

REST: AN AMERICAN REQUIEM FOR CHOIR AND BRASS

by

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DISSERTATION ABSTRACT

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Title: *Rest*: An American Requiem for Choir and Brass

Rest is an English-language Requiem Mass for mixed choir and sixteen brass players. The text is translated into English by the composer from the original Latin and Greek. It is comprised of twelve movements and a performance is approximately fifty-five minutes in length. The work serves as a continued exploration of composing for brass, begun in 2010. The work is constructed primarily from the tetrachordal triadic supersets—that is, tetrachords based on major and minor triads—connected through parsimonious voice-leading. *Rest* is my third mass in a series of works in various languages composed for various ensembles.

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This work is dedicated to James G. Staples and Stephen Gryc.

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CHAPTER I

INTRODUCTION

On the Work

Rest: An American Requiem for Choir and Brass, Opus 45, is an English-language setting of the Roman Catholic *Missa pro defunctis*, or the requiem mass, for mixed chorus and sixteen brass instruments. It consists of twelve movements; a performance is approximately one hour in duration.

The movements consist of many of the common movements found in requiem mass settings: Introit (“Introduction”); Kyrie (“Mercy”); Gradual (“Memory”); Tract (“Absolution”); Offertory (“Offering”); Sanctus (“Holy”); Agnus Dei (“Lamb of God”); Communion; Pie Jesu (“Merciful Jesus”); Libera Me (“Liberation”); and In Paradisum (“Paradise”). There is an additional Epilogue that repeats the lines “Give them eternal rest, Lord; / and let a light perpetual shine upon them,” which are the opening lines to the Introit; this provides the work a more cyclic structure. Five of the movements contain a subtitle of “Rest” with a designating Roman numeral: this subtitle marks those movements that exactly contain the aforementioned text, whose treatment in each movement is a variation on the original Introit setting.

There is no Sequence (i.e., the *Dies irae*) in this work: I have chosen to focus more on the restful nature of the requiem mass rather than incorporate the violence and condemnation that the formidably long sequence provides. In many requiem settings, such as those of Berlioz, Verdi, and Stanford, the *Dies Irae* can near one-third of the work’s duration; I didn’t wish for this text to become the focus of the work. Additionally, there are a number of requiems that do not set this text, particularly those of Duruflé and Fauré—its absence from these requiems offers a certain repose to their compositions that I wished to emulate. It is also because of these requiems that I have included a Pie Jesu, a Libera Me, and an In Paradisum movement.

Four of the movements showcase each of the four brass quartets: “Mercy,” “Absolution,” “Merciful Jesus,” and “Paradise” address the tubas/euphoniums, trombones, horns, and trumpets, respectively, with the movements placed symmetrically within the work at numbers 2, 4, 9, and 11. This creates a symbolic sense

of rising where the movements begin more “earthly” with the tubas and end more “heavenly” with the trumpets—specifically, with the “Paradise” movement.

This work is the third of my sequence of masses and part of an ongoing exploration of the mass form. My first mass, in F major (op. 10), is for choir and wind ensemble, in Latin; my second, in E major (op. 34) is for choir and strings, in French. The former is of a somewhat unusual format, containing an instrumental introduction and epilogue as well as a Pater Noster movement; the latter, however, is a standard five-movement mass setting. *Rest* is the first to have its own descriptive title, in a sense; however, as the title is an English translation of the Latin word *requiem*, it only appears to be more titular than the Latin label to which we have become accustomed.

Rest is also a continuation of my studies in brass composition. In recent years I have begun exploring writing for brass quartets, having produced *Asterism*, for four trumpets (op. 38); the serial *Variations* for tuba-and-euphonium quartet (op. 39); and *Stria*, for four horns (op. 40). A fourth work for trombones, *Lustres*, is in process. Additionally, I have several works for solo tuba, including the *Threnody* (op. 24), my first composition completed as part of my Ph.D. studies at the University of Oregon; the medley *With Force(s)* (op. 30); and, most recently, *Feldspar* for tuba and marimba (op. 44). I have also composed two works for brass quintet, the *Fanfare* (op. 27) and the *Three Preludes* (op. 42).

Of these works, the most significant to *Rest* are the quartets and the *Fanfare*. *Rest* is structured to contain four brass quartets—trumpets, horns, three tenor and one bass trombone, and two euphoniums and two tubas. These represent a culmination of my collection of brass quartets in one piece. The composition style of these quartets is atonal and either freely chromatic or twelve-tone serial; *Rest* does not take its aesthetic from these works, but rather from the harmonic language of the *Fanfare*.

For a number of years I have been exploring the compositional potential of the triad-based tetrachords (TBTs)—that is, all tetrachordal supersets of major/minor triads; or, put another way, all tetrachords that can be defined as consisting of a complete major or minor triad and one additional non-triad pitch. There are a total of nine TBT prime forms, the result of twelve pitches minus the three of a given triad; considering major and minor triads separately, there are eighteen basic TBTs. These

are most prominently used in the *Fanfare* and comprise nearly all of the work's harmonic and melodic content.

One of the great potentials of these tetrachords is the ability to write primarily triadic music while not finding oneself restricted by functional tonal harmony. Because of their triadic foundations, I have been exploring the connection of these tetrachords through an expansion of neo-Riemannian transformations and close (i.e., “parsimonious”) voice-leading. The inclusion of a fourth pitch greatly increases the possibilities of moving smoothly from one sonority to another, allowing the composer to connect seemingly distant triads with one another while still employing close voice-leading.

The TBT that I use the most is the major triad with an added perfect fourth, which can be represented as (0237) or Forte number 4-14. I had already extensively used this tetrachord in previous works, stretching as far back as the Trio for horn, cello, and piano (op. 18), the Viola Sonata (op. 21), and my song cycle, *I Am He* (op. 25). It is also prominently displayed in the Second Mass as well as in the *Fanfare*, where in the latter it is the basis of the opening motive and is also the cadential harmony of the entire work.

Dissonance and consonance are still powerful forces in this harmonic world; for this I apply a somewhat “Hindemithical” approach to structuring tension and release, since his designation of the density of sonorities is easily applied to non-functional efforts. However, in Hindemith's system, a total of six TBTs are of the designation A-III, two are of B-IV, and only one is of B-II. (Since every TBT contains at least a major second, there are no sonorities of designation A-I.) The fact that there are so many TBTs found in a single area of the Hindemith system allows me a space to write in where little forward progression is accomplished—a worthwhile pursuit in a work where repose and stasis are a significant factors. In order to create more sense of direction, I often apply more and more non-chord tones to the TBTs in play and remove them for a sense of cadence.

These tetrachords also manifest themselves within melodies. I have developed a structure for producing melodies whereby, at its most strict, any four consecutive melodic pitches will form a TBT. This creates a system similar to a sort of serialist type of composition but with more pitch options for development in any melody: at a given

point, there may be anywhere from one to nine possible pitches that will continue the sequence, with the average being two to three. Each new pitch chosen will create a new set of options, the number of which varies widely; this is a significant departure from serialist composition, where each successive pitch is essentially predetermined. In this system, the outcomes are more transformational in nature in that they are determined moment by moment rather than prescribed. The strictness of my employment of this technique varies throughout the work, with the strictest melodic development occurring in the “Paradise” movement.

Overall, the compositional structure of *Rest* is a system of problems and solutions related to triads. First, how can I subvert obvious triads with the addition of other pitches, and second, how can I create triadic harmonies out of non-triadic structures? The harmonic language of the work moves through various harmonic centers without fully lapsing into functional tonality, with some obvious triads, and some less obvious. Through the methods outlined above, I have aimed to create a work of unexpected shifts and undulating respite while exploring the timbral possibilities of a full brass ensemble paired with human voices.

On the Performance

Ensemble: Ideally, between thirty and sixty singers should perform this work. Fewer singers may suffice if the choir can sing with adequate power and the brass ensemble is sensitive to the limited number of singers. None of the brass parts are to be doubled under any circumstances.

Tempo: A performance should adhere to the written markings as closely as is practical, within interpretation. There are a number of tempo changes that are proportional (i.e., metric modulations)—these are explicitly marked, and any deviations in tempo from the score should still interpret these proportions exactly.

Diction: This is an American work of the twenty-first century in English and as such, the non-flipped American R—that is, the alveolar approximant [ɹ̥]—is not only acceptable but indeed preferable to the alveolar trill/flap [r̥]/[ɾ] present in British Received Pronunciation. For similar reasons, the “tu” in “perpetual” should be realized as /tʃu/ rather than as /tju/.

The initial E of “eternal” should not be realized /i/ but rather much closer to /ɪ/: a skilled singer would certainly modify such a vowel on higher notes, anyway. Such a vowel should also be employed in the first syllable of “receive” and in similar circumstances.

Except in the few places where it is explicitly notated to do otherwise, final consonants should *follow* the final note of a syllable rather than occur *on* the last notated pitch. This is of particular concern where the final note is a longer duration tied to an eighth: great care should be taken to make sure that the full value of the note is achieved before introducing the final consonant sounds.

Solos: There are short vocal solos marked in each of the choral parts, which are to be sung by four members of the chorus and not by separate soloists. When a soloist is singing, the rest of their section does not sing by default, except where marked. For example, if the sopranos are to sing while the soprano soloist is performing, the alto part will read “With Sopranos,” and the sopranos should either double the altos here, or they should sing the upper part of any division (with the altos taking the lower part). When they are to return to their own part, or when the soloist is finished, the part will be marked “Ensemble.”

Articulations: The *tenuto* mark (-) carries a different, though similar, connotation for the choir and for the brass ensemble. The choir should realize it as a gentle stressing of the text, with increased enunciation of and a slight separation of syllables. For the brass, notes marked with *tenuti* should be lightly articulated, and a string of several notes so marked should be separated very slightly. The tenuto mark with staccato dot is similar in articulation but suggests more separation, approximately a sixteenth or an eighth removed from a quarter note.

In the brass, there is also an articulation consisting of an accent and a staccato that occurs on a short final note tied from a longer note. This denotes a sharp, loud, short release on the final note, which is most smoothly executed with a short but dramatic crescendo just before the release.

For stopped playing in the horns, I have employed a cross connected to a dashed bracket that encompasses the entire passage intended to be played stopped. As a cautionary measure, I have chosen to use an open circle on the note following a stopped passage in order to signal to the player to proceed with playing open.

Mutes: Care should be taken to procure all necessary mutes for a performance. If this proves absolutely impractical or impossible, straight mutes may be substituted for the trumpet's Harmon mute and the trombones' bucket mutes; additionally, mutes may be omitted from the euphoniums and tubas. This is of course a far less than ideal situation but it will nevertheless produce an acceptable performance of the work.

The use of "*con sord.*" in the score is restricted to straight mutes only; use of the Harmon and bucket mutes as well as the plunger are labeled explicitly. To distinguish between closed and open playing while using the plunger, the first trombone's part is marked with a cross and circle (+ and °). The transition between closed and open plunger use should always be very rapid.

