

Vocal Score

Martyn Harry

# **A Shepherd's Requiem**

**with settings of poetry by  
Josephine Dickinson**

**Vocal Score**

**07.03.26**

**27 minutes**



# **Martyn Harry**

## **A Shepherd's Requiem**

### **Vocal Score**

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# **Martyn Harry**

## **A Shepherd's Requiem**

### **Instrumentation**

Double Mixed Chorus

Violin

Cornet 1

Cornet 2

Cornet 3 (doubling Tenor Cornet)

Alto Sagbut

Tenor Sagbut 1

Tenor Sagbut 2

Bass Sagbut 1

Bass Sagbut 2

Chamber Organ

– a Hauptwerk organ is recommended. It is useful for the range of sounds as well for the 16" writing in the final movement, 'Night Journey'.

# Martyn Harry

## A Shepherd's Requiem

### Programme Note

A whole series of factors led to the composition of 'A Shepherd's Requiem' and its unusual shape.

First of all, the death of my mother, Audrey Harry, for whom 'The Lord is my Shepherd' was her favourite hymn. My mum and dad, John Harry, used to sing in the Bach Choir in the 1960s and 1970s, and her passing convinced me that I had an unfinished business with the choir and instruments medium that both my parents adored. All the more so, since my sister, Jennifer Harry, now sings in the Sydney Symphony Chorus.

However, my first thought was not to compose a requiem as such. I approached the remarkable deaf poet, Josephine Dickinson, about setting some of her more experimental poems for my piece. Josephine knew each other reasonably well in the 1980s when she was a student of Michael Finnissy's, but her life took an unexpected turn at the start of the millennium. She married a shepherd, Douglas Dickinson, and took over the management of his flock when he died in 2004.

Josephine's remarkable collection of poetry, 'The Voice', along with her earlier poem, 'Scarberry Hill' was a major discovery of mine. The final sequence of poems at the end of this collection, 'Into The Wind', documents in harrowing detail the experience of a shepherd living through the avoidable Foot and Mouth epidemic in 2001. But what I learned from Josephine's writing is how other resonances, both personal and political, are brought in such a way to make her poems stand for more than what they appear to describe.

The collection is also prescient for the way that our lives to this day are subject to apparently chaotic interventions from government institutions from without. A theme running through 'A Shepherd's Requiem' is the sense that an institution such as the Ministry of Agriculture, Fisheries and Food (MAFF, later DEFRA) might actually have a disproportionately large impact with our own individual lives.

This is certainly true to our present-day experience since the 2020 pandemic – especially since the start of President Trump’s second term. Finding a way to examine this was a motivation for composing ‘A Shepherd’s Requiem’, where, in a way akin to the child key figure in my other sagbuts and cornets, ‘At His Majesty’s Pleasure’, the shepherd’s perspective stands for our own present-day one.

Josephine’s her way of touching on wider resonances, both to other points of her life and to contemporary political issues, has served a model for my piece. Even the combination of her poetry with sacred texts has been modelled on poems such as ‘Good Friday 2001’. I am immensely grateful for Josephine for her inspirational support, and forbearance when it comes to the treatment of her texts. I would strongly recommend listeners to seek out not just ‘The Voice’ but ‘Night Journey’ because they inspired my piece even when, for music-dramatic reasons, I haven’t set the poems myself.

We both have experiences in common – in particular the loss of our dear friend, the mathematician Graham Weetman in 1992, whom both of us have memorialised previously in pieces and poetry collections. Graham remains an influence of my present life and a hidden presence *behind the arras* of this piece, at times a presence I have also detected, perhaps mistakenly, in some of Josephine’s poetry . Nevertheless it was the sudden, unexpected announcement on 7th January 2026 of the death of my friend and musical collaborator, the pianist and composer Jonathan Powell, which brought about the circumstances whereby I started to compose this requiem.

Two ensembles have also inspired the composition of this piece. For the past fifteen years, it’s been my privilege to work with the BBC Singers on compositional workshops with my Oxford University students. I have learned so much from the experience of this. The unique virtuosity of the Singers, and above all their sheer musicality, both individually and collectively, inspired my piece. Similarly, ‘A Shepherd’s Requiem’ is my second substantial piece that is written with His Majestys Sagbutts and Cornetts in mind. Many, many conversations – too many to report – and experiences of hearing HMSC play have found their way into the current piece.

Martyn Harry  
Cumnor, 8th March 2026

## 1. Introit & Kyrie

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Worthy is the Lamb that was slain and by his blood redeemed by God, to receive power and riches, wisdom, strength, honour and glory and blessing. Blessing and honour, power and glory be unto him that sitteth upon the throne, and unto the lamb

...

### [Instrumental Interludes 1 & 2: The Ministry of Agriculture, The Ministry of Fisheries]

*Exaudi orationem meam: ad te omnis caro veniet.*

*Kyrie eleison. Christe eleison. Kyrie eleison.*

Over the dark world  
I stand tall.  
I curl into the air,  
cherish all,  
wrap around  
every wisp of air  
spits its fragrance into the sky,  
Am I death?  
I give life,  
alchemize.

I make music,  
warm and lighten,  
speak,  
cleanse.  
It is what you want,  
after all.  
I am a caged beast,  
Obedient.

The French have seen it,  
yes: it is the virus  
builds pyres,  
drags carcasses  
by the leg  
and glows all night.

The fires are burning tonight,  
not starlight,  
not moonlight,  
but a rolling wound of fire [...]

When the spring comes  
It will bring pain. *(Josephine Dickinson)*

### [Instrumental Interlude 3: The Ministry of Food]

MAFF.

## 2. Sheep Dip [Libera Me]

*Libera me, Domine, de morte aeterna,  
in die illa tremenda:  
quando caeli movendi sunt et terra;  
dum veneris iudicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.*

*Dies illa, dies irae, calamitatis et miseriae,  
Dies illa, dies magna et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

## 3. An Invasion (Sanctus)

It's an invasion. [...]

The empty fields begin to green, slowly ungrazed.  
You see men with guns slung over their shoulders [...]

Twenty people and two vets in a vast white tent [...]

The blackness chokes the sky. *(Josephine Dickinson)*

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
pleni sunt caeli et terra gloria tua.*

*Hosanna in excelsis.*

## 4. Agnus Dei

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

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

## 5. Pyres Around Okehampton (Lux Aeterna)

'I'm going over the Fell.  
Tonight I'm going over the Fell.  
Tomorrow I'm going over the Fell.  
All the time I'm going over the Fell.'

He pulled the plug from the phone,  
threatened with the pan,  
threatens all the time,  
threatens the pills.

The words are not the whole story –  
the words nearly always go with violence,  
or the threat of it. [...]

The world is running crazy [...]  
They are talking about vaccinating  
cattle in order to export them!

They are digging more trenches in Cumnia.

Under darkening skies  
there is little to lighten the spirit –  
diggers claw the piles,  
tractors begin to move the carcasses  
from the farmyards where they died. (*Josephine Dickinson*)

*Lux aeterna luceat eis, Domine:  
Cum sanctions tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Pyres burn all around Okehampton. (*Josephine Dickinson*)

MAFF  
DEFRA  
DEF ...

## 6. Scarberry Hill

Inside the house is silence. We sit and look  
across the room. You shift your elbows, smoke  
and tap your pipe by turns. I write my words  
in my little book. We look across the room,  
or read, or meet to talk from time to time.  
On Scarberry Hill the shadow under the white cloud spreads  
and rolls our way. It's far away. Perhaps  
it won't come down this far before it stops –  
above the white washed house, the tumbling river  
washing the valley below. Perhaps we have  
to wait until it passes over. Just  
a bit of rain, that's all. And when it's past,  
the sun will shine again. The wind sock pulls  
to east. It might yet rain. The moment stays.  
As tiny cars are shuttling, changing place  
across its darkening pastures, Scarberry Hill  
appears to frown. You're shuffling papers round,  
I'm writing in my notebook still. It passes.  
On Scarberry Hill the blinding streaks of green  
flood out, the sky's all sun, we wipe our glasses. (Josephine Dickinson)

## 7. Night Journey (In Paradisum)

*In paradisum deducant angeli:  
aeternam habeas requiem.*

Behold the lamb of God who taketh away the sin of the world.  
Behold the lamb of God.  
Behold the lamb.

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

# 1. Introit & Kyrie

Vocal Passage 1: Introit

Lentamente con tenerezza [♩=48]

**Soprano**  
*mp intensivo* Re-qui - em ae - ter - nam do - na e - - *mf*

**Mezzo-soprano**  
*mp intensivo* Re-qui - em ae - ter - nam do - na e - - *mf*

**Tenore**  
*mp intensivo* Re-qui - em ae - ter - nam do - na e - - *mf*

**Baritone**  
*mp intensivo* Re-qui - em ae - ter - nam do - na e - - *mf*

**Piano**  
[Unaccompanied]  
*mp intensivo* *mf*

Più Maestoso [♩=42]

**Poco Rit**  
*mp* *p* *mf*

S. *mp* *p* *mf*  
-is do - mi-ne Wor - thy is the

M-S. *mp* *p*  
-is do - mi-ne Wor - thy is the

T. *mp* *p*  
is do - mi-ne Wor - thy is the

Bar. *mp* *p*  
-is do - mi-ne Wor - thy is the

Bar. *mp* *p*  
is do - mi-ne Wor - thy is the

Più Maestoso [♩=42]

**Poco Rit**  
*mp* *p*

Pno. *mp* *p*



Tempo Primo

The musical score is arranged in five systems. The first system is for the Soprano (S.), starting at measure 12. The lyrics are "per - pe - tu - a" followed by a rest, then "lu - ce - - at e - is.". The second system is for Mezzo-Soprano (M-S.), with lyrics "by" and "God". The third system is for Tenor (T.), with lyrics "by" and "God". The fourth system is for Baritone (Bar.), with lyrics "God". The fifth system is for Piano (Pno.), which includes both the right and left hand parts. The score features various dynamics such as *p*, *mp*, *f*, and *mf*, and includes performance markings like *sim.*, *5*, and *3*. The piece concludes with a *G.P.* (Grand Finale) instruction. The tempo is marked *Tempo Primo*.

Moving Forward

16 *mp* *molto* *f* *ff* *f warm*

S. to - re - ceive po - wer and ri - ches

M-S. to - re - ceive po - wer and ri - ches,

T. to re - ceive po - wer and ri - ches,

Bar. to - re - ceive po - wer and ri - ches,

Brass *ff* very brassy, well-projected! *f* steely

Pno. *mp* *molto* *f* *ff* *f warm*

♩=56

19 **A**

S. *f espress.*  
wis - dom, strength, ho -

M-S. *ff*  
wis - dom, strength ho - - -

T. *ff*  
wis - dom, strength ho - - -

Bar. *ff*  
wis - dom, strength, ho - - -

Brass *ff* *f* *mp*

Pno. *ff* *f espress.*  
[with sagbutts and organ]

22

S. *f* *espress.*  
nour and glo - ry and

M-S. *f* *espress.*  
nour, glo - ry and

T. *f* *espress.*  
nour and glo - - - - -

Bar. *f* *espress.*  
nour, glo - - - - -

Brass *mf*  
3 3 3 3 5 3 3

Pno. *f* *espress.*

25 *fff*

S. bles - sing, Bles - sing, bles - sing, and

*fff*

S. bles - sing, Bles - sing, bles - sing, and

M-S. *fff*

M-S. bles - sing, Bles - sing, bles - sing, and

T. *fff*

T. - ry, Bles - sing, bles - sing and

Bar. *fff*

Bar. - ry, Bles - sing, bles - sing and

Brass

Low Sagbuts & Organ *f* *sim.*

[with violin, cornets, sagbuts and organ]

Pno. *fff*

28

S. *f soaring*  
ho - nour, po - wer and glo - ry

M-S. *f soaring*  
ho - nour, po - wer and glo - - ry

T. *f soaring*  
ho - - - nour, po - wer and glo - - - ry

Bar. *f soaring*  
ho - - - nour, po - wer and glo - - - ry

Brass

Pno. *f soaring*

Detailed description of the musical score: The score is for measures 28-31. It features six staves. The vocal staves (S., M-S., T., Bar.) all sing the lyrics 'ho - nour, po - wer and glo - ry'. The Soprano (S.) and Mezzo-Soprano (M-S.) parts have a melodic line with a fermata over the final notes. The Tenor (T.) and Baritone (Bar.) parts have a more rhythmic line. The Brass part consists of a complex rhythmic pattern of triplets and sixteenth notes. The Piano (Pno.) part has a complex accompaniment with chords and moving lines in both hands. Dynamics include 'f' and 'soaring'.



33 *ff* *f*

S. sit - teth up - on the throne and

M-S. sit - teth up - on the throne and

T. sit - teth up - on the throne and

Bar. sit - teth up - on the the throne and

Brass

Pno. *ff* *f*

36 *f* *mf*

S. un - to the lamb.

M-S. un - to the lamb.

