REST: AN AMERICAN REQUIEM FOR CHOIR AND BRASS

by

EVAN CHRISTOPHER PAUL

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Student: Evan Christopher Paul

Title: Rest: An American Requiem for Choir and Brass

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DISSERTATION ABSTRACT

Evan Christopher Paul

Doctor of Philosophy

School of Music and Dance

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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.

Tempos: 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 [ɹ]—is not only acceptable but indeed preferable to the alveolar trill/flap [r]/[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.

C Score

CHAPTER II

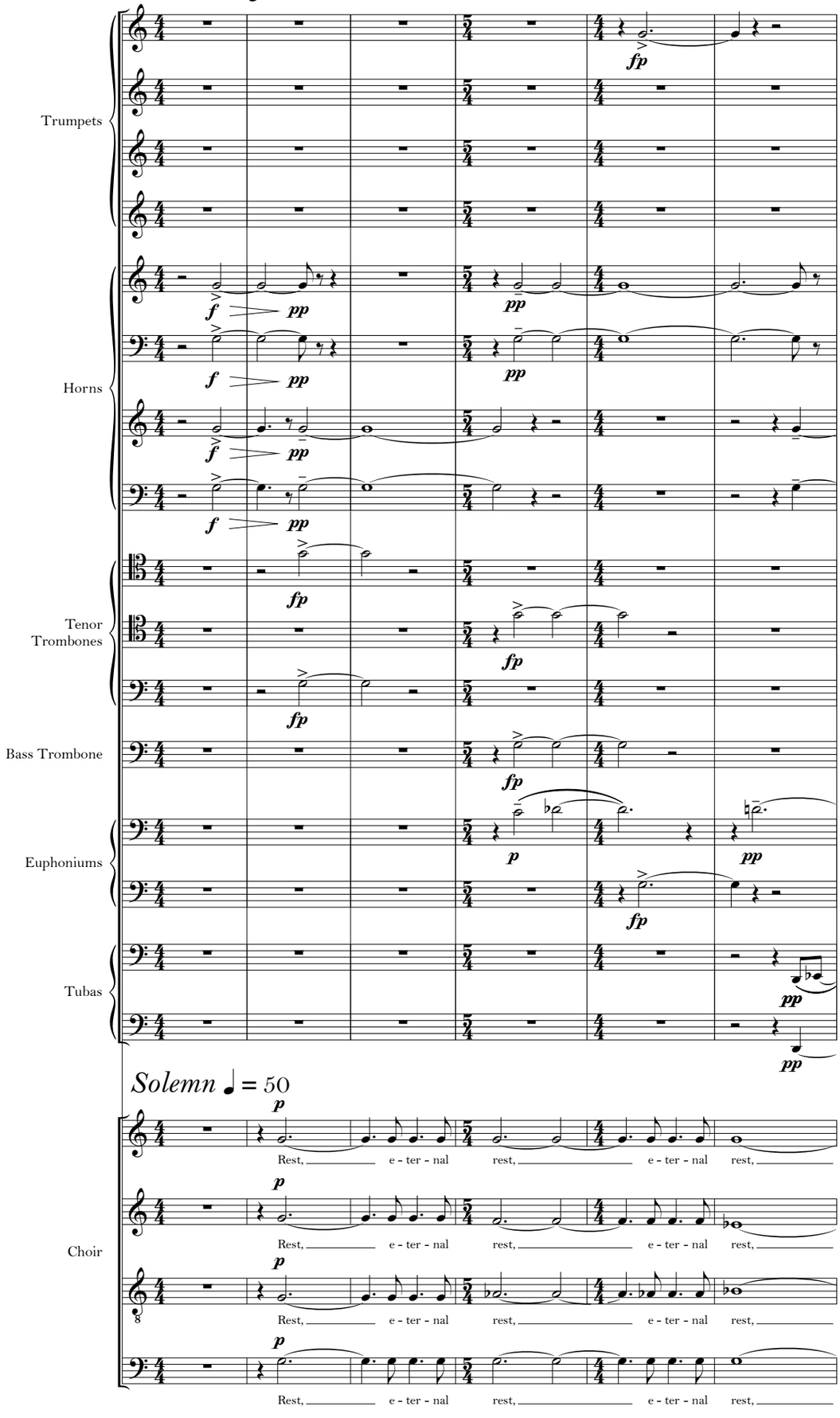
REST

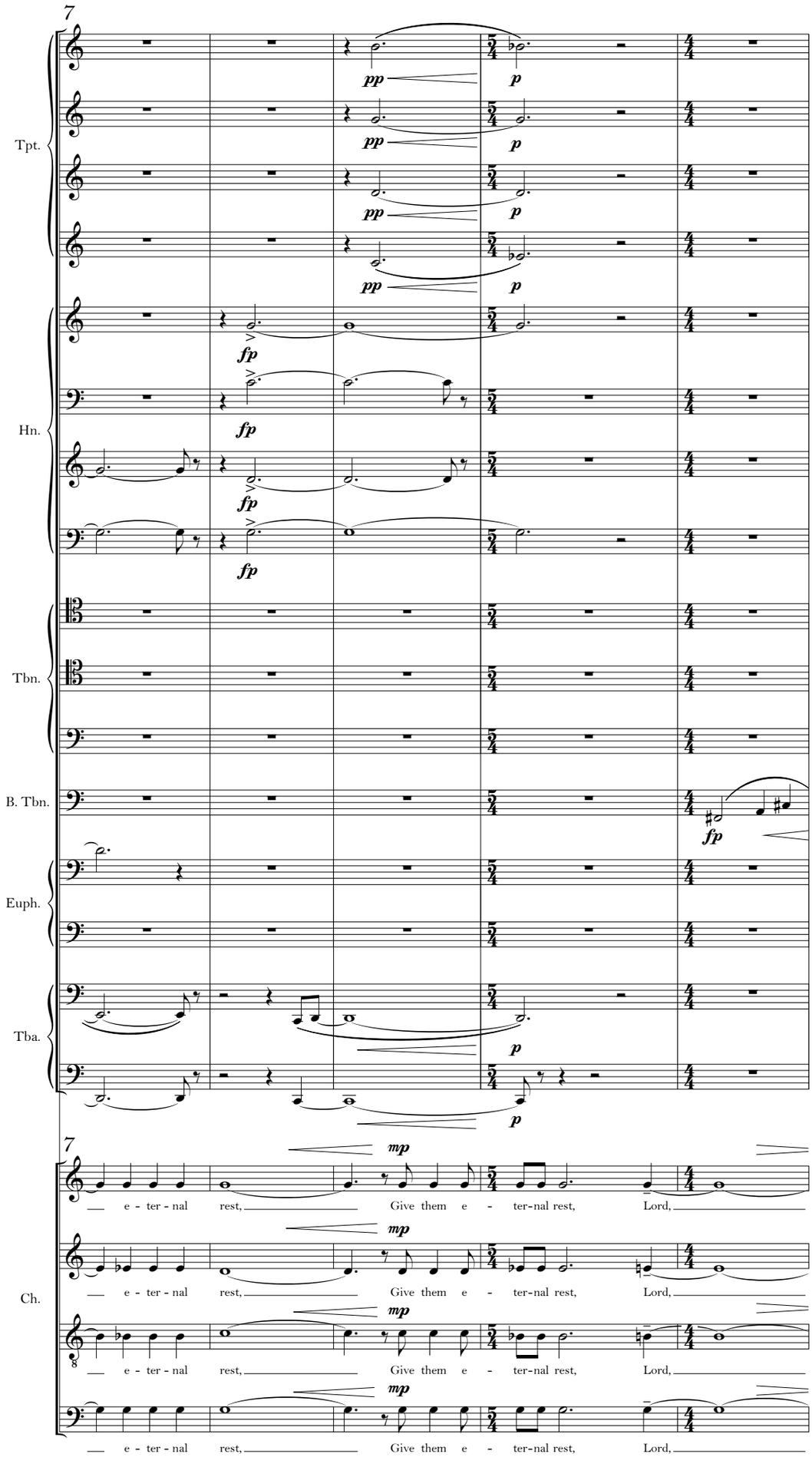
An American Requiem for Choir and Brass

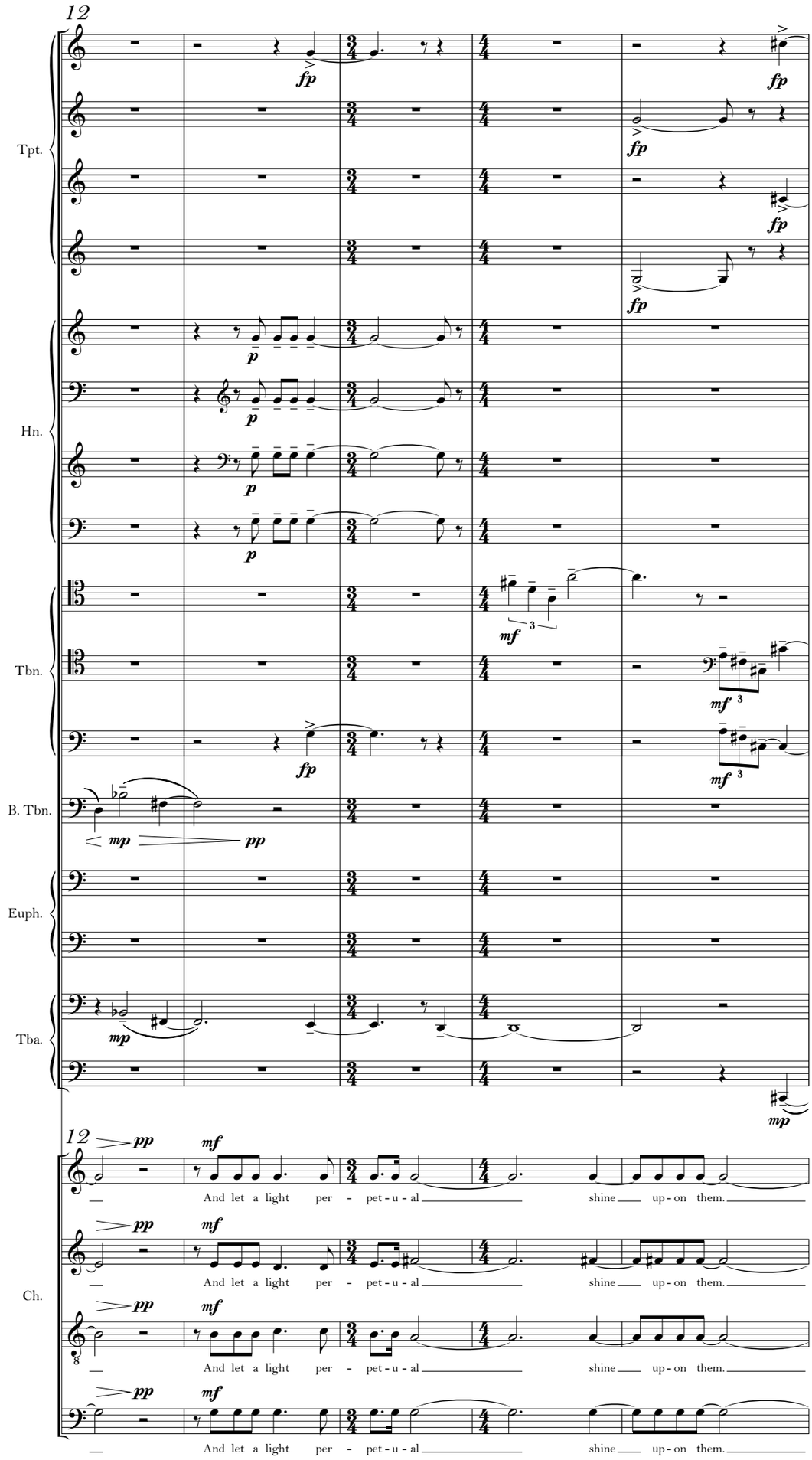
1. Introduction: *Rest I*

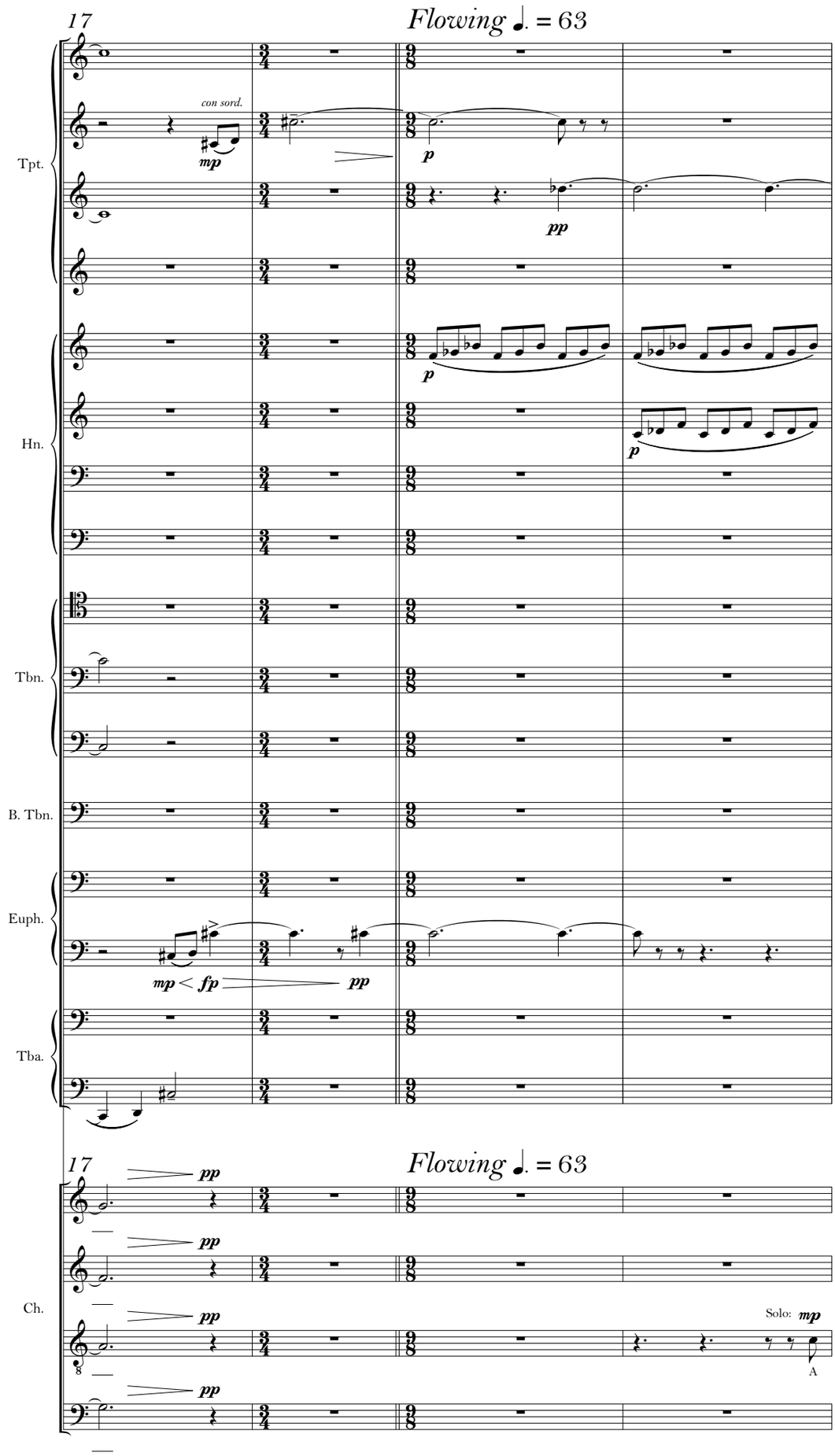
Evan C. Paul

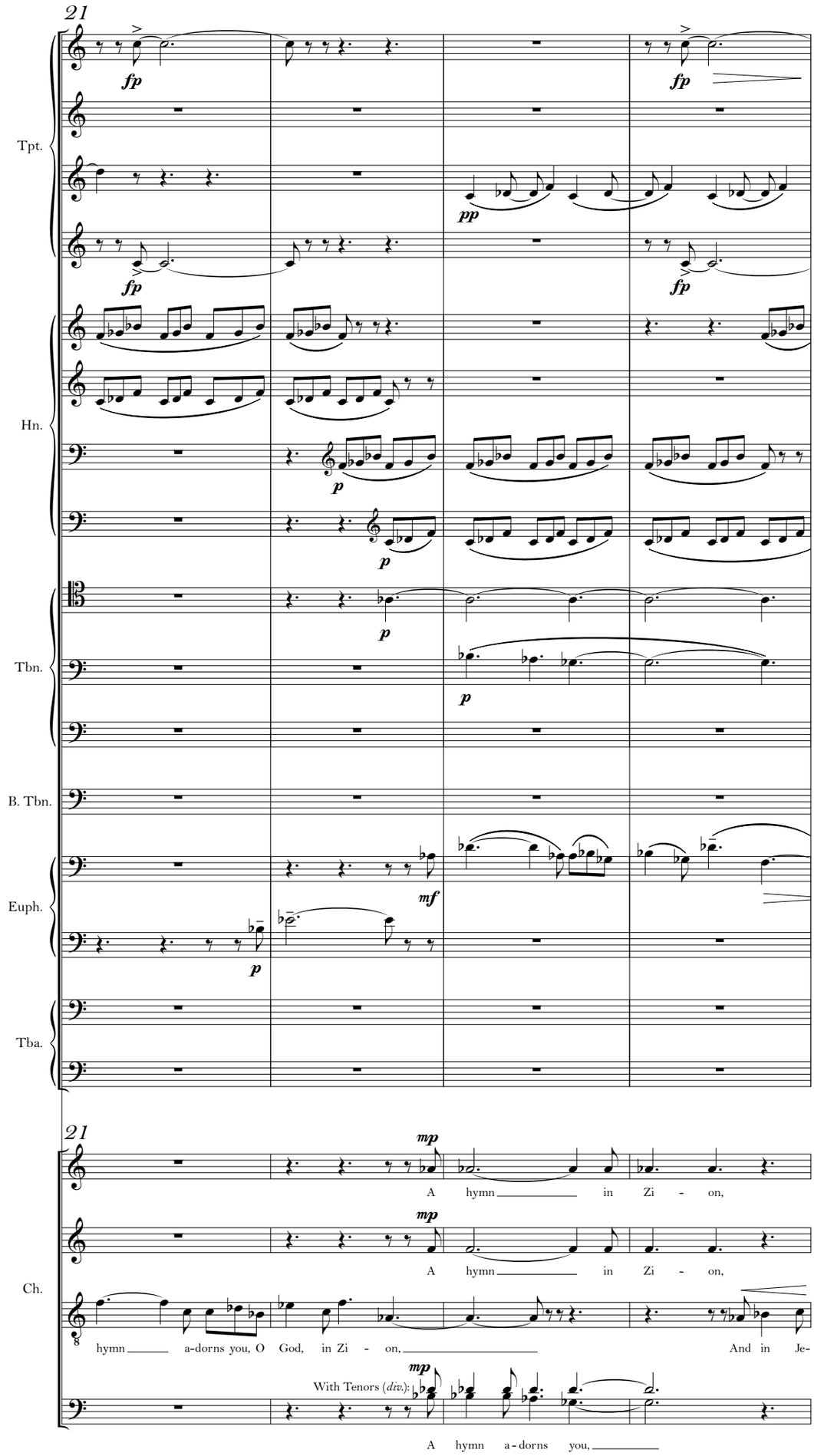
Opus 45 (2014)