Small Notes: Notes that are reduced in size are provided as alternatives in those places where the range may be too difficult or unwieldy for the performers. In the case of the choir, it is possible for the singers to divide between who can and cannot effectively sing the default notes at such points in the score. Please note that taking one split or alternative note does not necessitate the taking of *all* possible splits or alternative notes throughout the work: they are to be assessed on an individual basis.

Instrumentation

Four Trumpets in C

Four Horns

Three Tenor Trombones

Bass Trombone

Two Euphoniums

Two Tubas

Chorus

Notes

Each brass player is required to have a straight mute for performance. The first trumpet player is also required to have a Harmon mute. The trombone players, both tenor and bass, are also required to have bucket mutes. The first trombone player is also required to have a plunger.

The tuba parts were written with C tubas in mind to facilitate the clarity of the low range, though skilled players performing on F tubas should have no difficulties. If the tubas being played are pitched differently, it is preferable that the first tuba be in F and the second tuba be in C.

The chorus is a standard SATB chorus with occasional splits. The solos indicated in the score are to be given to members of the chorus itself, not to separate soloists; however, all solos within a given voice should be sung by the same soloist throughout the work.

Text to the Work

The text to this work is a translation of the words taken directly from the Roman Catholic *Missa pro defunctis*, translated into English by the composer. The movement “Merciful Jesus” is the final couplet of the *Sequentia* (that is, the “*Dies Irae*”) and has also been set as a separate movement by composers such as Luigi Cherubini, Maurice Duruflé, Gabriel Fauré, and John Rutter.

(Only those text repetitions present in the original *Missa* are printed in repetition below. Italicization is added by the composer.)

1. Introduction: *Rest I*

Give them eternal rest, O Lord,
And let a light perpetual shine on them.
A hymn adorns you, O God, in Zion,
And in Jerusalem, a vow is repaid to you.
Hear my prayer;
All flesh comes to you.
Give them eternal rest, O Lord,
And let a light perpetual shine upon them.

2. Mercy

Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

3. Memory: *Rest II*

Give them eternal rest, O Lord,
And let a light perpetual shine upon them.
In memory eternal he will be justified,
And bad tidings do not cause him fear.

4. Absolution

O Lord, absolve
All the souls of the faithful dead
Of all of the chains of their offenses
And by your fostering grace
May they be worthy to avoid vengeful judgment
And enjoy the blessing of eternal light.

5. Offering

Lord Jesus Christ, King of glory,
Free all the souls of the faithful dead
From infernal punishment and the deep abyss.
Free them from the lion's mouth;
Do not let them be swallowed by Tartarus,
Or let them fall into darkness;
But may Saint Michael
Lead them into the holy light,
Which you promised to Abraham and his progeny.

We offer, O Lord,
Sacrifices and prayers of praise to you,
That you accept them for those souls
Whom we remember today.
Make them to proceed from death into life,
As you promised to Abraham and his progeny.

6. Holy

Holy, holy, holy,
The Lord God of Hosts;
Heaven and Earth are full of your glory.
Hosanna in the highest.

Blessed are they who come in the name of the Lord.
Hosanna in the highest.

7. Lamb of God

Lamb of God who takes away the sins of the world,
Give them rest.
Lamb of God who takes away the sins of the world,
Give them rest.
Lamb of God who takes away the sins of the world,
Give them eternal rest.

8. Communion: *Rest III*

May a light everlasting shine upon them, O Lord,
With your saints for all eternity,
For you are good.

Give them eternal rest, O Lord,
And may a light perpetual shine upon them;
With your saints for all eternity,
For you are good.

9. Merciful Jesus

Merciful Lord Jesus, give them rest.
Give them eternal rest.

10. Liberation: *Rest IV*

Free me, O Lord, from eternal death,
 on that awful day:
When the heavens and the earth are moved,
When you come to judge the world by fire.
I am made to tremble, and I am afraid
 Of when the desolation and wrath will come,
When the heavens and the earth are moved.
That day, the day of ire, calamity, and misery,
 That day of great bitterness.
When you come to judge the world by fire.
 Give them eternal rest, O Lord,
 And let a light perpetual shine upon them.

11. Paradise

May the angels lead you to paradise;
May the martyrs receive you at your arrival
And bring you to the holy city Jerusalem.
May a choir of angels receive you,
And with Lazarus, once a pauper,
 May you have eternal rest.

12: Epilogue: *Rest V*

Give them eternal rest, O Lord,
And let a light perpetual shine upon them.

CHAPTER II

REST

An American Requiem for Choir and Brass

1. Introduction: *Rest I*

Evan C. Paul

Solemn ♩ = 50

Opus 45 (2014)

Musical score for brass instruments. The score is divided into six parts: Trumpets (3 staves), Horns (4 staves), Tenor Trombones (2 staves), Bass Trombone (1 staff), Euphoniums (2 staves), and Tubas (2 staves). The music is in 4/4 time, with a tempo of Solemn ♩ = 50. Dynamics include *fp*, *f*, *pp*, and *p*. The score shows various rhythmic patterns and melodic lines for each instrument.

Solemn ♩ = 50

Musical score for the choir. The score is in 4/4 time, with a tempo of Solemn ♩ = 50. The lyrics are: Rest, e - ter - nal rest, e - ter - nal rest, Rest, e - ter - nal rest, e - ter - nal rest, Rest, e - ter - nal rest, e - ter - nal rest, Rest, e - ter - nal rest, e - ter - nal rest. The score is divided into four parts: Soprano, Alto, Tenor, and Bass. Dynamics include *p*.

REST — I. Introduction: Rest I

7

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

8

pp *p*

fp

fp

fp

fp

fp

fp

mp

mp

mp

mp

e - ter - nal rest, Give them e - ter - nal rest, Lord,

e - ter - nal rest, Give them e - ter - nal rest, Lord,

e - ter - nal rest, Give them e - ter - nal rest, Lord,

e - ter - nal rest, Give them e - ter - nal rest, Lord,

Detailed description: This page of a musical score is for the introduction of a piece titled 'REST'. It features a large brass section and a choir. The brass section includes four trumpets (Tpt.), two horns (Hn.), three trombones (Tbn., B. Tbn., Euph.), and two tubas (Tba.). The choir (Ch.) consists of four parts: soprano, alto, tenor, and bass. The score is in 4/4 time and begins at measure 7. The trumpets and horns play a melodic line starting with a piano (*pp*) dynamic and moving to a piano (*p*) dynamic. The horns and tubas play a more rhythmic accompaniment, with some parts marked *fp* (fortissimo piano). The choir enters at measure 8 with the lyrics 'e - ter - nal rest, Give them e - ter - nal rest, Lord,'. The dynamics for the choir are marked *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and dynamic markings.

12

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

12 *pp* *mf*

And let a light per - pet - u - al shine up - on them.

12 *pp* *mf*

And let a light per - pet - u - al shine up - on them.

12 *pp* *mf*

And let a light per - pet - u - al shine up - on them.

12 *pp* *mf*

And let a light per - pet - u - al shine up - on them.

The musical score is arranged in a standard orchestral format. The woodwind section includes Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), and Baritone Trombone (B. Tbn.). The brass section includes Euphonium (Euph.) and Tuba (Tba.). The vocal section consists of four voices (Ch.). The score is divided into two systems. The first system (measures 12-15) features instrumental entries for the woodwinds and brass. The second system (measures 16-19) features the vocal entries. The vocal parts are written in four staves, each with a vocal line and a bass line. The lyrics are: "And let a light per - pet - u - al shine up - on them." The score includes various dynamic markings such as *fp*, *p*, *mp*, *pp*, and *mf*, along with articulation marks like accents and slurs. The time signature changes from 3/4 to 4/4 in measure 14.

17 *Flowing* ♩. = 63

Musical score for measures 17-19. The score is for a brass section including Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The music is in 3/4 time and features a tempo of 63 beats per minute. The key signature has one sharp (F#). The score includes dynamic markings such as *mp*, *p*, and *pp*, and performance instructions like *con sord.* and *mp < fp*. The Euphonium part has a crescendo leading to *pp*. The Horns and Euphonium parts have melodic lines in measures 18 and 19.

17 *Flowing* ♩. = 63

Musical score for measures 17-19 for the Chorus (Ch.). The score is in 3/4 time with a tempo of 63 beats per minute. It includes dynamic markings *pp* and a *Solo: mp* instruction in measure 19. The Chorus part has a melodic line in measure 19.

21

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

21

Ch.

hymn a-dorns you, O God, in Zi - on, And in Je-

With Tenors (*div.*)

A hymn a - dorns you,

25

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

p *senza sord.* *mf*

mp *mf*

mp *mf*

mp *mf*

p *mf*

p *mf*

mf *f*

mf *f*

mf *f*

f

a vow is re - paid _____ to

a vow is re - paid _____ to

Ensemble: *f*

ru - sa - lem, _____ a vow is re - paid _____ to you. _____ to

to

34

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Hear my prayer; —

Hear my prayer; —

Hear my prayer; —

Hear my prayer; —

38 *The same tempo* ♩ = 94 (♩ = ♩)

This section of the score is for brass instruments. It includes four staves for Trumpets (Tpt.), three staves for Horns (Hn.), two staves for Trombones (Tbn.), one staff for Euphonium (Euph.), and two staves for Tuba (Tba.). The music is in 3/4 time and begins at measure 38. The tempo is marked 'The same tempo' with a quarter note equal to 94 beats per minute. The key signature has one sharp (F#). The brass instruments play a rhythmic pattern of quarter notes and eighth notes, with dynamic markings of *fp* (fortissimo piano) and *f* (forte). The Euphonium and Tuba parts have a more melodic line with slurs and accents.

38 *The same tempo* ♩ = 94 (♩ = ♩)

This section of the score is for the Chorus (Ch.). It includes four staves: three for vocal parts and one for a basso continuo or piano accompaniment. The music is in 3/4 time and begins at measure 38. The tempo is marked 'The same tempo' with a quarter note equal to 94 beats per minute. The key signature has one sharp (F#). The vocal parts sing the lyrics 'Hear my prayer; Hear my prayer; Hear my prayer;'. The dynamics are marked *ff* (fortissimo). The accompaniment part provides harmonic support with chords and moving lines.

REST — I. Introduction: Rest I

45

Tpt.
sfz *fp* *pp*

Hn.
fp *pp*

Tbn.
sfz *fp* *pp*

B. Tbn.
sfz

Euph.
sfz *pp*

Tba.
sfz

45

Ch.
p *pp*
 Hear my prayer; Hear my prayer; All flesh comes to

p *pp*
 Hear my prayer; Hear my prayer; All flesh comes to

p *pp*
 Hear my prayer; Hear my prayer; All flesh comes to

p *pp*
 Hear my prayer; Hear my prayer; All flesh comes to

REST — I. Introduction: Rest I

58

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

pp

fp

*mp*³

58

Ch.

