. _____

B. Cl. _____

Vln. I _____ *p* _____ *p* _____

Vla. _____ *p* _____ *p* _____

Vc. _____

Org. _____

Ped. _____

Glock. _____

molto rit.

48

S. de mor - te trans - ir - e ad vit - am.

A. de mor - te trans - ir - e ad vit - am.

T.

B.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Org.

Ped.

Glock.

molto rit.

Detailed description: This page of a musical score, numbered 52, features a vocal quartet and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper section, with lyrics in Italian: "de mor - te trans - ir - e ad vit - am." The instrumental parts include Flute, Bass Clarinet, Violin I, Viola, Violoncello, Organ, Pedal, and Glockenspiel. The score is marked "molto rit." (molto ritardando) at the top and bottom. The organ part features a prominent melodic line with a crescendo leading to a forte dynamic. The strings play a sustained accompaniment, with the Violin I and Viola parts marked with a piano (*p*) dynamic. The vocal parts have a melodic line with a crescendo leading to a forte dynamic. The Tenor and Bass parts are mostly silent, with a final note at the end of the phrase. The Flute and Bass Clarinet parts have a melodic line with a crescendo leading to a forte dynamic. The Glockenspiel part is silent throughout the page.

Sanctus

Miles Isacke

♩ = 112

Tenor

Bass

Clarinet in B \flat

Violin 1

Violin 2

Viola

Violoncello

Timpani

timp gliss with inverted cymbal

mp

♩ = 112

Marimba

6

T. *mf* Sanc - tus, *mf* Sanc - tus,

B. *mf* Sanc - tus, *mf* Sanc - tus,

Cl. *mf* *mf*

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Timp. strike wooden windchimes with hand *mf*

Mar. *mp*

Detailed description: This page of a musical score covers measures 54 to 58. It features a vocal duet of Tenor (T.) and Bass (B.) singing 'Sanc - tus, Sanc - tus,' in a mezzo-forte (*mf*) dynamic. The Tenor part begins with a fermata on a whole note in measure 54, followed by a melodic line in measures 55 and 56. The Bass part mirrors this structure. The Clarinet (Cl.) part has a fermata in measure 54, then enters in measure 55 with a melodic line featuring a triplet in measure 56. The string section (Vln. 1, Vln. 2, Vla., Vc.) has a fermata in measure 54. The Violoncello (Vc.) part has a mezzo-piano (*mp*) dynamic. The Timpani (Timp.) part has a dynamic marking of mezzo-forte (*mf*) and a performance instruction 'strike wooden windchimes with hand'. The Maracas (Mar.) part has a mezzo-piano (*mp*) dynamic. The score is written in a key with one flat and a common time signature.

11 *mf* < *f*

T. Sanctus, Do-mi - nus De us Sa - ba - oth; -

B. *mf* < *f*

Sanc - tus, Do-mi - nus De us Sa - ba - oth; -

Cl. ³

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Timp.

Mar.

16

T. *mf*
plen - i sunt cae-li et ter -

B. *mf*
et ter-ra glo-ri-a tu-a...

Cl.

Vln. 1 *sub. p*

Vln. 2 *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Timp.

Mar.

21

T. *mp* *mf*
- ra glo-ri-a tu - a. Ho - san - na

B. *mp* *mf*
Ho - san - na

Cl. *mp* *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Timp. w/ inverted cymbal w/o cymbal *mp* *p*

Mar.

26

T. *mp* in - ex - cel - sis. *p*

B. *mp* in - ex - cel - sis. *p*

Cl. *mp* *mf*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Timp.

Mar.

rall.

31

Musical score for T., B., Cl., Vln. 1, Vln. 2, Vla., Vc., Timp., and Mar. The score includes various musical notations such as notes, rests, and dynamics. The T. and B. parts are mostly rests. The Cl. part has a melodic line starting at measure 31 with a *mf* dynamic. The Vln. 1 and 2 parts have a rhythmic pattern of eighth notes. The Vla. part has a melodic line with a *pp* dynamic. The Vc. part has a melodic line. The Timp. part has a *pp* dynamic and a note marked "chimes with hand". The Mar. part has a *rall.* marking.

Agnus Dei

Miles Isacke

Tempo and Performance Instructions:
♩ = 102
rit.
♩ = 82

Vocal Parts:
Soprano
Alto
Tenor
Bass

Woodwind and Brass Parts:
Flute
Bass Clarinet in Bb
Trumpet in Bb
Horn in F
Horn in F

String and Solo Parts:
Violin I (Solo, *p*)
Viola (Solo, *p*)
Violoncello (*mp*)
Organ
Pedals

Other Parts:
Percussion
Marimba (*p*, soft mallet)

Dynamic and Performance Markings:
sub. *mf*
Divisi
^

The score is written in 4/4 time. The vocal parts and strings are mostly silent until the final measure, where they play a sustained chord. The Marimba part features a rhythmic pattern of eighth notes in the left hand and quarter notes in the right hand, with a dynamic of *p*. The Violoncello part plays a steady eighth-note accompaniment with a dynamic of *mp*. The Violin I and Viola parts have a solo section starting at measure 10, marked *p*, and then divide into two parts at the end, marked *sub. mf*. The Organ and Pedals parts are silent throughout. The Percussion part is also silent. The final measure of the piece is marked with a fermata and a dynamic of *sub. mf*.