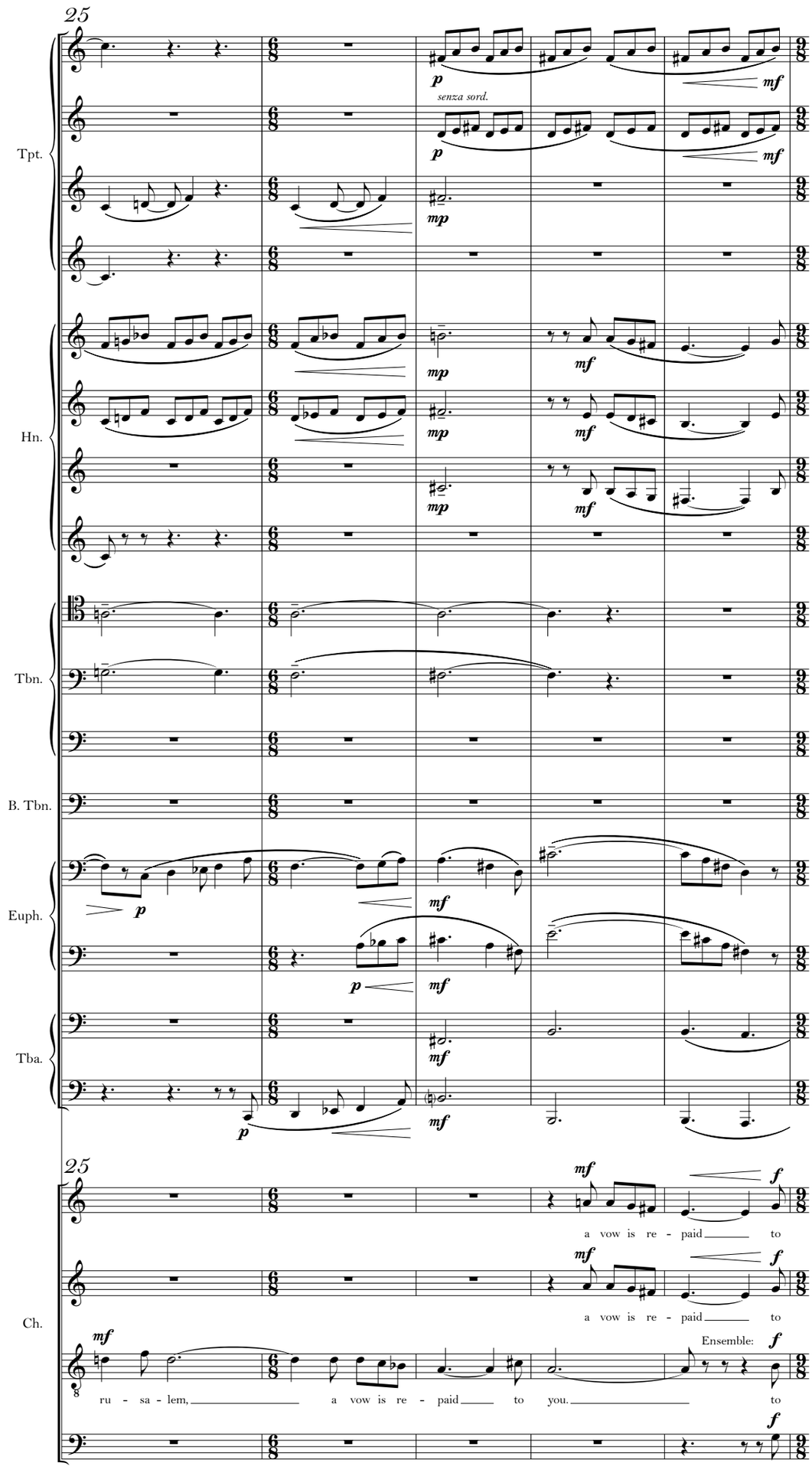


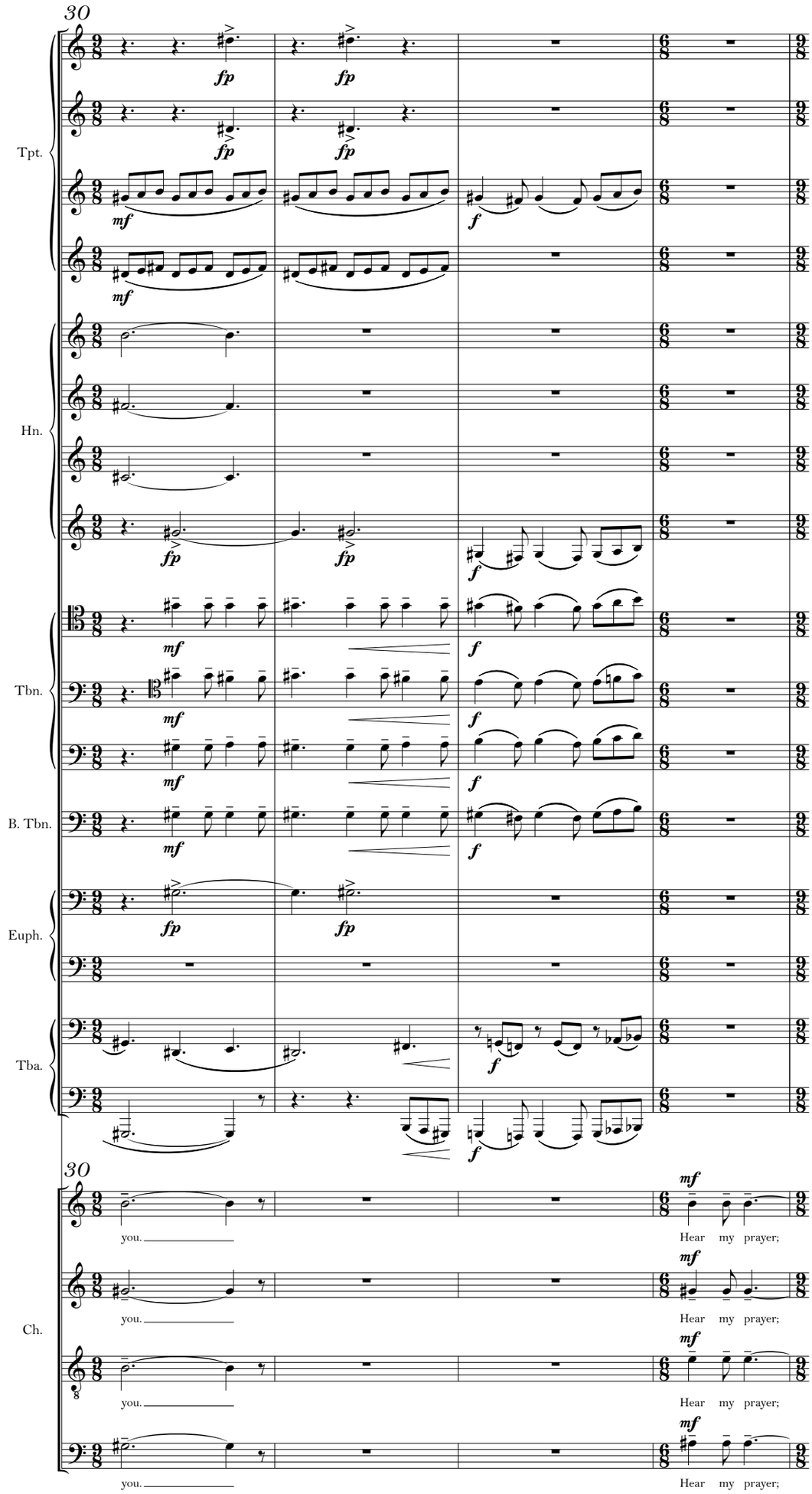

7
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
pp
p
fp
7
Ch.
mp
e - ter - nal rest,
Give them e - ter-nal rest,
Lord,

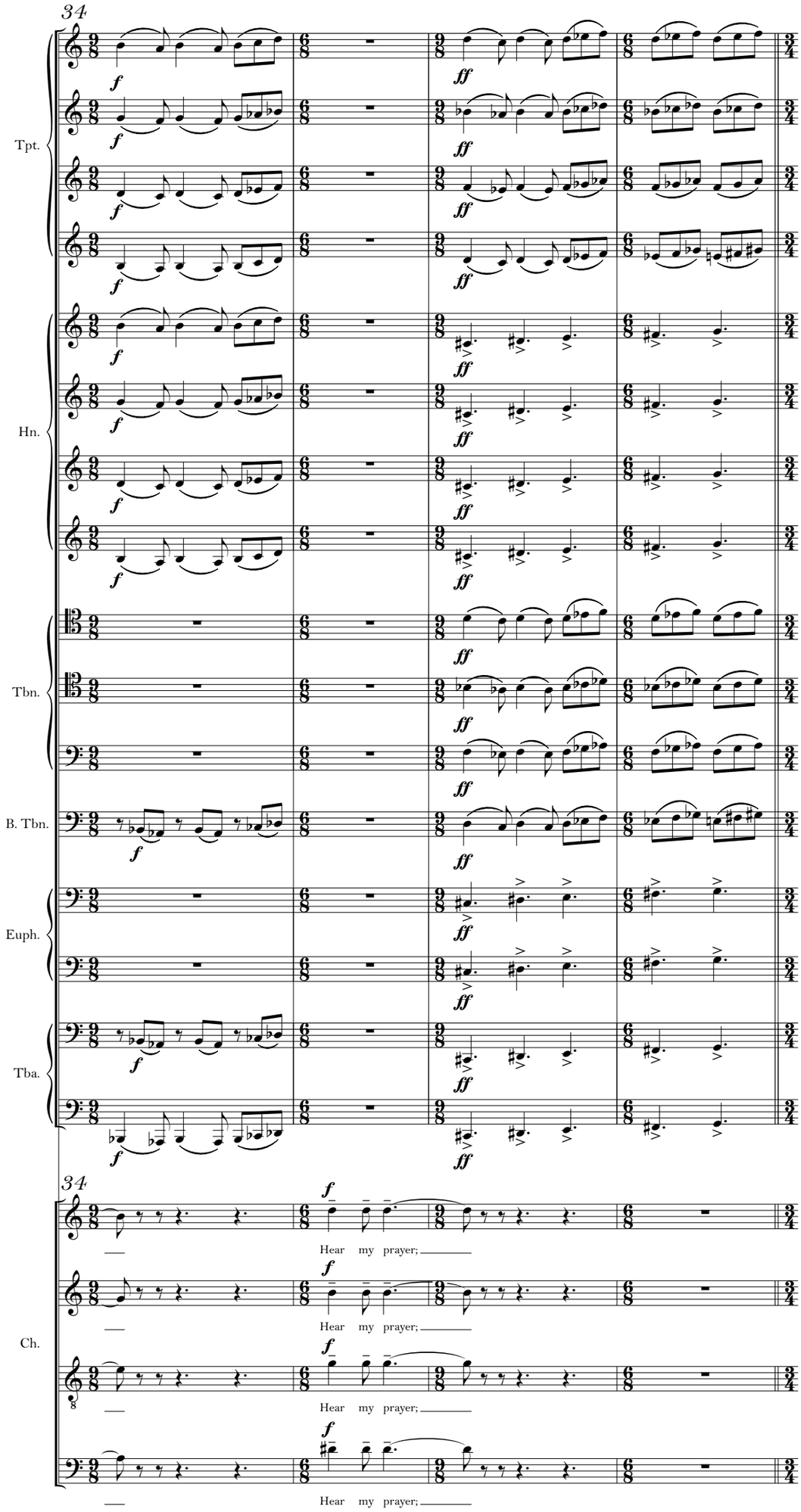

12
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fp
p
mf
mp
pp
And let a light per - pet - u - al shine up - on them.

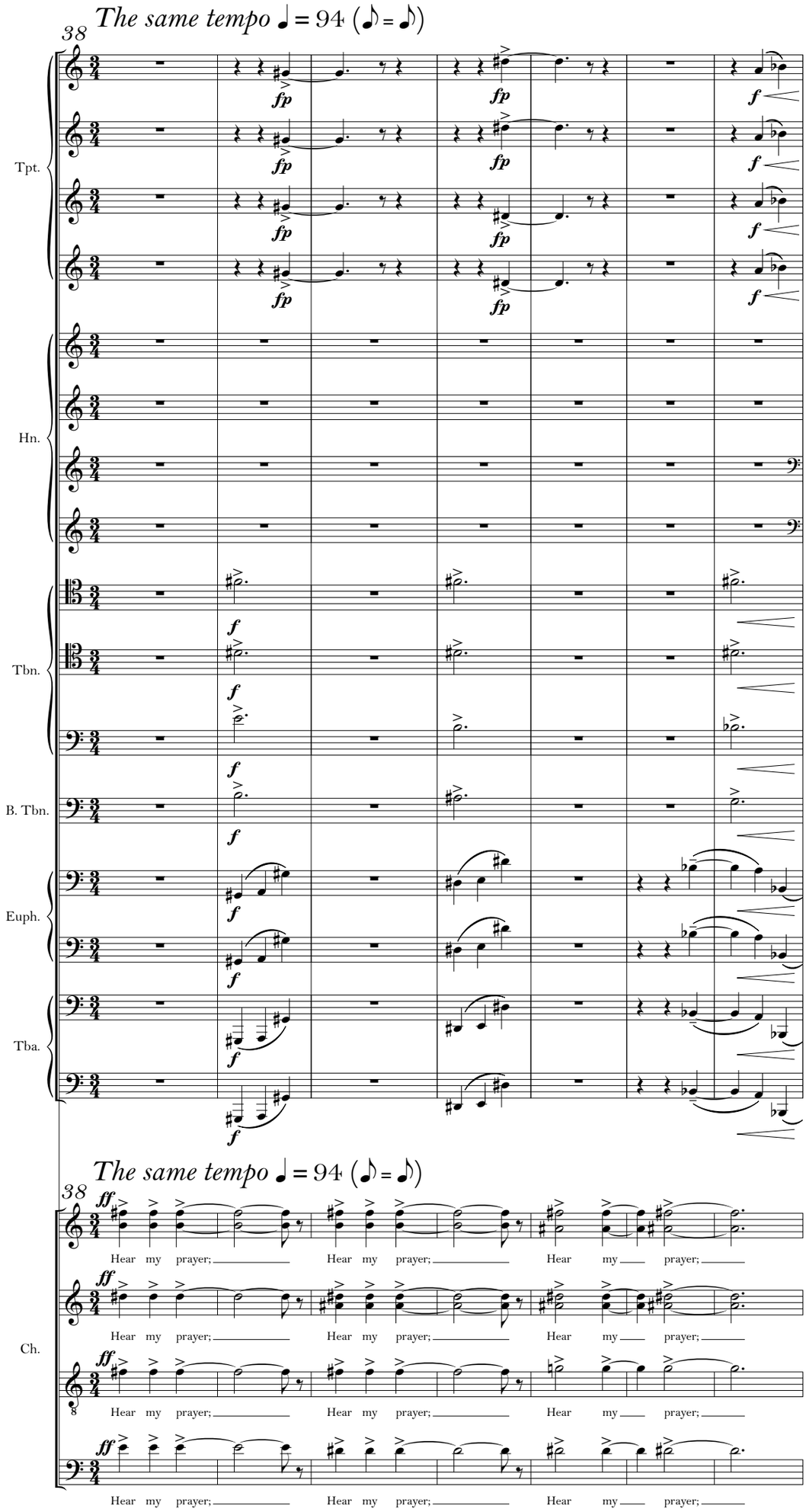

17
Flowing ♩. = 63
con sord.
mp
p
pp
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mp < fp
pp
Ch.
Solo: mp
A

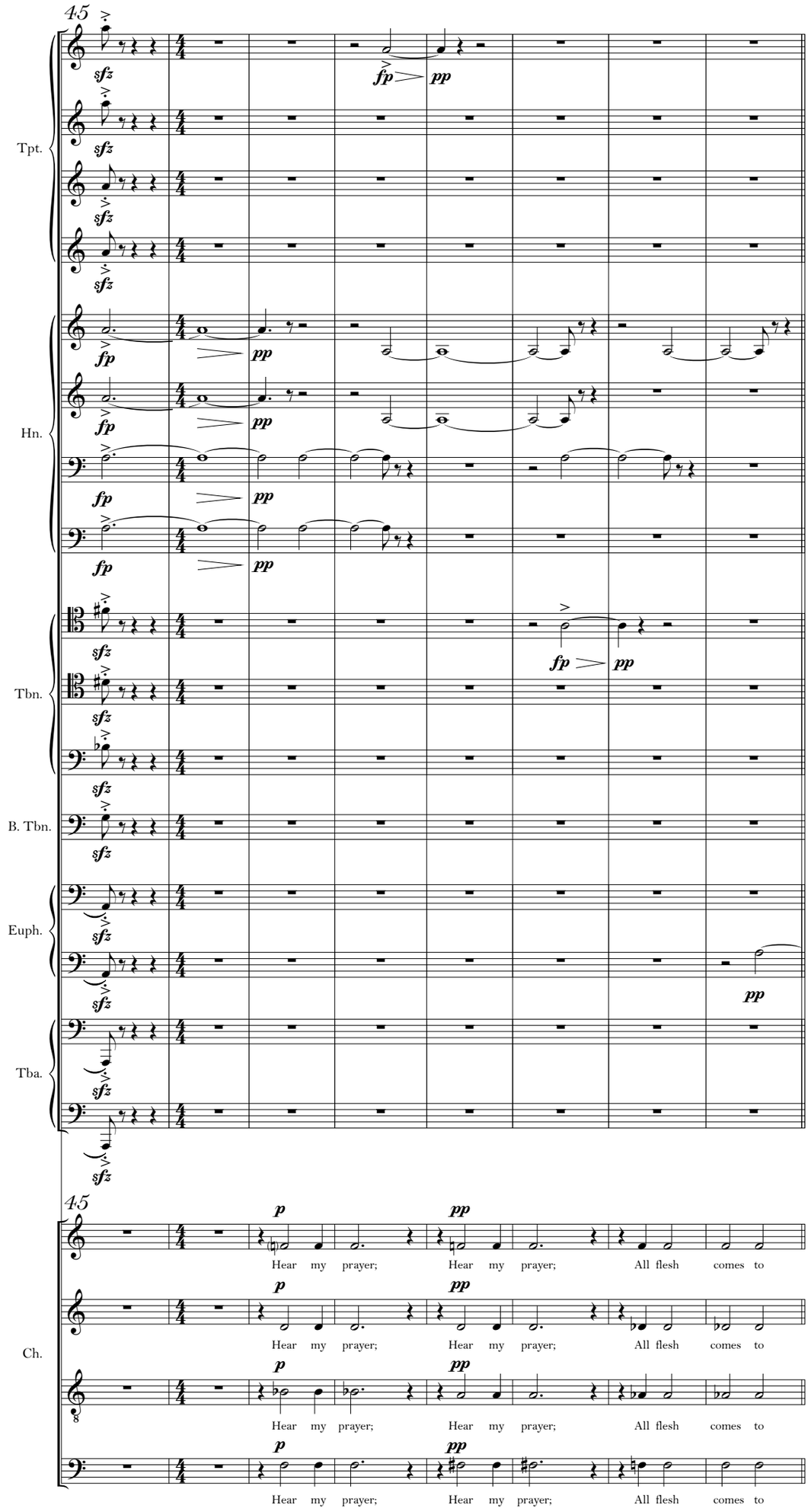

21
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
21
Ch.
A hymn in Zi - on,
A hymn in Zi - on,
hymn a-dorns you, O God, in Zi - on, And in Je-
With Tenors (div.):
A hymn a-dorns you,