T. un - to the lamb.

Bar. un - to the lamb.

Brass

Pno. *f* *mf*

**B** The Ministry of Agriculture, ...

38 *pp*

S.

M-S.

T.

Bar.

*pp*

cornets

*ff* molto cantabile

*f*

Brass

alto & tenor sagbuts

*mf* distinto sempre

bass sagbuts / organ

*mf* marcato sempre

**B**

Pno.

*pp*

*pp*

43

cornet 1

*mf* < *f*

cornets

[+ a. sagbut]

*espress.*

tenor sagbutts

*f*

bass sagbutts



47

*mf* *distinto sempre*

*ff*

*mf*



52

*mp* *distinto sempre*

*f* *espress.*

*mp* *distinto sempre*

**C** The Ministry of Fisheries ...

57

S.

M-S.

T.

Bar.

Brass

Pno.

*f* *mf* *mf* *mf*

*f espress.* *mf*

*f nobilmente* *mf*

*mf* *mp*

**C**

D

*mp* (less than the brass)

63

S. *mp* (less than the brass)  
ad te - om-nis

M-S. *p* inwardly (at a dynamic lower than the brass) *mp*  
Ex - au - di o - ra - tio-nem me - am, ex - au - di o -

T. *mp*  
o -

Bar. *mp* (less than the brass)  
ex - au - di o -

Brass  
*f* *mf* *mf* *mf*

Pno. *p* inwardly (at a dynamic lower than the brass) *mp*  
*p* *mf*

D

68

S. ca - to ve - ni - et me - am

M-S. - ra - ti - o - nem me - am

T. - ra - ti - o - nem me - am: Ex -

Bar. - ra - ti - o - nem me - am: Ex - - -

Brass

Pno. *f espress.*

This musical score page contains five systems of music. The first system is for the Soprano (S.), with lyrics 'ca - to ve - ni - et me - am'. The second system is for the Mezzo-Soprano (M-S.), with lyrics '- ra - ti - o - nem me - am'. The third system is for the Tenor (T.), with lyrics '- ra - ti - o - nem me - am: Ex -'. The fourth system is for the Baritone (Bar.), with lyrics '- ra - ti - o - nem me - am: Ex - - -'. The fifth system is for the Brass and Piano (Pno.). The vocal parts feature a melodic line with various dynamics including *mf* and *f espress.*. The piano part features a rhythmic accompaniment with dynamics *f* and *ff*. The brass part provides harmonic support with chords and melodic fragments.

72

S. *f* *ff*  
ad te om - nis ca - ro ve -

M-S. *f* *ff*  
ad te om - nis ca - ro ve - ni -

T. *ff*  
au - di o - ra - ti - o - nem me -

Bar. *ff*  
au - di o - ra - ti - o - nem me -

Brass *f* *ff* *ff espress.*

Pno. *f* *ff*

Detailed description: This page of a vocal score, numbered 72, features five vocal parts and instrumental accompaniment. The vocal parts are Soprano (S.), Mezzo-Soprano (M-S.), Tenor (T.), and Baritone (Bar.), each with lyrics in Latin. The Soprano and Mezzo-Soprano parts begin with a rest followed by a melodic line starting on the second measure, marked with a forte (*f*) dynamic and a crescendo to fortissimo (*ff*). The Tenor and Baritone parts enter in the first measure with a melodic line, marked with fortissimo (*ff*). The instrumental parts include Brass and Piano (Pno.). The Brass section consists of four staves (two treble and two bass clefs), with dynamics ranging from *f* to *ff* and including the instruction *ff espress.* The Piano part is written in grand staff (treble and bass clefs), with dynamics *f* and *ff*. The score is written in a key signature of one flat (B-flat) and a common time signature (C).



# Kyrie

Moderato [ $\text{♩} = 114$ ]

**Soprano 1**  
80 *soli p* O - ver the dark world \_\_\_\_\_ *mp* I stand tall \_\_\_\_\_

**Mezzo 1**  
*pp dense* ...lei...

**Mezzo 2**  
*pp dense* e

**Tenor 1**  
*p* *pp dense* Ky-ri-e e-lei-son

**Tenor 2**  
*p* *pp dense* Ky-ri-e

**Bass 1**  
*pp dense* ...ri

**Bass 2**  
*pp dense* Ky...

**Instruments**

**Piano**  
*p* *pp* *mp*

84

Solo Sop. *mp* *mf*  
I curl in - to the air,

M-S. 1 *poco cresc.* [sim.] *mp* *p*  
...lei ...lei Chri - te e - lei - son

M-S. 2 *poco cresc.* *p*  
e... e... ...ei

Ten 1 *poco cresc.* *p*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, ...lei

Ten 2 *poco cresc.* *mp* *p*  
Ky - ri - e, Ky - ri - e, Chris - te

Bass 1 *poco cresc.* *mp* *p*  
...ri ...ri Christ...

Bass 2 *poco cresc.* *mp* *p*  
Ky... Ky... ...e

Instrs.

Pno. *poco cresc.* *mp* *mf* *p*

87 *mp*  
Solo Sop. che - rish all, \_\_\_\_\_ warp a - round e - v'ry

M-S. 1 *p*  
Chri-te e - lei - son

M-S. 2 *p*  
...ei

Ten 1 *p*  
...lei

Ten 2 *p*  
Chri-te

Bass 1 *p*  
Chrst...

Bass 2 *p*  
...e

Instrs. [Cornets pseudo-canonic texture] *p*

Pno. *mp*  
*p*

90 *p* *mp*

Solo Sop. wisp of air, spits its fra - grance in - to the

M-S. 1 *poco cresc.* Ky - ri - e

M-S. 2 *poco cresc.* Ky...

Ten 1 *poco cresc.* Ky - ri - e e - lei - son

Ten 2 *poco cresc.* e...

Bass 1 *poco cresc.* lei...

Bass 2 *poco cresc.* e...

Instrs.

Pno. *p* *mp* *poco cresc.*

93

Solo Sop. *mf* sky. *mp* Am I *mf* death? *mp*

M-S. 1 *mp* Ky-ri - e Ky-ri - e

M-S. 2 *mp* Ky... Ky...

Ten 1 *mp* Ky-ri - e e - lei - son Ky-ri - e e - lei - son

Ten 2 *mp* e... e...

Bass 1 lei... lei...

Bass 2 *mp* e... e...

Instrs.

Pno. *mf* *mp* *mf* *mp*

96

Solo Sop. *mf* *f*  
I give life

M-S. 1 *mp*

M-S. 2 *mp*

Ten 1 *mp* *mp*  
I

Ten 2 *mp* *mp*  
I

Bass 1

Bass 2 *mp*

Instrs. Bandoneon *mp*

Pno. *mf* *f*

100 *mp*

Solo Sop.

Sop. 2

M-S. 1

M-S. 2

Ten 1

Ten 2

Bass 1

Bass 2

Instrs.

Pno.

make mu - - - - -

make mu - - - - -

make mu - - - - -

make mu - - - - -

make mu - - - - -

make mu - - - - -

make mu - - - - -

103

Solo Sop. *mf* al - - - - - che - *f* mize.

Sop. 2 *mf* - - - - - sic, \_\_\_\_\_

M-S. 1 *mf* - - - - - sic, \_\_\_\_\_

M-S. 2 *mf* - - - - - sic, \_\_\_\_\_

Ten 1 *mf* sic, make mu - - - - sic,

Ten 2 *mf* sic, make mu - - - - sic,

Bass 1 *mf* sic, make mu - - - - sic,

Bass 2 *mf* sic, make mu - - - - sic,

Instrs.

Pno. *mf*

106 *Tutti*

Solo Sop. — ligh - - - ten,

Sop. 2 *f* warm and ligh - - - ten

M-S. 1 *f* warm and ligh - - - ten,

M-S. 2 *f* warm and ligh - - - ten,

Ten 1 *f* warm and ligh - - - ten,

Ten 2 *f* warm and ligh - - - ten,

Bass 1 *f* warm and ligh - - - ten,

Bass 2 *f* warm and ligh - - - ten,

Instrs. *f*

[Cornets]

Pno. *f*

109 *ff molto sostenuto*

Sop. 1  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

Sop. 2  
*ff molto sostenuto*  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

M-S. 1  
*ff molto sostenuto* *espress.*  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

M-S. 2  
*ff molto sostenuto* *espress.*  
speak \_\_\_\_\_ speak, \_\_\_\_\_ cleanse

Ten 1  
*ff molto sostenuto* *espress.*  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

Ten 2  
*ff molto sostenuto*  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

Bass 1  
*ff molto sostenuto* *espress.*  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

Bass 2  
*ff molto sostenuto*  
speak, \_\_\_\_\_ speak, \_\_\_\_\_ cleanse,

Instrs.  
\_\_\_\_\_

Pno.  
*ff molto sostenuto*

The image shows a page of a vocal score for a choir and piano. It features ten vocal staves (Sop. 1, Sop. 2, M-S. 1, M-S. 2, Ten 1, Ten 2, Bass 1, Bass 2) and two instrumental staves (Instrs. and Pno.). The music is in a key with two flats and a 4/4 time signature. The vocal parts are marked with a forte dynamic (*ff*) and a tempo of *molto sostenuto*. The lyrics are "speak, speak, cleanse,". The instrumental parts include a rhythmic accompaniment for the instruments and a piano accompaniment with chords and melodic lines. The page number 109 is in the top left corner, and the page number 29 is in the top right corner.

113

The musical score is arranged in a system with ten staves. The vocal parts are Soprano 1, Soprano 2, Male Soprano 1, Male Soprano 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The piano accompaniment is on the bottom two staves. The lyrics are: "it is what you want, It's what you want, it is what you want." The score includes dynamic markings such as *f* and *ff* *espress.* and features various musical notations including slurs, ties, and phrasing marks.

Sop. 1  
it is what you want,

Sop. 2  
it is what you want,

M-S. 1  
it is what you want,

M-S. 2  
it is what you want,

Ten 1  
It's what you want,

Ten 2  
it is what you want,

Bass 1  
It's what you want,

Bass 2  
it is what you want,

Instrs.

Pno.  
*f* *ff* *espress.*

117

Sop. 1 *ff* what you want. *mf*

Sop. 2 *ff* what you want. *mf*

M-S. 1 *ff* I am a caged beast, o - be - di - ent. *f*

M-S. 2 *ff* I am a caged beast, o - be - di - ent. *f*

Ten 1 *ff* I am a caged beast, o - be - di - ent. *f*

Ten 2 *ff* I am a caged beast, o - be - di - ent. *f*

Bass 1 *ff* I am a caged beast, o - be - di - ent. *f*

Bass 2 *ff* I am a caged beast, o - be - di - ent. *f*

Instrs.

Pno. *ff*

The image shows a page of a musical score, page 31, titled 'Vocal Score'. It features eight vocal staves and two instrumental staves. The vocal parts are Soprano 1, Soprano 2, Male Soprano 1, Male Soprano 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The instrumental parts are Instruments (Instrs.) and Piano (Pno.). The score is in 6/8 time and starts at measure 117. The lyrics for the vocal parts are: 'what you want.' for Sopranos, and 'I am a caged beast, o - be - di - ent.' for the other vocalists. Dynamics include fortissimo (ff) and mezzo-forte (mf). The piano part features a prominent fortissimo (ff) section.

Poco più mosso

122

Sop. 1

Sop. 2

M-S. 1 *mf*

M-S. 2 *mf*

Ten 1 *mf* *f*  
The French have seen it, yes

Ten 2 *mf* *f*  
The French have seen it, yes

Bass 1 *mf* *f*  
The French have seen it, yes

Bass 2 *mf* *f*  
The French have seen it, yes

Instrs. Organ *f* *giocoso*

Pno. *f*

126

All *ff* *f*

Sops. pyres, by the

M-S. 1 pyres, by the

M-S. 2 *ff* *f*  
drags car - casses by the

Ten 1 *ff* *f*  
it is the vi - rus builds pyres by the

Ten 2 *ff* *f*  
it is the vi - rus builds pyres drags car - casses by the

Bass 1 *ff* *f*  
it is the vi - rus builds pyres by the

Bass 2 *ff* *f*  
it is the vi - rus builds pyres by the

Instrs.

Pno. *ff* *meccanico*

Detailed description: This page of a vocal score contains eight staves. The vocal parts (Sops., M-S. 1, M-S. 2, Ten 1, Ten 2, Bass 1, Bass 2) are written in treble and bass clefs with lyrics. The instrumental parts (Instrs. and Pno.) are in treble and bass clefs. Dynamics include *ff* (fortissimo) and *f* (forte). The piano part includes the instruction *meccanico*. The score is marked with measure 126.

131

Sops. *mf*  
leg and glows all night.

M-S. 1 *mf*  
leg and glows all night.

M-S. 2 *mf*  
leg and glows all night.

Ten 1 *mf* *f intrepido*  
leg and glows all night. The fires are

Ten 2 *mf*  
leg and glows all night.