A

9

S.

A.

T.

 B.

Fl. *becoming breathy*

 B. Cl.

Tpt.

Hn.

 Hn.

 Vln. I *Solo*

 Vln. II *Solo*

 Vc.

 Org.

Ped.

Perc.

Mar.

19

S. *mp* do - na e - is re - qui - em. *rit.* *mp* Ag - nus De - i, Ag - nus De -

A. *mp* Ag - nus De - i, Ag - nus De -

T. *mp* di, do - na e - is re - qui - em.

B. *mf* *f*

Fl. flutter tongue *mf* *mf*

B. Cl. *mf* *f*

Tpt. *pp* *mf* *pp* *p*

Hn. *mf* *f* *p* *pp* *mf* *pp* *p*

Hn. *mf* *f* *p* *pp* *mf* *pp* *p*

Vln. I *mf* *f* *mp* *sub. mf* *pp* *mp* Divisi

Vla. *mf* *f* 3

Vc. *f* *ff* *mf* *pp* *mf*

Org. G.O. 8'+8'+4' *f*

Ped. 16' - 5 1/3'

Perc.

Mar. *mf* *f* *rit.* *A Tempo*

30

S. *mp* i, do - na e - is re - qui - em. *mf* qui tol - lis

A. *mf* i, qui tol - lis

T. *mp* do - na e - is re - qui - em.

B. *mp* do - na e - is re - qui - em.

Fl. *mf* *mp* 5 *f* To A. Fl.

B. Cl. *mf* *f*

Tpt. *mf* *mp* *mf*

Hn. *mf* *p* *mf*

Hn. *mf* *p* *mf*

Vln. I *mf* *f* *sub. p* *p* *mf*

Vla. *mf* *f* *p*

Vc. *f* *sub. mp* *mf*

Org.

Ped.

Perc. Bass Drum *mp* Tam Tam *mf* let ring

Mar. *p* *p*

40 rit. A Tempo rit. A Tempo rit. $\text{♩} = 72$

S. pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, do - na - e - is re - qui - em sem - pi - ter - nam.

A. pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, do - na - e - is re - qui - em sem - pi - ter - nam.

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

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

Fl. *Alto Flute*

B. Cl. *To Cl. Clarinet in B \flat*

Tpt. *muted*

Hn. *p*

Hn.

Vln. I *mp*

Vla. *mp*

Vc. *mf*

Org. *Recit celesta*

Ped.

Perc. *Bass Drum Tam Tam w/ hard mallet*

Mar. *let ring*

rit. A Tempo rit. A Tempo rit. $\text{♩} = 72$

Lux Aeterna

♩ = 52

50

S. *<mf>* Lux *<mf>* Lux

A. *<mf>* Lux *<mf>* Lux

T. *<f>* Lux *<f>* Lux

B. *<f>* Lux *<f>* Lux

A. Fl.

Cl. *<mf>* *<mf>*

Tpt.

Hn. *<mf>* *<mf>*

Hn. *<mf>* *<mf>*

Vln. I *mf*

Vla. *mf*

Vc. *mf*

Org.

Ped.

Perc.

Mar. *<mf>* *<mf>* *<mf>*

♩ = 52

57 *mf* *f* *mf* *mp* *rall.* *A Tempo*

S. Lux ae-ter-na luc - e-at e - is, Do - mi - ne, cum sanc - tis tu-is ae-ter - num, qu - ia pi - us es.

A. Lux ae- na luc - e-at e - is, Do - mi - ne, sanc - tis tu-is ae-ter - num, qu - ia pi - us es.

T. ae - ter-na luc - e-at e - is, Do - mi - ne, in_ ae-ter - num, qu - ia pi - us es.

B. ae - ter-na luc - e-at e - is, Do - mi - ne, ae-ter - num, qu - ia pi - us es.

Alto Fl.

Cl. *mp* *mf* *mp*

Tpt.

Hn. *mp*

Hn. *mp*

Vln. I *mf sub.* *mp* *pp*

Vla. *mp*

Vc. *mp*

Org. G.O. 8'+4'+flutes

Ped.

Perc.

Mar. *rall.* *A Tempo*

rit. ♩ = 46

65

S. *p* Re-qui-em ae-ter-nam do-na e - is Re-qui-em ae-ter-nam do-na e - is

A. *p* Re-qui-em ae-ter-nam do-na e - is Re-qui-em ae-ter-nam do-na e - is

T. *p* Re-qui-em ae-ter-nam do-na e - is Re-qui-em ae-ter-nam do-na e - is

B.