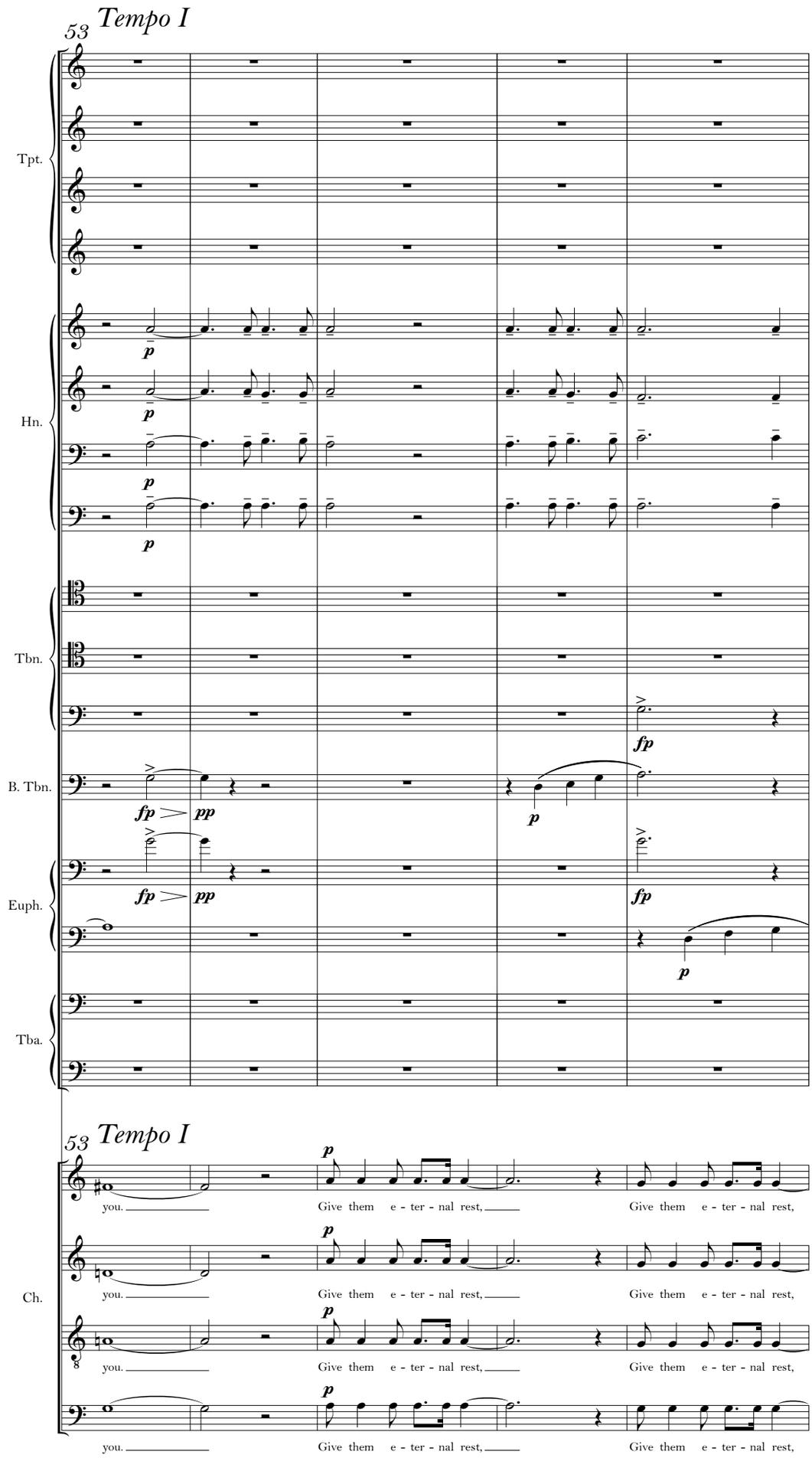

25
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
senza sord.
25
Ch.
a vow is re - paid to
a vow is re - paid to
Ensemble:
ru - sa - lem, a vow is re - paid to you. to
to

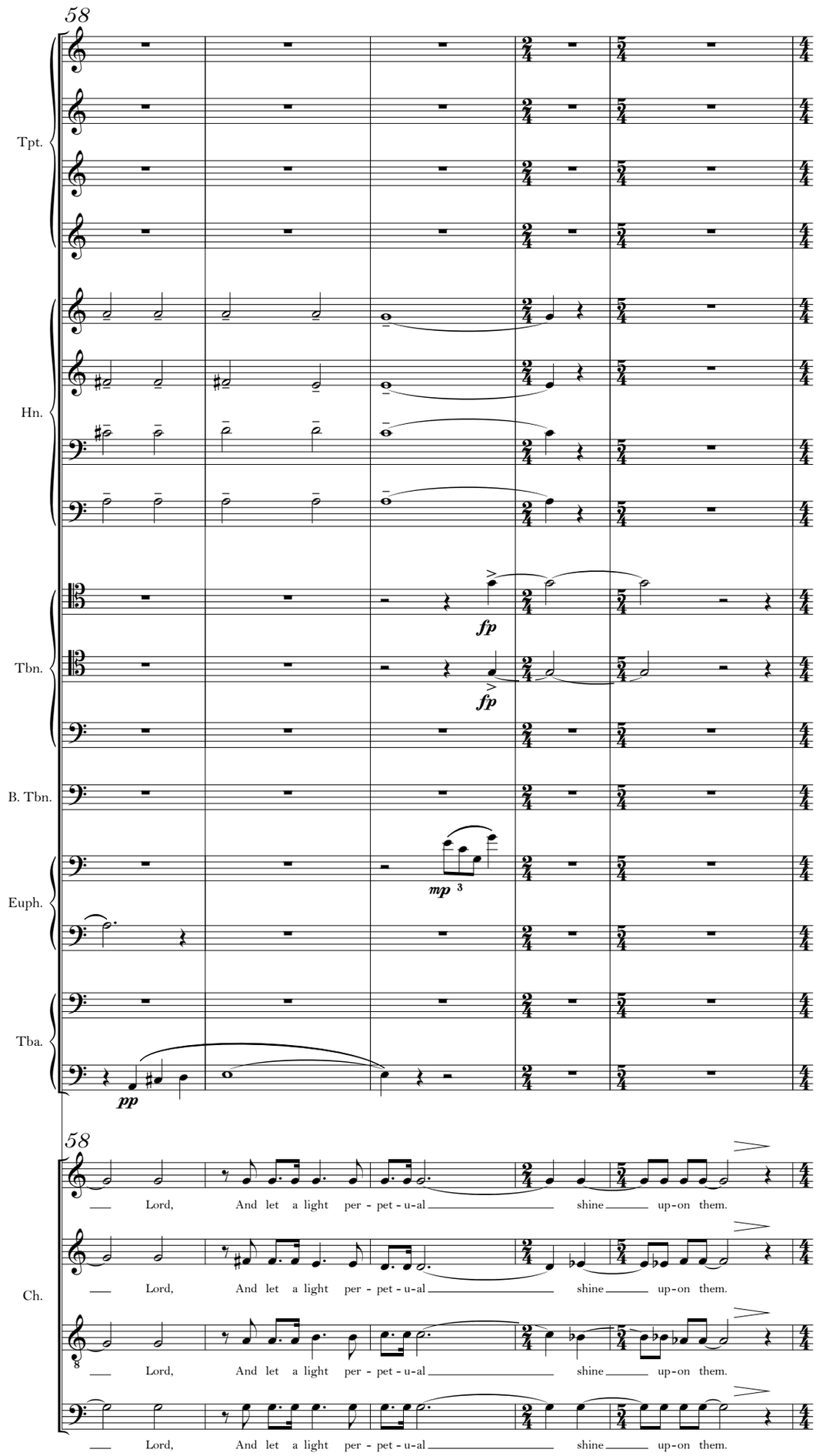

30
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
30
Ch.
you.
Hear my prayer;

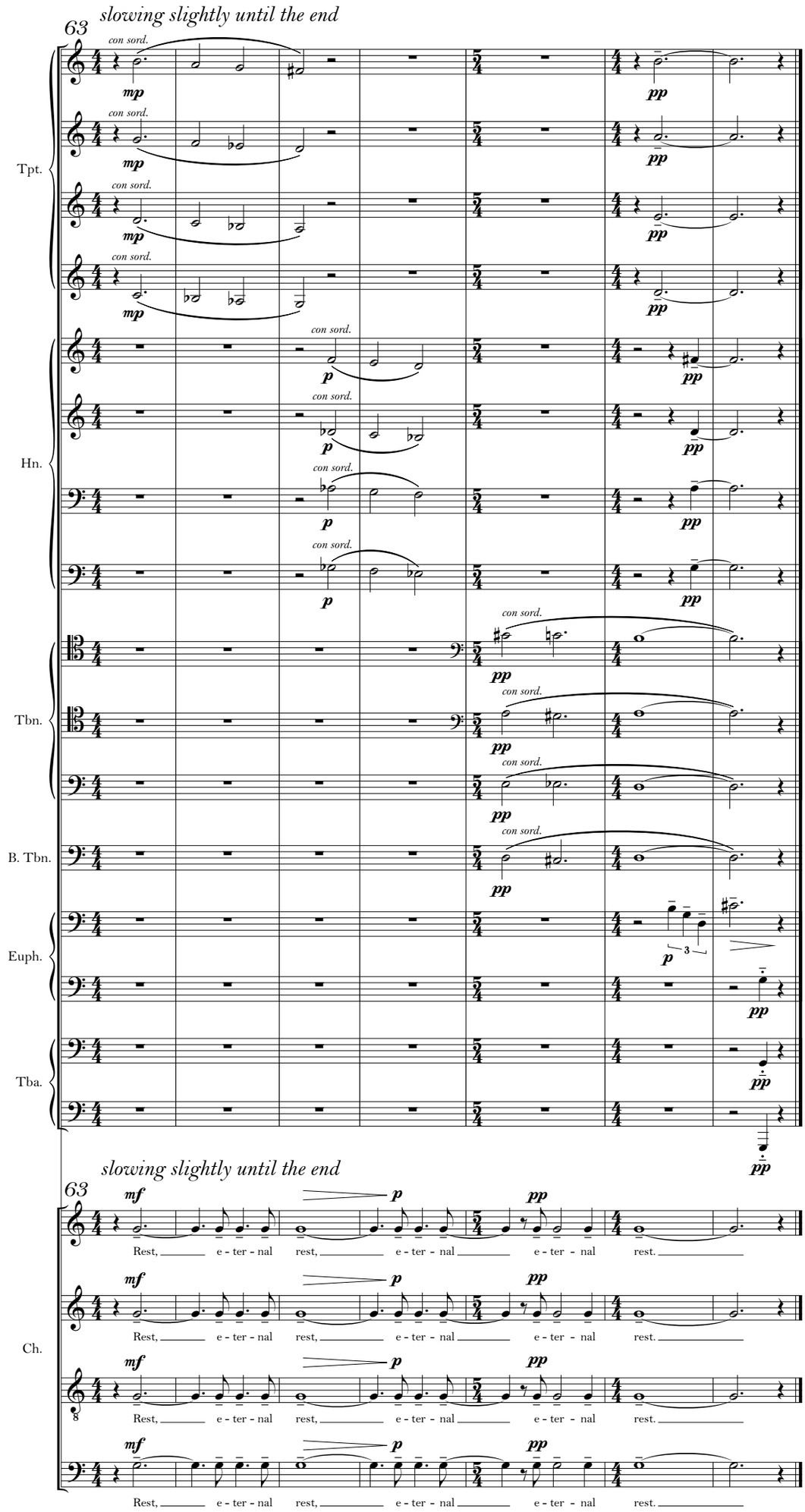

34
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
34
Ch.
Hear my prayer;
Hear my prayer;
Hear my prayer;
Hear my prayer;


38
The same tempo ♩ = 94 (♪ = ♪)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fp
f
ff
Hear my prayer;
Hear my prayer;
Hear my prayer;

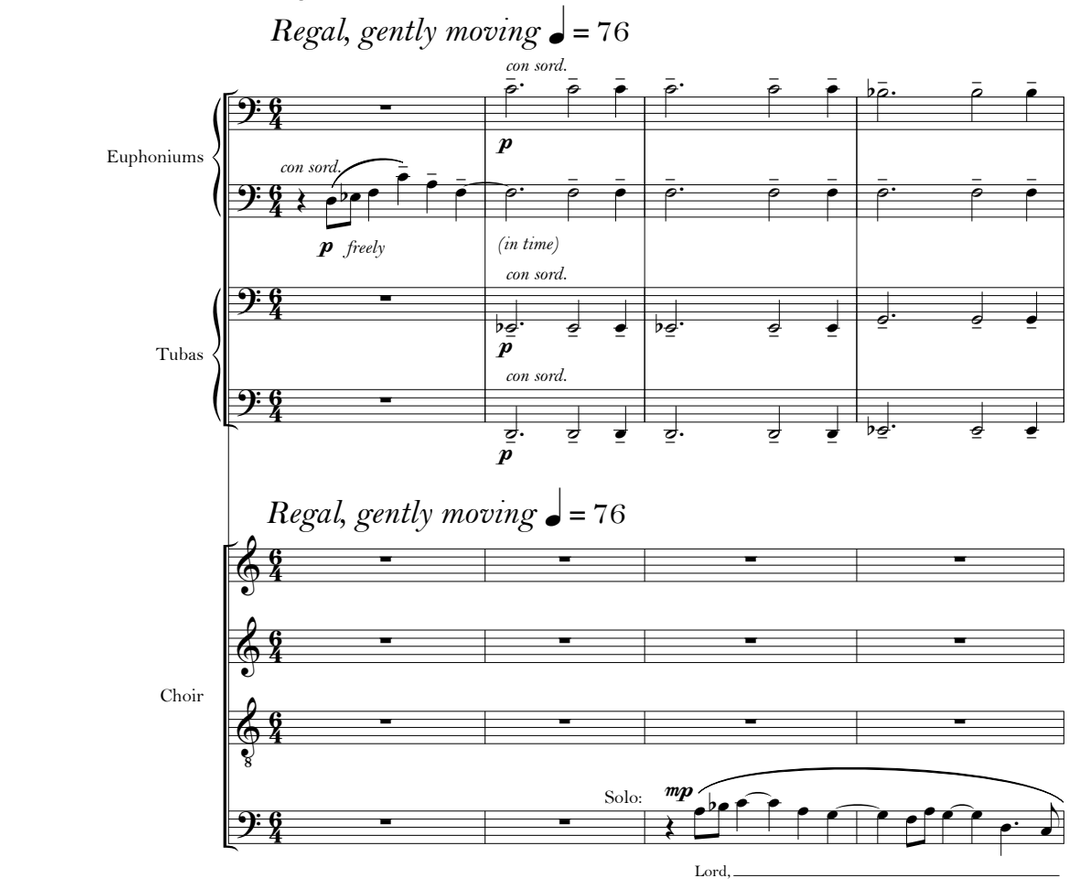

45
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
45
Ch.
Hear my prayer; Hear my prayer; All flesh comes to
Hear my prayer; Hear my prayer; All flesh comes to
Hear my prayer; Hear my prayer; All flesh comes to
Hear my prayer; Hear my prayer; All flesh comes to

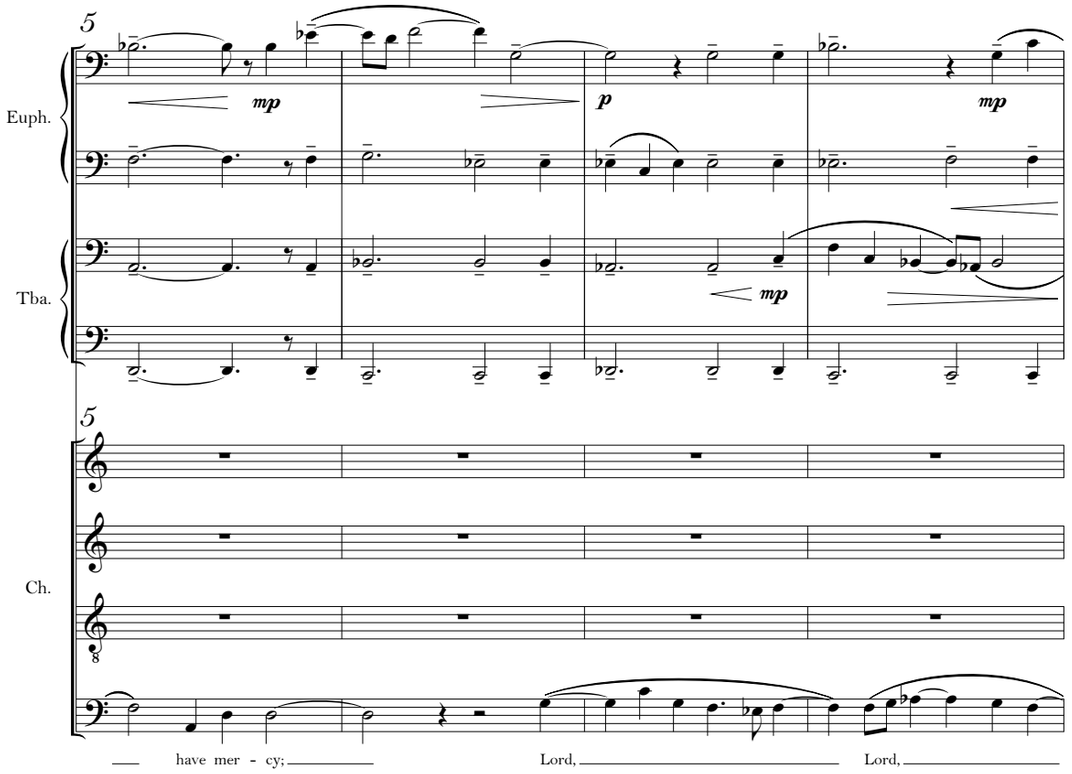

53 Tempo I
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fp
pp
p
you.
Give them e - ter - nal rest,
Give them e - ter - nal rest,