— Lord, And let a light per - pet - u - al shine — up - on them.

— Lord, And let a light per - pet - u - al shine — up - on them.

— Lord, And let a light per - pet - u - al shine — up - on them.

— Lord, And let a light per - pet - u - al shine — up - on them.

Detailed description: This page of a musical score is for the introduction of a piece titled 'REST — I. Introduction: Rest I'. It features a large ensemble of brass and woodwind instruments. The score is divided into two systems, both starting at measure 58. The first system includes parts for Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The second system includes parts for Trombones (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.), along with a Choir (Ch.). The music is in 4/4 time and features various dynamics such as *pp* (pianissimo), *fp* (fortissimo), and *mp* (mezzo-piano). The choir part includes the lyrics: 'Lord, And let a light per - pet - u - al shine — up - on them.' The score is written in a standard musical notation with stems and beams for the instruments, and lyrics under the choir staves.

2. Mercy

Regal, gently moving ♩ = 76

Euphoniums

Tubas

con sord.
p
freely
(in time)
con sord.
p
con sord.
p

Regal, gently moving ♩ = 76

Choir

Solo: *mp*

Lord, _____



Euph.

Tba.

Ch.

5

mp
p
mp
mp

have mer - cy; _____ Lord, _____ Lord, _____

9

Euph.

Tba.

9

Ch.

Lord, _____

Lord, _____

Lord, _____ have mer - cy; _____

Ensemble: _____

_____ have mer - cy; _____ Lord, _____



13

Euph.

Tba.

held back slightly; in time

13

Ch.

_____ have mer - cy; _____

_____ have mer - cy; _____

_____ have mer - cy; _____

Solo: _____ Christ, _____

_____ have mer - cy; _____

held back slightly; in time

17

Euph.

Tba.

Ch.

8

Christ, Christ, have mer - cy;

mp *mp* *p* *mp* *p* *f* *mf* *mp*

21

Euph.

Tba.

Ch.

8

Christ, Christ, Christ, Christ,

Ensemble: *mp*

pp *pp* *p* *pp* *p* *p* *mp* *mf* *p* *mp* *mp* *p* *mp*

24

Euph.

Tba.

Ch.

8

mf

mp

mf

mf

mf

p

have mer - cy; have

have mer - cy; have mer - cy; have

Christ, have mer - cy;

Christ, have mer - cy;

27

Euph.

Tba.

Ch.

8

with more *mf* articulation

f

mf

with more *mf* articulation

f

with more *mf* articulation

mf with more articulation

moving forward

mer - cy;

mer - cy;

30 *slowing, as before*

Euph. *mf* *pp*

Tba. *f* *mf* *pp*

Ch.

Solo: *p*

Lord, _____

33

Euph. *p*

Tba. *p*

Ch.

mp

have mer - cy; _____ Lord, _____

slowing until the end

45

Euph.

Tba.

45 *slowing until the end*

Ch.

mer - cy; mer - cy; mer - cy;

mer - cy; mer - cy; Christ, have mer - cy;

mer - cy; Lord, have mer - cy; mer - cy;

mer - cy; mer - cy; mer - cy;



49

Euph.

Tba.

49

Ch.

mer - cy.

mer - cy.

mer - cy.

Lord, have mer - cy.

REST — 3. Memory: Rest II

5

con sord.
p 3 *pp* 3

Tpt.

con sord.
p 3 *pp* 3

Hn.

pp *p*

fp *fp*

Tbn.

fp *fp*

B. Tbn.

Euph.

p *p*

Tba.

5

rest, _____ Give them e - ter-nal rest, Lord, _____ And let a

Ch.

rest, _____ Give them e - ter-nal rest, Lord, _____ And let a

8

rest, _____ Give them e - ter-nal rest, Lord, _____ And let a

rest, _____ Give them e - ter-nal rest, Lord, _____ And let a

14

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

mf ³ p ³

fp *fp*

f *f* *f*

senza sord. *senza sord.* *senza sord.*

mf *mp* *pp*

mf *mp* *pp*

p *pp*

14 *mf* *p* *pp*

— up - on them, — up - on them,

mf *p* *pp*

— up - on them, — up - on them,

mf *p* *pp*

— up - on them, — up - on them,

mf *p* *pp*

— up - on them, — up - on them,

Calmer; in triples ♩. = 56

19

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

19

Calmer; in triples ♩. = 56

Ch.

Solo: *mf*

In mem - o - ry e - ter - nal he will be

24

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

24

Ch.

Ensemble:

mf In mem - o - ry e - ter - nal he
just - i - fied, In mem - o -
mf In mem - o - ry e -

29

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

29

mf

In mem - o - ry — e - ter - nal — he will be just - i - fied,

Ch. will be just - i - fied, — just - i - fied,

8 ry e - ter - nal he will be — just - i - fied,

ter - nal — he will — be just - i - fied,

34

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

34

Solo: *f*

And bad tid-ings do not cause him fear,

Ch.

Solo: *f*

And bad

40 *moving forward, intensifying*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

40 *moving forward, intensifying*

Ch.

Solo: *f*

Ensemble: *pp*

tid - ings do not cause him fear, _____

do not cause him fear, _____

And bad tid-ings do not

45

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ensemble: *mp*

And bad

Ch. *mp*

And bad tid - ings ___ do not cause him fear, ___

Ensemble: *p*

8 And bad tid - ings ___ do not cause him fear, ___

cause him fear, ___

50

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

50

tid - ings — do not cause him fear, ——— cause him fear, ———

Ch.

— cause him fear, ——— cause him fear, ———

cause him fear, ——— cause him fear, ———

cause him fear, ——— cause him fear, ———

cause him fear, ——— cause him fear, ———

cause him fear, ——— cause him fear, ———

54 *Moving* ♩ = 100 (♩ = ♩)

Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.

54 *Moving* ♩ = 100 (♩ = ♩)

Ch.

REST — 3. Memory: Rest II

64

con sord.
fp
con sord.
fp

con sord.
p
con sord.
p

p **mf** **mf** **mf**

pp **mf**

64

— e - ter - nal rest, — Give them e - ter-nal rest, Lord, —

Ch. — e - ter - nal rest, — Give them e - ter-nal rest, Lord, —

— e - ter - nal rest, — Give them e - ter-nal rest, Lord, —

— e - ter - nal rest, — Give them e - ter-nal rest, Lord, —

74 *further calming to the end*

Tpt.
Musical notation for Trumpets (Tpt.) in 4/4 time. Dynamics include *fp* and *mf*.
senza sord.

Hn.
Musical notation for Horns (Hn.) in 4/4 time. Dynamics include *fp*.
senza sord.

Tbn.
Musical notation for Trombones (Tbn.) in 4/4 time.

B. Tbn.
Musical notation for Baritone Trombones (B. Tbn.) in 4/4 time.

Euph.
Musical notation for Euphoniums (Euph.) in 4/4 time.

Tba.
Musical notation for Tubas (Tba.) in 4/4 time. Dynamics include *mp*.
con sord.

74 *further calming to the end*

Ch.
Musical notation for Choir (Ch.) in 4/4 time. Dynamics include *pp* and *mf*.
Lyrics: — shine up - on them, Rest, e - ter - nal rest, —

4. Absolution

With great calmness ♩ = 46

bucket mute

p

Trombones

bucket mute

p

Bass Trombone

bucket mute

p

With great calmness ♩ = 46

Solo: *mf*

O Lord, _____ ab-solve _____

Choir

||

5

p

mf

Tbn.

p

mf

B. Tbn.

p

mf

5

p

Ensemble: *p*

Ch.

— All the souls _____ of the faith - ful dead _____

Of

Of

Of

Of

9

Tbn. *p* *mp* *mf*

B. Tbn. *p* *mp* *mf*

Ch. *mf*

all of the chains of their of - fens - es their of - fens - es

all of the chains of their of - fens - es their of - fens - es

all of the chains of their of - fens - es their of - fens - es

all of the chains of their of - fens - es their of - fens - es



13

Tbn. *p* *fp* *mp*

B. Tbn. *p* *fp* *mp*

Ch. Solo: *mf*

O Lord, ab - solve All the souls

All the souls, all the souls

All the souls, all the souls

All the souls, all the souls

17

Tbn.

B. Tbn.

p *pp* *mp* *pp*

p *pp* *mp* *pp*

p *pp* *mp* *pp*

p *pp* *mp* *pp*

17

Ch.

— of the faith-ful dead

Ensemble: *pp*

Of all of the chains of their of-

Of all of the chains of their of-

Of all of the chains of their of-

Of all of the chains of their of-

Of all of the chains of their of-

pp

pp

pp

pp

21

Tbn.

B. Tbn.

mf *fp*

mf *fp*

mf *fp*

mf *fp*

21

Ch.

fens - es their of - fens - es

fens - es their of - fens - es

fens - es their of - fens - es

fens - es their of - fens - es

mf

mf

mf

mf

25

Tbn.

B. Tbn.

Ch.

Solo: *p*

And by your fos-ter-ing grace ————— May they be worth-y ————— to a-void



29

Tbn.

B. Tbn.

Ch.

Ensemble: *f*

venge - ful judg - ment ————— venge - ful judg - ment —————

venge - ful judg - ment ————— venge - ful judg - ment —————

venge - ful judg - ment ————— venge - ful judg - ment —————

venge - ful judg - ment ————— venge - ful judg - ment —————

33

Tbn.

B. Tbn.

33

Ch.

venge - ful judg - ment

venge - ful judg - ment

venge - ful judg - ment

venge - ful judg - ment



37

Tbn.

B. Tbn.

37

Ch.

mf And by your fos-ter-ing grace May they be worth - y

mf fos-ter-ing grace they be worth - y

mf fos-ter-ing grace May they be

mf May they be worth - y

49

Tbn.

B. Tbn.

49

Ch.

venge - ful judg - ment — the bless - ing, — the

venge - ful judg - ment — Solo: *p* And en - joy the bless - ing, — the bless - ing, — the

Ensemble: *mp* *mf*

venge - ful judg - ment — the bless - ing, — the

venge - ful judg - ment — the bless - ing, — the

53

Tbn.

B. Tbn.

53

Ch.

bless - ing, — the bless - ing —

bless - ing, — the bless - ing —

bless - ing, — the bless - ing —

bless - ing, — the bless - ing —

57

Tbn.

B. Tbn.

57

Ch.

the bless - ing — the bless - ing — the

the bless - ing — the bless - ing — the

the bless - ing — the bless - ing — the

the bless - ing — the bless - ing — the

60

Tbn.

B. Tbn.

60

Ch.

bless - ing of e - ter - nal light.

bless - ing of e - ter - nal light.

bless - ing of e - ter - nal light.

bless - ing of e - ter - nal light.