A. Fl.

Cl.

Tpt.

Hn.

Hn.

Vln. I

Vla.

Vc.

Org.

Ped. *f*

Perc.

Mar. rit. ♩ = 46

74

S. *mf* Re-qui-em ae-ter-nam do-na e-is Re-qui-em ae-ter-nam do-na e-is, *mf* Do-mi-ne; *mp* et lux *mf* lu-ce-at

A. *mf* Re-qui-em ae-ter-nam do-na e-is Re-qui-em ae-ter-nam do-na e-is, *mf* Do-mi-ne; *mp* et lux *mf* lu-ce-at

T. *mf* Re-qui-em ae-ter-nam do-na e-is Re-qui-em ae-ter-nam do-na e-is, *mf* Do-mi-ne; *mp* per-pe-tu-a *mf*

B. *mf* Re-qui-em ae-ter-nam do-na e-is Re-qui-em ae-ter-nam do-na e-is, *mf* Do-mi-ne; *mp* per-pe-tu-a *mf*

A. Fl. - - - - -

Cl. - - - - -

Tpt. *p* *mp*

Hn. *p*

Hn. *p*

Vln. I pizz. double stop arco *p*

Vla. pizz. *mp* arco *p*

Vc. pizz. *mp* arco *mp*

Org. G.O. 8'+8'

Ped. - - - - -

Perc. - - - - -

Mar. - - - - -

83

S. *mp* *mf* *rit. mf* *f* *mp*
 sanc - tis - tu - is in ae - ter - nam qu - ia pu - is es.

A. *mp* *mf* *mf* *f* *mp*
 cum sanc - tis - tu - is in ae - ter - nam qu - ia pu - is es.

T. *mf* *f* *mf* *f* *mp*
 e - is; in ae - ter - nam qu - ia pu - is es.

B. *mf* *f* *mf* *f* *mp*
 e - is; in ae - ter - nam qu - ia pu - is es.

A. Fl. _____

Cl. _____

Tpt. _____

Hn. *mp* *mf* _____

Hn. *mf* _____

Vln. I *p* *mf* _____

Vla. *mf* *p* *mf* _____

Vc. *mf* *mp* *mf* _____

Org. _____

Ped. $16'+8'+8'$ *f* _____

Perc. To Timp. Timpani *p* _____

Mar. *rit.* _____

Pie Jesu - Introduction

Conductor with stopwatch

Miles Isacke

The musical score consists of five staves. The first three staves are for Alto Flute, Trumpet in Bb, and Organ. Each of these staves has a 60-second timing bracket above it. The Organ staff is split into two parts, treble and bass. The fifth staff is for Pedals, starting with a bass clef and a key signature of one flat. Above the Pedals staff, there are five timing annotations: '5" - no stops', '10" - 16'', '15" - 8'', '15" - 8'', and '15" - gross quint (letting it squeak as you pull)'. Each annotation is accompanied by a bracket indicating its duration.

A

Sparsly improvise with any of the boxed pitches at any octave. Hold every pitch for a duration of 5-10".
Imitate organ squeaks and trumpet. Overblow for harmonics on notated pitches, if desired.

2

A. Fl.

90"

fade in last 15"

Detailed description: This staff shows a musical line for the Alto Flute. It begins with a treble clef and a '2' above the staff. A box encloses the first four notes: a whole note G4, a quarter note F4, a quarter note E4, and a whole note D4. A horizontal bracket above the staff spans the entire 90-second duration. A second bracket above the staff, labeled 'fade in last 15"', indicates the final 15 seconds of the piece.

Sparsly improvise with any of the boxed pitches at any octave. Hold every pitch for a duration of 5-10".
Imitate organ squeaks and flute. Use cup and stem mute, sliding the stem in and out for timbral shifts.

Tpt.

90"

fade in last 15"

Detailed description: This staff shows a musical line for the Trumpet. It begins with a treble clef. A box encloses the first four notes: a whole note G4, a quarter note F4, a quarter note E4, and a whole note D4. A horizontal bracket above the staff spans the entire 90-second duration. A second bracket above the staff, labeled 'fade in last 15"', indicates the final 15 seconds of the piece.

A

Org.

90"

Detailed description: This staff shows a musical line for the Organ. It consists of two staves, treble and bass. A horizontal bracket above the top staff spans the entire 90-second duration. There are two small black squares on the top staff, one on the G line and one on the D line, indicating specific pitches to be held.

Slowly pull furniture stop until it squeaks then push back in. Repeat intermittently. "Sine wave"-like.
Try to "bend" the pitches.

Ped.