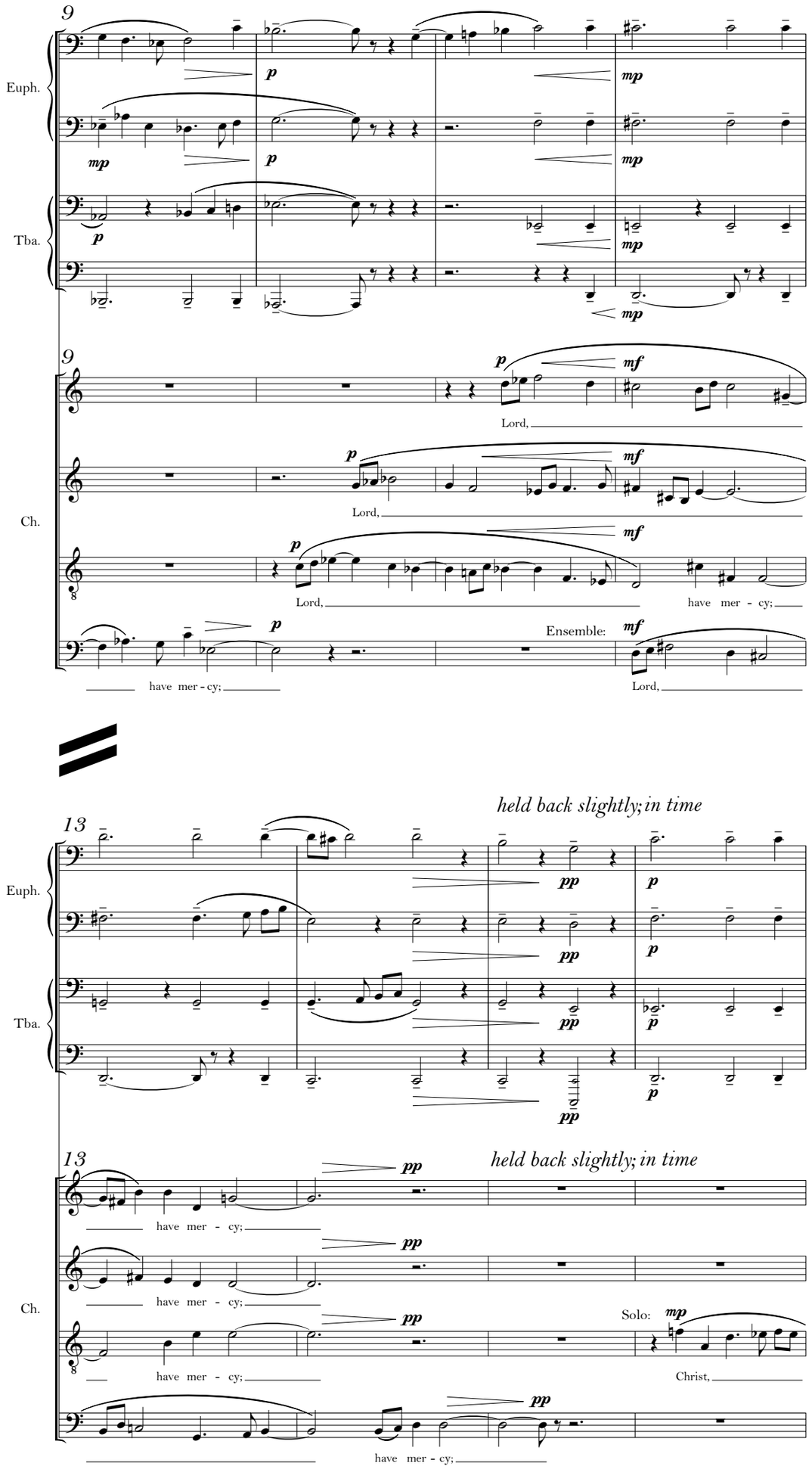

58
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
fp
fp
mp
pp
58
Ch.
Lord, And let a light per - pet - u-al shine up-on them.
Lord, And let a light per - pet - u-al shine up-on them.
Lord, And let a light per - pet - u-al shine up-on them.
Lord, And let a light per - pet - u-al shine up-on them.

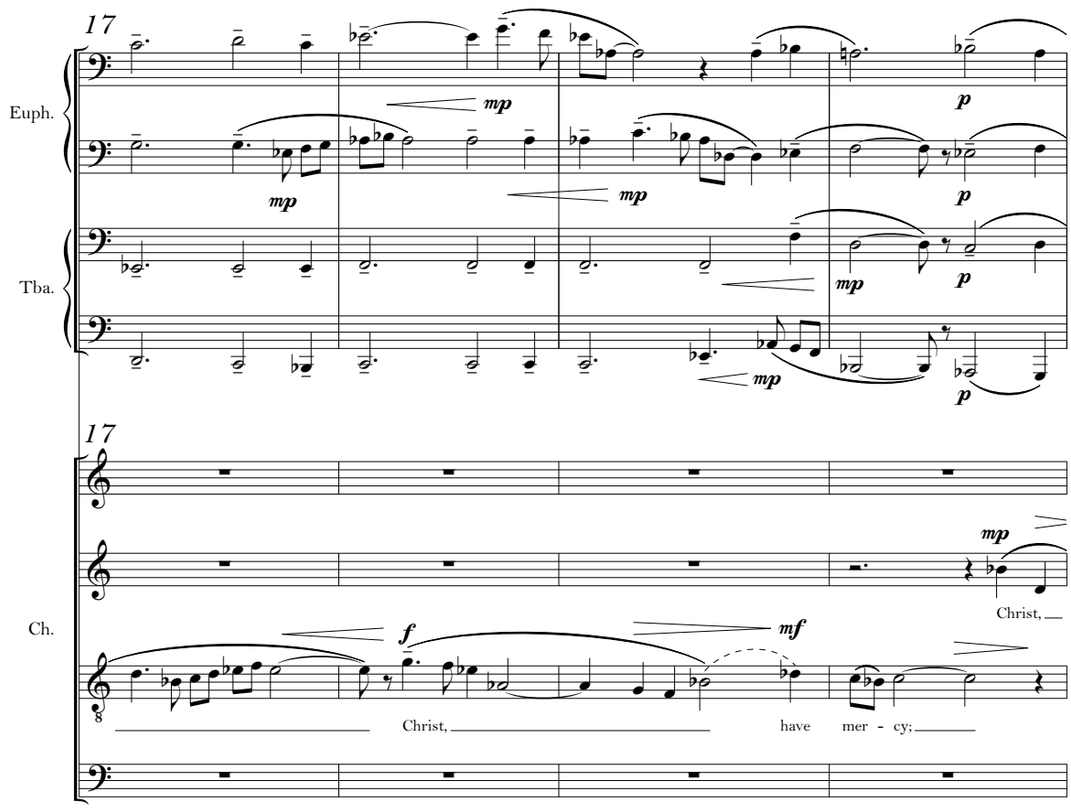

slowing slightly until the end
63
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
mp
pp
p
Ch.
mf
Rest, e - ter - nal rest, e - ter - nal e - ter - nal rest.

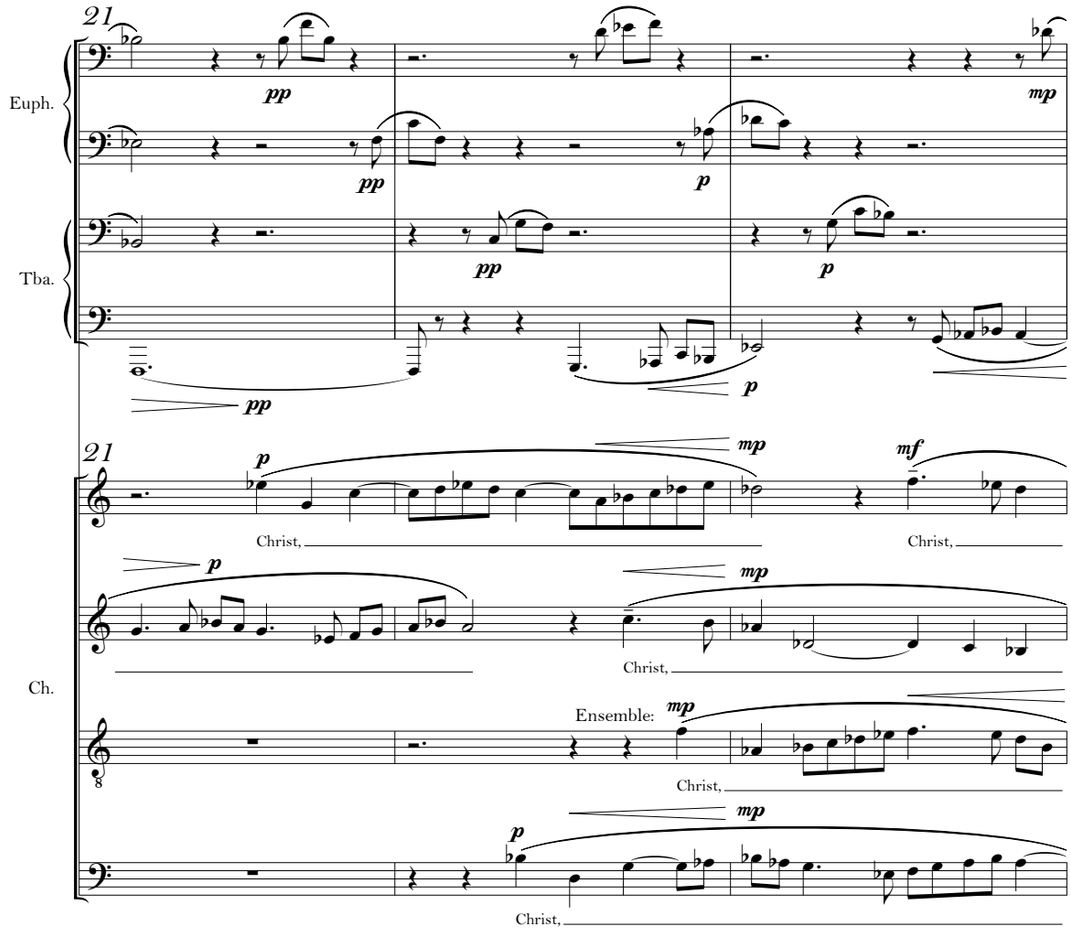
2. Mercy

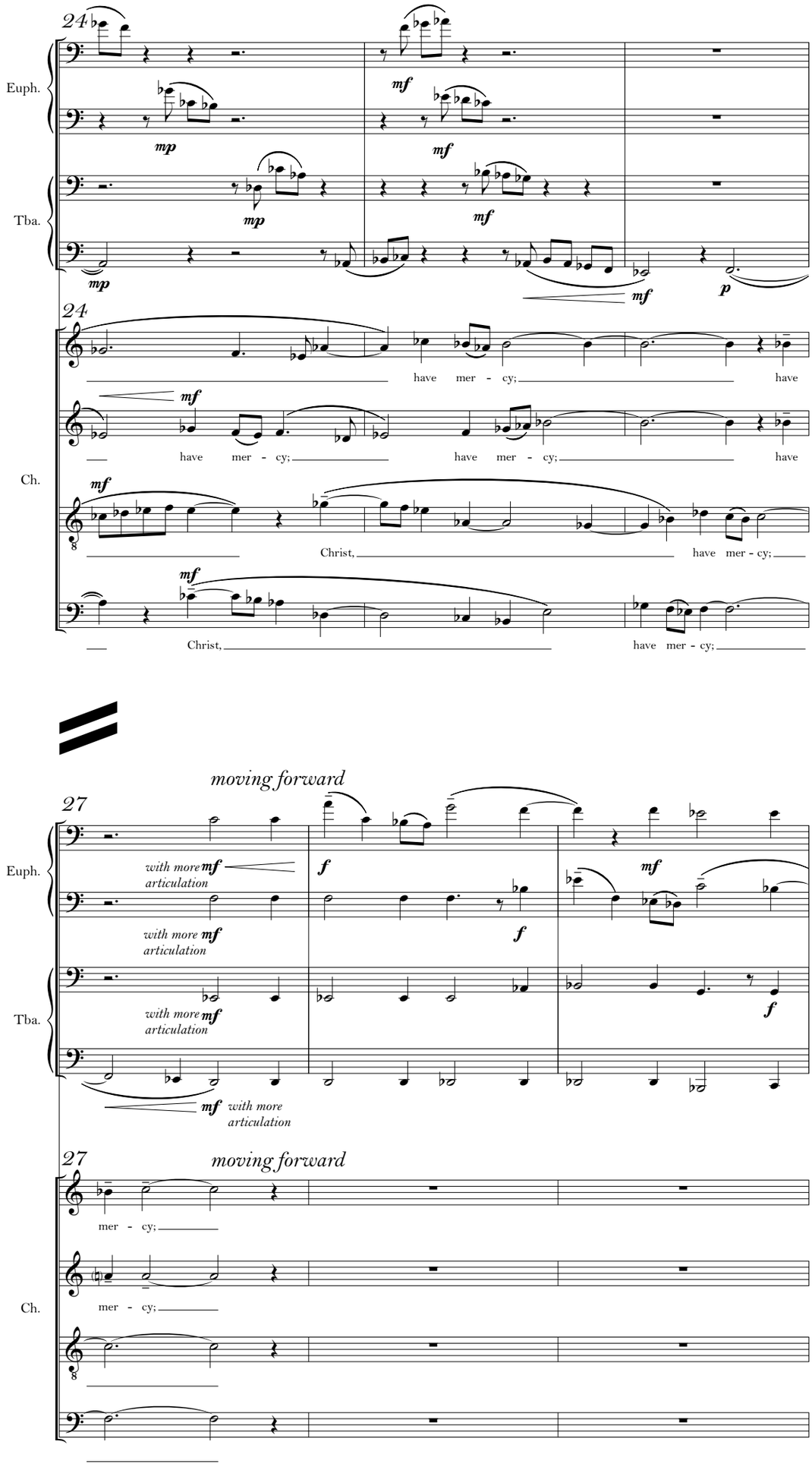

Regal, gently moving ♩ = 76
con sord.
Euphoniums
con sord.
p freely
(in time)
con sord.
Tubas
con sord.
Regal, gently moving ♩ = 76
Choir
Solo:
mp
Lord,