5. Offering

Foreboding ♩ = 84

The musical score is arranged in a system with the following parts and staves:

- Trumpets:** Four staves, all in treble clef, 4/4 time.
- Horns:** Four staves, two in treble clef and two in bass clef, all in 4/4 time.
- Trombones:** Three staves, two in alto clef and one in bass clef, all in 4/4 time.
- Bass Trombone:** One staff in bass clef, 4/4 time.
- Euphoniums:** Two staves in bass clef, 4/4 time.
- Tubas:** Two staves in bass clef, 4/4 time.
- Choir:** Four staves in treble clef, 4/4 time.

Dynamic markings and articulation include *p* (piano), *fp* (fortissimo piano), and *f* (fortissimo). The score concludes with a fermata over the final measure of the tuba part.

6

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Lord Je-sus Christ, King of glo-ry, Free all the souls

Lord Je-sus Christ, King of glo-ry, Free all the souls

Lord Je-sus Christ, King of glo-ry, Free all the souls

Lord Je-sus Christ, King of glo-ry, Free all the souls

REST — 5. Offering

10

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

10

Ch.

of the faith - ful dead From in -

of the faith - ful dead From in -

of the faith - ful dead From in -

of the faith - ful dead From in -

13

con sord.
fp
f *p*

Tpt.

con sord.
fp
f *p*

con sord.
fp
f *p*

con sord.
fp
f *p*

Hn.

mf
f *fp*

Tbn.

B. Tbn.

p
f

Euph.

f *p*

Tba.

f *p*

13

ff *p*

fer - nal pun-ish-ment and the deep a - byss.

Ch.

ff *p*

fer - nal pun-ish-ment and the deep a - byss.

ff *p*

fer - nal pun-ish-ment and the deep a - byss.

ff *p*

fer - nal pun-ish-ment and the deep a - byss.

17

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Free them from the li-on's mouth;

Free them from the li-on's mouth;

Free them from the li-on's mouth;

Free them from the li-on's mouth;

Free them from the li-on's mouth;

21

senza sord.
mf *f*

Tpt.

senza sord.
mf *f*

senza sord.
mf *f*

senza sord.
mf *f*

Hn.

fp *mf*

fp

fp

fp

Tbn.

sfz *p* *sfz* *p* *mf*

p *mf*

p *mf*

B. Tbn.

p *mf*

p *mf*

Euph.

p *ff*

p *mf*

Tba.

p *mf* *p*

21

mp *p* *ff*

from the li-on's mouth; _____ Do not let them be swal-lowedby

mp *p* *ff*

from the li-on's mouth; _____ Do not let them be swal-lowedby

mp *p* *ff*

from the li-on's mouth; _____ Do not let them be swal-lowedby

mp *p* *ff*

from the li-on's mouth; _____ Do not let them be swal-lowedby

27 *slowing ...* *Calmer* ♩ = 69
Harmon mute

Tpt.
1. *fp* *p*
2. *p*
3. *p*
4. *p*
5. *p*
6. *p*

Hn.
1. *p*
2. *p*
3. *pp*
4. *pp*
5. *pp*
6. *pp*

Tbn.
1. *fp*

B. Tbn.
1. *fp*

Euph.
1. *mp*
2. *mp*
3. *fp*

Tba.
1. *mp*
2. *p*
3. *mp*
4. *p*

27 *slowing ...* *Calmer* ♩ = 69
Solo: *mf*

Soprano
dark-ness; _____ in - to dark-ness; _____ But may Saint Mi - chael _____ Lead

Alto
dark-ness; _____ in - to dark-ness; _____ But may Saint Mi - chael _____

Tenor
dark-ness; _____ in - to dark-ness; _____ But may Saint Mi - chael _____

Bass
dark-ness; _____ in - to dark-ness; _____ But may Saint Mi - chael _____

32

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Ensemble: *mf*

— them in - to the ho - ly light, — Which you prom-ised to A - bra-ham — and his *mf*
and his *mf*
and his *mf*
and his *mf*
and his

63

37 *Regal* ♩ = 63

Musical score for instruments: Tpt., Hn., Tbn., B. Tbn., Euph., Tba. The score is in 3/4 time and begins at measure 37. The tempo is marked *Regal* with a quarter note equal to 63. The key signature has one flat. The Tpt. part starts with a *mf* dynamic and has a *mf* dynamic marking at the end of the first system. The Hn. part starts with a *mf* dynamic. The Tbn. part starts with a *mp* dynamic and has a triplet of eighth notes. The B. Tbn. part is mostly silent. The Euph. part starts with a *mf* dynamic and has a *p* dynamic marking. The Tba. part starts with a *p* dynamic.

37 *Regal* ♩ = 63

Musical score for voices: Ch. The score is in 3/4 time and begins at measure 37. The tempo is marked *Regal* with a quarter note equal to 63. The key signature has one flat. The lyrics are: pro-ge-ny. We of-fer, O Lord, Sac - ri-fi-ces and prayers of praise. The Ch. part has a *p* dynamic marking.

REST — 5. Offering

43

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

to you, _____ That you ac - cept them for those souls _____

to you, _____ Whom we re-mem-ber to -day.

8 praise _____ to you, _____ That you ac - cept them for those souls _____

of praise to you, _____ Whom we re-mem-ber to -day.

48

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

48

Ch.

Make them to pro - ceed from death in - to life, death in - to life, from death in - to life, death in - to life, Make them to pro - ceed from death in - to life, death in - to life, from death in - to life, death in - to life,

53

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Lead — them in - to — the ho - ly light, — Which you prom - ised to

Lead — them in - to — the ho - ly light, — Which you prom - ised to

Lead — them in - to — the ho - ly light, — Which you prom - ised to

Lead — them in - to — the ho - ly light, — Which you prom - ised to

58

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

con sord.
p

pp

pp

pp

58

Ch.

A - bra - ham _____ and his pro - ge - ny. _____

A - bra - ham _____ and his pro - ge - ny. _____

A - bra - ham _____ and his pro - ge - ny. _____

A - bra - ham _____ and his pro - ge - ny. _____

63 *Even slower, quasi recitativo* ♩ = 50

Tpt.
 Three staves for Trumpets. The first staff has a melodic line starting with a half note G4, quarter note F4, quarter note E4, and quarter note D4, marked *pp*. The other two staves are mostly rests.

Hn.
 Three staves for Horns. The first two staves have melodic lines starting with a half note G4, quarter note F4, quarter note E4, and quarter note D4, marked *pp*. The third staff has a lower melodic line starting with a half note G3, quarter note F3, quarter note E3, and quarter note D3, marked *pp*.

Tbn.
 Three staves for Trombones. All staves are mostly rests.

B. Tbn.
 Bass Trombone staff with a melodic line starting with a half note G2, quarter note F2, quarter note E2, and quarter note D2, marked *p*. It includes a *con sord.* marking and a crescendo leading to *pp*.

Euph.
 Euphonium staff with a melodic line starting with a half note G2, quarter note F2, quarter note E2, and quarter note D2, marked *pp*.

Tba.
 Two staves for Tubas. The upper staff has a melodic line starting with a half note G2, quarter note F2, quarter note E2, and quarter note D2. The lower staff has a lower melodic line starting with a half note G1, quarter note F1, quarter note E1, and quarter note D1.

63 *Even slower, quasi recitativo* ♩ = 50

Ch.
 Four staves for voices. Each staff has a melodic line and lyrics. The lyrics are: "Make them to pro-ceed from death in-to life, As you prom-ised to A-bra-ham _____ and his". The music is marked *pp* and includes a triplet of eighth notes.

67

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

*ppp*³ *distant*

pp

ppp

67

Ch.

pro - ge - ny, _____ his pro - ge - ny, _____

pro - ge - ny, _____ his pro - ge - ny, _____

pro - ge - ny, _____ his pro - ge - ny, _____

pro - ge - ny, _____ his pro - ge - ny, _____

ppp

ppp

ppp

ppp

6. Holy

Very quick ♩ = 84 (♩ = 168)

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

Very quick ♩ = 84 (♩ = 168)

Choir

Ho - ly, ————— ho - ly, —————

Ho - ly, ————— ho - ly, —————

Ho - ly, ————— ho - ly, —————

Ho - ly, ————— ho - ly, —————

5

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

ho - ly, The Lord God of Hosts;

ho - ly, The Lord God of Hosts;

ho - ly, The Lord God of Hosts;

ho - ly, The Lord God of Hosts;

mf, *f*, *ff rip*, *sfz*, *mp*, *ff*, *mp*, *sfz*, *mp*, *ff*, *mp*, *sfz*, *mp*

This musical score is for the section 'REST — 6. Holy'. It features a large brass ensemble and a choral group. The brass parts include Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The choral parts are labeled 'Ch.'. The score is divided into two systems, with the first system starting at measure 9. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by dynamic markings such as *mf*, *f*, *ff*, and *mp*, and includes various musical notations like triplets, accents, and slurs. The lyrics 'The Lord God of Hosts; The Lord God of' are written below the choral staves.

9

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

The Lord God of Hosts; The Lord God of

The Lord God of Hosts; The Lord God of

The Lord God of Hosts; The Lord God of

The Lord God of Hosts; The Lord God of

12 *Suddenly more relaxed* ♩ = 76

This section of the score is for brass instruments. It includes parts for Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), and Euphonium/Tuba (Euph./Tba.). The music is in 4/4 time and begins at measure 12. The tempo is marked as ♩ = 76. The key signature has one sharp (F#). The brass instruments play various melodic and harmonic lines, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The Euphonium and Tuba parts feature a more active rhythmic pattern in the later measures.

12 *Suddenly more relaxed* ♩ = 76

This section of the score is for the Chorus (Ch.) and Organ. The Chorus part includes vocal lines for men and women, with lyrics: "Hosts; The Lord God of Hosts; The Lord God of Hosts; The Lord God of Hosts;". The Organ part provides harmonic support with sustained chords and moving lines. The music is in 4/4 time and begins at measure 12. The tempo is marked as ♩ = 76. The key signature has one sharp (F#). Dynamics include *mf* (mezzo-forte) and *p* (piano).

16 *Tempo I*

Tpt.
Musical notation for two trumpet parts, starting with a piano (*p*) dynamic and moving to forte (*f*).

Hn.
Musical notation for two horn parts, starting with a fortissimo piano (*fp*) dynamic.

Tbn.
Musical notation for two trombone parts, starting with a fortissimo piano (*fp*) dynamic and marked *con sord.* (con sordina).

B. Tbn.
Musical notation for a baritone trombone part, starting with a forte (*f*) dynamic.

Euph.
Musical notation for two euphonium parts, starting with a fortissimo (*ff*) dynamic.

Tba.
Musical notation for a tuba part, which is mostly silent in this section.

16 *Tempo I*

Ch.