90"

fade in last 15"

Detailed description: This staff shows a musical line for the Pedal. It begins with a bass clef. A box encloses the first two notes: a whole note G2 and a whole note F2. A horizontal bracket above the staff spans the entire 90-second duration. A second bracket above the staff, labeled 'fade in last 15"', indicates the final 15 seconds of the piece.

Pie Jesu & Libera Me

Miles Isacke

mp $\text{♩} = 76$

Soprano
Pi - e Je su Do-mi-ne, Pi - e Je su Do-mine, do - na e-is re-qui - em re-qui -em

Alto
mp
do-na e-is re-qui - em re-qui -em

Tenor
mp
Pi - e Je su Do -mine, do - na e-is re-qui - em re-qui -em

Bass
mp
do-na e-is re-qui - em re-qui -em

Alto Flute

Clarinet in B \flat

Trumpet in B \flat

Horn in F

Horn in F

Violin I

Viola

Violoncello

Organ
2' - Flute a faseau (swelled down)
mp

Pedals
pull fournture until it squeaks w/ silence on beat 3 continue pattern..

Marimba
 $\text{♩} = 76$

A

B

12 rit. *pp* ♩ = 64

S. — sem-pi -ter - nam.

A. — sem-pi -ter - nam.

T. — sem-pi -ter - nam.

B. — sem-pi -ter - nam.

A. Fl.

Cl.

Tpt. harmon mute w/o stem *mp*

Hn. *mp*

Hn. *mp*

Vln. I

Vla.

Vc.

Org.

Ped. ..end pattern.

Mar. rit. **A** ♩ = 64 **B**

S.

A.

T. *mf*
Li - ber-a me, Do-mi-ne, de mor - te ae ter - na, in di - e il-la tre - men - da:

B.

A. Fl.

Cl.

Tpt.

Hn.

Hn.

Vln. I

Vla.

Vc.

Org. $(16'+8'+8'+4'+2)$ couple pos/G.O. $(4'+8'+8')$

Ped.

Mar.

35 **C**

S.

A.

T. *mf* Quan - do cae-li... sunt et ter - ra... *f* Dum ven - er - is iu - di - car -

B. *mf* mo - ven - di sunt et ter - ra...

A. Fl.

Cl.

Tpt. *mp* *mf*

Hn.

Hn.

Vln. I *mp sempre*

Vla. *mp sempre*

Vc.

Org.

Ped. Repeat fourniture pattern w/ silence on beat 4... ..end pattern.

Mar. **C**

43

S. _____

A. _____

T. *mp*
- e sae - cul - um per ig - nem.

B. *f* *mp*
sae - cul - um per ig - nem.

A. Fl. _____

Cl. _____

Tpt. *mf* *mp* *ord.* becoming breathy

Hn. *mp* blow air through horn

Hn. *mp* blow air through horn

Vln. I speak sounds through teeth *ts mp* ck

Vla. speak sounds through teeth *ts mp* ck

Vc. speak sounds through teeth *ts mp* ck

Org. _____

Ped. _____

Mar. _____ *poco rit.*

D

E

49 ♩ = 60

S. *mp*

A.

T. *mf* *f*

B. *mf* *f* *mp*

A. Fl. *mf* *mf*

Cl.

Tpt. *mf* *mf*

Hn.

Hn.

Vln. I *ff*

Vla. *ff*

Vc. *ff*

Org.

Ped.

..... ♩ = 60

D

E

Mar. *p* *mf* *p*

S. *sunt et ter- ra.*

A. *mp* *f* *mf*
Dum ven - er - is iu - di - car - e sae - cul um - per ig - nem. *Re - qui em. ae - ter -*

T. _____

B. *f* *mf*
sunt et ter- ra. *iu - di - car - e sae - cul um - per ig - nem.* *Re - qui em. ae - ter -*

A. Fl. _____

Cl. _____

Tpt. _____

Hn. *mf* *mp*

Hn. *mf* *mp*

Vln. I *con sord.* *p* *mp*

Vln. II *con sord.* *p* *mp*

Vc. _____

Org. _____

Ped. *...end pattern.*

Mar. *mf*

(8).....

68

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

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

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

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

A. Fl. *mf*

Cl.

Tpt. *mp* mute off *mf* *mp* *p*

Hn. *mf* *p*

Hn. *mf* *p*

Vln. I *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Org.

Ped. start fouriture pattern.. fade pattern.

Mar. *mp* *p*

poco rall.

In Paradisum

Miles Isacke

$\text{♩} = 48$

A

Soprano

Alto

Tenor

Bass

Alto Flute *mp* *mf*

Clarinet in B \flat *p* *mp* *mf*

Trumpet in B \flat *p* *mp*

Horn in F *p* *pp*

Horn in F *pp*

Violin I *pp* *mf*

Viola *pp* *mf*

Violoncello *mf*

Organ *8's+16's*

Pedals

Timpani $\text{♩} = 48$

B ♩ = 62 *mp*

13

S. In pa____ ra - di____

A.