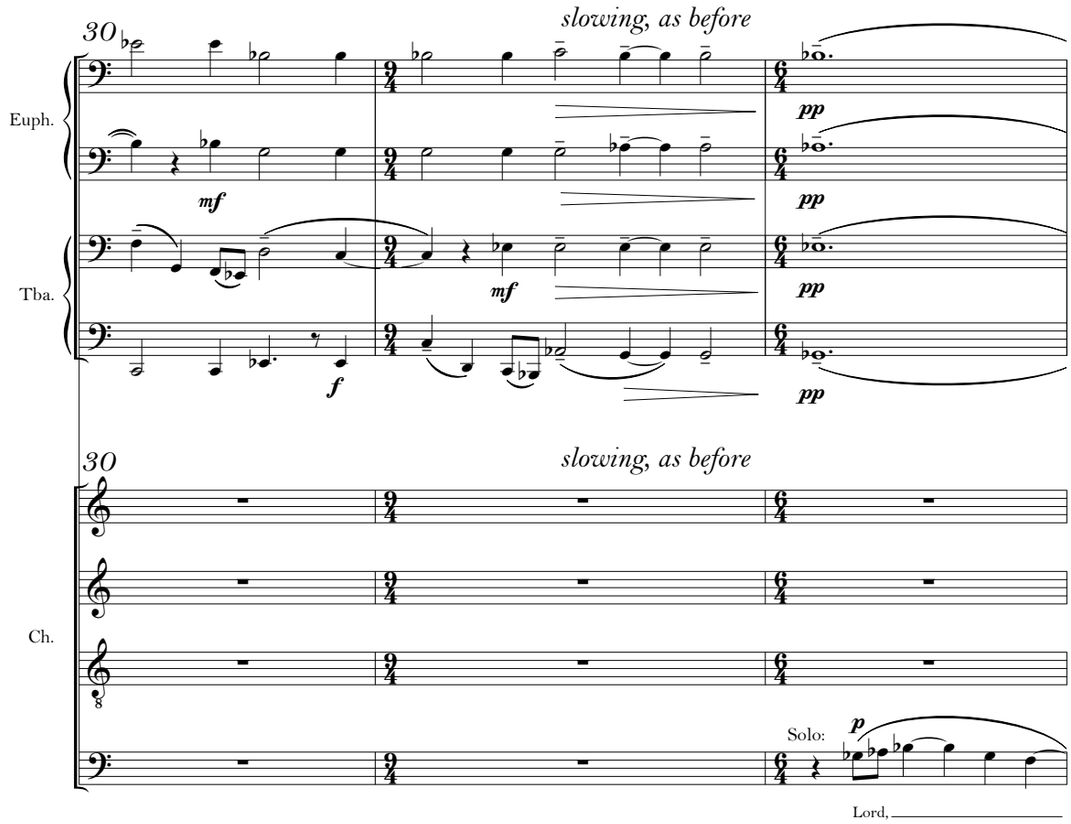

5
Euph.
mp
p
mp
Tba.
mp
5
Ch.
have mer - cy;
Lord,
Lord,

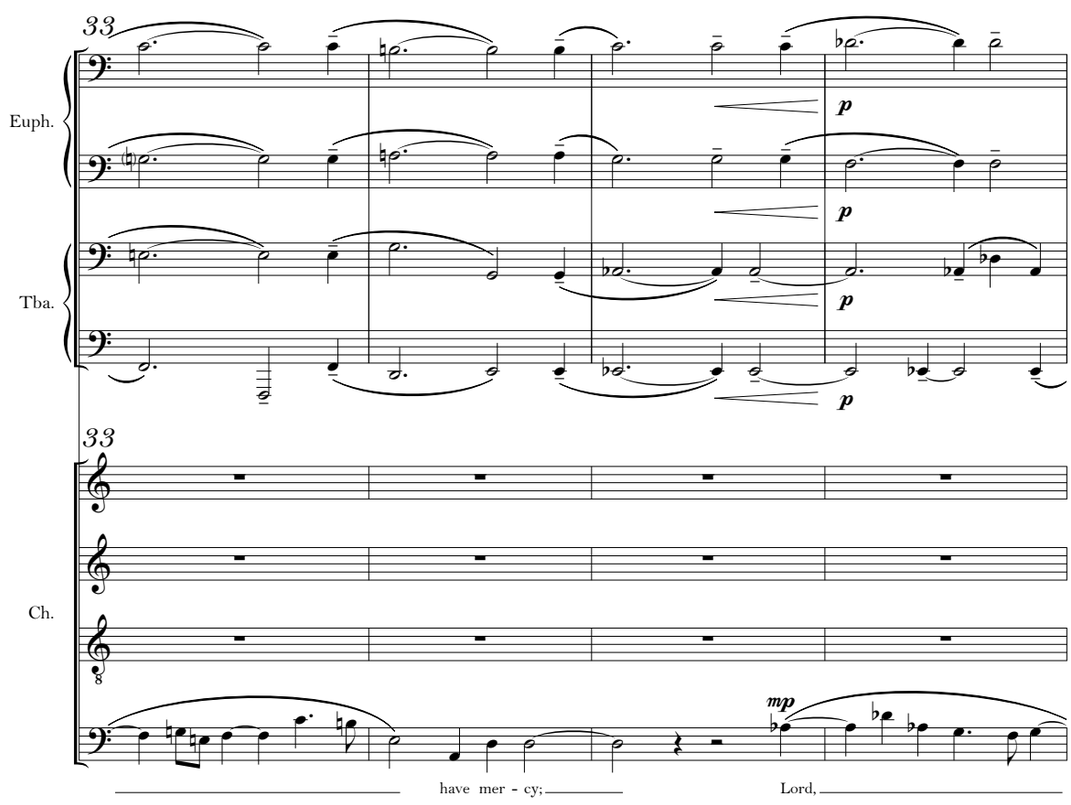

9
Euph.
Tba.
Ch.
Lord,
have mer - cy;
Ensemble:
held back slightly; in time
13
Solo:
Christ,

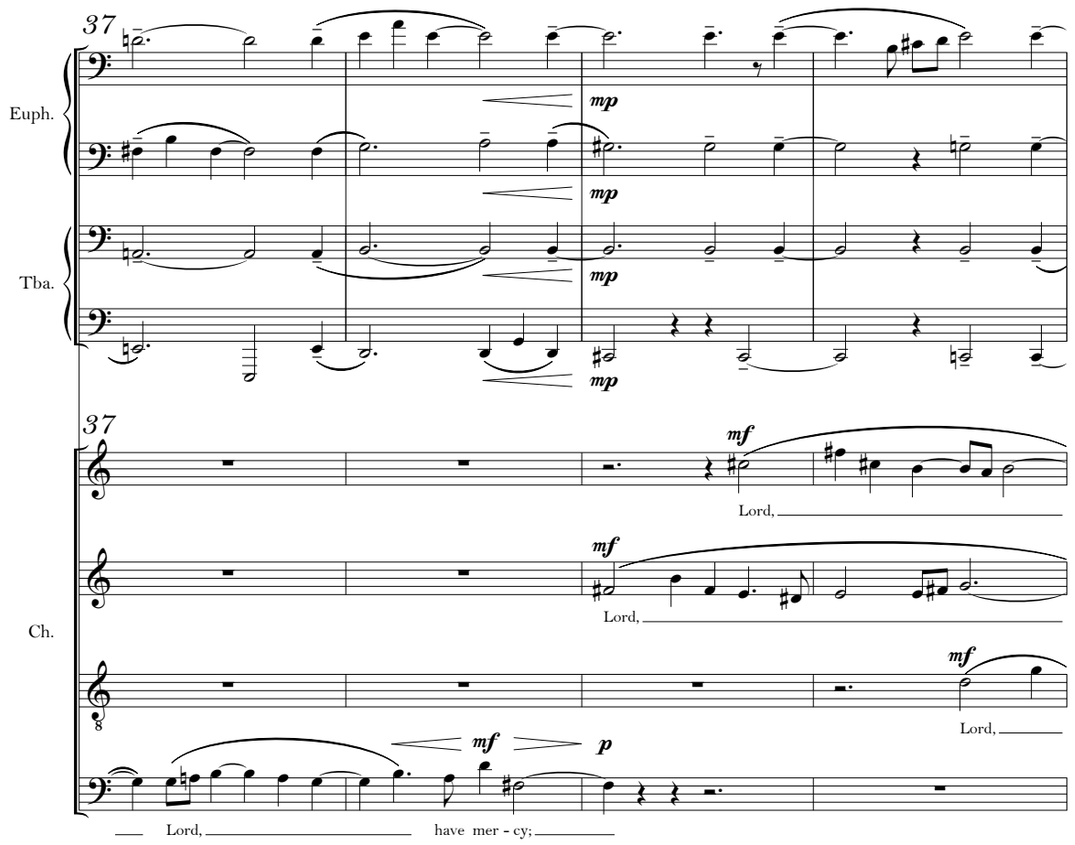

17
Euph.
Tba.
Ch.
mp
p
f
mf
Christ,
Christ,
have mer - cy;

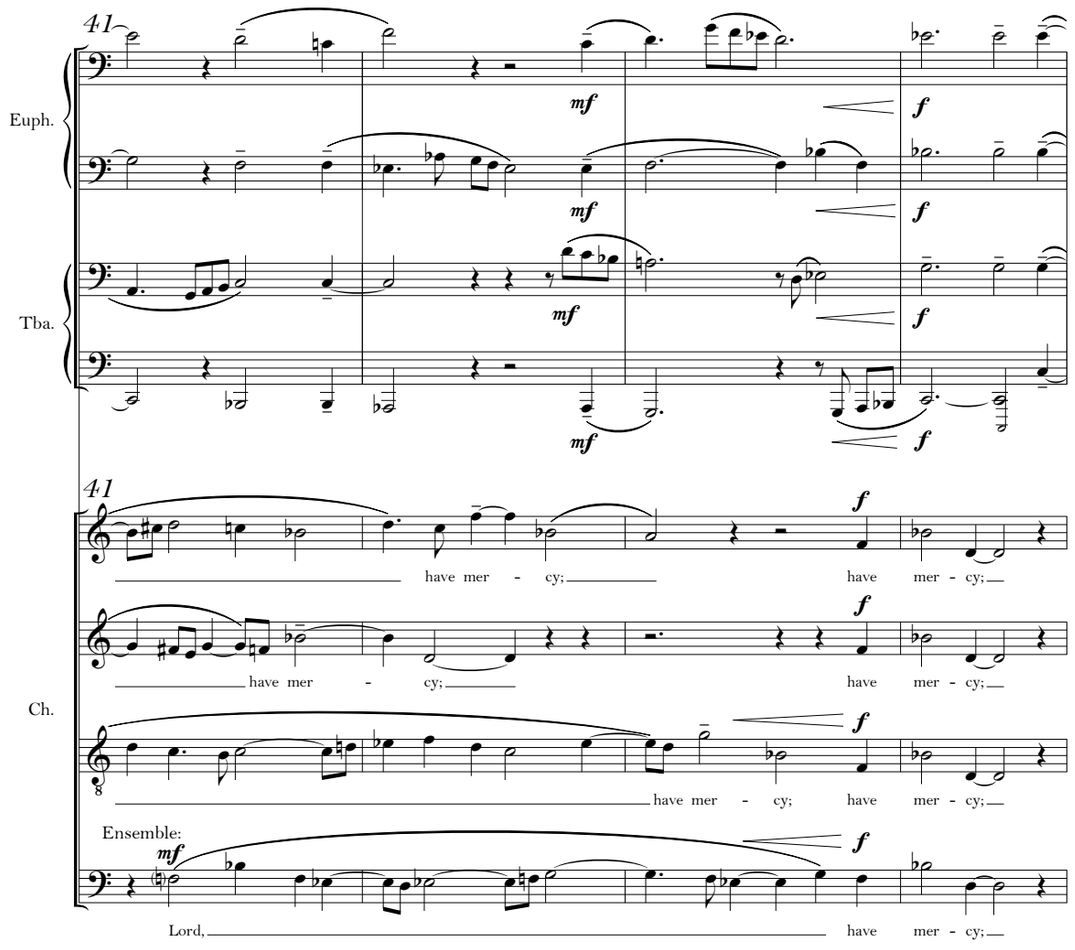

21
Euph.
Tba.
Ch.
pp
p
mp
mf
Christ,
Christ,
Christ,
Christ,
Ensemble:
Christ,

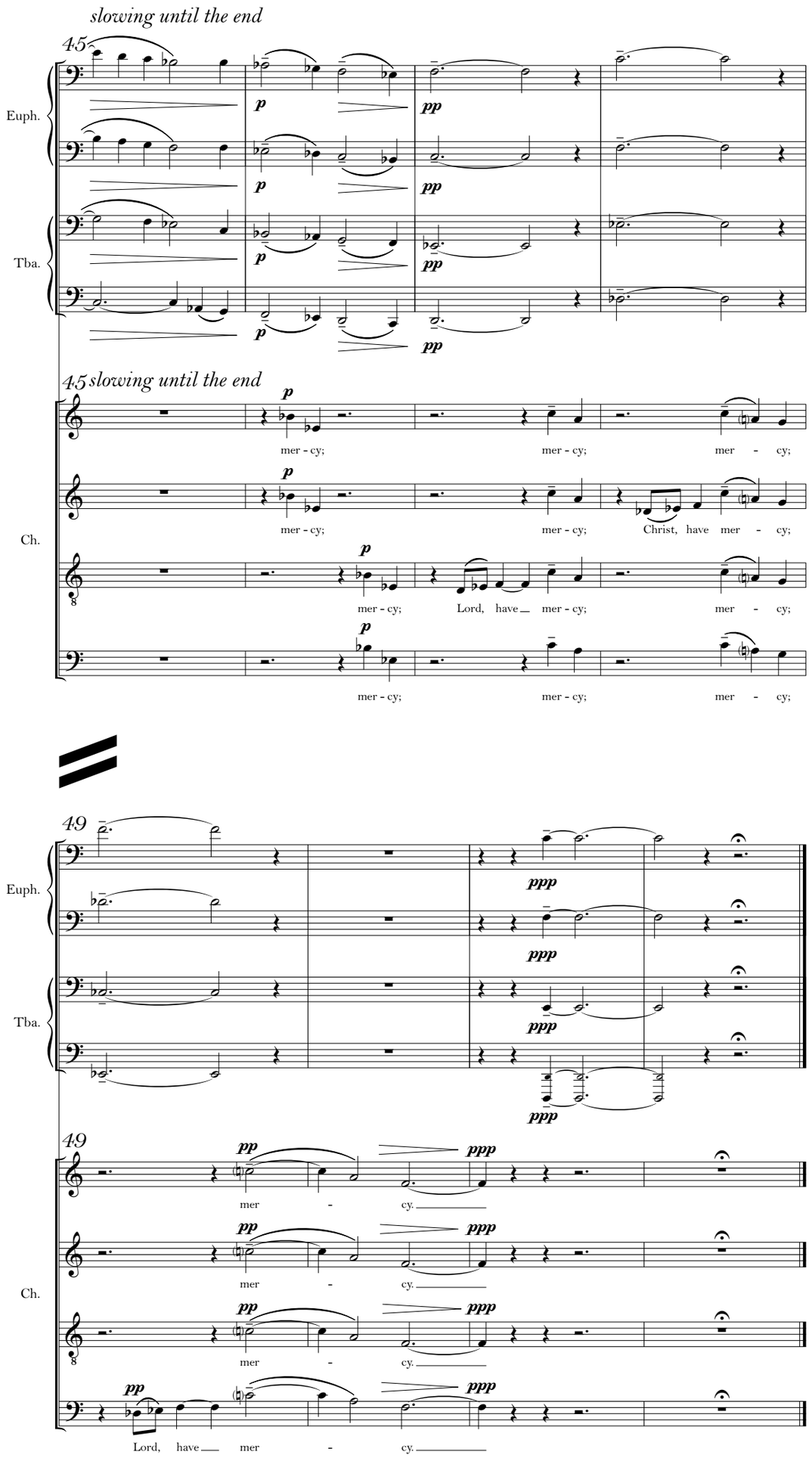

24
Euph.
Tba.
Ch.
mp
mf
p
have mer - cy; have
have mer - cy; have mer - cy; have
Christ, have mer - cy;
Christ, have mer - cy;
moving forward
27
with more articulation
f
mer - cy;
mer - cy;