Bass 1 *mf*  
leg and glows all night.

Bass 2 *mf*  
leg and glows all night.

Instrs. *ff brillante*  
Cornets  
*ff marcato*  
Tenor Sagbuts

Pno. *f intrepido*

Detailed description: This page of a vocal score, numbered 131, features seven vocal staves and three instrumental staves. The vocal parts (Sops., M-S. 1, M-S. 2, Ten 1, Ten 2, Bass 1, Bass 2) all sing the lyrics "leg and glows all night." in a mezzo-forte (*mf*) dynamic. Tenor 1 has a second line of lyrics, "The fires are", starting in the final measure with a forte (*f*) and intrepido dynamic. The instrumental parts include Cornets and Tenor Sagbuts playing a rhythmic pattern in the first two measures, then a more complex melodic line in the final three measures, marked *ff brillante* and *ff marcato*. The Piano part provides a harmonic accompaniment in the first two measures, then rests, and finally plays a few chords in the final measure, marked *f intrepido*.

137 *f luminoso*

Sop. 1  
When \_\_\_\_\_ the \_\_\_\_\_ spring \_\_\_\_\_ comes, \_\_\_\_\_

Sop. 2  
*f luminoso*  
When \_\_\_\_\_ the \_\_\_\_\_

M-S. 1  
*mf distinto*  
not moon -

M-S. 2  
*mf distinto*  
not star - light, not moon -

Ten.  
bu - - ning to - - night, not star - -

Bass

Instrs.  
Cornets  
Tenor Sagbuts

Pno.  
Org. *f espress.*  
Org. *f espress.*  
*mf distinto*

143

Sop. 1  
when \_\_\_\_\_ the \_\_\_\_\_ spring \_\_\_\_\_ comes, \_\_\_\_\_

Sop. 2  
\_\_\_\_\_ spring \_\_\_\_\_ comes, \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_

M-S. 1  
light, not star - light, - not - - moon - light, - not star -

M-S. 2  
- light, not star - light, - not - - moon - light, - not star -

Ten.  
light, not moon - light but a

Bass  
*mf* *distinto* \_\_\_\_\_ *f*  
not moon - light, not star -

Cornets

Instrs.  
Tenor Sagbuts

Bass Sagbuts

Pno.

Detailed description: This page of a vocal score contains six systems of music. The first system is for Soprano 1, with lyrics 'when the spring comes,'. The second system is for Soprano 2, with lyrics 'spring comes, when the'. The third system is for M-S. 1, with lyrics 'light, not star - light, - not - - moon - light, - not star -'. The fourth system is for M-S. 2, with lyrics '- light, not star - light, - not - - moon - light, - not star -'. The fifth system is for Tenor, with lyrics 'light, not moon - light but a'. The sixth system is for Bass, with lyrics 'not moon - light, not star -'. The Bass part includes dynamic markings *mf*, *distinto*, and *f*. Below the vocal parts are three systems for instruments: Cornets, Tenor Sagbuts, and Bass Sagbuts. The final system is for Piano (Pno.), consisting of three staves (treble, middle, and bass clefs).

149

Sop. 1  
when the spring comes, it

Sop. 2  
spring comes, when the spring comes

M-S. 1  
light, not moon - light, a *f* rol - ling wound of

M-S. 2  
light, not moon - light, a *f* rol - ling wound of

Ten.  
rol - ling wound of fire, when the *dark and intense* spring comes

Bass  
light, not moon - light, a *dark and intense* rol - ling wound of

Instrs.

Pno.  
*f*

155

Sop. 1  
will bring pain.

Sop. 2  
it will bring pain.

M-S. 1  
*mp poco a poco cresc.* fire M A, M A, M A, M *mf leggiero*

M-S. 2  
*mp poco a poco cresc.* fire M A, M A, M A, M *mf leggiero*

Ten.  
it will bring pain. M A,

Bass  
fire, it will bring pain.

Instrs.  
*mp* *mf dolce*

Pno.  
*mf leggiero*

**The Ministry of Food**

161

*mf* *leggiero*

Sop. 1

M A, M A,

Sop. 2

*p*

*mf* *leggiero*

M A,

M-S. 1

A M A, M A M A, M A, M A, M A,

M-S. 2

A M A, M A M A, M A, M A, M A,

Ten.

M A, M A, M A, M A,

Bass

*p*

Instrs.

*ff* *feroce, like a machine*

*f* *soli*

Pno.

168

Sop. 1  
A \_\_\_\_\_ F \_\_\_\_\_ F,

Sop. 2  
M \_\_\_\_\_ A \_\_\_\_\_ F... \_\_\_\_\_ M \_\_\_\_\_ A,

M-S. 1  
M \_\_\_\_\_ A \_\_\_\_\_ F \_\_\_\_\_ F, \_\_\_\_\_ M \_\_\_\_\_ A,

M-S. 2  
M \_\_\_\_\_ A \_\_\_\_\_ F \_\_\_\_\_ F, \_\_\_\_\_ M \_\_\_\_\_ A,

Ten.  
M \_\_\_\_\_ A \_\_\_\_\_ F \_\_\_\_\_ F, \_\_\_\_\_ M \_\_\_\_\_ A,

Bass

Instrs.

leggiere *ff* *f soli* *leggiere* *ff* *intensivo*

*f* *mf dolce*

Pno.  
*f* *mf leggiero*

174

Sop. 1  
M A F... E,

Sop. 2  
A F E,

M-S. 1  
M A F E, M A,

M-S. 2  
M A F E, M

Ten.  
M A F E, M A,

Bass

Instrs.  
(cornet, alto sagbut and violin)  
*f soli* *leggiere* *ff*  
*intensivo*  
*f soli* *leggiere* *ff*  
*f* *mf dolce*

Pno.  
*f* *mf leggiere*

180

Sop. 1  
M\_\_\_\_\_ A, A F E,

Sop. 2  
M\_\_\_\_\_ A, M A F

M-S. 1  
A, M A, M A, M A, M A E, F, M

M-S. 2  
A, M A, M A, M A, M A F E, M

Ten.  
A, M\_\_\_\_\_ A, M A, M A F F M

Bass

Instrs.  
*f soli* *leggiro* *ff* *sim.* *mf dolce*

Pno.  
*f* *f*

187

Sop. 1 *sim.* *f* M A F F

Sop. 2 *sim.* *f* E A F E

M-S. 1 *f* A, M A, M A F E M A, M

M-S. 2 *f* A, M A, M A F E M A, M

Ten. *f* A A F F M A

Bass

Instrs. *ff* *intensivo* *f soli* *leggero* *ff*

Pno. *f* *f*

192

Sop. 1

Sop. 2

M-S. 1

M-S. 2

Ten.

Bass

Instrs.

Pno.

The score is for a vocal ensemble and piano accompaniment. It begins at measure 192. The vocal parts (Sop. 1, Sop. 2, M-S. 1, M-S. 2, Ten., Bass) are in treble clef. The piano accompaniment (Pno.) is in bass clef. The instrumental parts (Instrs.) are in bass clef. The lyrics are: Sop. 1: A F F, M; Sop. 2: M A F, M; M-S. 1: A, M A F, F, M A, M A, M; M-S. 2: A, M A F, F, M A, M A, M; Ten.: A F F, M A A F; Bass: (no lyrics). The piano accompaniment features a melodic line with dynamics *f*, *f*, and *f*. The instrumental parts include a *f soli* section, a *leggiere* section, and a *ff* section. The piano part has a *f* dynamic.

197

Sop. 1  
A F F!

Sop. 2  
A F F!

M-S. 1  
A E E M A

M-S. 2  
A F E M A

Ten.  
F

Bass

Instrs.  
*fff* *meccanico*

Pno.  
*f* *ff*



# 2. Sheep Dip (Libera Me)

With Desperate Urgency ♩ = 66

Soprano I  
Meh, meh, meh, meh, meh, meh, meh, meh, meh,

Soprano II  
Meh, meh, meh, meh, s s s s s quan-

Soprano III  
Meh, meh, meh, meh, meh, meh, meh, meh, meh,

Mezzo I  
Li - be ra me, Do - mi - ne, de mor - te s s s s quan-

Mezzo II  
Li - be ra me, Do - mi - ne, de mor - te ae - ter - na in die il - la tre - men - da quan-

Mezzo III  
Li - be ra me, Do - mi - ne, de mor - te ae - ter - na in die il - la tre - men - da quan-

Tenor I  
Li - be - ra ,me, li - be - ra me, do - mi - ne, de mor - te ae - ter - nae s

Tenor II  
Li - be - ra ,me, li - be - ra me, do - mi - ne, de mor - te ae - ter - nae in die il - la tre - men - da

Tenor III  
Li - be - ra ,me, li - be - ra me, do - mi - ne, de mor - te meh, meh,

Baritone I  
Meh, meh, meh, meh, meh, s s s

Baritone II  
Meh, meh, meh, meh, meh, meh, meh, s

Baritone III  
Meh, meh, meh, meh, de mor - te ae - ter - nae in die il - la tre - men - da

Piano reduction (for rehearsal only)

5

*mf* (unpitched noise)

Sop. I  
 — meh, — cae - li mo-ven-di sunt et — ter - ra dum\_ ve - ne - ris s s — s —

Sop. II  
 - do — cae - li mo-ven-di sunt et — ter - ra dum\_ ve - ne - ris iu - di - ca - re —

*mf* (unpitched noise) *f*

Sop. III  
 — meh, — meh, meh, meh, — s — s — s iu - di - ca - re —

*(bleating)* *sim.* *sim.*

M-S. I  
 - do — cae - li meh, meh, — meh, — meh, — meh, — meh, — meh, — meh, — meh, — meh,

*(bleating)*

M-S. II  
 - do — cae - li mo-ven-di sunt et — ter - ra dum\_ ve - ne - ris iu - di - ca meh,

*mf* (unpitched noise) *f* *(bleating)*

M-S. III  
 - do — cae - li s s — s — s — s meh, — meh, — meh,

*f* *(bleating)* *sim.*

Ten. I  
 s — s — meh, — meh, — meh, — meh, — meh, — meh, —

Ten. II  
 quan - do — cae - li mo - ven - di sunt — et ter - ra — dum\_ ve - ne - ris iu - di -

Ten. III  
 meh, — meh, — meh, — meh, — meh, — meh, — meh, — meh, —

*f*

Bar. I  
 s — s — mo - ven - di sunt — et ter - ra — dum\_ ve - ne - ris iu - di -

*f*

Bar. II  
 s — s — mo - ven - di sunt — et ter - ra — dum\_ ve - ne - ris iu - di -

*mf* (unpitched noise)

Bar. III  
 quan - do — cae - li mo - ven - di sunt — et ter - ra — dum\_ ve - ne - ris s —

Pno.

9 *f*

Sop. I sae - cu - lum per ig - nem tre - mens fac - tus sum et ti - me - o

Sop. II *mf* (unpitched noise) sae - cu - lum s s s s s s s *f* ti - me - o

Sop. III sae - cu - lum per ig - nem tre - mens fac - tus sum et meh, (bleating)

M-S. I meh, meh, meh, meh, meh, meh, s s *mf* (unpitched noise)

M-S. II *sim.* meh, meh, meh, meh, meh, meh, meh, meh,

M-S. III meh, meh, meh, meh, mens fac - tus sum et ti - me - o

Ten. I meh, meh, meh, meh, tre - mens fac - tus sum et ti - me - o

Ten. II *sim.* ca - re sae - cu - lum per - ig - nem, meh, meh, meh, meh,

Ten. III *mf* (unpitched noise) meh, s s s *f* tre - mens fac - tus sum et ti - me - o

Bar. I *sim.* ca - re sae - cu - lum per - ig - nem, meh, meh, meh, meh,

Bar. II ca - re sae - cu - lum per - ig - nem, tre - mens fac - tus sum et ti - me - o

Bar. III *f* *sim.* s s s meh, meh, meh, meh, meh,

Pno.

13 *ff*

Sop. I *(bleating)* *sim.*  
 dum dis - cus - sio<sup>3</sup> meh, meh, meh, meh, meh

Sop. II *ff*  
 dum dis - cus - sio<sup>3</sup> ve - ne - rit at - que ven - tu - - ta i - ra!

Sop. III *sim.* *ff*  
 meh, meh, meh, meh, meh, meh, meh,

M-S. I *ff*  
 dum dis - cus - sio<sup>3</sup> ve - ne - rit at - que ven - tu - - ta i - ra!

M-S. II *mf* (unpitched noise) *f* *ff*  
 s s s at - que ven - tu - - ta i - ra!

M-S. III *(bleating)* *ff*  
 dum dis - cus - sio<sup>3</sup> meh, meh, meh, meh, meh

Ten. I *(bleating)* *sim.* *ff*  
 meh, meh, meh, meh, meh, i - ra.

Ten. II *ff*  
 dum dis - cus - sio at - que ven - tu - - ra, meh,

Ten. III *(bleating)* *sim.* *ff*  
 meh, meh, meh, meh, meh, i - ra.