T.

B.

A. Fl. *To Fl.*

Cl.

Tpt. *mf* *mp* 3

Hn. *mp*

Hn. *mp*

Vln. I

Vla.

Vc.

Org.

Ped. (h)

Timp. **B** ♩ = 62

26

S. sum de - du - cant te An - gel - i: in tu - o ad - ven - tu sus - ci - pi - ant te Mar - tryes, -

A. de - du - cant te An - gel - i: tu - o ad - ven - tu sus - ci - pi - ant te Mar - tryes, -

T. de - du - cant te An - gel - i: tu - o ad - ven - tu sus - ci - pi - ant te Mar - tryes, -

B. de - du - cant te An - gel - i: tu - o ad - ven - tu sus - ci - pi - ant te Mar - tryes, -

A. Fl. Flute *mp* *mf*

Cl. *mf*

Tpt.

Hn. *mp*

Hn.

Vln. I *pp* *mp* *mf*

Vla. *pp* *mp* *mf*

Vc. *pp* *mp* *mf*

Org.

Ped.

Timp.

Detailed description: This page of a musical score (page 82, rehearsal mark 26) features vocal soloists and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in a B-flat major key with a common time signature. They sing the Latin text: "sum de - du - cant te An - gel - i: in tu - o ad - ven - tu sus - ci - pi - ant te Mar - tryes, -". The vocal lines are marked with dynamics *mp*, *mf*, and *p*. The instrumental parts include Flute (with a dynamic range from *mp* to *mf*), Clarinet (marked *mf*), Trumpet, Horns (marked *mp*), Violin I (marked *pp*, *mp*, *mf*), Viola (marked *pp*, *mp*, *mf*), and Violoncello (marked *pp*, *mp*, *mf*). The Organ, Pedal, and Timpani parts are also present but mostly contain rests or simple accompaniment.



37

S. *mf* et per - du - cant te in ci - vi - ta - tem sanc - tam *mp* le - ru - sal - em. *mf* le - ru - sal - em. *f*

A. *mf* et per - du - cant te in ci - vi - ta - tem sanc - tam *mp* le - ru - sal - em. *mf* le - ru - sal - em. *f*

T. *mf* du - cant te in ci - vi - ta - tem sanc - tam *mp* le - ru - sal - em. *mf* le - ru - sal - em. *f*

B. *mf* du - cant te in ci - vi - ta - tem sanc - tam *mp* le - ru - sal - em. *mf* le - ru - sal - em. *f*

Fl. *mp* *mp*

Cl. *p* *p*

Tpt. *p*

Hn. *p*

Hn. *p*

Vln. I *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Org.

Ped.

Timpani *mp*

Crotales

Timpani

48

S. *mp* < *mf*
Chor - us An - gel - or - um te sus - ci - pi - at,

A. *mp* < *mf*
Chor - us An - gel - or - um te sus - ci - pi - at,

T. *mp* < *mf*
Chor - us An - gel - or - um te sus - ci - pi - at,

B. *mp* < *mf*
Chor - us An - gel - or - um te sus - ci - pi - at,

To A. Fl.

Fl. *mf*

Cl. *mp* *mf*

Tpt.

Hn. *p* *mf*

Hn. *p*

Vln. I *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp* *mf*

Org.

Ped.

Timp. with cloth over timp *p* Marimba *mp* ♩ = 70

57

S. *f* et_cum La - za - ro_ quon - dam_ *mf* pau - pe - re_

A. *f* La - za - ro_ quon dam_ *mf* pau - pe - re_

T. *f* et_cum La - za - ro_ quon dam_ *mf* pau - pe - re_

B. *f* La - za - ro_ quon dam_ *mf* pau - pe - re_

Alto Flute *mp* < *mf* flutter tongue *p* *mf*

Cl. *mp* < *mf*

Tpt. *mp* < *mf* *pp*

Hn. *mp* < *mf*

Hn. *mp* < *mf*

Vln. I *p* *mp*

Vla. *p* *mp*

Vc. *p*

Org.

Ped.

Mar. *p*

67

S. *mp*
ae - ter - nam ha - be - as re - qui - em. ae - ter - nam

A. *mp*
ae - ter - nam ha - be - as re - qui - em.

T. *mp*
ae - ter - nam ha - be - as re - qui - em. ae - ter - nam

B. *mp*
ae - ter - nam ha - be - as re - qui - em.

A. Fl. *p mf p mf mp*

Cl.

Tpt. *p*

Hn. *p*

Hn. *p*

Vln. I *p mp*

Vla. *p mp*

Vc. *p mp mp*

Org.

Ped.

Mar.