30
slowing, as before
Euph.
Tba.
Ch.
Solo:
Lord,

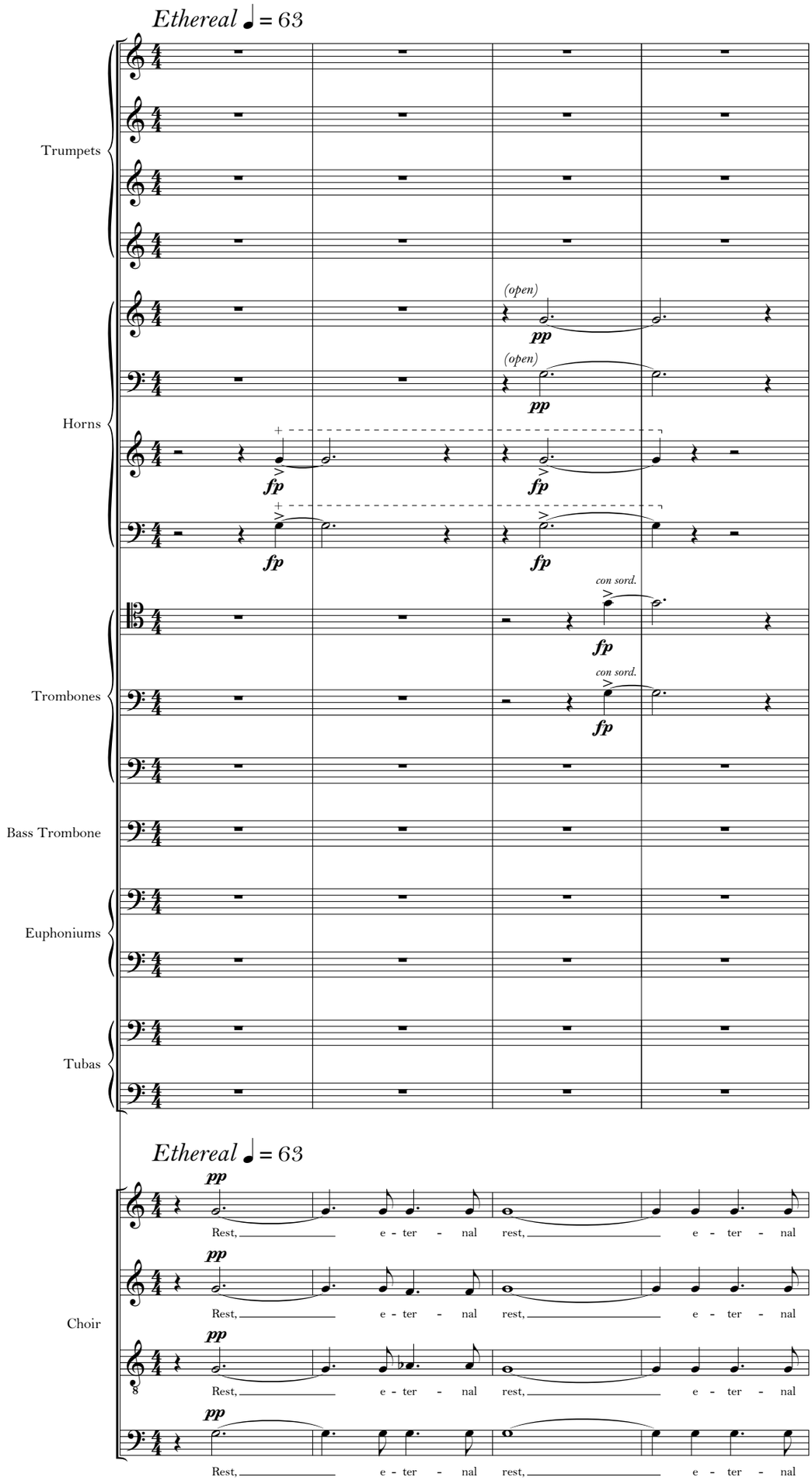

33
Euph.
Tba.
Ch.
have mer - cy;
Lord,

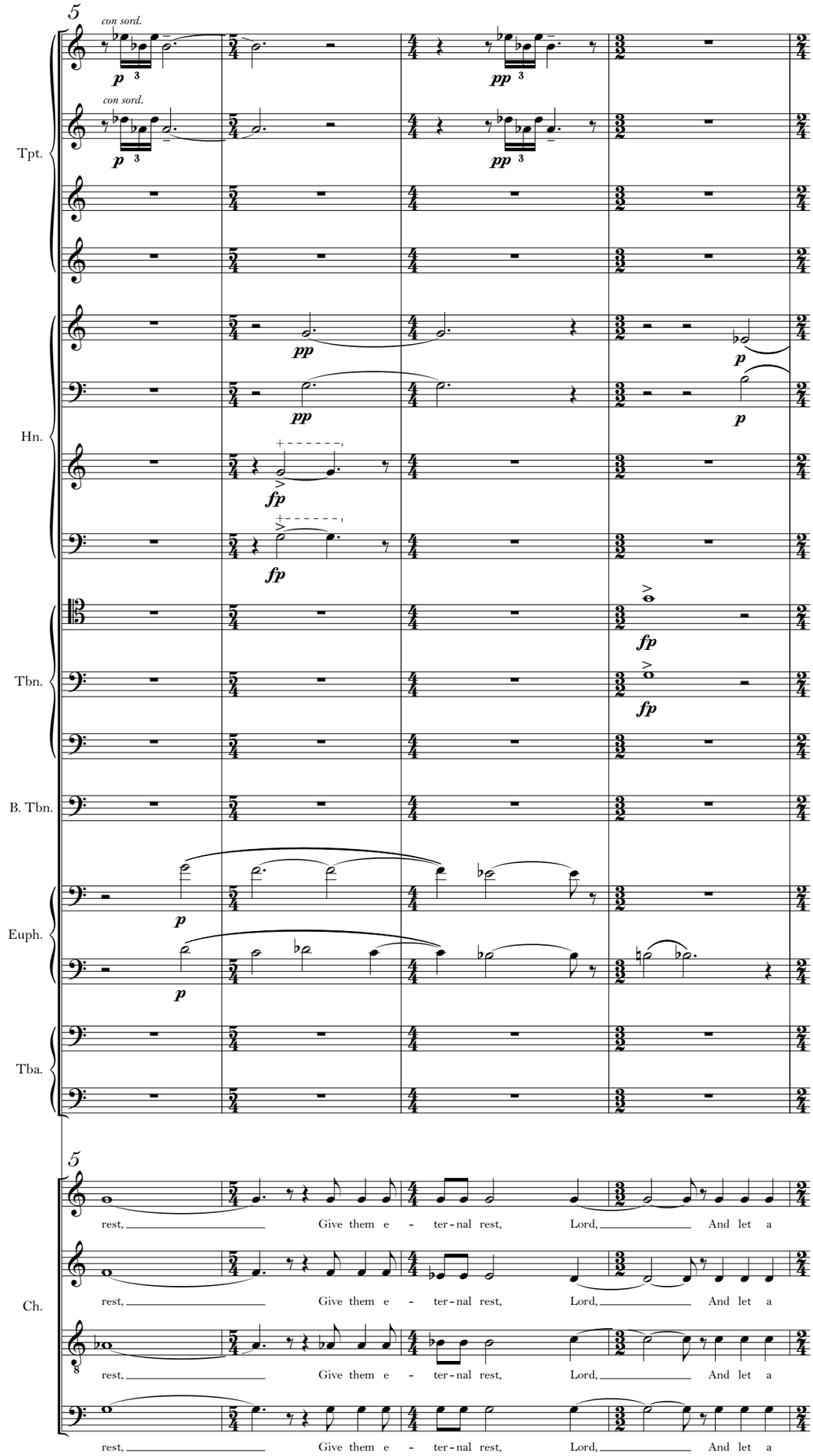

37
Euph.
Tba.
Ch.
mp
mf
p
Lord,
Lord,
Lord,
Lord, have mer - cy;

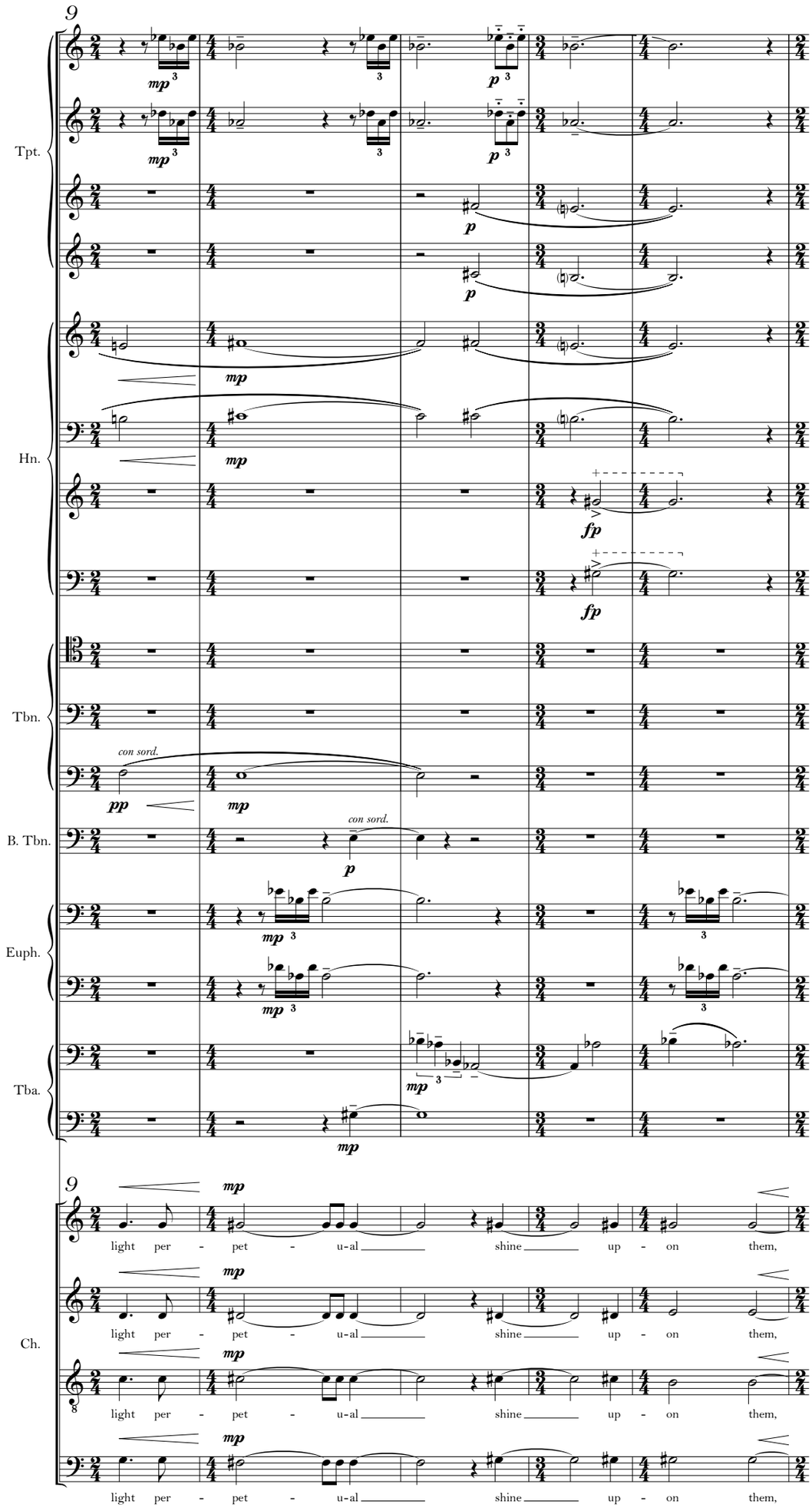

41
Euph.
Tba.
Ch.
Ensemble:
mf
f
have mer - cy;
have mer - cy;
have mer - cy;
have mer - cy;
have mer - cy;
have mer - cy;
Lord, have mer - cy;

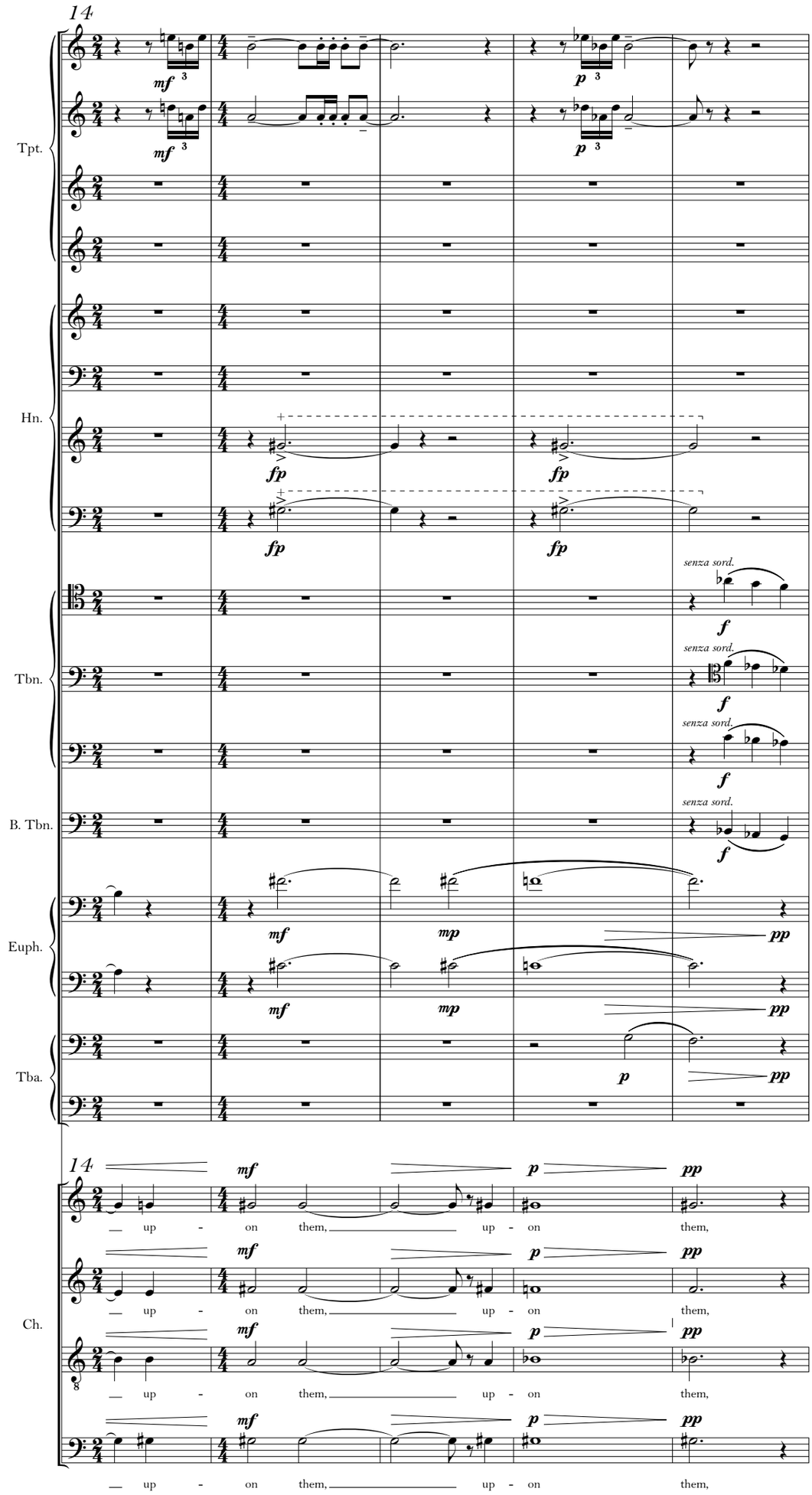

slowing until the end
45
Euph.
Tba.
45 slowing until the end
Ch.
mer - cy;
Christ, have mer - cy;
Lord, have mer - cy;
mer - cy.
Lord, have mer - cy.
49

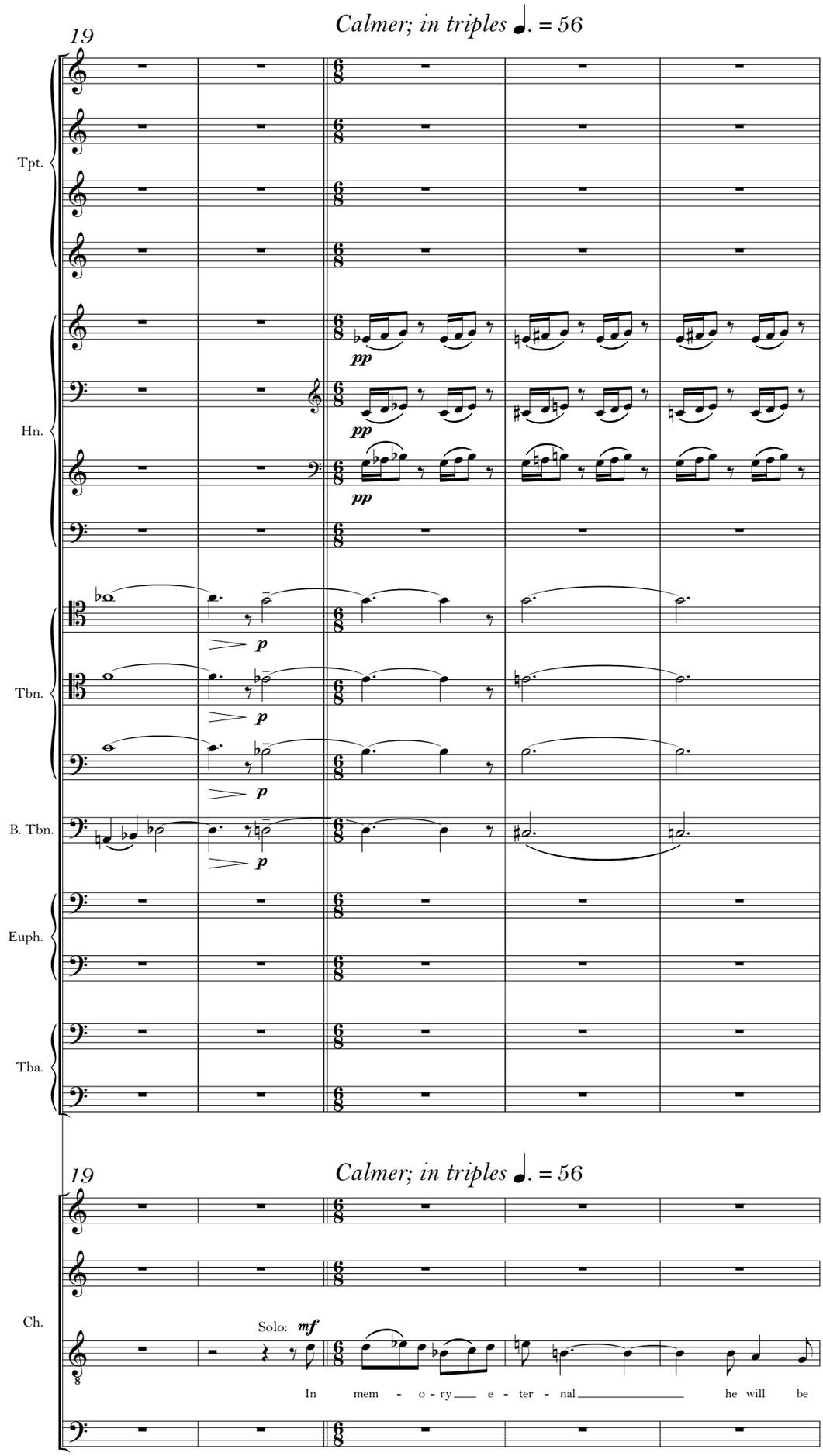
3. Memory: *Rest II*

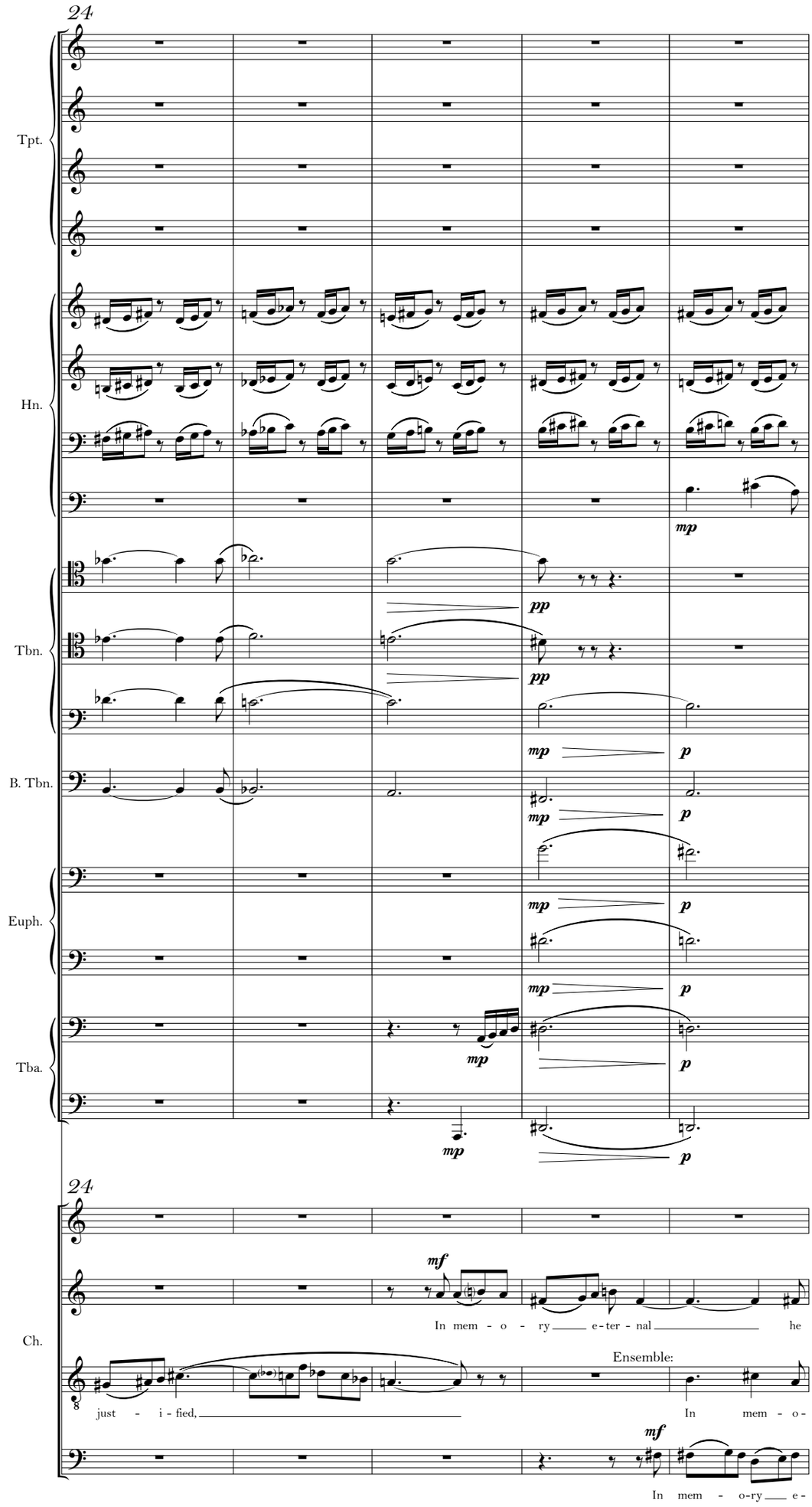


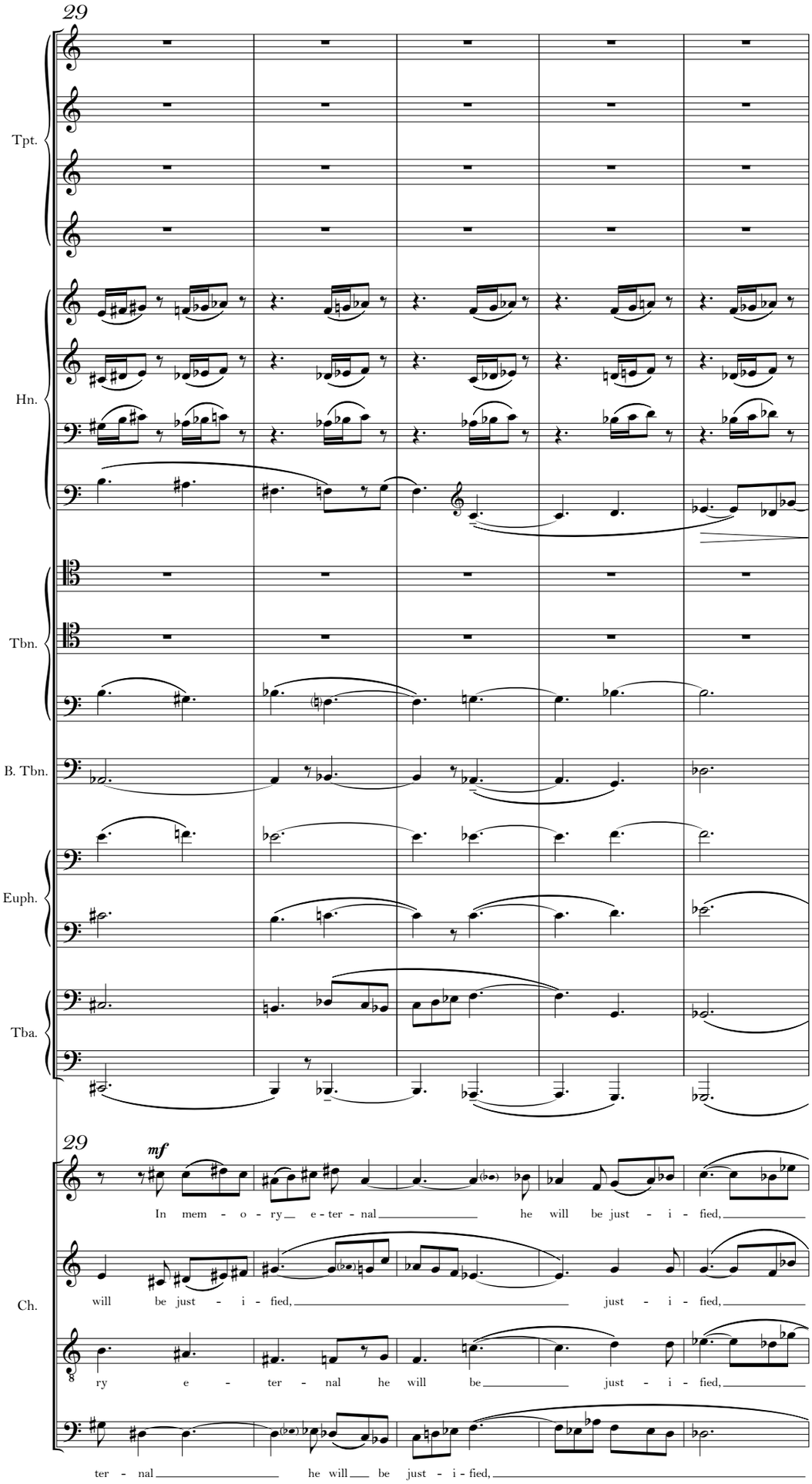

5
con sord.
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
rest, Give them e - ter - nal rest, Lord, And let a