Bar. I *ff*  
 dum dis - cus - sio at - que ven - tu - - ra, meh,

Bar. II *(bleating)* *sim.* *ff*  
 meh, meh, meh, meh, meh, i - ra.

Bar. III *ff*  
 dum dis - cus - sio at - que ven - tu - - ra, meh,

Pno. *ff*  
 Musical accompaniment for piano, including chords and triplets.





21

Sop. I *mp* *pp*  
s, s, s, s, s, s, s, s, s, s, s,

Sop. II *pp* *p*  
et lux per - pe - tu - a lu - ce - at e - is

Sop. III *pp* *p*  
et lux per - pe - tu - a lu - ce - at e - is

M-S. I *pp* *p*  
et lux per - pe - tu - a lu - ce - at e - is

M-S. II *pp* *p*  
et lux per - pe - tu - a lu - ce - at e - is

M-S. III *pp* *p*  
et lux per - pe - tu - a lu - ce - at e - is

Ten. I *pp* *p*  
Et lux per - pe - tu - a lu - ce - at e - is

Ten. II *pp* *p*  
Et lux per - pe - tu - a lu - ce - at e - is

Ten. III *pp* *whispered* *p*  
Et lux per - pe - tu - a lu - ce - at e - is

Bar. I *pp* *p*  
Et lux per - pe - tu - a lu - ce - at e - is

Bar. II *pp* *p*  
Et lux per - pe - tu - a lu - ce - at e - is

Bar. III *pp* *p*  
Et lux per - pe - tu - a lu - ce - at e - is

Pno.  
6 5



### 3. An Invasion (Sanctus)

Vivo [ $\text{♩} = 92$ ]

The musical score is written in 3/2 time with a tempo of *Vivo* [ $\text{♩} = 92$ ]. It features four vocal parts and three instrumental parts. The vocal parts (Soprano, Alto, Tenor, and Bass) all begin with a *mf* dynamic. The Soprano part has a dynamic change to *p* for the second phrase. The instrumental parts include Organ and Cornets, which play a melodic line, and Piano, which provides harmonic support. The lyrics are: "It's an in - va - sion. The emp - - ty" for the Soprano; "An in - va - sion!" for the Alto, Tenor, and Bass.

**Soprano**  
*mf* It's an in - va - sion. *p* The emp - - ty

**Alto**  
*mf* An in - va - sion!

**Tenor**  
*mf* An in - va - sion!

**Bass**  
*mf* An in - va - sion!

**Instrumental**  
organ  
cornets

**Piano**  
*mf* *p*

5

S. fields\_\_ be - gin to green, slow - ly un - grazed. You see fi-res e - ve-ry-

A.

Instrs.

Pno.



10

S. - where with guns slung o - ver their\_\_ shoul - ders, twen - ty peo-ple and

A. it's an in - va - sion, twen - ty peo-ple and

Instrs.

Pno.

15

S. *— two vets — in — a vast white tent, the black - ness chokes the — sky.*

A. *— two vets — in — a vast white tent, the black - ness chokes the — sky.*

Instrs.

Pno.



20 *f*

S. *Sanc - tus, — sanc - tus — sanc - tus do-mi-nus — de-us — sa - ba -*

T. *Sanc - tus, — sanc - tus — sanc - tus do-mi-nus — de-us — sa - ba -*

Instrs. *vln. + cornets* *f*  
*sagbutts*  
*mp marcato*

Pno. *f*

23

*più intensivo*

S. - oth\_\_\_\_ sanc - tus, sanc - tus\_\_\_\_

A. *f espress.* Ple - ni sunt coe -

T. *più intensivo* 8 - oth\_\_\_\_ sanc - tus, sanc - tus\_\_\_\_

B. *f espress.* Ple - ni sunt coe -

Instrs.

Pno.

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of five systems. The first system is for Soprano (S.), Tenor (T.), Alto (A.), and Bass (B.). The Soprano and Tenor parts have lyrics: '- oth\_\_\_\_ sanc - tus, sanc - tus\_\_\_\_'. The Alto and Bass parts have lyrics: 'Ple - ni sunt coe -'. Above the Soprano and Tenor staves is the instruction 'più intensivo'. Above the Alto and Bass staves is the instruction 'f espress.'. The second system is for the piano accompaniment (Pno.), consisting of a grand staff with treble and bass clefs. The third system is for the instruments (Instrs.), consisting of a grand staff with treble and bass clefs. The fourth system is for the piano accompaniment (Pno.), consisting of a grand staff with treble and bass clefs. The fifth system is for the piano accompaniment (Pno.), consisting of a grand staff with treble and bass clefs. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The instruments part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano accompaniment starts with a dynamic marking of 'mf'.

26

S. ho - san-na\_ in ex-

A. -li et ter - ra\_ glo - ri - a tu - a\_ ho - san-na\_ in ex-

T. *f espress.* glo - ri - a tu - a\_ ho - san-na\_ in ex-

B. -li et ter - ra\_ glo - ri - a tu - a\_

Instrs.

Pno.

The image shows a page of a vocal score, page 59, starting at measure 26. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Instruments and Piano). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'ho - san-na\_ in ex- -li et ter - ra\_ glo - ri - a tu - a\_ ho - san-na\_ in ex-'. The Soprano part begins in measure 26 with a rest, then enters in measure 27. The Alto, Tenor, and Bass parts begin in measure 26. The Tenor part has a dynamic marking of *f espress.* in measure 27. The Piano part consists of two staves: the upper staff for the right hand and the lower staff for the left hand. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

29

S. cel-sis

A. cel-sis

T. *ff soli*  
cel-sis Scram - bling to slaugh - ter as ma -

B. *ff soli*  
The kil - ling of heal - thy sheep has star - ted to - day

Pno. *ff*



34

A. they are kil-ling rare breeds in ad-ven-ture parks gen

T. ny a - - - - - ni - mals

B. they have gone mad they are kil-ling rare breeds in ad-ven-ture parks gen

Pno.

39

A. *te al - pa - cas and me - ri - nos scam-bling to slaugh-ter as ma - ny as pos - si - ble,*

T. *as pos - si - - - - ble!*

B. *te al - pa - cas and me - ri - nos scam-bling to slaugh-ter as ma - ny as pos - si - ble,*

Pno.



**Ferocious**

42 *ff molto espress.*

S. *Sanc - tus, sanc - tus sanc - tus do - mi - nus*

A. *ff molto espress.*  
*Sanc - tus, sanc - tus sanc - tus do - mi - nus*

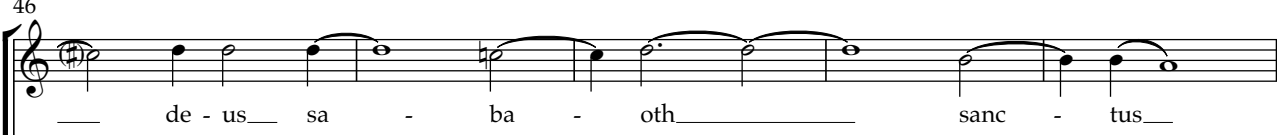
T. *ff molto espress.*  
*Sanc - tus, sanc - tus sanc - tus do - mi - nus*

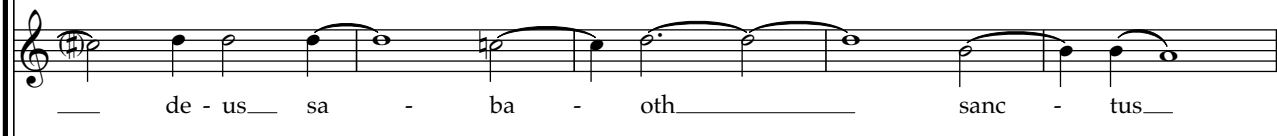
B. *ff molto espress.*  
*Sanc - tus, sanc - tus sanc - tus do - mi - nus*

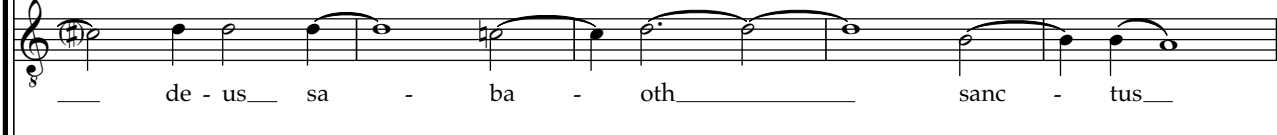
**Ferocious**

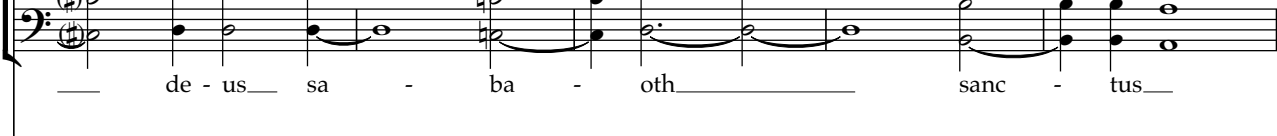
Pno. *ff molto espress.*


46

S.  de - us sa - ba - oth sanc - tus

A.  de - us sa - ba - oth sanc - tus

T.  de - us sa - ba - oth sanc - tus

B.  de - us sa - ba - oth sanc - tus

Pno. 



51

S.  sanc - tus Be - ne - dic - tus qui ve - nit in no -

A.  sanc - tus Be - ne - dic - tus qui ve - nit in no -

T.  sanc - tus Be - ne - dic - tus qui ve - nit in no -

B.  sanc - tus Be - ne - dic - tus qui ve - nit in no -

Pno. 

57

S. *f*  
mi - ne Do - mi - ne ho - san - na in

A. *f*  
- mi - ne Do - mi - ne ho - san - na in

T. *f*  
- mi - ne Do - mi - ne ho - san - na in

B.  
- mi - ne Do - mi - ne

Pno. *f*



60

S. *ff*  
ex - cel - sis.

A. *ff*  
ex - cel - sis.

T. *ff*  
ex - cel - sis.

Pno. *ff*



Vocal Score

A Shepherd's Requiem

Martyn Harry

# 4. Agnus Dei

Humbly ♩ = 96

The musical score is written in 4/4 time and consists of six staves. The vocal parts (Sopranos, Altos, Tenors, and Basses) are in treble clef, while the Organ and Piano parts are in bass clef. The tempo is marked 'Humbly' with a quarter note equal to 96 beats per minute. The key signature is one flat (B-flat major/D minor). The lyrics are: 'Ag - nus De - i, qui tol - lis pec -'. The Tenor and Bass parts include dynamic markings of *p* and *pp*. The Organ part is marked 'Organ' and the Piano part includes *p* and *pp* markings.

Sopranos

Altos

Tenors

Basses

Instrumental Reduction

Organ

Piano

Ag - nus De - i, qui tol - lis pec -

Ag - nus De - i, qui tol - lis pec -

Humbly ♩ = 96

Humbly ♩ = 96

Vocal Socre

7

S.

A.

T.  
- ca - ta\_\_\_ mun - - - di:\_\_\_

B.  
ca - ta\_\_\_ mun - - - di:\_\_\_

Instrs.

Pno.

Vocal Socre

15

S.

A.

T.

B.

Instrs.

Pno.

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

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

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

Vocal Socre

21

S.

A.

T.

B.

Instrs.

Pno.

mp

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

mp

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

mp

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

mp

mp

## Vocal Socre

28

S. *mp* *mf*  
Ag - nus

A. *mp* *mf*  
Ag - nus

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

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

Instrs.

Pno. *mp* *mp* *mf*

## Vocal Score

34 **Misterioso**

S.

A.

T. *pp*  
qui — tol - lis pec - ca - ta — mun -

B. *pp*  
qui — tol - lis pec - ca - ta — mun -

Instrs.

**Misterioso**

Pno.

Detailed description of the musical score: The score is for a vocal solo and piano accompaniment. It begins at measure 34, marked 'Misterioso'. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time. The lyrics are 'qui tol - lis pec - ca - ta mun -'. The piano accompaniment is in 4/4 time, also marked 'Misterioso'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are 'qui tol - lis pec - ca - ta mun -'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Vocal Socre

40

S.

A.

T. *p* *mp*  
- - - di: \_\_\_\_\_ do - na, do-na e -

B. *p* *mp*  
- - - di: \_\_\_\_\_ do - na, do-na e -

Instrs.

Pno.

Vocal Socre

46

S. *mp* De -

A. *mp* De -

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

B. *mf* - is, do-na e - - is re - qui-em.

Instrs. *mf*

Pno.

## Vocal Socre

53 *mf*

S. *mf*

A. *mf*

T. *mf* *f* 3

B. *mf* *f* 3

Instrs.

Pno.

*mf* *f* 3

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

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

## Vocal Socre

59 *mf*

S. De - i,

A. *mf* De - i, qui to - lis pec - ca - ta mun

T. *mf* Ag - nus, qui tol - lis pec - ca - ta mun

B. *mf* Ag - nus, qui tol - lis pec - ca - ta mun

Instr.