79 *p* *mf* *rit.* *f* ♩ = 48

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

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

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

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

A. Fl. *mp* *mf*

Cl. *mp* *mf*

Tpt. *mp*

Hn. *mp*

Hn. *mp*

Vln. I *mp* *mf* Divisi

Vla. *mp* *mf* Divisi

Vc. *mf*

Org.

Ped.

Mar. *mp* *mf* *rit.* ♩ = 48

Reflections on a Requiem Mass

Miles Isacke

March 22, 2013

A requiem mass is endowed with a certain amount of gravity. It seems fair to say that the requiem mass is saturated in some of the most profound and basic of human emotions. It is with this in mind that I light-heartedly set out upon the task of composing a requiem, not only a notably grave subject, but one that has been spun out by countless composers before me. It will be the goal of this paper to, first, illuminate why I chose to undertake such a fraught task, paying special attention to the compositional influences that brought me to such an idea. Secondly, I will give a brief description of my process as well as some reasoning for the treatment of the mass texts and development of the movements.

Before we delve too deeply into my particular composition, there should be some background given into the abundant history of the requiem. For almost two-thousand years the requiem mass has served as a funerary tradition in some of the oldest Christian faiths, most notably Catholicism. The mass serves as a ritual for the recently dead, one that is meant to serve as a plea for the well being of the departed in the afterlife as well as a reminder to the faithful practitioners in attendance; a reminder that life is transient and that there is salvation through the church, as well as the chance of eternal damnation.

The musical setting of the requiem texts have evolved along with trends in Western musical practices through the history of its composition. As Robert Chase notes, the Gregorian

mass exists as the oldest version of a musical setting for the requiem mass texts (Chase, xv). Although plainchant had existed for centuries prior, the particularly Catholic establishment of Gregorian chant left a large impact on the way that composers have since dealt with the requiem. The draw of Gregorian chant has inspiring composers to evoke such stylistic elements in their pieces centuries after the popular composition of Gregorian chant diminished.

Another interesting point of note is that the requiem mass continued to be written, for the most part, in the original Latin well after Latin was common place within society (xiv). It should be noted, however, that it took until well into the 20th century for Latin to be replaced by local languages in Catholic masses. Nevertheless, the retention of the original Latin points to weight that the requiem texts possess in the mind of composers. Composers have sought to explore the array of emotions that are evoked by such texts in their original form, a trend that is still present to this day.

Jumping through centuries of music, some composers in more recent times have reinterpreted the traditional form of a requiem, often setting non-religious texts or even writing requiems that lack text altogether. Some could call such instances ‘secular requiems’, yet the fact that they carry the same name necessarily signifies on the vast history of requiem music as well as the religious connotations (whatever they may be).

I bracket the history of requiem music for the purpose of emphasizing its particular focus, one that intrinsically grapples with the emotions surrounding death as well as the place that religion plays in its consideration. Knowing this to be true of the requiem, I was drawn to the rich opportunity that composing such a work offered. I would be forced to look in and around myself for inspiration and interpretation.

Before examining the development of my composition, please see Appendix A for the

selection of texts used in my requiem mass. There you can find both the Latin as well as an english translation given based upon Chase translation (Chase, 2-10). It should also be noted that a requiem mass is usually thought to consist of the standard elements of liturgy, such as the *Kyrie*, *Offertory*, and *Agnus Dei*, in addition to requiem specific texts such as the *Dies Irae* sequence, *Lux Aeterna* and the *Libera Me*.

I was initially drawn to the requiem by the works of two quite distinct composers, Gabriel Faure and Alfred Schnittke. Encountering Faure's 1888 requiem first, I was drawn by the masterful conveyance of emotion he was able to attain (Chase, 262). His ability to personify wide ranges of emotions, from exaltation to fear, seemed effortless and proved deeply moving at first listen. As I spent more time listening to the piece I felt the desire to recreate such pure and concise moments of emotional outpour. (Whether, as a listener, one experiences such moments as those found in Faure's work while listening to my piece is yet to be seen.) Nevertheless, it was with an aim to express varying emotional states in particularly simple terms that the project was initiated.

Encountering Schnittke's requiem second, I was at first taken aback by the orchestration, treatment of text, and overall emotional state that is put forth in the short 35-minute work. Schnittke's requiem takes on a very different demeanor than that of Faure's. Perhaps due to the inclusion of a long *Dies Irae* sequence, something that was notably missing from Faure's work, Schnittke's 1974 requiem takes the listener on a fraught emotional journey through a combination of sonoristic and atonal styles (362). Furthermore, his work makes great use of orchestral as well as choral ostinati, which adds to an intense feeling of foreboding and anxiety that the requiem portrays.

Another point of interest was his treatment of the text. He omitted standard movements such as the *Offertory* and *Libera Me*, while including non-standard ones such as the *Credo*.