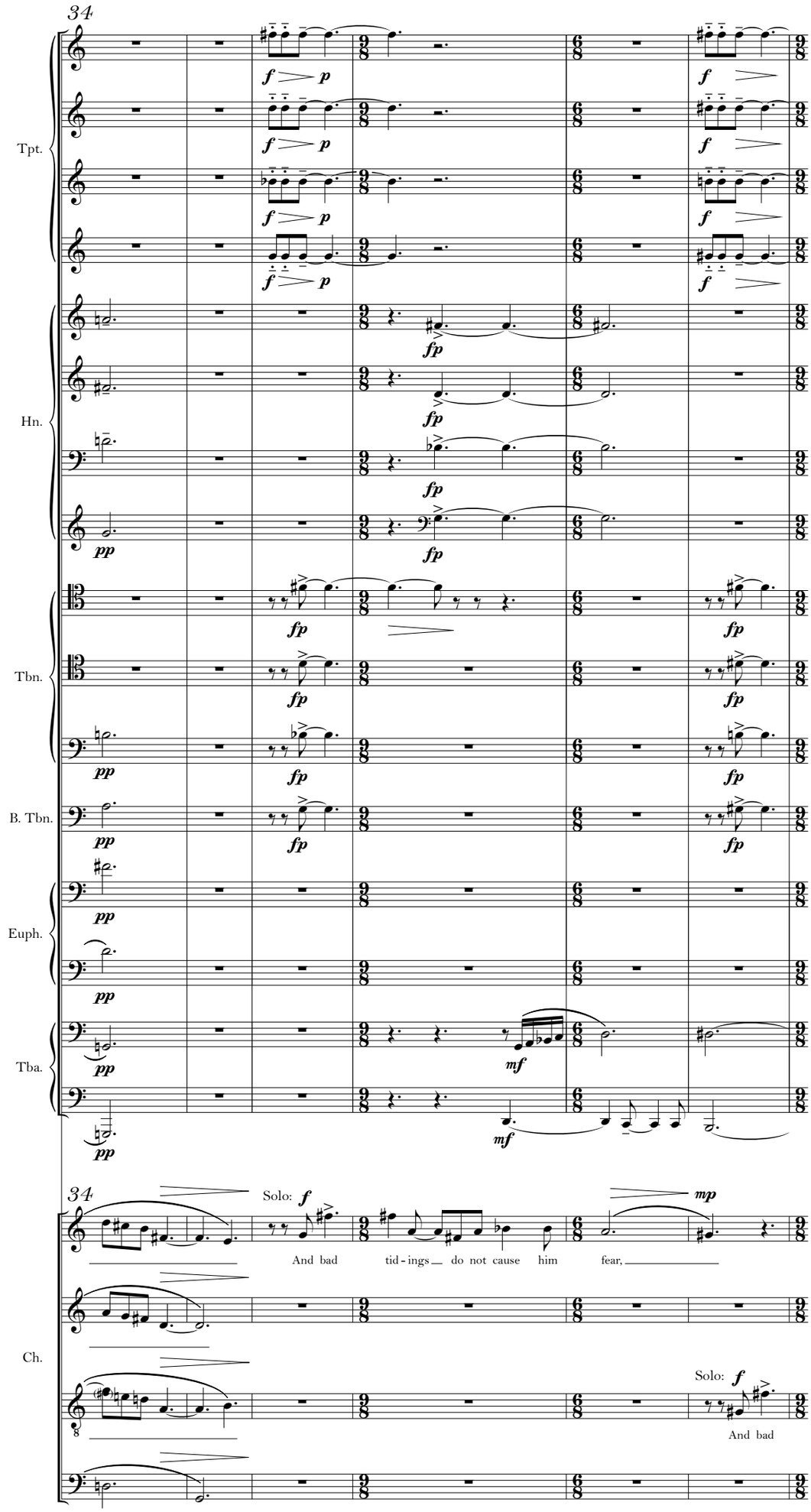

9
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
mp
p
fp
pp
9
Ch.
light per - pet - u-al shine up - on them,

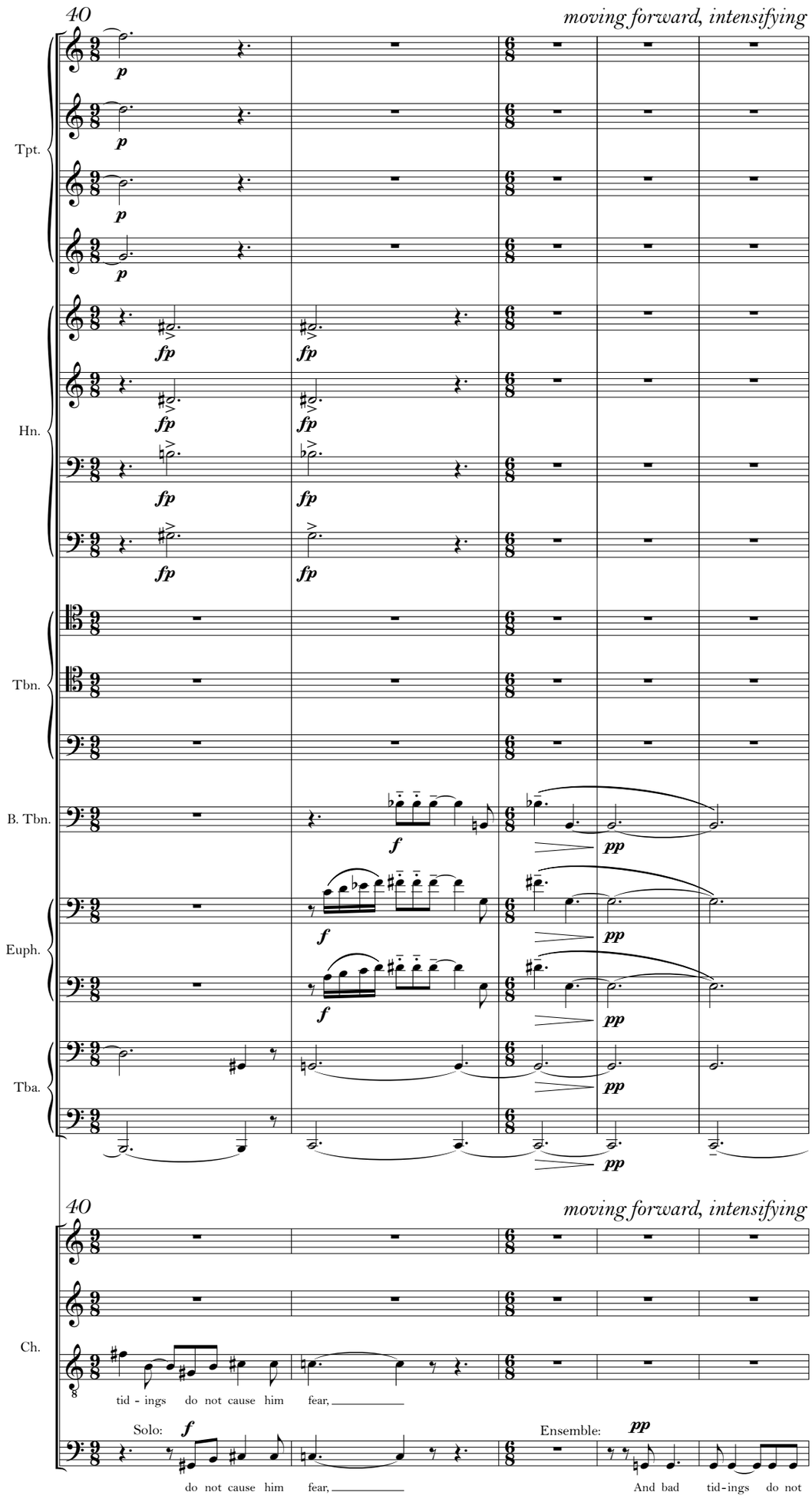

14
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
senza sord.
up - on them, up - on them,

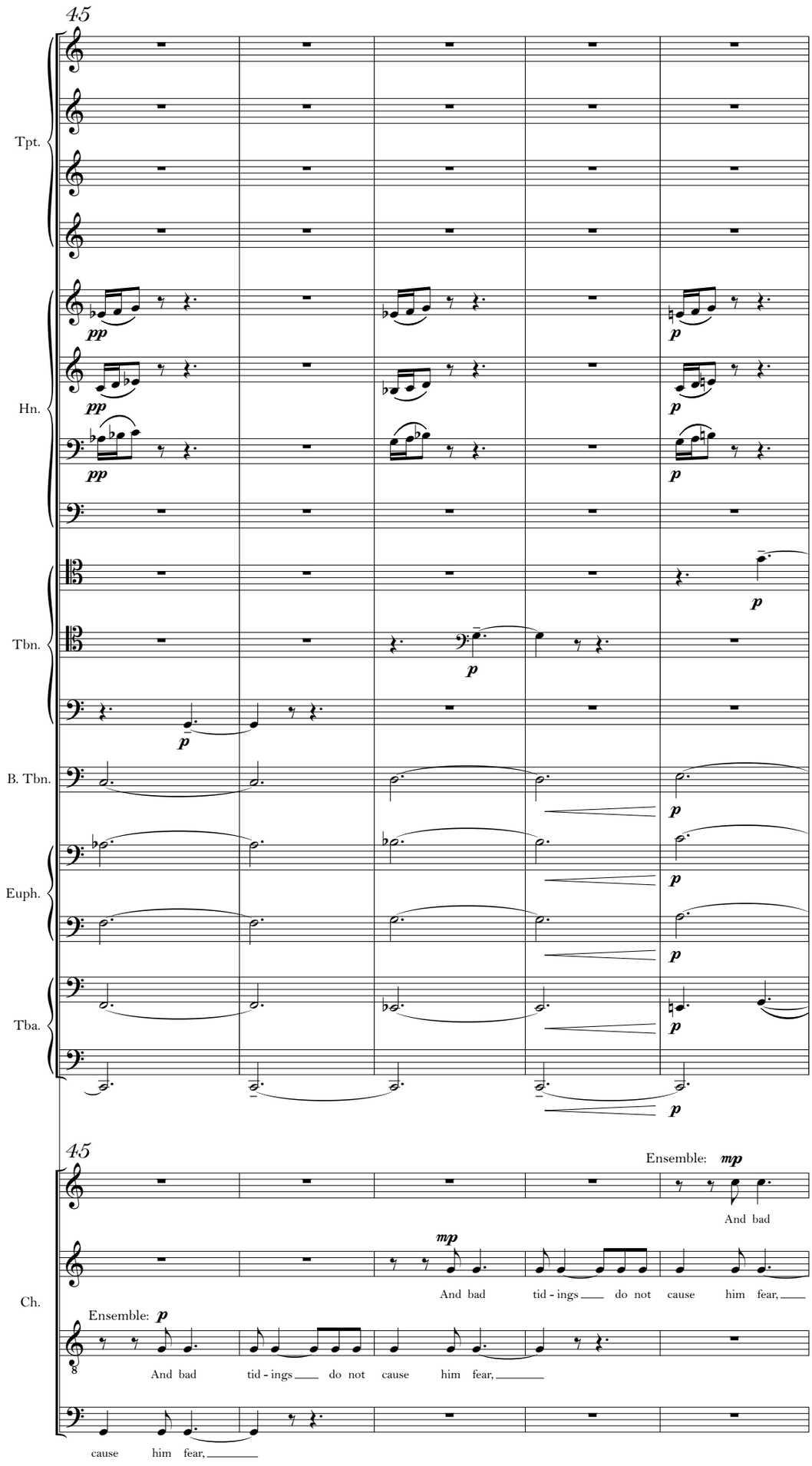

19
Calmer; in triples ♩. = 56
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
pp
p
19
Calmer; in triples ♩. = 56
Ch.
Solo: mf
In mem - o - ry e - ter - nal he will be

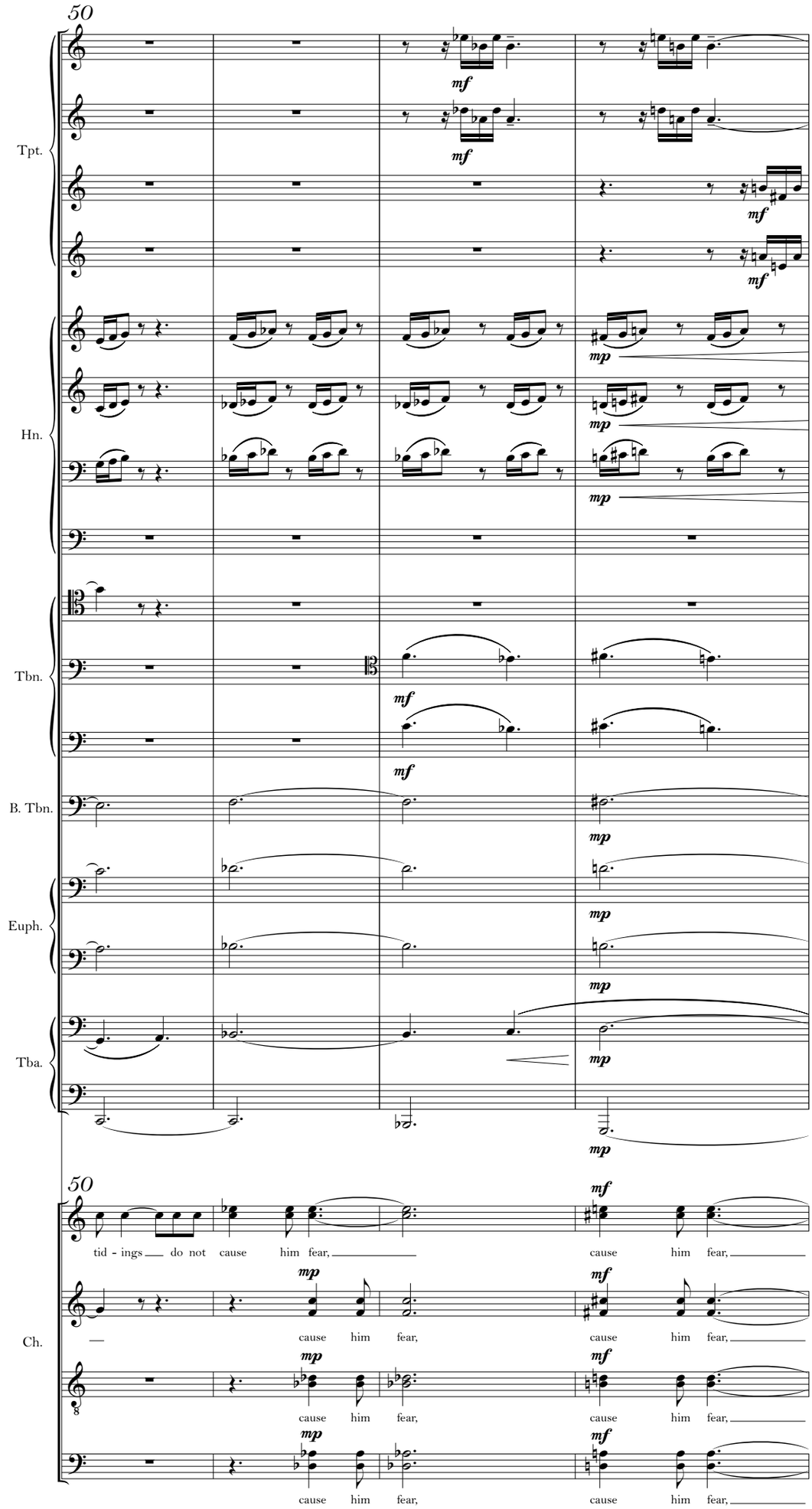

24
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mp
pp
p
24
Ch.
mf
In mem - o - ry e - ter - nal he
Ensemble:
just - i - fied,
In mem - o -
mf
In mem - o-ry e -