Pno.

## Vocal Score

65

S. *f*  
 mun - - di re -

A. *f*  
 - di: do - na e - is re -

T. *f*  
 - di: do - na e - is re - qui -

B. *f*  
 di: do - na e - is re - qui -

Instrs.

Pno. *f*

## Vocal Socré

70

S.

qui - - - em

A.

qui - - - em

T.

em, do - na, do - na e -

B.

em, do - na, do - na e -

Instrs.

Pno.

## Vocal Score

75

S. *mf* *f*  
re - - qui - em.

A. *mf* *f*  
re - - qui - em sem -

T. *mf* *f*  
- is re - qui - em sem -

B. *mf* *f*  
- is re - qui - em sem -

Instrs.

Pno. *mf* *f*

Vocal Socre

78

S.

A.

T.

B.

Instrs.

Pno.

- pi - ter - nam.\_\_\_\_\_

- pi - ter - nam.\_\_\_\_\_

- pi - ter - nam.\_\_\_\_\_

# 5. Pyres Around Okehampton (Lux Aeterna)

**Allegro Comodo** [ $\text{♩}=126$ ]

*mf con brio*

Mezzo-sopranos

I'm go - ing o-ver the fell. To - mor - row I'm go - ing -

**Allegro Comodo** [ $\text{♩}=126$ ]

*mf con brio*

Piano



M-S.

-o - ver the Fell. To - night I'm go - ing o'er the

Pno.



M-S.

fell. All the time, all the time,

Pno.

Vocal Score

80

16

M-S.

T.

B.

Pno.



23

M-S.

T.

B.

Pno.

Vocal Score

29 81

M-S. pulled the plug on the phone. He threa - tened with the

T. pulled the plug, He threa-tened,

B. on the phone

[lower voices doubled by sagbutts]

Pno.

Detailed description: This block contains the first system of a vocal score, spanning measures 29 to 81. It features four staves: M-S. (Male Soprano), T. (Tenor), B. (Bass), and Pno. (Piano). The M-S. staff has the lyrics 'pulled the plug on the phone. He threa - tened with the'. The T. staff has 'pulled the plug, He threa-tened,'. The B. staff has 'on the phone'. A note below the B. staff indicates '[lower voices doubled by sagbutts]'. The Pno. staff shows the piano accompaniment with treble and bass clefs.



35

M-S. pan. He threa - tens all the time.

T.

B. He threa - tened with the pan, he threa-tens all the

Pno.

Detailed description: This block contains the second system of a vocal score, spanning measures 35 to 81. It features four staves: M-S., T., B., and Pno. The M-S. staff has the lyrics 'pan. He threa - tens all the time.'. The T. staff is empty. The B. staff has 'He threa - tened with the pan, he threa-tens all the'. The Pno. staff shows the piano accompaniment with treble and bass clefs.

Vocal Score

82

40

M-S.

T.

B.

Pno.



45

M-S.

T.

B.

Pno.

49 *p leggiero*

S. The words are not the whole\_\_\_\_\_ sto-ry The words

M-S. words are not the... The words near-ly al - ways

T. *p leggiero*  
8 The words are not the whole\_\_\_\_\_ sto-ry The words

B words are not the whole sto - ry, The words near-ly al - ways

Cornet, Organ and Sagbut 1

Pno.

55

S. go with vio-lence. the threat of it.

M-S. go with... or the threat of it. The

T. go with vio-lence, the threat of it.

B. go with vio-lence or the threat of it. The

Pno.

The image shows a page of a vocal score for four voices (Soprano, Mezzo-Soprano, Tenor, Bass) and piano accompaniment. The page is numbered 55. The vocal parts are written in treble clef (Soprano, Tenor) and bass clef (Mezzo-Soprano, Bass). The piano part is written in treble and bass clefs. The lyrics are: Soprano: "go with vio-lence. the threat of it." Mezzo-Soprano: "go with... or the threat of it. The" Tenor: "go with vio-lence, the threat of it." Bass: "go with vio-lence or the threat of it. The" The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a minor key, indicated by the key signature of one flat.

61

S. The words are not the whole story, al -

M-S. words near - ly al - ways, near - - ly

T. 8 The words are not the whole story, al -

B. words near - ly al - ways, near - - ly

Pno.

66

S. ways go with vio - lence \_\_\_\_\_ or the threat of

M-S. al - ways go with vio - - lence, or the threat of it, a *ff*

T. ways go with vio - lence \_\_\_\_\_ or the threat of

B. al - ways go with vio - - lence, or the threat of it, a *ff*

Pno.

71

S. *f* the world

M-S. storm rolls down, the world is run - ning cra - zy

T. *f* the world

B storm rolls down, the world is run - ning cra - zy they are

Pno.

77

S. is run-ning is run-ning

M-S. *f* cra - zy!\_

T. is run-ning cra - zy!\_ is run-ning

B. tal - king a - bout vac - ci - na - ting cat - tle in or - der to ex - port\_

Pno.

83

S. *mf*  
cra - zy! They are dig-ging more tren-ches in Cum-bri - a,

M-S. cra - zy!

T. *mf*  
cra - zy! They are dig-ging more tren-ches in Cum-bri - a,

B. *f*  
them! they are dig - ging more tren - ches in

Pno. *f*

89

S. Dig - ging in Cum - bri - a.

M-S. more tren-ches

T. Dig - ging more tren-ches in Cum - bri - a

B. Cum - bri - a, Cum - bri - a, Cum - bri -

Pno.

94

S. *mf* Un-der, un - der, un - der dar-k'ning skies *f* there's

M-S. *mf* Un - der dar-k'ning skies

T. *mf* Un-der, un - der, Un - der dar-k'ning skies *f* there's

B. *mf* - a, Cum - bri - a. Un - der dar-k'ning skies

Pno.

99 [supported by cornets] *f*

S. lit - tle the spi - rit!

M-S. *mf* to ligh - ten!

T. *f* lit - tle the spi - rit!

B. *mf* to ligh - ten!

Pno.

104

S. *mf* Trac - tors\_\_

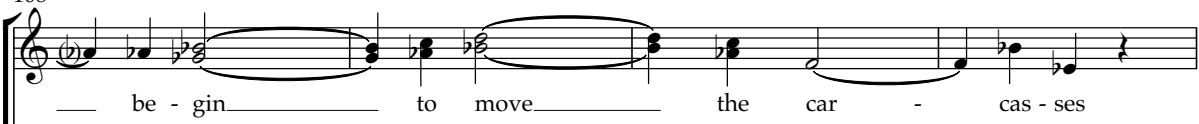
M-S. *mf* Dig - gers\_\_ claw\_\_ the piles. Trac - tors\_\_

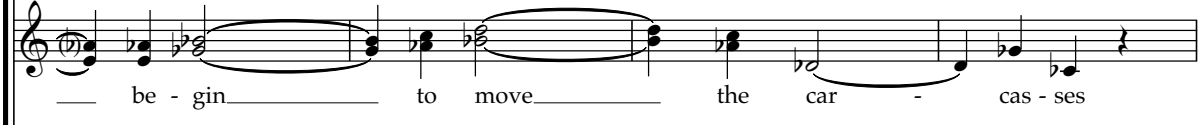
T. *mf* Trac - tors\_\_

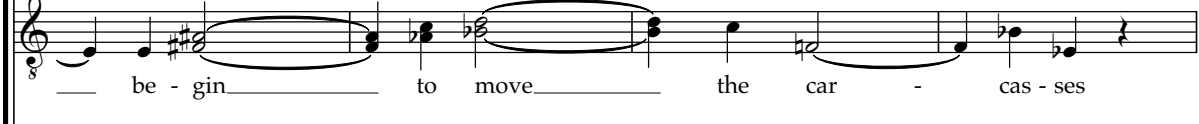
B. *mf* Dig- gers\_\_ claw\_\_ the piles. Trac - tors\_\_


Pno. *mf*

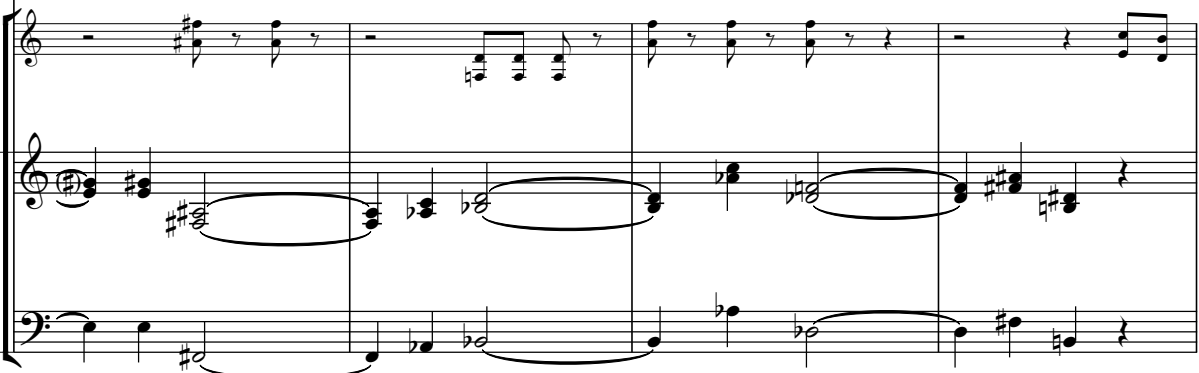
108

S. 

M-S. 

T. 

B. 

Pno. 

112

S. *f* G.P.  
from the farm - yards \_\_\_\_\_ where\_ they died.\_\_\_\_

M-S. *f* G.P.  
from the farm - yards \_\_\_\_\_ where\_ they died.

T. *f* G.P.  
from the farm - yards \_\_\_\_\_ where\_ they died.\_\_\_\_

B. *f* G.P.  
from the farm - yards \_\_\_\_\_ where\_ they died.\_\_\_\_

Pno. G.P.  
G.P.

# With Great Intensity

117

*mp dolce*

S. Lux ...ter lu... ...at

*mp dolce*

ae... ...na ...ce e...

*mp dolce*

M-S. Lux ...ter lu... ...at

*mp dolce*

ae... ...na ...ce e...

*f espress.*

T. Pyres,

*f espress.*

B. Pyres,

# With Great Intensity

*f*

*mp dolce*

Pno. *f* *ff* *f espress.*

127

S.

...is... mi Cum ...tis... is

Do... ne... sanc... tu...

M-S.

...is... mi Cum ...tis... is

Do... ne... sanc... tu...

T.

B.

Pno.

*f*

136 *poco a poco cresc.*

S.

*poco a poco cresc.*

*poco a poco cresc.*

M-S.

*poco a poco cresc.*

T.

*f espress.*

B.

*f espress.*

Pno.

145

S.  
Cum...tis...is ae...num  
sanc... tu... in...ter

M-S.  
Cum...tis...is ae...num  
sanc... tu... in...ter

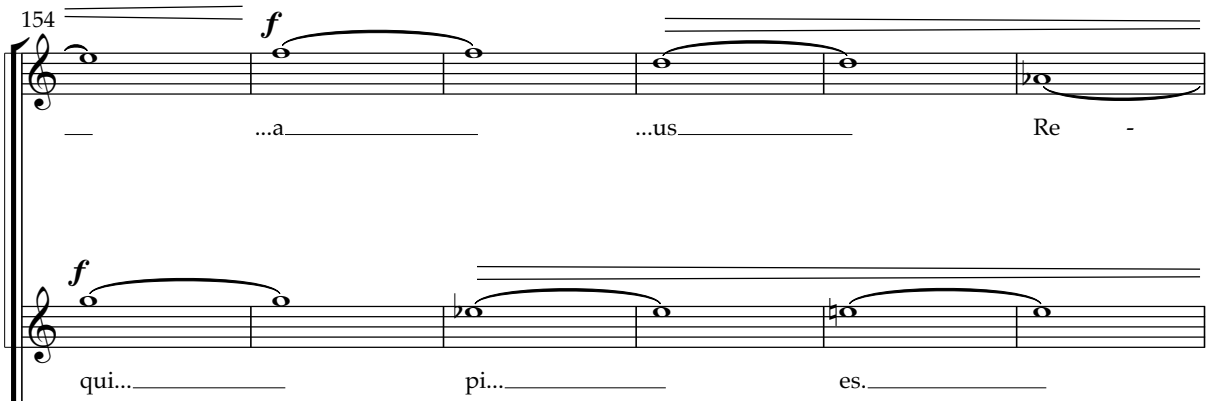
T.  
Pyres burn all

B.  
Pyres burn all

Pno.

S.