Hosts; God of Hea - ven _____ Hea - ven _____

Hosts; God of Hea - ven _____ Hea - ven _____

8 The Lord God of Hea - ven _____ Hea - ven _____

The Lord God of Hea - ven _____ Hea - ven _____

21

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

21

Ch.

Hea - ven and Earth are full of your glo - ry, of your

Hea - ven and Earth are full of your glo - ry, of your

Hea - ven and Earth are full of your glo - ry, of your

Hea - ven and Earth are full of your glo - ry, of your

Again, slower even $\text{♩} = 72$ ($\text{♩} = 144$)

24 *Harmon mute*

Tpt. *p*

Hn. *p*

Tbn. *p* (*con sord.*)

B. Tbn. *f* \rightarrow *p*

Euph. *f* *p*

Tba. *p*

Again, slower even $\text{♩} = 72$ ($\text{♩} = 144$)

24

Ch. *pp* *p*

glo - ry, full of your glo - ry,

glo - ry, full of your glo - ry,

glo - ry, full of your glo - ry,

glo - ry, full of your glo - ry,

29 *senza sord.*
mp

Tpt. *con sord.*
pp
con sord.
pp
mp
mp

Hn.

Tbn.

B. Tbn.

Euph.

Tba. *mf*
mf

29 *p* *mf*
p *mf*
p *mf*
p *mf*

Ch. full of your glo - ry,
full of your glo - ry,
full of your glo - ry,
full of your glo - ry,
full of your glo - ry.

33

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

33

Ch.

— of your glo - ry. — of your

— of your glo - ry. — of your

— of your glo - ry. — of your

— of your glo - ry. — of your

36 *Tempo I* (♩=♩)

Tpt. *f* *senza sord.*

Hn. *f* *senza sord.* *mf*

Tbn. *f* *senza sord.*

B. Tbn. *f* *mf*

Euph. *f*

Tba. *f* *mf*

36 *Tempo I* (♩=♩)

Ch. *f* *mf* *mf* *mf*

glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -

glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -

glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -

glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -

40 *broadening ... Joyful* ♩ = 84

Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.

mf
f

Detailed description: This block contains the musical score for the brass section of a choral work. It includes staves for Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Joyful' with a quarter note equal to 84 beats per minute. The music begins at measure 40 and is marked 'broadening...'. The brass instruments play a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from mezzo-forte (mf) to forte (f). The Tuba and Euphonium parts have a more melodic line with accents.

40 *broadening ... Joyful* ♩ = 84

Ch.

f
ff

san - na, ho - san-na, ho-san-na, Ho - san - na, _____ Ho - san - na, _____ Ho -
san - na, ho - san-na, ho-san-na, Ho - san - na, _____ Ho - san - na, _____ Ho -
san - na, ho - san-na, ho-san-na, Ho - san - na, _____ Ho - san - na, _____ Ho -
san - na, ho - san-na, ho-san-na, Ho - san - na, _____ Ho - san - na, _____ Ho -

Detailed description: This block contains the musical score for the Chorus (Ch.) with lyrics. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Joyful' with a quarter note equal to 84 beats per minute. The music begins at measure 40 and is marked 'broadening...'. The Chorus parts are marked with dynamics *f* and *ff*. The lyrics are: 'san - na, ho - san-na, ho-san-na, Ho - san - na, _____ Ho - san - na, _____ Ho -'. The Chorus parts have a melodic line with accents and a steady rhythm.

44

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

44

Ch.

san - na, Ho - san - na in the high - - - est.

san - na, Ho - san - na in the high - - - est.

san - na, Ho - san - na in the high - - - est.

san - na, Ho - san - na in the high - - - est.

Tempo I (♩. = ♩)

48

Instrumental Section (Measures 48-51):

- Tpt. (Trumpets):** Measures 48-51. Dynamics: *f* (measures 48-50), *p* (measures 51-52).
- Hn. (Horns):** Measures 48-51. Dynamics: *mp* (measures 48-49), *f* (measures 50-51), *p* (measures 52-53).
- Tbn. (Trumpets):** Measures 48-51. Dynamics: *mp* (measures 48-49), *f* (measures 50-51), *p* (measures 52-53).
- B. Tbn. (Baritone Trumpets):** Measures 48-51. Dynamics: *mp* (measures 48-49), *f* (measures 50-51), *p* (measures 52-53).
- Euph. (Euphoniums):** Measures 48-51. Dynamics: *f* (measures 48-50), *p* (measures 51-52).
- Tba. (Tubas):** Measures 48-51. Dynamics: *mp* (measures 48-49), *f* (measures 50-51), *p* (measures 52-53).

Vocal Section (Measures 52-55):

- Ch. (Choir):** Measures 52-55. Dynamics: *p* throughout. Lyrics: "Bles - sed" (repeated).

52

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Bles - sed

Bles - sed

Bles - sed

Bles - sed

Bles - sed

Bles - sed

Bles - sed

Bles - sed

56

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

— are they who come in the name of the Lord,
— are they who come in the name of the Lord,
— are they who come in the name of the Lord,
— are they who come in the name of the Lord,

60

Tpt.
*mf*³ *f*

Hn.
*mf*³ *f* *ff rip*

Tbn.
ff *mp* *ff* *f*

B. Tbn.
f

Euph.
ff *mp* *ff* *f*

Tba.
ff *mp* *ff* *f*

Ch.
in the name of the Lord, in the name of the
in the name of the Lord, in the name of the
in the name of the Lord, in the name of the
in the name of the Lord, in the name of the

63 *Again, relaxed* ♩ = 72

Brass Instruments:

- Tpt. (Trumpets):** Four staves, all with rests.
- Hn. (Horns):** Three staves, playing a melodic line starting at measure 63 with dynamics *p*.
- Tbn. (Tenors):** Two staves, playing a melodic line starting at measure 63 with dynamics *mf* and *p*.
- B. Tbn. (Baritone):** One staff, with rests.
- Euph. (Euphonium):** One staff, playing a melodic line starting at measure 63 with dynamics *p* and *mf*.
- Tba. (Tuba):** One staff, playing a melodic line starting at measure 63 with dynamics *p*.

Chorus (Ch.):

63 *ff* *p* *mp*

Lord, _____ in the name of the Lord, _____

Lord, _____ in the name of the Lord, _____

Lord, _____ in the name of the Lord, _____

Lord, _____ in the name of the Lord, _____

Lord, _____ in the name of the Lord, _____

67

Tpt. *mp* *mp* *mp* *p* *p* *p*

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

Tbn. *mp* *mp* *mp* *mp* *mp* *mp*

B. Tbn. *mp* *mp* *mp* *mp* *mp* *mp*

Euph. *mf* *mf* *mf* *mf* *mf* *mf*

Tba. *mf* *mf* *mf* *mf* *mf* *mf*

Ch. *mf* *mf* *mf* *mf* *mf* *mf*

Lord, in the name of the Lord, of the Lord, in the name of the Lord, of the Lord, in the name of the Lord, of the Lord.

73 *Tempo I*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

73 *Tempo I*

Ch.

Lord, of the Lord. Ho -

Lord, of the Lord. Ho -

Lord, of the Lord. Ho -

Lord, of the Lord. Ho -

slowing to ...

77

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

mf *f* *mf*

san - na, ho - san - na, ho - san - na, Ho - san - na, ho -

san - na, ho - san - na, ho - san - na, Ho - san - na, ho -

san - na, ho - san - na, ho - san - na, Ho - san - na, ho -

san - na, ho - san - na, ho - san - na, Ho - san - na, ho -

mf *f* *mf*

slowing to ...

80

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

80

Ch.

san - na, ho - san - na, Ho - san - na, ho - san - na, ho - san - na, Ho -

san - na, ho - san - na, Ho - san - na, ho - san - na, ho - san - na, Ho -

san - na, ho - san - na, Ho - san - na, ho - san - na, ho - san - na, Ho -

san - na, ho - san - na, Ho - san - na, ho - san - na, Ho -

83 Joyful once more (♩. = 84)

Instrumental Section:

- Tpt. (Trumpets):** Four staves, all playing a rhythmic melody with *mf* dynamics.
- Hn. (Horns):** Four staves, all playing a rhythmic melody with *mf* dynamics.
- Tbn. (Trombones):** Two staves, playing a rhythmic melody with *f* dynamics.
- B. Tbn. (Baritone Trombone):** One staff, playing a rhythmic melody with *f* dynamics.
- Euph. (Euphonium):** Two staves, playing a rhythmic melody with *f* dynamics.
- Tba. (Tuba):** Two staves, playing a rhythmic melody with *f* dynamics.

Choir Section:

83 *ff*

san - na, Ho - san - na, Ho -
san - na, Ho - san - na, Ho -
san - na, Ho - san - na, Ho -
san - na, Ho - san - na, Ho -

86

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

san - na in the high - - - est.

san - na in the high - - - est.

san - na in the high - - - est.

san - na in the high - - - est.

89 *Tempo I* (♩. = ♩)

Tpt.
ff sfz

Hn.
ff fp sfz

Tbn.
ff fp sfz

B. Tbn.
ff fp sfz

Euph.
ff sfz

Tba.
fp sfz

89 *Tempo I*

Ch.
mp f p
Ho - ly.
mp f p
Ho - ly.
mp f p
Ho - ly.
mp f p
Ho - ly.

7. Lamb of God

Luminous ♩ = 54

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

Luminous ♩ = 54

Solo: *mf* somewhat freely

Lamb of God who takes a-way the sins of the world, Give them rest.

Choir

*) NB: only one half of the ensemble is using mutes.

REST — 7. Lamb of God

The musical score is divided into two systems. The first system includes parts for Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The second system features a Choir (Ch.).

Brass Parts:

- Tpt.:** Two staves. Measures 1-2: *f*. Measure 3: *p*.
- Hn.:** Two staves. Measures 1-2: *f*. Measure 3: *p*.
- Tbn.:** Two staves. Measures 1-2: *f*. Measure 3: *p*.
- B. Tbn.:** One staff. Measure 3: *mp*.
- Euph.:** One staff. Measure 3: *mp*.
- Tba.:** One staff. Measure 3: *mf*.

Choir (Ch.): Four staves. Measure 3: Ensemble: *mf*. Lyrics: "Lamb of God who takes a-way the".

Dynamic Markings: *f* (forte), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte).

REST — 7. Lamb of God

8

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

sins of the world, Give _____ them

sins of the world, Give _____ them

sins of the world, Give _____ them

sins of the world, Give _____ them

REST — 7. Lamb of God

12

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

rest. _____ Lamb _____ of God who takes a-way the sins of the world,

rest. _____

rest. _____

rest. _____

rest. _____

REST — 7. Lamb of God

16 *broadly* *Excitedly* ♩ = 80

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

16 *broadly* *Excitedly* ♩ = 80

Ensemble:

Ch.

Give them rest. _____

Give them rest. _____

Give them rest. _____

Give them rest. _____

Lamb of God who takes a - way _____

REST — 7. Lamb of God

20

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

20

Ch.