At the time Schnittke's work would have been problematic to receive, both by the Soviet government and by the Christian church at large; the government essentially forbid the composition of sacred music and people of Christian faith might have trouble reconciling some of the more frightening moments of reflection. So perhaps Schnittke wrote it solely for himself as a composer, possibly even without the motivation of religious experience or at least a normative christian one. If that was the case, he would not have to worry about appeasing a government nor a whole religious community, both with strong ties to tonal music.

One last slightly mysterious note, his requiem is flanked by two movements simply titled *Requiem* that sound as if they could be some of the oldest pieces of religious music. The simplicity of the pedal points and double cannons in these movements really highlight the contrast with the much more frenetic and intricate moments found in the other movements. How is the listener meant to rectify the differences between the middle and outside movements? Schnittke's enigmatic piece of music opened my eyes to the array of expression and meaning that a requiem could possess. As Schnittke illustrated, at no point can the requiem feel limited in scope. It was with Faure and Schnittke in my back pocket that I began my compositional process in the hopes of producing a piece that confronted all of the above questions about emotion and perceived religious experience.

The first step in the composition process was deciding upon the structure and inclusion of movements. A unique aspect of writing a mass is that, when it comes to the movements, there is a certain amount of established structure, i.e. texts are set and their ordering is based off of the ritual funeral service. So for me I had to include the movements and texts that I thought would best suit my goals for the piece. Here I looked to Faure and Schnittke for inspiration. Both requiems include some, what could be called, non-standard texts in comparison to the more standard form of Mozart's and Verdi's requiems. For example, Faure's inclusion of the concluding *In Paradisum* is strikingly in its effect upon the piece

as a whole, as the listener is transported to a heavenly realm both in the text as well as the music. Perhaps even more striking is the exclusion of the *Dies Irae*, a movement that is intrinsically linked with a requiem mass in the minds of listeners. Additionally, Schnittke's minimalist structure, one that mostly highlights the *Dies Irae* sequence, gave me the idea of being able to shrink and expand the focus and intention of particular movements.

In the end I settled upon a hybrid of the two pieces, including the *Dies Irae* sequence as well as some of the lesser heard movements such as the *Pie Jesu* and *In Paradisum*. I made a point of including some of the more standard, ritual movements like the *Offertory* and *Sanctus* in order to provide contrast to the very striking and narrative moments of the *Dies Irae* and *Libera Me*. Please see Appendix A for a full listing of movements.

One note should be made about the ordering of the movements. With one exception, the movements are ordered as is traditional for requiem masses. I decided to move the setting of the *Pie Jesu* text, usually delivered prior to the *Agnus Dei*, until after said movement. I did this because the *Pie Jesu* text is the combination of the last line of the *Dies Irae* sequence and the last line of the *Agnus Dei*. Hence it was my intention to allow for the *Pie Jesu* to serve as an echo of the two previous recitations of the same text.

I began the writing process by outlining the three major moments I wanted to emphasize in my piece, namely the *Dies Irae* sequence, the *Agnus Dei & Lux Aeterna*, and the *Libera Me*. I specifically wanted each of these movements to have a distinct character, so I graphically, as well as in words, presented the instrumentation, texture, dynamics, and distribution of the Latin text. Without any notions of pitch or durations, I set up the desired form and relationships between the instruments. This helped me extract my intentions for the text and the shape of the piece as a whole before ever sitting down at a keyboard. With these three movements mapped, I began writing.

For me this writing process was very new in two ways. First, I had never written extensively for voice, let alone a whole choir. (When I think about it, the same goes for a chamber orchestra.) Hence, I have never particularly had to compose based upon pre-determined text; one that conveys a certain amount of meaning as well as requires the composer to present the text in an intended manner. Secondly, I have never approached such a large piece of music. For the most part I have written music intended to be under fifteen minutes in duration. So I was forced to explore many different emotions and ideas, as opposed to spinning out just one in particular.

More than anything, the writing process was a meditation on the moods that the texts evoked in me. Moving beyond the precompositional outlining, for almost every movement I would read through the text and translation, then immediately start to play. Most, if not all, harmonic and melodic gestures that make up my movements were a result of improvisation that lead to more concrete ideas, based upon my regard for the particular text at hand. The movements grew often times from one simple backbone that was meant to reflect the text. As a result, I believe that each movement, no matter how dense or undirected it may seem on the surface, really conveys very simple intention, be it in mood or emotional content.

Reflecting this desire, the writing for the choir is kept, for the most part, quite unitary and heterophonic in nature. At no point is a single voice heard, instead all vocal parts are written for a multiple of two voices. The choir, as opposed to representing eight individuals, is meant to represent one in various states of regard for the text. To emphasize the oneness in mind of the choir I often write octave doublings for two or three voices in order to create one heterophonic voice. There are often times when two voices end phrases at the interval of a minor second, again meant to represent a quasi-singular voice. Furthermore, when the choir pushes and pulls against itself for a period of time it almost always resolves down into

one motive or gesture.