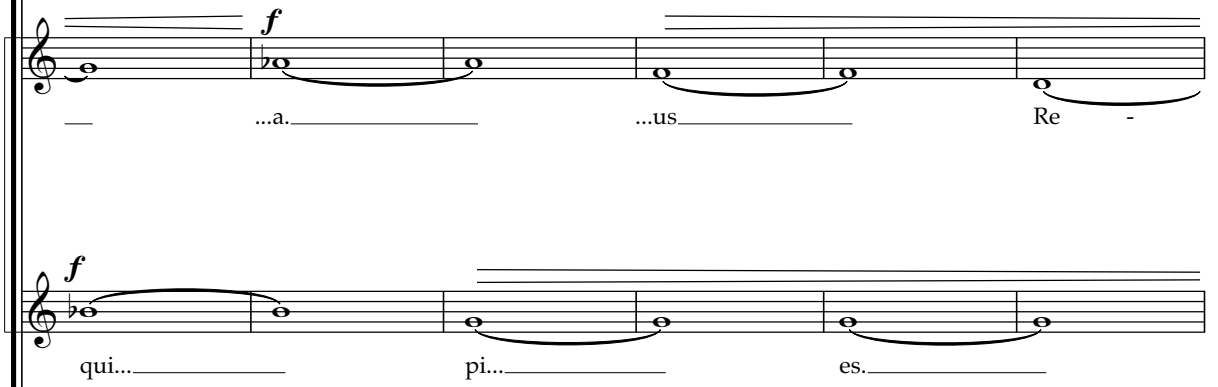
154 *f*



...a...us Re - qui... pi... es...

M-S.

*f*



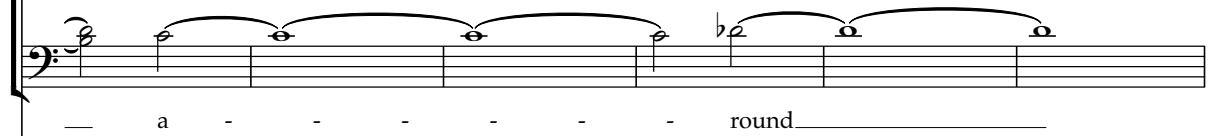
...a...us Re - qui... pi... es...

T.



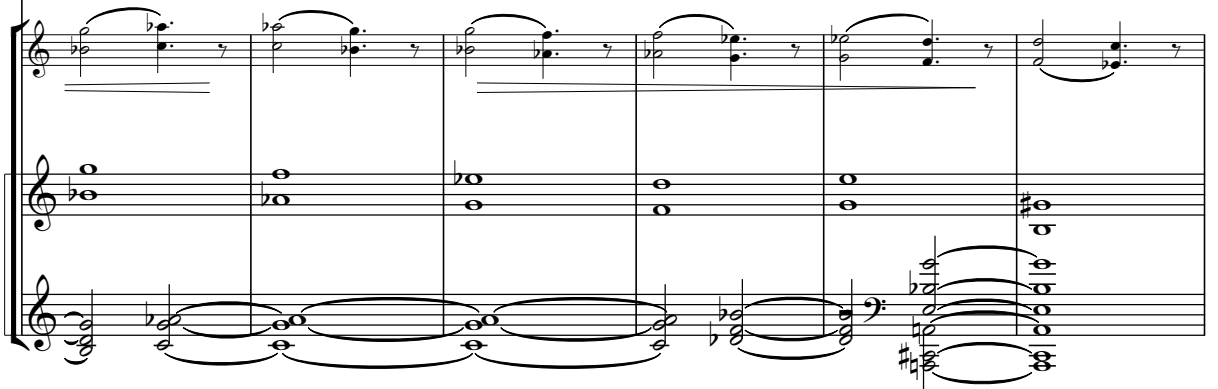
a - - - - - round

B.



a - - - - - round

Pno.





168

S.

do... ne. M A F

M-S.

...is ...mi M A F

do... ne. M... A F

...is ...mi M A F

T.

*mf ben sostenuto*

- hamp - - - ton. M

- - ton. M

B

*mf ben sostenuto*

- hamp - - - ton. M

- - ton. M

Pno.

178

*mp*

S.

Musical staff for Soprano (S.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: F A F.

*mp*

F M F DEF...

Musical staff for Soprano (S.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: F M F DEF...

*mp*

F A F

M-S.

Musical staff for Soprano (S.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: F A F.

*mp*

F M F DEF...

Musical staff for Soprano (S.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: F M F DEF...

T.

Musical staff for Tenor (T.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: A F.

*mp*

A F F

Musical staff for Tenor (T.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: A F F.

B.

Musical staff for Bass (B.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: A F.

*mp*

A F F

Musical staff for Bass (B.) in 5/4 time. The melody consists of quarter notes and half notes. The lyrics are: A F F.

Pno.

Musical staff for Piano (Pno.) in 5/4 time. The accompaniment consists of chords and arpeggiated figures in both hands.

188 *mp*

S.

M-S.

T.

B

Pno.

The musical score consists of eight staves. The vocal parts (Soprano, Mezzo-Soprano, Tenor, Bass) and piano accompaniment are shown. The Soprano and Mezzo-Soprano parts have lyrics 'DEF' and 'DEF...' respectively. The Tenor and Bass parts have lyrics 'F', 'DEF...', and 'RA.'. The piano part features a melodic line with slurs and a bass line with chords. Dynamics include *mp* and *mf*.

196 *p non dim.*

S. - RA.

M-S. - RA.

T. DEF... DEF...

B. DEF...

*mp* *p*

*mp* *p*

*mp* *p*

*p non dim.*



# 6. Scarberry Hill

Brooding and Mysterious ♩=88

The musical score is arranged in a system with the following parts from top to bottom:

- Sop I:** Soprano I part, mostly rests.
- Mezzo I:** Mezzo-soprano I part, lyrics: "In - side\_ the house is si - lence. You shift your".
- Tenor I:** Tenor I part, lyrics: "In - side\_ the house is si - lence. You shift your".
- Bass I:** Bass I part, lyrics: "In - side\_ the house is si - lence. You shift your".
- Tenor (Sheep Comp.):** Tenor part for sheep compensation, lyrics: "In - side\_ the house is si - lence, we sit and look... your".
- Sop II:** Soprano II part, mostly rests.
- Mezzo II:** Mezzo-soprano II part, lyrics: "si - lence, we sit and look a - cross the room".
- Tenor II:** Tenor II part, lyrics: "si - lence, we sit and look a - cross the room".
- Bass II:** Bass II part, lyrics: "si - lence, we sit and look a - cross the room".
- Piano reduction (rehearsal only):** Piano accompaniment for rehearsal purposes.

The score is in 5/4 time, with a tempo of ♩=88. The key signature has one sharp (F#). The lyrics are: "In - side\_ the house is si - lence. You shift your" for the first group, and "In - side\_ the house is si - lence, we sit and look... your" for the second group. The second group continues with "si - lence, we sit and look a - cross the room".

6

S.

M-S. 
  
el - bows, I write my words in my lit - tle
  
*p più leggiero*

T. 
  
el - bows, I write my words in my lit - tle
  
*p più leggiero*

B. 
  
el - bows, I write my words in my lit - tle
  
*p più leggiero*

T. 
  
el - bows, smoke... I write my words in my lit - tle

S.

M-S. 
  
smoke and tap your pipe by turns
  
*p più leggiero*

T. 
  
smoke and tap your pipe by turns
  
*p più leggiero*

B. 
  
smoke and tap your pipe by turns
  
*p più leggiero*

Pno.

10

S.

M-S.

T.

B.

T.

S.

M-S.

T.

B.

Pno.

book. or read\_ from time\_ to time.

book. or read\_ from time\_ to time.

book. or read\_ from time\_ to time.

book, we look... talk from time\_ to time.

we look\_ a - cross the room, or\_ meet to talk

we look\_ a - cross the room, or\_ meet to talk

we look\_ a - cross the room, or\_ meet to talk

Brightening

Vocal Score

15

S.

M-S. the sha - dow un - der the white\_ cloud

T. the sha - dow un - der the white\_ cloud

B. the sha - dow un - der the white\_ cloud

T. On Scar... the sha - dow un - der... white...

S.

M-S. On Scar - berry Hill *p più luminoso* spreads...

T. On Scar - berry Hill *p più luminoso* spreads...

B. On Scar - berry Hill *p più luminoso* spreads...

Pno.

19 *mp glowing*

S. per-haps it won't come down this far

M-S. *mp glowing*  
It's far a-way, won't come down this far be - fore it stops

T. *mp glowing*  
It's far a-way, per-haps it won't come down this far be - fore it stops

B. *mp glowing*  
It's far a-way, per-haps it won't come down this far be - fore it stops

T. *mp glowing*  
per-haps it won't come down this far

S.

M-S. and rolls\_ our way.

T. and rolls\_ our way.

B. *mp glowing*  
and rolls\_ out way. It's far a-way, per-haps it... be - fore it,

Pno. *mp*



27

S.

M-S.

T.

B.

T.

S.

M-S.

T.

B.

Pno.

un-til it passes over of rain that's all and when.

haps we have to wait,

haves to wait un-til it pas - ses

haps we have to wait Just a bit of rain that's all again

Just a bit of rain that's all sun will shine again

un-til it pas - ses. And when it's past the sun will shine

And when it's past the

*mf* *f* *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

32 *f* *espress.*

S. *f* *espress.* yet the

M-S. *f* *espress.* The wind sock pulls to east. It might yet The

T. *f* *espress.* The wind sock pulls to east. It might yet rain, that's all.

B. *f* *espress.* rain, that's all. the mo - ment

T. *f* *espress.* The wind sock pulls to east. It might yet rain that's all.

S. *f* *espress.* the mo -

M-S. *f* *espress.*

T. *f* *espress.* The mo - -

B. *f* *espress.* The mo - -

Pno. *f* *espress.*

This musical score page contains vocal and piano parts for measures 37 through 44. The vocal parts are for Soprano (S.), Mezzo-Soprano (M-S.), Tenor (T.), and Bass (B.). The piano part is for Piano (Pno.).

**Measures 37-40:** The Soprano part begins with a melodic line marked *ff*. The lyrics are "mo - - - - ment stays". The Mezzo-Soprano part has the lyrics "mo - ment stays". The Tenor part has the lyrics "ment...". The Bass part has the lyrics "stays, the mo - ment stays".

**Measures 41-44:** The Soprano part has the lyrics "ment... The". The Mezzo-Soprano part has the lyrics "mo - - - - ment". The Tenor part has the lyrics "- ment". The Bass part has the lyrics "- ment stays...". The piano part features a complex accompaniment with a *ff* dynamic and a *f* dynamic in the final measure.

Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *f soli* and *f espress.* (fornato). Fingerings of 5 and 7 are indicated for several notes. The score is in 2/4 time and the key signature has one sharp (F#).



45 **G.P.** **poco rall.**

S.

M-S. **G.P.** **mp**  
chan-ging place a

T. **G.P.** **mp**  
chan-ging place a - cross its dar - ke-

B. **G.P.** **mp**  
chan-ging place a - cross its dar - ke-

T. **G.P.** **mf**  
a - cross its dar - ke-

S. **G.P.**

M-S. **G.P.** **mp** **mf**  
shutt-ling cars are shutt-ling, a - cross its dar - ke-

T. **G.P.** **mp**  
cars\_ are cars are shutt-ling

B. **G.P.** **mp**  
cars\_ are shutt-ling are shutt-ling

Pno. **G.P.** **poco rall.**  
**mf** **mp**

Meno Mosso

♩=78

50 51

S. *ff* you're

M-S. *mf* *f* *ff* pas- tures, Scar - berry you're

T. *mf* *f* *ff* ning Scar - berry frown\_\_\_\_\_ you're

B. *mf* *f* ning pas- tures, Scar - berry

T. *f* *mf* ning pas- tures, Scar - berry Hill ap...

S. *f* Scar - berry

M-S. *mf* *ff* ning pas- tures, Hill ap - pears to frown\_\_\_\_\_

T. *f* *mf* *ff* Scar - berry Hill ap - pears to frown\_\_\_\_\_

B. *f* *mf* *ff* Scar - berry Hill ap - pears to frown\_\_\_\_\_

Pno. *f* *mf* *ff*

Meno Mosso

♩=78

56

S. shuf - - - fling pa - pers round, *f*

M-S. shuf - - - fling pa - pers round, I'm wri - ting

T. shuf - - - fling pa - pers round, I'm wri - ting

B. shuf - fling pa - pers round, wri - ting

T. *mf intensivo* I'm wri - ting

B. *mf intensivo* I'm wri - ting

Pno. *f*

Detailed description: This page of a vocal score contains measures 56 through 61. It features five vocal staves (Soprano, Mezzo-Soprano, Tenor, Bass, and Tenor) and a piano accompaniment staff. The music is in 3/4 time with a key signature of one sharp (F#). The vocal parts enter at measure 56 with the lyrics 'shuf - - - fling pa - pers round, I'm wri - ting'. The Soprano, Mezzo-Soprano, and Tenor parts are marked with a forte (*f*) dynamic. The Bass part enters at measure 57 with the lyrics 'shuf - fling pa - pers round, wri - ting'. The Tenor part has a rest until measure 60, where it enters with the lyrics 'I'm wri - ting' and is marked *mf intensivo*. The Bass part also has a rest until measure 60, where it enters with the lyrics 'I'm wri - ting' and is marked *mf intensivo*. The piano accompaniment starts at measure 56 with a forte (*f*) dynamic. The score concludes at measure 61.