Lamb of God Lamb of God Give them

Lamb of God Lamb of God

the sins of the world, Give them rest. Give them

Lamb of God Lamb of God

p *mp* *mf* *ff*

Grandly, gradually slowing ♩ = 72

23

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Grandly, gradually slowing ♩ = 72

23

Ch.

rest, — rest, — rest, — rest, — Give them

rest, — rest, — rest, — rest, — Give them

rest, — rest, — rest, — rest, — Give them

rest, — rest, — rest, — rest, — Give them

REST — 7. Lamb of God

28

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

28

Ch.

rest. Give them rest, rest, rest.

p *pp* *pp* *pp*

Detailed description of the musical score: The score is for a piece titled 'REST — 7. Lamb of God'. It begins at measure 28. The first system (measures 28-32) includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The Tpt. and Hn. parts are mostly rests, with some notes in measures 30-31. The Hn. parts have dynamics of *p* and *pp*. The Tbn. and B. Tbn. parts have dynamics of *p*. The Euph. and Tba. parts have dynamics of *p* and *pp*. The second system (measures 33-37) features a Chorus (Ch.) part with lyrics: 'rest. Give them rest, rest, rest.' The Ch. part has dynamics of *pp*. The instrumental parts continue with rests and some notes in measures 33-34.

REST — 7. Lamb of God

held back ... As at first; slightly slower

32

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

32 *held back ... As at first; slightly slower*

Ch.

Solo: *mf*

Lamb of God... who takes a-way the sins of the world, Give _____ them e-

REST — 7. Lamb of God

36

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

36

Ch.

ter - nal rest.

Lamb of God — who takes a-way the

Ensemble: p

Lamb of God — who takes a-way the

Lamb of God — who takes a-way the

REST — 7. Lamb of God

40

40

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

40

Ch.

sins of the world, Give them e - ter - nal

sins of the world, Give them e - ter - nal

sins of the world, Give them e - ter - nal

sins of the world, Give them e - ter - nal

REST — 7. Lamb of God

44

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

rest.

rest.

rest.

Solo: *f* *p*

rest. Lamb of God who takes a-way the sins of the world,

rest.

48 *broadening to the end*

Tpt.
mp *p*
mp *p*
mf *p*
p
p
p

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

Tbn.
p
p
p
p
p

B. Tbn.
p
p
p
p
p

Euph.
p *mf* *p*
p
p
p

Tba.
mp *p*
p
p
p

broadening to the end

48 *mf* *p*

Give them e - ter - nal rest.

Ch.
mf *p*
mf *p*
Give them e - ter - nal rest.

8. Communion: *Rest III*

Prismatic ♩ = 63

This section of the score is for the brass instruments. It consists of six staves: Trumpets (top three), Horns (middle three), Trombones (bottom two), Bass Trombone (bottom one), Euphoniums (bottom one), and Tubas (bottom one). The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked *Prismatic* with a quarter note equal to 63 beats per minute. The dynamics range from *pp* (pianissimo) to *fp* (fortissimo). The Trumpets and Horns play a melodic line with some rests, while the Trombones, Bass Trombone, Euphoniums, and Tubas play a more rhythmic accompaniment. There are some specific markings like a sixteenth-note triplet in the Horns and a sixteenth-note triplet in the Bass Trombone.

Prismatic ♩ = 63

This section of the score is for the Choir. It consists of four staves. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked *Prismatic* with a quarter note equal to 63 beats per minute. The dynamics are marked *pp* (pianissimo). The lyrics are: "May a light ev -".

REST — 8. Communion: Rest III

This musical score is for the '8. Communion: Rest III' section. It is written for a brass ensemble and a chorus. The score begins at measure 4, marked with a '4' above the staff. The key signature is one sharp (F#), and the time signature is 3/4. The brass instruments are arranged in a traditional section: Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The Chorus (Ch.) is represented by four staves. The lyrics for the chorus are 'er - last - ing shine'. The score includes various musical notations such as rests, notes, beams, and slurs. Dynamics are indicated by 'fp' (fortissimo piano) and 'p' (piano). There are also markings for triplets and sixteenth notes. The score concludes with a final measure where the chorus continues with the lyrics 'er - last - ing shine' and a dynamic of 'p'.

7

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

8

up-on them, O Lord,

up-on them, O Lord,

up-on them, O Lord,

up-on them, O Lord,

10

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

With your saints _____ for all e - ter - ni - ty, —

With your saints _____ for all e - ter - ni - ty, —

With your saints _____ for all e - ter - ni - ty, —

With your saints _____ for all e - ter - ni - ty, —

14

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

mp

mp

mp

mp

p

p

p

p

p

mf

mf

p

p

For you are

For you are

pulling back . . . *Commandingly* ♩ = 46

17

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

pulling back . . . *Commandingly* ♩ = 46

17

Ch.

good. Rest,

good. Rest,

For you are good. Rest,

For you are good. Rest,

21

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

e-ter - nal rest, e - ter - nal

e-ter - nal rest, e - ter - nal

e-ter - nal rest, e - ter - nal

e-ter - nal rest, e - ter - nal

24

Tpt.
Tuba parts with dynamics: *f*, *mp*, *f³*, *fp*

Hn.
Horn parts with dynamics: *f*, *p*, *mp*, *pp*

Tbn.
Trombone parts with dynamics: *f³*, *fp*, *mf*, *pp*

B. Tbn.
Baritone Trombone part with dynamics: *mp*

Euph.
Euphonium parts with dynamics: *mp*

Tba.
Tuba parts with dynamics: *mp*, *pp*

Ch.
Choir parts with lyrics: "rest," and "Give them e -"
Dynamics: *mf*, *pp*

24

rest, _____ Give them e -

rest, _____ Give them e -

rest, _____ Give them e -

rest, _____ Give them e -

27

Harmon mute

p

pp

Tpt.

Hn.

con sord.

p

pp

Tbn.

B. Tbn.

Euph.

pp

pp

Tba.

pp

pp

27

ter - nal rest, Lord, And may a

Ch.

ter - nal rest, Lord, And may a

8

ter - nal rest, Lord, And may a

ter - nal rest, Lord, And may a

30

The score consists of seven staves. The top six staves are for instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), Euph. (Euphonium), and Tba. (Tuba). The seventh staff is for the Chorus (Ch.). The music is in 2/4 time, with a key signature of one flat. Measures 30-33 are shown. Measures 30 and 31 are in 2/4 time, while measures 32 and 33 are in 3/4 time. The Tpt., Hn., and Tbn. parts feature melodic lines with dynamics of *p* and *con sord.*. The Tbn. and B. Tbn. parts have triplet markings. The Euph. and Tba. parts have sustained notes. The Chorus part has lyrics: "light per - pet - u - al".

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

light per - pet - u - al

light per - pet - u - al

light per - pet - u - al

light per - pet - u - al

33 *held back ...*

Tpt.
mp *held back ...* pp

Hn.
mp *con sord.* pp

Tbn.
pp *senza sord.* mf

B. Tbn.
pp mp

Euph.
mp

Tba.
mp

Ch.
mp
shine up - on them;
shine up - on them;
shine up - on them;
shine up - on them;

36 *Moving slightly*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

With all your saints for e - ter - - - -

With all your saints for e - ter - - - -

With all your saints for e - ter - - - -

With all your saints for e - ter - - - -

39

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

ni - ty, for all e - ter - ni - ty,

ni - ty, for all e - ter - ni - ty,

ni - ty, for all e - ter - ni - ty,

ni - ty, for all e - ter - ni - ty,

43 *slowly*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

43 *slowly*

Ch.

For you are good.

9. Merciful Jesus

Lilting ♩ = 76
con sord.

Horns

Choir

Solo: *) *mp* *p*

Mer - ci - ful Lord Je - sus, Mer - ci - ful Lord Je - sus,

Hn.

Ch.

Mer - ci - ful Lord Je - sus,

give them rest. Lord, give them rest Lord,

*) the rhythm on these opening words is best interpreted as two 3/4 measures with a quarter-rest preceding. Downbeats should not be over-emphasized.

7

Hn.

7

Ch.

Mer - ci-ful Lord Je - sus, give them rest.

— give them rest. Lord, —

10

Hn.

10

Ch.

Mer - ci-ful Lord Je - sus, Mer - ci-ful Lord Je - sus,

give — them rest —

13 *Suddenly faster* ♩ = 88

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

senza sord. *senza sord.*

Hn.

13 *Suddenly faster* ♩ = 88

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

Mer - ci - ful Lord Je - sus,
 give them rest. Mer - ci - ful Lord Je - sus,
 Ensemble: *mp* *f* *f* *f* *f* *f* *f* *f*
 give them rest. Mer - ci - ful Lord Je - sus,
mp *f* *f* *f* *f* *f* *f* *f*
 Lord Mer - ci - ful Lord Je - sus,

Ch.

16

ff *sfz* *p* *ff* *sfz* *p* *ff* *sfz* *p* *ff* *sfz* *p*

Hn.

16

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Mer - ci - ful Lord Je - sus, Mer - ci - ful Lord
 Mer - ci - ful Lord Je - sus, Mer - ci - ful Lord
 Mer - ci - ful Lord Je - sus, Mer - ci - ful Lord
 Mer - ci - ful Lord Je - sus, Mer - ci - ful Lord

Ch.

19 *slowing to ...*

Musical score for Horns (Hn.) in 7/4 time. The score consists of four staves (two for each horn). The music begins with a *mf* dynamic and gradually transitions to *mp* and then *p*. The tempo is marked as *slowing to ...*. The key signature has two flats. The score includes various rhythmic values and dynamic markings.

19 *slowing to ...*

Musical score for Chorus (Ch.) in 7/4 time. The score consists of four staves (two for each voice part). The lyrics are: "Je - sus, Mer - ci - ful Lord Je - sus, give them rest." The dynamics range from *mp* to *pp*. The tempo is marked as *slowing to ...*. The key signature has two flats. The score includes various rhythmic values and dynamic markings.

23 *As before* ♩ = 76

Musical score for Horns (Hn.) in 7/4 time. The score consists of four staves (two for each horn). The music begins with a *mf* dynamic and transitions to *p* and then *pp*. The tempo is marked as *As before* with a tempo of ♩ = 76. The key signature has two flats. The score includes various rhythmic values and dynamic markings.

23 *As before* ♩ = 76

Musical score for Chorus (Ch.) in 7/4 time. The score consists of four staves (two for each voice part). The lyrics are: "Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus,". The dynamics range from *pp* to *Solo: p* and then *pp*. The tempo is marked as *As before* with a tempo of ♩ = 76. The key signature has two flats. The score includes various rhythmic values and dynamic markings.

26

Hn.

p mp mf f

26

Ch.

mf give them rest.

mp give them rest.

p give them rest.

Ensemble: *p* give them rest.