The text is mostly set in quite traditional, often chant-like, phrasing schema. Very rarely do the singers have phrases that contradict the inflection of the word at hand, again trying to allow the music to be very pure and transparent in objective. However, the intentional contradiction of inflection in the music is meant to emphasize the text more than anything else. For the most part I try to convey general impressions of the text as a whole, however on occasion certain words or phrases call for special consideration and comment, and it is in these cases that I stray from traditional vocal music conventions.

Turning to the instrumental accompaniment, the orchestra is often meant to be the commentary upon the emotional content of the vocal music. Again noting that much of the music arose from improvisation, the orchestra often plays ostinati, all meant to reflect the mood of the choir and text. Many times the orchestra is placed musically in opposition to the choir, while others it is there to directly support it, all depending on how I reacted to the texts and amount of confidence (or lack thereof) it inspired in me. Often times, text meant to be reassuring or triumphant fell flat in my perception, while other times of meditation or beseechment in the text drew out of me strong emotional reactions.

With all the movements written, I hope I have created a piece of music that, although maybe not directed in the most obvious sense, leads the listener through a series of reflections on the state of human existence and the way that religious experience and traditions can amplify as well as diminish one's trepidation about that very existence. Religion has played varying roles in my life. Composing this mass has caused me to look inside myself and attempt to try to reconcile my feelings about the texts, the Christian church and the musical legacy of the requiem. What came out was completely organic in nature and I hope that is apparent in the score as well as the performance of this composition.

Appendix A

Introit & Kyrie

Requiem aeternam dona eis, Domine, Grant them eternal rest, O Lord,
et lux perpetua luceat eis. and may perpetual light shine upon them.
Te decet hymnus Deus, in Sion, In Zion a hymn is fitting to You, O God,
et tibi reddetur votum in Ierusalem. a vow is paid to You in Jerusalem.
Exaudi orationem meam; O hear my prayer;
ad te omnis caro veniet. all flesh shall come to Thee.
Requiem aeternam dona eis, Domine, Grant them eternal rest, O Lord,
et lux perpetua luceat eis. and may perpetual light shine upon them.

Kyrie eleison; Lord have mercy;
Christe eleison; Christ have mercy;
Kyrie eleison. Lord have mercy.

Sequence

Dies irae, dies illa, Day of wrath, that day
Solvat saeculum in favilla: Will dissolve the earth into ashes.
Teste David cum Sibylla. As David and the Sibyl testify.

Iudex ergo cum sedebit, When the Judge is seated,
Quidquid latet apparebit: Whatever is hidden will be revealed:
Nil inultum remanebit. Nothing will remain unavenged.

*Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.*

My prayers are not worthy,
But Thou in Thy mercy, grant
That I burn not in everlasting fire.

Offertory

*Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo
lacu.*

Lord Jesus Christ, King of glory,
free of the souls of the departed
from the pains of hell and from the bottomless
pit.

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

Deliver them from the mouth of the lion.
Neither let them fall into darkness
nor the black abyss swallow them up.

*Hostias et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
Fac eas, Domine, de morte transire.*

We offer unto Thee this sacrifice of
prayer and praise.
Receive it for those souls
whom, today we commemorate
Let them, O Lord, pass over from death to life.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Agnus Dei & Lux Aeterna

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem,*

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem,*

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis;
cum sanctis tuis in aeternum,
quia pius es.*

O Lamb of God, who takest away the sins of
the world, grant them rest,

O Lamb of God, who takest away the sins of
the world, grant them rest,

O Lamb of God, who takest away the sins of
the world, grant them eternal rest.

May eternal light shine on them, O Lord,
with thy saints forever,
because thou art gracious.

Grant the dead eternal rest, O Lord;
and may perpetual light shine on them;
with thy saints forever,
because thou art merciful.

Pie Jesu & Libera Me

*Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.*

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt et terra.
Dum veneris iudicare saeculum per
ignem.*

Merciful Jesus, Lord, grant them rest.
Grant them eternal rest.

Deliver me, O Lord, from eternal death, on
that dreadful day:
when the heavens and earth shall be moved.
When you come to judge the world through
fire.

*Tremens factus sum ego, et timeo, dum
discussio venerit, atque ventura ira.
Quando caeli movendi sunt et terra.
Dum veneris iudicare saeculum per
ignem.
Requiem aeternam dona eis, Domine.*

I am made to tremble and fear, at the coming
destruction and also at your coming wrath,
when the heavens and earth shall be moved.
When you come to judge the world through
fire.
Grant them eternal rest, O Lord.

In Paradisum

*In Paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Ierusalem.*

May the angels lead you into Paradise;
at your coming may the martyrs receive you,
and conduct you into the holy city, Jerusalem.

*Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May the chorus of Angels receive you,
and with Lazarus, once a pauper, eternally
may you have rest.

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