With a sense of mystery and increasing warmth

70

S. *più f*  
the blin - ding streaks of

M-S. *più f*  
Scar - ber - ry Hill the blin - ding streaks of

T. *più f*  
Scar - ber - ry Hill the blin - ding streaks of

B. *più f*  
Scar - ber - ry Hill the blin - ding streaks of

S. *più f*  
the blin - ding streaks of

M-S. *più f*  
Scar - ber - ry Hill the blin - ding streaks of

T. *più f*  
Scar - ber - ry Hill the blin - ding streaks of

B. *più f*  
Scar - ber - ry Hill the blin - ding streaks of

With a sense of mystery and increasing warmth

Pno. *più f*

75

S. green flood out, the sky's all *f*

M-S. green flood out, the sky's all *f*

T. green flood out, the sky's all *f*

B. green flood out, the sky's all *f*

S. green flood out, the sky's all *f*

M-S. green flood out, the sky's all *f*

T. green flood out, the sky's all *f*

B. green flood out, the sky's all *f*

Pno.

79 *ff golden*

S. sun

M-S. *ff golden* *mf espress.*  
sun, we wipe our

T. *ff golden* *mf*  
sun,

B. *ff golden* *f*  
sun,

S. *ff golden*  
sun

M-S. *ff golden* *mf espress.*  
sun, we wipe our

T. *f* *mf*  
sun,

B. *ff golden* *f*  
sun,

Pno. *ff* *mf*

84 *f* *fresh*

S. gla.....

M-S. *f* *fresh* *mp*  
glas - - - - - ses.....

T.

B.

S. *f* *fresh* *mp*  
glas - - - - - ses.....

M-S. *f* *fresh*  
gla.....

T.

B.

Pno. *f* *mp*

Vocal Score

A Shepherd's Requiem

Martyn Harry

7. Night Journey (In Paradisum)

Calmo [ $\text{♩} = 96$ ]

Instrumental  
Reduction

Cor.  
*mf* chiaro

Org.  
*mp* sempre ondulato

The first system of the instrumental reduction consists of two staves. The top staff is for the Cor. (Cornet) and the bottom staff is for the Org. (Organ). The Cor. part begins with a melodic line marked *mf* chiaro, while the Org. part provides a rhythmic accompaniment marked *mp* sempre ondulato. The music is in 4/4 time and begins with a common time signature.



Instrs.

The second system of the instrumental reduction consists of two staves. The top staff is for the Instrs. (Instruments) and the bottom staff is for the Instrs. (Instruments). The music continues from the first system, with the Instrs. part providing a melodic line and the bottom staff providing a rhythmic accompaniment. The music is in 4/4 time.



Instrs.

The third system of the instrumental reduction consists of two staves. The top staff is for the Instrs. (Instruments) and the bottom staff is for the Instrs. (Instruments). The music continues from the second system, with the Instrs. part providing a melodic line and the bottom staff providing a rhythmic accompaniment. The music is in 4/4 time.



Instrs.

The fourth system of the instrumental reduction consists of two staves. The top staff is for the Instrs. (Instruments) and the bottom staff is for the Instrs. (Instruments). The music continues from the third system, with the Instrs. part providing a melodic line and the bottom staff providing a rhythmic accompaniment. The music is in 4/4 time. A box labeled 'A' is placed above the staff at measure 15.



Instrs.

The fifth system of the instrumental reduction consists of two staves. The top staff is for the Instrs. (Instruments) and the bottom staff is for the Instrs. (Instruments). The music continues from the fourth system, with the Instrs. part providing a melodic line and the bottom staff providing a rhythmic accompaniment. The music is in 2/4 time.



Instrs.

The sixth system of the instrumental reduction consists of two staves. The top staff is for the Instrs. (Instruments) and the bottom staff is for the Instrs. (Instruments). The music continues from the fifth system, with the Instrs. part providing a melodic line and the bottom staff providing a rhythmic accompaniment. The music is in 2/4 time.

Instrs.



B

Sop 1

30 *p* *mp*

In pa - - ra - di - sum\_\_ de -

Sop 2

*p* *mp*

In pa - - ra - di - sum\_\_ de -

M-S. 1

*p* *mp*

In pa - - ra - di - sum\_\_ de -

Instrs.

B

Pno.

*p* *mp*

35 *mp*

Sop 1  
- du - - cant an - ge - li,

Sop 2  
- du - - cant an - ge - li

M-S. 1  
- du - - cant an - ge - li

Instrs.

Pno. *mp*



40 **C**

Sop 1  
ae - - ter - - nam\_\_\_\_\_ ha - be -

Sop 2  
ae - - ter - - nam\_\_\_\_\_ ha - be -

M-S. 1  
ae - - ter - - nam\_\_\_\_\_ ha - be -

Instrs.

Pno. **C**

**D** Molto Intensivo

SOPRANO SOLO  
*mf espress.*

45

S. Solo

Sop 1

Sop 2

M-S. 1

M-S. 2

Instrs.

Be - hold

as re - qui - em.

as re - qui - em.

as re - qui - em.

re - qui - em.

The vocal solo part (S. Solo) begins at measure 45 with a whole note G4. The choir parts (Sop 1, Sop 2, M-S. 1, M-S. 2) enter at measure 46 with a half note G4. The instrumental part (Instrs.) features a complex rhythmic pattern of eighth and sixteenth notes.

**D** Molto Intensivo

Pno.

*mf espress.*

The piano accompaniment (Pno.) consists of two staves. The right hand plays a melodic line with a half note G4, and the left hand provides harmonic support with chords and moving lines.

E

51 *f*

S. Solo  
the\_ lamb\_\_\_\_\_ of\_\_\_\_\_ God\_\_\_\_\_ who ta - keth  
*mp sempre*

M-S. 1  
Cho - - rus\_\_\_\_  
*mp sempre*

M-S. 2  
Cho - - rus\_\_\_\_  
*mp sempre*

Ten 1  
Cho - - rus\_\_\_\_  
*mp sempre*

Ten 2  
Cho - - rus\_\_\_\_  
*mp sempre*

Instrs.

Pno. *f*  
*mp*

E

57

S. Solo  
— a - way the sin of the world,

M-S. 1  
— an - - - ge - lo - -

M-S. 2  
— an - - - ge - lo - -

Ten 1  
— an - - - ge - lo - -

Ten 2  
— an - - - ge - lo - -

Instrs.

Pno.

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 57. The vocal parts (S. Solo, M-S. 1, M-S. 2, Ten 1, Ten 2) all sing the same lyrics: "an - - - ge - lo - -". The S. Solo part features a melodic line with several triplet markings. The piano accompaniment (Pno.) consists of two staves, with the right hand playing a melodic line similar to the vocal parts and the left hand providing harmonic support with chords and bass notes. The Instruments (Instrs.) part is shown as a grand staff with a treble and bass clef, featuring a complex rhythmic pattern with triplets in the right hand and sustained chords in the left hand. The time signature changes from 3/4 to 2/4, then 4/4, and finally 3/4.

*ff* molto espress.

S. Solo

61

the sin of the world Be

M-S. 1

rum te sus - - ci...

M-S. 2

rum te sus - - ci -

Ten 1

rum te sus - - ci -

Ten 2

rum te sus - - ci -

Instrs.

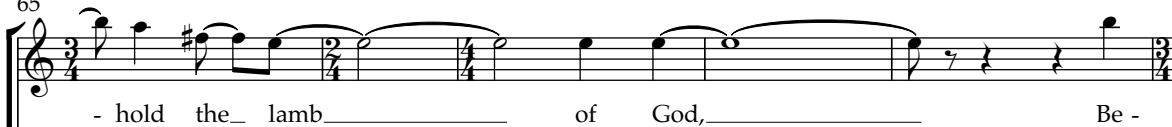
Pno.

*ff* molto espress.

F

65

S. Solo



- hold the\_ lamb\_\_\_\_\_ of God,\_\_\_\_\_ Be -

Sop 2

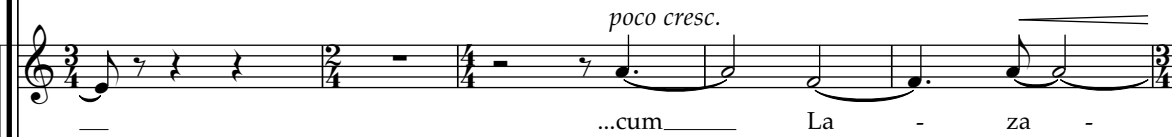
*poco cresc.*



pi'at - - et...\_\_\_\_\_ La - za -

M-S. 1

*poco cresc.*



...cum\_\_\_\_\_ La - za -

M-S. 2

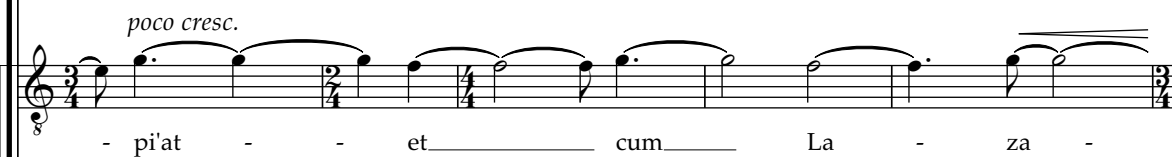
*poco cresc.*



- pi'at - - et\_\_\_\_\_ cum\_\_\_\_\_ La - za -

Ten 1

*poco cresc.*



- pi'at - - et\_\_\_\_\_ cum\_\_\_\_\_ La - za -

Ten 2

*poco cresc.*



- pi'at - - et\_\_\_\_\_ cum\_\_\_\_\_ La - za -

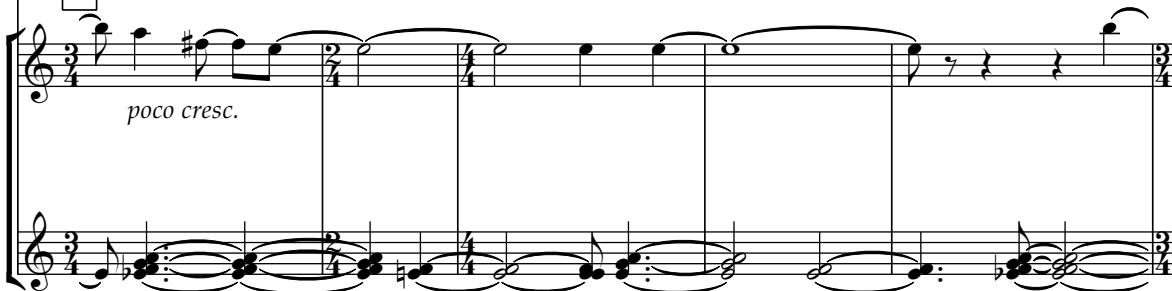
Instrs.



F

Pno.

*poco cresc.*



70

S. Solo

hold the lamb.

Sop 2

*mf* as if approaching

- ro

M-S. 1

*mf* as if approaching

- ro quon - - - - dam

M-S. 2

*mf* as if approaching

- ro quon - - - - dam

Ten 1

*mf* as if approaching

- ro quon - - - - dam

Ten 2

*mf* as if approaching

- ro quon - - - - dam

Ba. 1

*mf* falsetto as if approaching

...ro quon - - - - dam

Ba. 2

*mf* falsetto as if approaching

...ro quon - - - - dam

Instrs.

Pno.

74

Sop 2  
pau - - - pe... *f*

M-S. 1  
pau - - - pe... *f*

M-S. 2  
pau - - - pe - - - re, *f*

Ten 1  
pau - - - pe - - - re, *f*

Ten 2  
pau - - - pe - - - re, *f*

Ba. 1  
pau - - - pe - - - re, *f*

Ba. 2  
pau - - - pe - - - re, *f*

Instrs.

Pno.

G

77

Sop 1

*f*  
In pa - ra - di - sum de - du -

Sop 2

*f*  
In pa - ra - di - sum de - du -

M-S. 1

*f*  
In pa - ra - di - sum de - du -

M-S. 2

*smf*  
ae - - ter - - nam ha - be -

Ten 1

*smf*  
ae - - ter - - nam ha - be -

Ten 2

*smf*  
ae - - ter - - nam ha - be -

Ba. 1

*smf*  
ae - - ter - - nam ha - be -

Ba. 2

*mf* [norm.]  
...ter - - nam ha - be -

Instrs.

Instruments part with sustained chords.

G

Pno.

*f*  
*mf*  
Piano accompaniment with chords and arpeggios.

- cant an - ge - li, an -

cant an - ge - li, an -

cant an - ge - li, an -

as re - qui - em.

as re - qui - em. *p*

as re - qui - em. *p*

as re - qui - em. *p*

as re - qui...