28

Hn.

mf p

mf p

mf p

mf p

mf p

mf p

28

Ch.

f mf p

Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus, give them rest,

Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus, give them rest,

Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus, give them rest,

Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus, give them rest,

f mf p

Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus, give them rest,

Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus, give them rest,

broadening slightly ...

31 *Slower, as previous movements* ♩ = 60

con sord.

Hn. *pp* *p*

31 *Slower, as previous movements* ♩ = 60

Ch. *pp* *p*

give them rest. Give them e - ter - nal rest. Give them e -

give them rest. Give them e - ter - nal rest. Give them e -

give them rest. Give them e - ter - nal rest. Give them e -

give them rest. Give them e - ter - nal rest. Give them e -

///

*winding down;
becoming more distant*

35

Hn. *ppp* *ppp* *ppp* *ppp*

con sord.

pp *ppp*

ppp *ppp*

*winding down;
becoming more distant*

35

Ch. *pp* *ppp* *ppp*

ter - nal rest. Give them e - ter - nal rest, rest. _____

ter - nal rest. Give them e - ter - nal rest, rest. _____

ter - nal rest. Give them e - ter - nal rest, rest. _____

ter - nal rest. Give them e - ter - nal rest, rest. _____

10. Liberation: *Rest IV*

Forceful ♩ = 126

The musical score is arranged in a multi-staff format. The brass section includes Trumpets (4 staves), Horns (4 staves), Trombones (4 staves), Bass Trombone (1 staff), Euphoniums (2 staves), and Tubas (2 staves). The Choir is represented by four staves. The score is in 4/4 time and features a tempo of 126 beats per minute. The music is marked *Forceful* and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics for the choir are "Free me,".

pulling back ... A tempo

5

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Detailed description: This block contains the musical score for the brass section. It consists of ten staves: four for Trumpets (Tpt.), two for Horns (Hn.), two for Trombones (Tbn.), one for Euphonium (Euph.), and one for Tuba (Tba.). The music begins at measure 5 and is marked *pulling back ... A tempo*. The score includes various dynamics such as *f* and *ff*, and features complex rhythmic patterns with accents and slurs. The time signature changes from 4/4 to 5/4 and then to 6/8.

pulling back ... A tempo

5

Solo: *ff quasi cad.* Ensemble: *p ff*

Free me, O Lord, from e-

Free me, O Lord, from e-

Free me, O Lord, from e-

Free me, O Lord, from e-

Detailed description: This block contains the musical score for the Chorus (Ch.). It consists of four staves: three for the vocal line and one for the bass line. The music begins at measure 5 and is marked *pulling back ... A tempo*. The vocal line starts with a *Solo: ff quasi cad.* section, followed by an *Ensemble: p ff* section. The lyrics are: "Free me, O Lord, from e-". The score includes various dynamics and features complex rhythmic patterns with accents and slurs. The time signature changes from 4/4 to 5/4 and then to 6/8.

10

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

ter - nal death, When the heav - ens

ter - nal death, When the heav - ens

ter - nal death, on that aw - ful day: When the

ter - nal death, on that aw - ful day: When the

14

fluttertongue

mp

fluttertongue

mp

Tpt.

Hn.

mf

mf

mf

mf

Tbn.

mp

mp

B. Tbn.

mp

mp

Euph.

Tba.

mf

mf

14

f

and the earth are moved, _____ moved, _____

f

and the earth are moved, _____ moved, _____

Ch.

f *ff*

heav - ens and the earth are moved, _____ moved, _____

f *ff*

heav - ens and the earth are moved, _____ moved, _____

18

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

18

Ch.

When you come to judge the world by

When you come to judge the world by

When you come to judge the world by

When you come to judge the world by

22

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

fire.

fire.

fire.

fire.

26 *pulling back ...*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

26 *ff* *pulling back ...*

Ch.

Free me,

Free me,

Free me,

Solo: *ff* *quasi cad.*

32 *Doleful* ♩ = 72

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

plunger: +

pp < mf pp <

con sord. p

con sord. p

con sord. p

con sord. p

con sord. p

32 *Doleful* ♩ = 72

Solo: *p*

Solo: *p*

Solo: *p*

(Solo): *p*

me. I am made to trem - ble, I am made to trem - ble,

37

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

con sord.
p
con sord.
p
con sord.
p
mf
pp \leftarrow *mf*
senza sord.
p

37

Ch.

trem - ble,
trem - ble,
trem - ble, and I am a - fraid Of when the des - o - la - tion and wrath will
trem - ble,

mf
3

42

con sord.

mp \rightrightarrows *p*

con sord.

mp \rightrightarrows *p*

con sord.

mp \rightrightarrows *p*

con sord.

mp \rightrightarrows *p*

senza sord. +

p

senza sord. +

p

senza sord. +

senza sord. +

p

con sord. (straight)

p

con sord.

p

con sord.

p

con sord.

p

mp

42 Ensemble: *mp*

and I am a - fraid and I am a - fraid and I am a -

Ensemble: *mp*

and I am a - fraid and I am a - fraid and I am a -

Ensemble: *mf*

8 come, When the heav - ens and the earth are moved, are moved, are

Ensemble: *mp*

and I am a - fraid and I am a - fraid and I am a -

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

held back ... **Tempo I**

Musical score for brass instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Euph. (Euphonium), and Tba. (Tuba). The score covers measures 47-50. It begins with a *held back ...* instruction and **Tempo I**. Measure 47 starts with *f* dynamics. Subsequent measures include *senza sord.* (without mutes) and *ff* dynamics. The brass instruments play rhythmic patterns with accents.

held back ... **Tempo I**

Vocal score for Chorus (Ch.). The lyrics are:
fraid That day, the day of ire, ca-la-mi-ty,
moved, That day, the day of ire, ca-la-mi-ty,
fraid That day, the day of ire, ca-la-mi-ty,
The music is in 4/4 time and features a *ff* dynamic marking.

52

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

and mis - er - y. That day of great

and mis - er - y. That day of great

and mis - er - y. That day of great

and mis - er - y. That day of great

The musical score is arranged in systems. The first system (measures 52-55) includes parts for Tpt., Hn., Tbn., B. Tbn., Euph., and Tba. The second system (measures 56-59) includes parts for Ch. The lyrics are: "and mis - er - y. That day of great". The dynamic marking is *mf*. The time signature is 4/4. The key signature has one flat (B-flat).

56

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

bit - ter - ness. When you come to judge the world by

bit - ter - ness. When you come to judge the world by

bit - ter - ness. When you come to judge the world by

bit - ter - ness. When you come to judge the world by

60 *pulling back ...*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

pulling back ...

60 *ff*

fire. _____

fire. _____

fire. _____

fire. _____

With weight ♩ = 56

63

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

f

f

f

f

f

With weight ♩ = 56

63

Ch.

p *ff* *f*

Rest, e - ter - nal rest, e - ter - nal

p *ff* *f*

Rest, e - ter - nal rest, e - ter - nal

p *ff* *f*

Rest, e - ter - nal rest, e - ter - nal

p *ff* *f*

Rest, e - ter - nal rest, e - ter - nal

68

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

68

69

70

71

68

Ch.

rest, e - ter - nal rest, Give them e - ter - nal rest, O Lord,

rest, e - ter - nal rest, Give them e - ter - nal rest, O Lord,

8 rest, e - ter - nal rest, Give them e - ter - nal rest, O Lord,

rest, e - ter - nal rest, Give them e - ter - nal rest, O Lord,

68

69

70

71

74

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

74

p

And let a light per -

p

And let a light per -

p

And let a light per -

p

And let a light per -

Disconsolate ♩ = 48

79

pp *con sord.*

p do not dominate

pp *con sord.*

pp *con sord.*

pp *con sord.*

pp

bring out *p*

p

p

pp

79

Disconsolate ♩ = 48

pe - tu - al shine up - on them. Rest, e - ter - nal

pe - tu - al shine up - on them. Rest, e - ter - nal

pe - tu - al shine up - on them. Rest, e - ter - nal

pe - tu - al shine up - on them. Rest, e - ter - nal

85

Brass Instruments:

- Tpt. (Trumpets):** Measures 85-90, rests.
- Hn. (Horns):** Measures 85-90, *pp* dynamics, melodic lines.
- Tbn. (Tenors):** Measures 85-90, *pp* dynamics, *con sord.* markings, melodic lines.
- B. Tbn. (Baritone):** Measures 85-90, *pp* dynamics, *con sord.* markings, melodic lines.
- Euph. (Euphonium):** Measures 85-90, rests.
- Tba. (Tuba):** Measures 85-90, *pp* dynamics, melodic lines.

Chorus (Ch.):

85

rest, e - ter - nal rest, e - ter - nal rest, e -

rest, e - ter - nal rest, e - ter - nal rest, e -

rest, e - ter - nal rest, e - ter - nal rest, e -

rest, e - ter - nal rest, e - ter - nal rest, e -

90

Harmon mute:

pp *mp* *pp*

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

90

pp

ter-nal rest, e - ter - nal rest. (st)

Ch.

pp

ter-nal rest, e - ter - nal rest. (st)

pp

ter-nal rest, e - ter - nal rest. (st)

pp

ter-nal rest, e - ter - nal rest. (st)

11. Paradise

Celestial ♩ = 54

Trumpets

pp con sord. p

Celestial ♩ = 54

Choir

Solo: pp mp

May the an - gels lead you to pa - ra - dise; May the



A bit faster ♩ = 63

Tpt.

pp p

A bit faster ♩ = 63

Ch.

pp p

May the an - gels lead

mar - tyrs re - ceive you at your ar - ri - val

REST — 11. Paradise

11

Tpt.

Ch.

mp

mp

mp

mp

mp

p *mp*

— you to pa - ra - dise; May the mar - tyrs re-ceive you at your

May the an - gels lead you to pa - ra - dise;

16

Tpt.

Ch.

p

p

p

p

mp *mf*

May the an - gels lead you to pa - ra - dise;

ar - ri - val May the

Ensemble: *mp*

May the an - gels lead you to

May the mar - tyrs re - ceive you at your ar - ri - val

REST — 11. Paradise

20

Tpt.

mf *mp*

20

Ch.

pp *mf* *pp*

May the mar - tyrs re-ceive you at your ar - ri - val

an - gels lead you to pa - ra - dise;

pa - ra - dise;

mf

May the an - gels lead you to

||

broadening ... As at first

24

Tpt.

p *pp*

p *pp*

p *pp*

p *pp*

broadening ... As at first

24

Solo: *mp* *pp*

May the an - gels lead you to pa - ra - dise;

pa - ra - dise;

REST — 11. Paradise

29 *Faster* ♩ = 80

Tpt.

29 *Faster* ♩ = 80

Ch.

mp

And bring you — to the ho - ly ci - ty —

33 *Broader, declamatory*

Tpt.

f *mf*

f *mf*

f *mf*

f

33 *Broader, declamatory*

Ensemble: *f*

Je - ru - sa - lem.

Je - ru - sa - lem.

REST — 11. Paradise

36 *slowing ...* *Tempo I*

Tpt.

mp p

36 *slowing ...* *Tempo I*

Ch.

lem. Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

41 *Tempo II*

Tpt.

pp

41 *Tempo II*

Ch.

Je - ru - sa - lem. Je - ru - sa - lem. May a

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem.

Je - ru - sa - lem. Je - ru - sa - lem. Solo: *p*

ru - sa - lem. Je - ru - sa - lem. May a choir of

REST — 11. Paradise

46

Tpt.

46

Ch.

choir of an - gels re - ceive you, _____

pp *mf*

May a choir of an - gels _____ re - ceive

p

May a choir of

an - gels _____ re - ceive you, _____

53

Tpt.

53

Ch.

re - ceive you, _____ re - ceive you, _____

you, re - ceive you, _____

mf *pp* Solo: *pp*

an - gels _____ re - ceive you, _____ And with

re - ceive you, _____ re - ceive you, _____

REST — 11. Paradise

58

Tpt.

pp *p* *mf*

pp *p* *mf*

pp *p* *mf*

pp *p* *mf*

58

Ch.

La - za-rus, ——— once a pau - per, — May ——— you have e - ter - nal

Ensemble: *mf*

And with

64

Tpt.

pushing slightly ...

pp *p*

pp *p*

pp *p*

pp *p*

64

Ch.

pushing slightly ...

And with La - za-rus, ———

And with La - za-rus, ——— once a pau - per, May ———

rest. Ensemble: *p*

And with La - za-

La - za-rus, ——— once a pau - per, May ——— you have e -

REST — 11. Paradise

69 *a tempo*

Tpt.

69 *mp* *f* *a tempo*

Ch.

— once a pau - per, May you have e - ter - nal

— you have e - ter - nal rest.

8 rus, — once a pau - per, — May you have rest, e - ter -

— ter - nal rest, — e - ter - nal rest.

74 *slowing to the end*

Tpt.

74 *slowing to the end*

Ch.

rest. e - ter - nal rest.

e - ter - nal rest.

8 - nal rest. e - ter - nal rest. (E - ter - nal rest.)

e - ter - nal rest.

12. Epilogue: *Rest V*

With wonderment ♩ = 69

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

With wonderment ♩ = 69

Solo: *p*

Rest, _____ rest, _____ rest, _____

Choir

4

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

pp *mp* *p* *mf* *f*

E - ter - nal, e - ter - nal rest; —

With sopranos: *mp*

E - ter - nal rest;

E - ter - nal rest;

E - ter - nal rest;

E - ter - nal rest;

Detailed description: This page of a musical score, numbered 157, is titled 'REST — 12. Epilogue: Rest V'. It features a complex arrangement of instruments and vocalists. The brass section includes four trumpets (Tpt.), two trombones (Tbn.), one baritone trombone (B. Tbn.), two euphoniums (Euph.), and two tubas (Tba.). The woodwind section includes two flutes (Hn.). The vocal section includes a chorus (Ch.) with sopranos. The score is written in 4/4 time and consists of 12 measures. The key signature has one sharp (F#). The music is characterized by dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The vocal parts enter in the final measures with the lyrics 'E - ter - nal, e - ter - nal rest;'. The brass and woodwind parts provide a rich harmonic and melodic accompaniment, with various articulations and phrasing marks throughout.

broadening slightly *pulling back ...*

12

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

rest. Ah, e - ter - nal rest. Rest, e - ter - nal

rest. Ah, e - ter - nal rest. Rest, e - ter - nal

rest. Ah, e - ter - nal rest. Rest, e - ter - nal

rest. Ah, e - ter - nal rest. Rest, e - ter - nal

17

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

17

Ch.

rest, _____ Rest, e - ter - nal rest, _____

rest, _____ Rest, e - ter - nal rest, _____

rest, _____ Rest, e - ter - nal rest, _____ Rest, _____

rest, _____ Rest, e - ter - nal rest, _____ Rest, _____

Calmly flowing ♩. = 60 (♩ = ♩.)

21 *con sord.*

Tpt. *pp* *con sord.* *pp* *con sord.* *pp*

Hn. *con sord.* *pp*

Tbn. *con sord.* *mf* *pp* *con sord.* *mf* *pp*

B. Tbn.

Euph.

Tba.

Calmly flowing ♩. = 60 (♩ = ♩.)

21

Ch. Solo: *p*

Rest, _____ e - ter - nal rest, e - ter - nal

25

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

25 With Altos:
pp *p*
e - ter - nal rest, e - ter - nal rest, e - ter - nal
mf Ensemble: *mp*
rest, e - ter - nal rest, e - ter - nal
pp *p*
e - ter - nal rest, e - ter - nal rest, e - ter - nal
pp *p*
e - ter - nal rest, e - ter - nal rest, e - ter - nal

29 *pulling back ...* *Almost suspended* ♩. (= ♩) = 48

Tpt.
mf, p, mp

Hn.
mf, p, mp

Tbn.
mf > pp, mf > p, mp >

B. Tbn.
mf > p, mp >

Euph.
f, mf

Tba.
mf, mp

29 *pulling back ...* *Almost suspended* ♩. (= ♩) = 48

Ch.
f, mf

rest. _____ Give them e - ter-nal rest, _____

rest. _____ Give them e - ter-nal rest, _____

rest. _____ Give them e - ter-nal rest, _____

rest. _____ Give them e - ter-nal rest, _____

33 (♩=♩)

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

p *pp* *p*

33 *p*

Give them e - ter - nal rest, _____ Give them e - ter - nal rest, _____ O Lord.

Ch. *p*

Give them e - ter - nal rest, _____ Give them e - ter - nal rest, _____ O Lord.

8 *p*

Give them e - ter - nal rest, _____ Give them e - ter - nal rest, _____ O Lord.

37

senza sord. *f* *p*

Tpt.

senza sord. *f* *p*

senza sord. *f* *p*

senza sord. *f* *p*

Hn.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

senza sord. *f* *p*

Tbn.

senza sord. *f* *p*

senza sord. *f* *p*

senza sord. *f* *p*

B. Tbn.

f *p*

f *p*

f *p*

Euph.

fp *f* *p*

f *p*

f *p*

Tba.

fp *f* *p*

f *p*

f *p*

37

mp

Give them e -

mp

Give them e -

mp

Give them e -

mp

Give them e -

42 *Tempo I*

This section of the score is for brass instruments. It includes staves for Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The music is in 4/4 time and begins at measure 42. Dynamics include *mp*, *p*, *fp*, and *pp*. The Tuba part features a *Solo* section with a triplet of eighth notes.

42 *Tempo I*

This section of the score is for the Chorus (Ch.). It includes four vocal staves with lyrics. The lyrics are: "ter - nal rest, Lord, e - ter - nal rest. And let a light per -". Dynamics include *pp*, *mp*, and *mf*. The music is in 4/4 time and begins at measure 42.

46 $\text{♩} = \text{♩} (\text{♩} = 46)$

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

46 $\text{♩} = \text{♩} (\text{♩} = 46)$

pp

Let _____ a light ___ per - pet - u - al ___ shine _____ u - pon them.

pp

Let _____ a light ___ per - pet - u - al ___ shine _____ u - pon them.

pp Ensemble: *pp*

pet - u - al shine, _____ a light ___ per - pet - u - al ___ shine _____ u - pon them.

pp

Let _____ a light ___ per - pet - u - al ___ shine _____ u - pon them. — And

Ch.

50 *Moving forward* ♩ = 52

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

pp *p* *mp*

50 *Moving forward* ♩ = 52

Ch.

mf *mp* *p* *mf*

And let a light per-pet-u-al shine

And let a light per-pet-u-al shine

And let a light per-pet-u-al shine

53 $\text{♩} = \text{♩} (\text{♩} = 81)$ *pulling back ...*

Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.

53 $\text{♩} = \text{♩} (\text{♩} = 81)$ *pulling back ...*

Ch.
let a light per-pet-u-al shine, shine up - on them, up - on them, up-
shine, shine up - on them, up - on them, up-
let a light per-pet-u-al shine, shine up - on them, up - on them, up-
shine, shine up - on them, up - on them, up-

57

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

on them, up - on them. Shine up - on them.

Solo: *f* > *freely* *p*

mf, flt., mp, f

62 *Tempo I*

Tpt.
sfz p mp

Hn.
sfz

Tbn.
sfz p mp

B. Tbn.
sfz p mp

Euph.
sfz

Tba.
sfz

62 *Tempo I*

p

And let a light per - pet - u-al shine — up - on them.

p

And let a light per - pet - u-al shine — up - on them.

p

And let a light per - pet - u-al shine — up - on them.

p

And let a light per - pet - u-al shine — up - on them.

67

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

67

mp

And let a light per - pet - u-al,

mf

And let a light per - pet - u-al,

mp

And let a light per - pet - u-al,

mf

And let a light per - pet - u-al,

Detailed description: This page of a musical score, numbered 172, contains two systems of music. The first system, starting at measure 67, features a brass section with parts for Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The brass instruments play sustained notes with dynamics ranging from *p* (piano) to *pp* (pianissimo). The second system, also starting at measure 67, features a Chorus (Ch.) with four vocal parts. The lyrics are "And let a light per - pet - u-al,". The vocal parts are marked with dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

71 *With grandeur* ♩ = 54

Tpt. *con sord.* *p*

Hn. *mp*

Tbn. *pp*

B. Tbn. *pp*

Euph. *mp*

Tba. *mp*

71 *With grandeur* ♩ = 54

Ch. *p* *mf*

and let a light per - pet - u - al shine up - on them.

76

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

Ch.

Give them e - ter - nal rest, Lord, and let a light per-

Give them e - ter - nal rest, Lord, and let a light per-

Give them e - ter - nal rest, Lord, and let a light per-

Give them e - ter - nal rest, Lord, and let a light per-

80

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tba.

80

Ch.

pet - u - al shine up - on - them.

pet - u - al shine up - on - them.

pet - u - al shine up - on - them.

pet - u - al shine up - on - them.

84 *gradually slowing to the end*

Tpt.
mf

Hn.
mf

Tbn.
mf
bucket mute *p*

B. Tbn.
bucket mute *p*

Euph.
fp

Tba.
mf

84 *gradually slowing to the end*

Ch.
mf *mp*
Rest, e - ter - nal rest, e - ter - nal

89

ppp

fp *con sord.* *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

89 *p* Solo: *pp*

e - ter - nal rest; (E - ter - nal rest) e - ter - nal rest.

p *pp*

e - ter - nal rest; e - ter - nal rest.

p *pp*

e - ter - nal rest; e - ter - nal rest.

p *pp*

e - ter - nal rest; e - ter - nal rest.

The End
Springfield, Oregon
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