Piano accompaniment with chords and arpeggiated patterns.

82 *mp*

Sop 1  
-ge - li:

Sop 2  
ge - li:

M-S. 1  
ge - li:

M-S. 2  
.ge - li

Instrs.

Cor  
*mf* chiaro

Pno.

H

*mp*

Instrs.

86

Instrs.

92

Instrs.

96

### Piu Mosso

[♩ = 72]

J

100

Sop 1 *mp warmly* *mf* *mp*  
ae - ter - nam ha-be - as re - qui - em. \_\_\_\_\_

M-S. 1 *mp warmly* *mf*  
ae - ter - nam ha-be - as re - qui - em.

M-S. 2 *mp warmly* *mf*  
ae - ter - nam ha-be - as re - qui - em.

Ten 1 *mp warmly* *mf*  
ae - ter - nam ha-be - as re - qui - em.

Ten 2 *mp warmly* *mf*  
ae - ter - nam ha-be - as re - qui - em.

Ba. 1 *mp warmly* *mf* *mp*  
ae - ter - nam ha-be - as re - qui - em. \_\_\_\_\_

Ba. 2 *mp warmly* *mf*  
ae - ter - nam ha-be - as re - qui - em.

Instrs. *f espress.*

Pno. *mp warmly* *mf* *mp*

J

105 **SOPRANO SOLO** *f espress.*

S. Solo

Instrs.

Pno.

Be -



**K**

111

S. Solo

Instrs.

Pno.

- hold the lamb of God who ta - keth the sin



117

S. Solo *ff*  
 \_\_\_\_\_ of the \_\_\_\_\_ world \_\_\_\_\_ Be -

Sop 2 *mp warmly*  
 ae - ter - nam ha - be -

M-S. 1 *mp warmly*  
 ae - ter - nam ha - be -

M-S. 2 *mp warmly*  
 ae - ter - nam ha - be -

Ten 1 *mp warmly*  
 ae - ter - nam ha - be -

Ten 2 *mp warmly*  
 ae - ter - nam ha - be -

Ba. 1 *mp warmly*  
 ae - ter - nam ha - be -

Ba. 2 *mp warmly*  
 ae - ter - nam ha - be -

Instrs.

Pno. *mp warmly* *ff*  
 \_\_\_\_\_

M

122

S. Solo

hold the lamb.

Sop 2

as, re - qui - em.

M-S. 1

as, re - qui - em.

M-S. 2

as, re - qui - em.

Ten 1

as re - qui - em.

Ten 2

as, re - qui - em.

Ba. 1

as, re - qui - em.

Ba. 2

as... ..em.

Instrs.

Pno.

M

Instrs.

Musical score for measures 126-128. The score is written for two staves: a treble clef staff and a bass clef staff. Measure 126 starts with a treble clef staff containing a whole note chord and a bass clef staff with a triplet of eighth notes. Measures 127 and 128 continue with similar patterns, featuring triplets in the bass clef and sustained chords in the treble clef. The key signature has one sharp (F#) and the time signature is 3/4.



Instrs.

Musical score for measures 129-131. The score is written for two staves: a treble clef staff and a bass clef staff. Measure 129 starts with a treble clef staff containing a whole note chord and a bass clef staff with a triplet of eighth notes. Measures 130 and 131 continue with similar patterns, featuring triplets in the bass clef and sustained chords in the treble clef. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *mp* is present in the bass clef staff.

**N** A Lullaby [ $\text{♩} = 96$ ]

133 *p dolce*

Sop 2  
Cho...—

M-S. 1  
*p dolce*  
Cho...— ...ge - lo...—

M-S. 2  
*p dolce*  
Cho - rus — an - ge - lo - rum — te —

Ten 1  
*p dolce*  
Cho - rus... — ...lo - rum... —

Ten 2  
*p dolce*  
Cho - rus — an - ge - lo - rum — te —

Ba. 1  
*p dolce*  
Cho - rus... — ...ge - lo... —

Ba. 2  
*p dolce*  
Cho - rus — an... — ...lo - rum — te —

Instrs.  
Cor+org  
Sags

Pno.  
*p dolce*



141

Sop 2

M-S. 1

M-S. 2

Ten 1

Ten 2

Ba. 1

Ba. 2

Instrs.

Pno.

149

Sop 2

M-S. 1

...cum La - za... quon - dam

M-S. 2

- za - ro, cum La - za - ro quon - dam

Ten 1

- za... cum La - za - ro quon - dam

Ten 2

- za - ro, cum La - za - ro quon - dam

Ba. 1

...ro cum La - za... quon - dam

Ba. 2

- za - ro, cum La - za... quon - dam

Instrs.

Pno.

P

156

Sop 2

M-S. 1

*poco a poco dim.*  
ae - - - ter -

M-S. 2

*poco a poco dim.*  
pau - pe - re, ae - - - ter -

Ten 1

*poco a poco dim.*  
pau - pe - re,

Ten 2

*poco a poco dim.*  
pau - pe - re, ae - - - ter -

Ba. 1

*poco a poco dim.*  
...pe - re, ...ter -

Ba. 2

*poco a poco dim.*  
...re,

Instrs.

Vin *pp* Org. *pp*

P

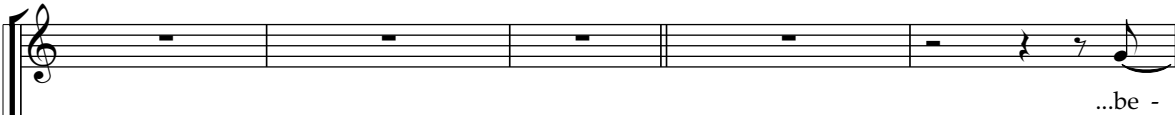
Pno.

Q

161

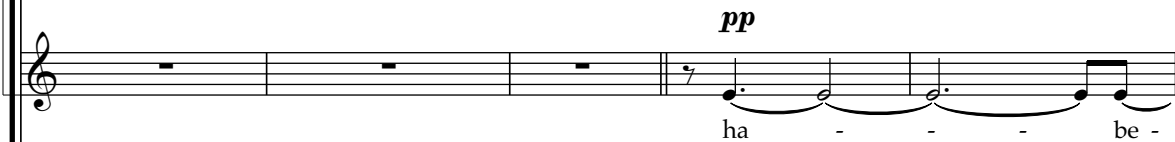
*pp*

Sop 1



Musical staff for Soprano 1, showing a melodic line with lyrics "...be -".

Sop 2



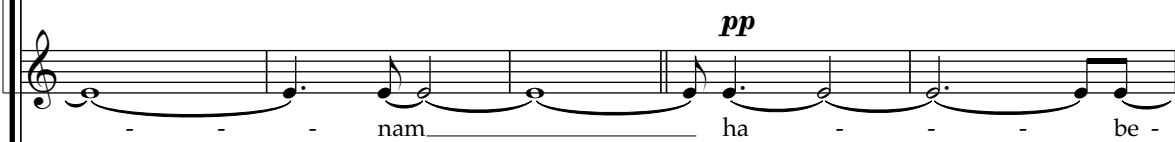
Musical staff for Soprano 2, showing a melodic line with lyrics "ha - - - be -". Dynamic marking *pp* is present.

M-S. 1



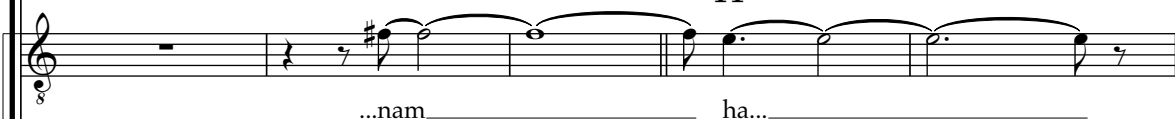
Musical staff for Male Soprano 1, showing a melodic line with lyrics "nam" and "...be -".

M-S. 2



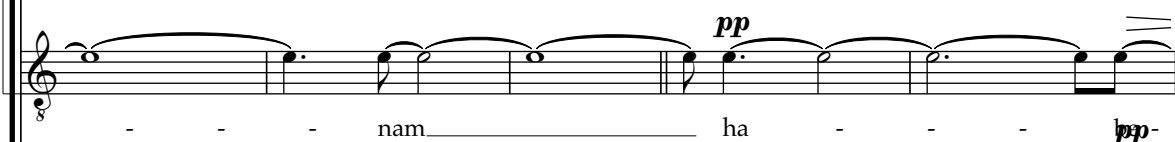
Musical staff for Male Soprano 2, showing a melodic line with lyrics "nam ha - - - be -". Dynamic marking *pp* is present.

Ten 1



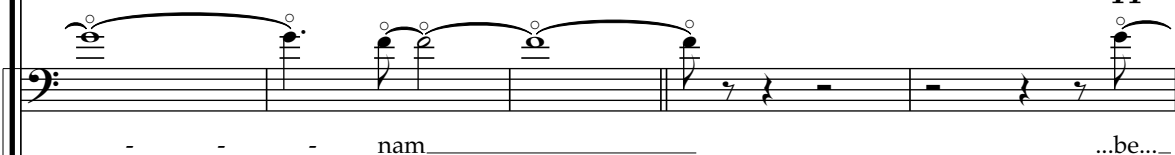
Musical staff for Tenor 1, showing a melodic line with lyrics "...nam ha...".

Ten 2



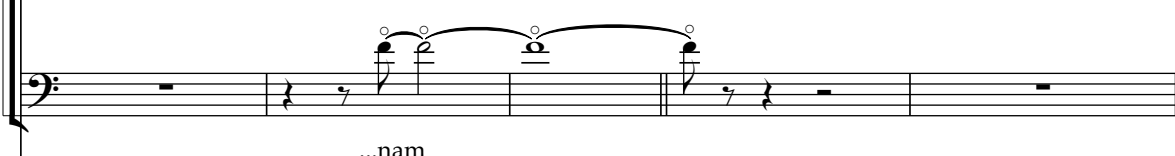
Musical staff for Tenor 2, showing a melodic line with lyrics "nam ha - - -". Dynamic marking *pp* is present.

Ba. 1



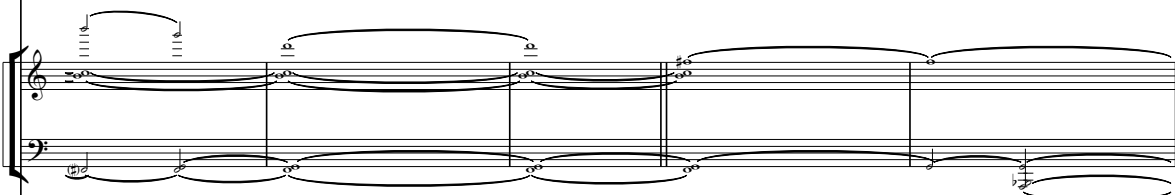
Musical staff for Bass 1, showing a melodic line with lyrics "nam" and "...be...".

Ba. 2



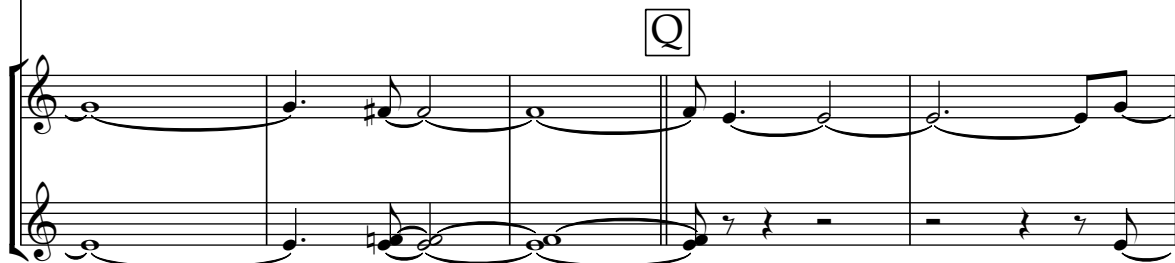
Musical staff for Bass 2, showing a melodic line with lyrics "...nam".

Instrs.



Musical staff for Instruments, showing piano accompaniment with dynamic markings *p* and *pp*.

Pno.



Musical staff for Piano, showing piano accompaniment with dynamic markings *p* and *pp*. A circled 'Q' is present above the staff.

### Allargando al fine

*poco a poco calando*

166

Sop 1

- - - - as re - - -

Sop 2

- - - - as re - - -

*poco a poco calando*

M-S. 1

- - - - as re - - -

*poco a poco calando*

M-S. 2

- - - - as re - - -

*poco a poco calando*

Ten 1

Ten 2

- - - - as

Ba. 1

Ba. 2

Instrs.

### Allargando al fine

*poco a poco calando*

Pno.

171

Sop 1  
- qui - - em.

Sop 2  
- qui - - em.

M-S. 1  
- qui - - em.

M-S. 2  
- qui - - em.

Ten 1

Ten 2

Ba. 1

Ba. 2

Instrs.

Pno.