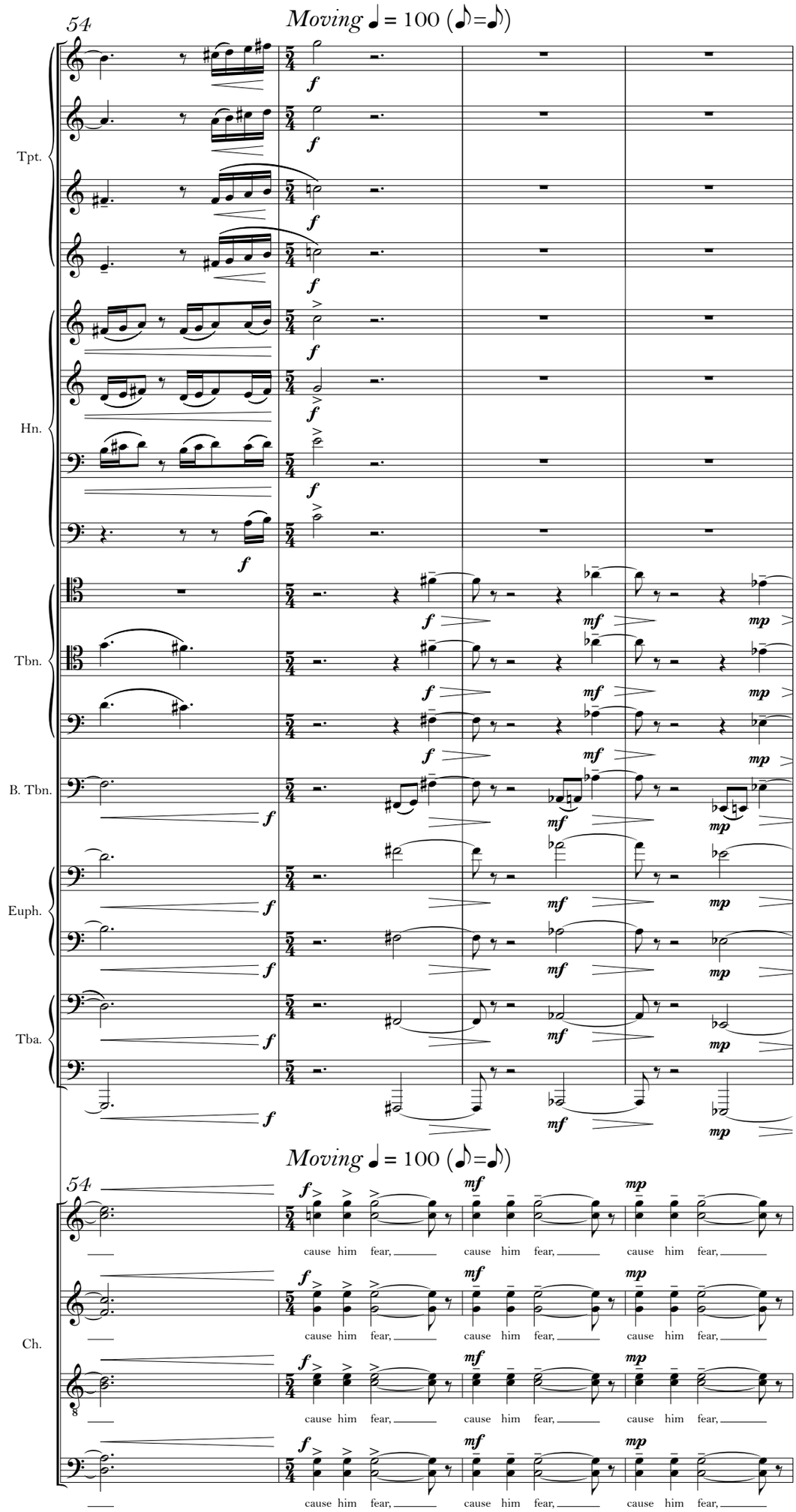

29
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
29
mf
Ch.
In mem - o - ry e - ter - nal he will be just - i - fied,
will be just - i - fied, just - i - fied,
ry e - ter - nal he will be just - i - fied,
ter - nal he will be just - i - fied,

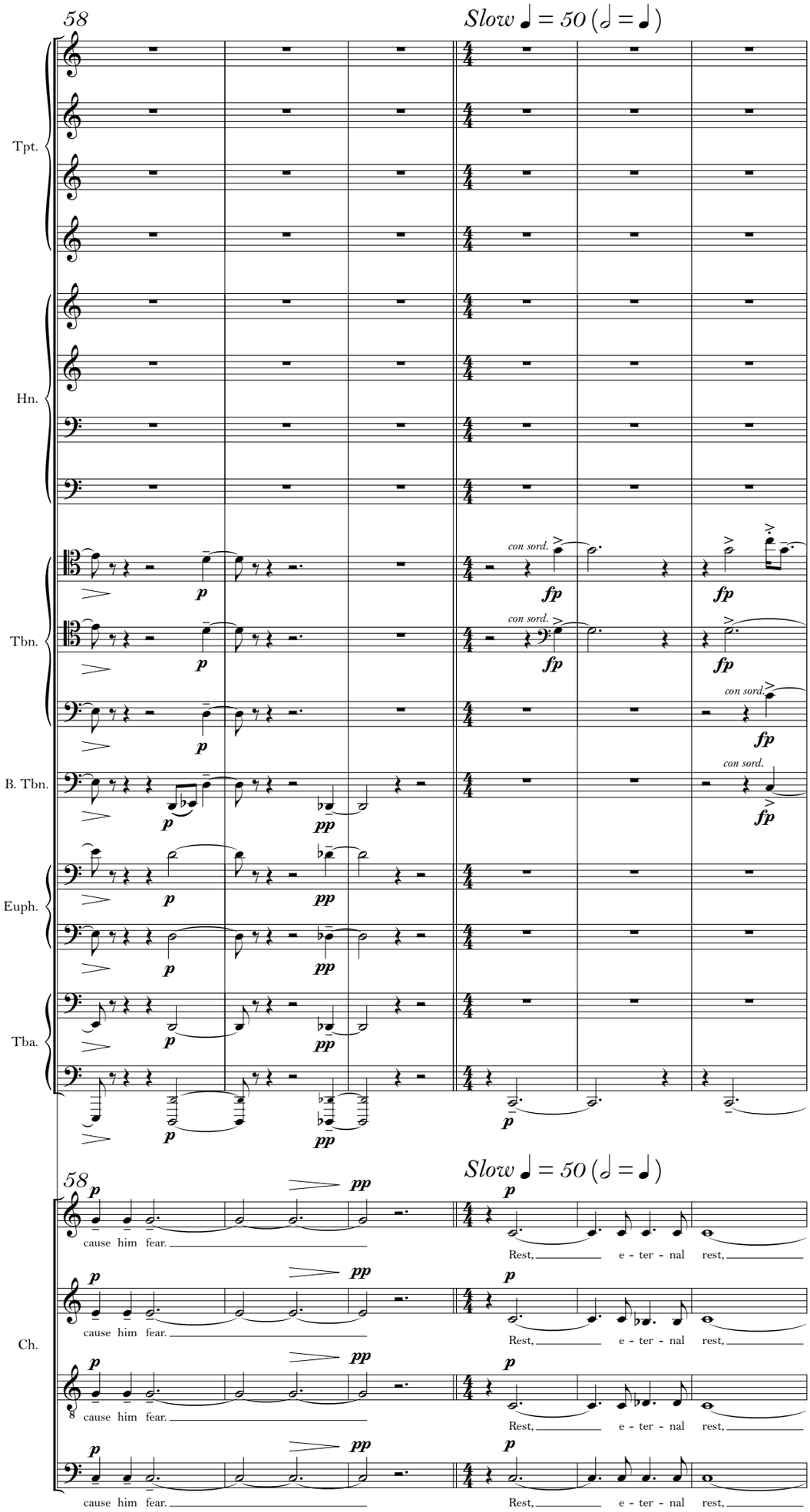

34
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
34
Solo: f
mp
And bad tid - ings do not cause him fear,
Ch.
Solo: f
And bad

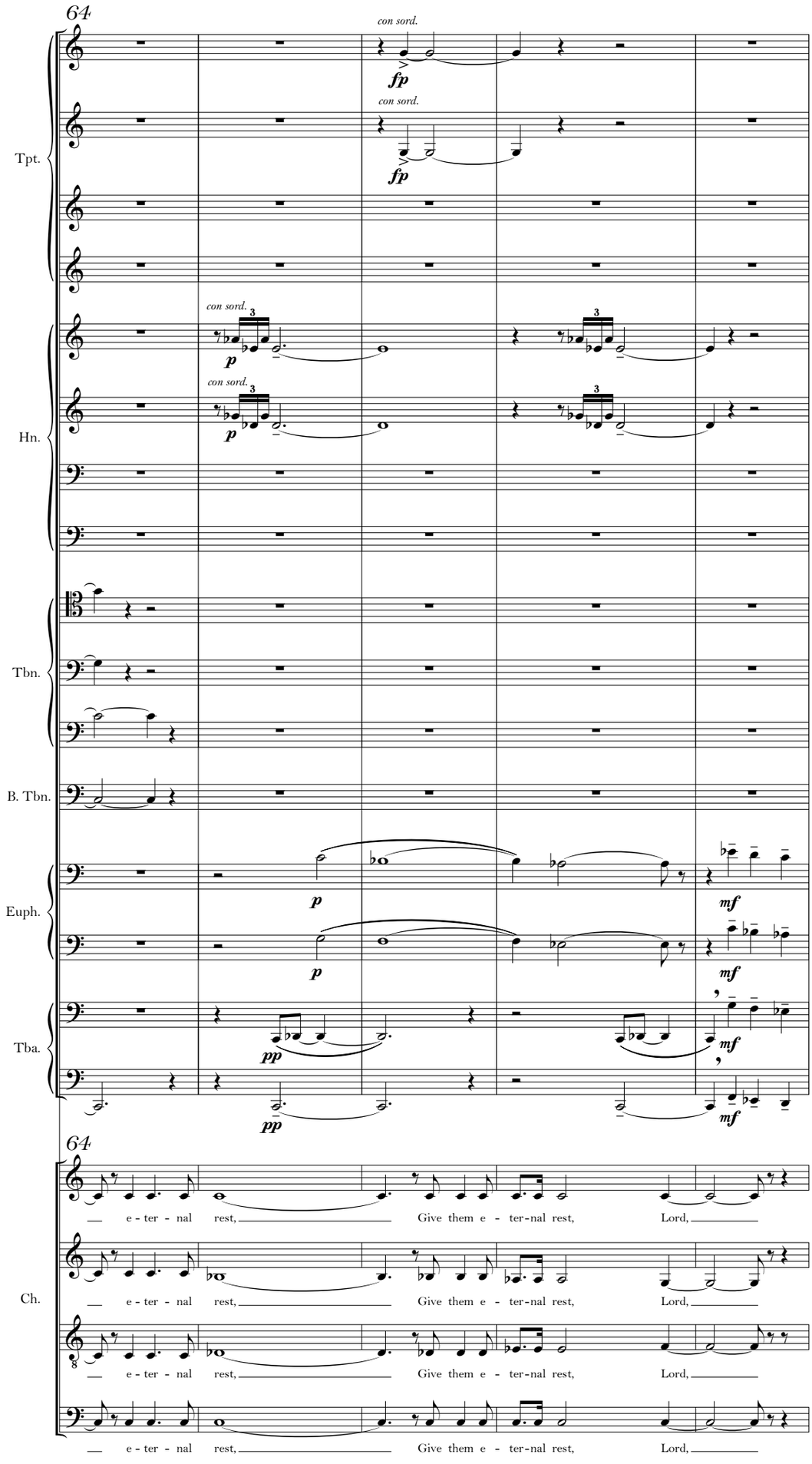

40
moving forward, intensifying
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
tid - ings do not cause him fear,
Solo:
do not cause him fear,
Ensemble:
And bad tid-ings do not

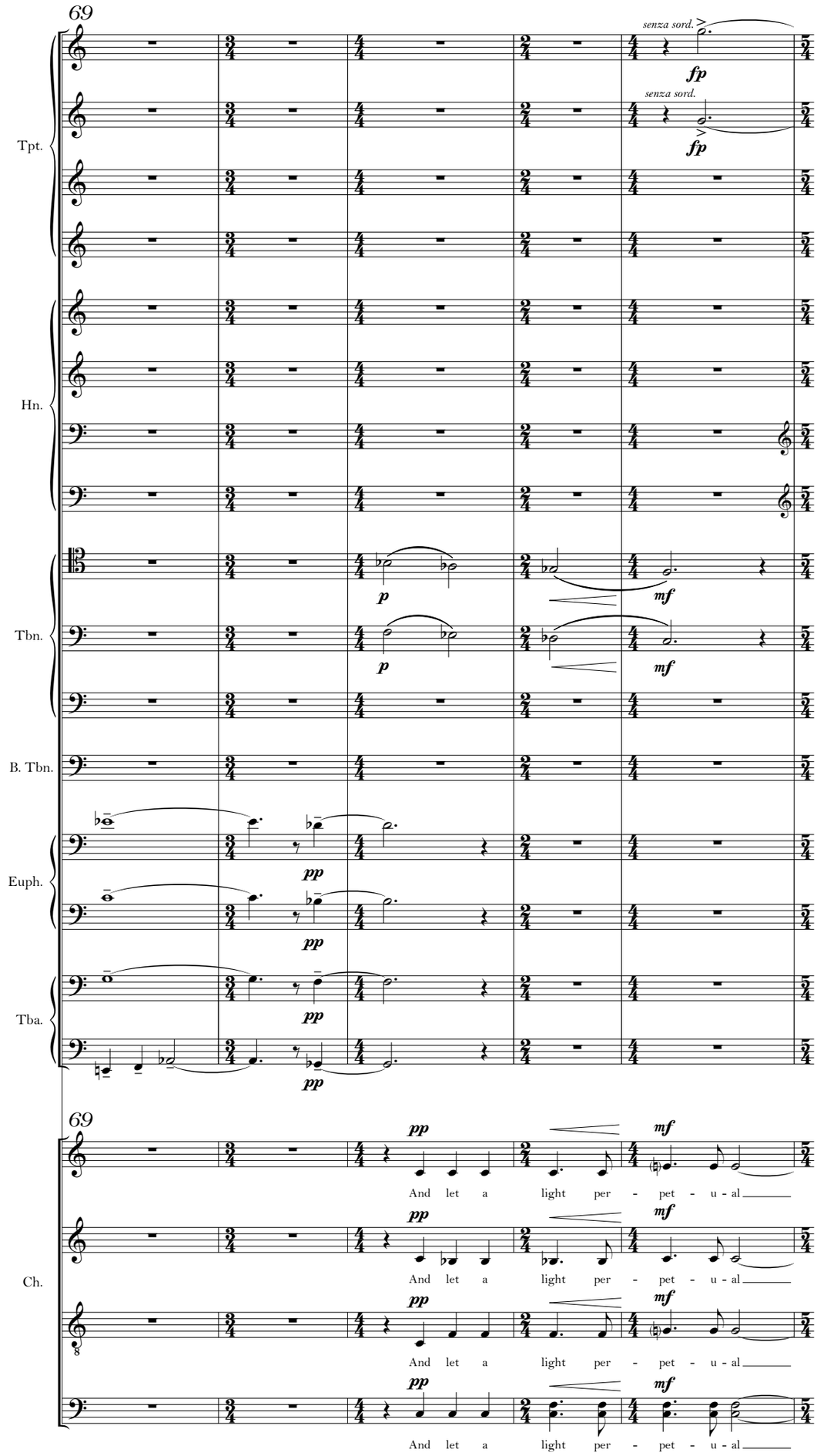

45
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
45
Ch.
Ensemble: mp
And bad
mp
And bad tid - ings do not cause him fear,
Ensemble: p
And bad tid - ings do not cause him fear,
cause him fear,

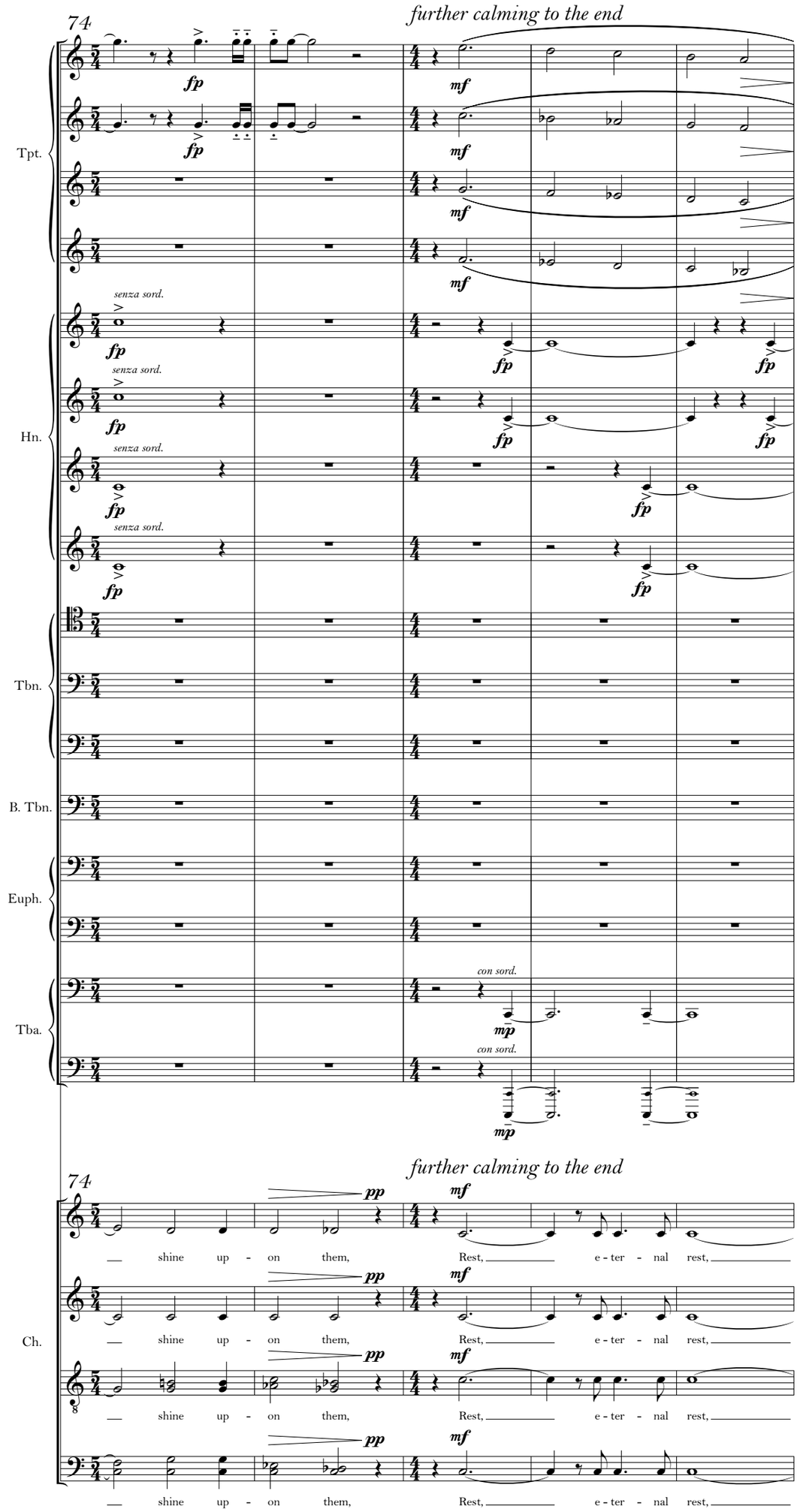

50
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
50
tid - ings do not cause him fear, cause him fear,
Ch.
cause him fear, cause him fear,
cause him fear, cause him fear,
cause him fear, cause him fear,

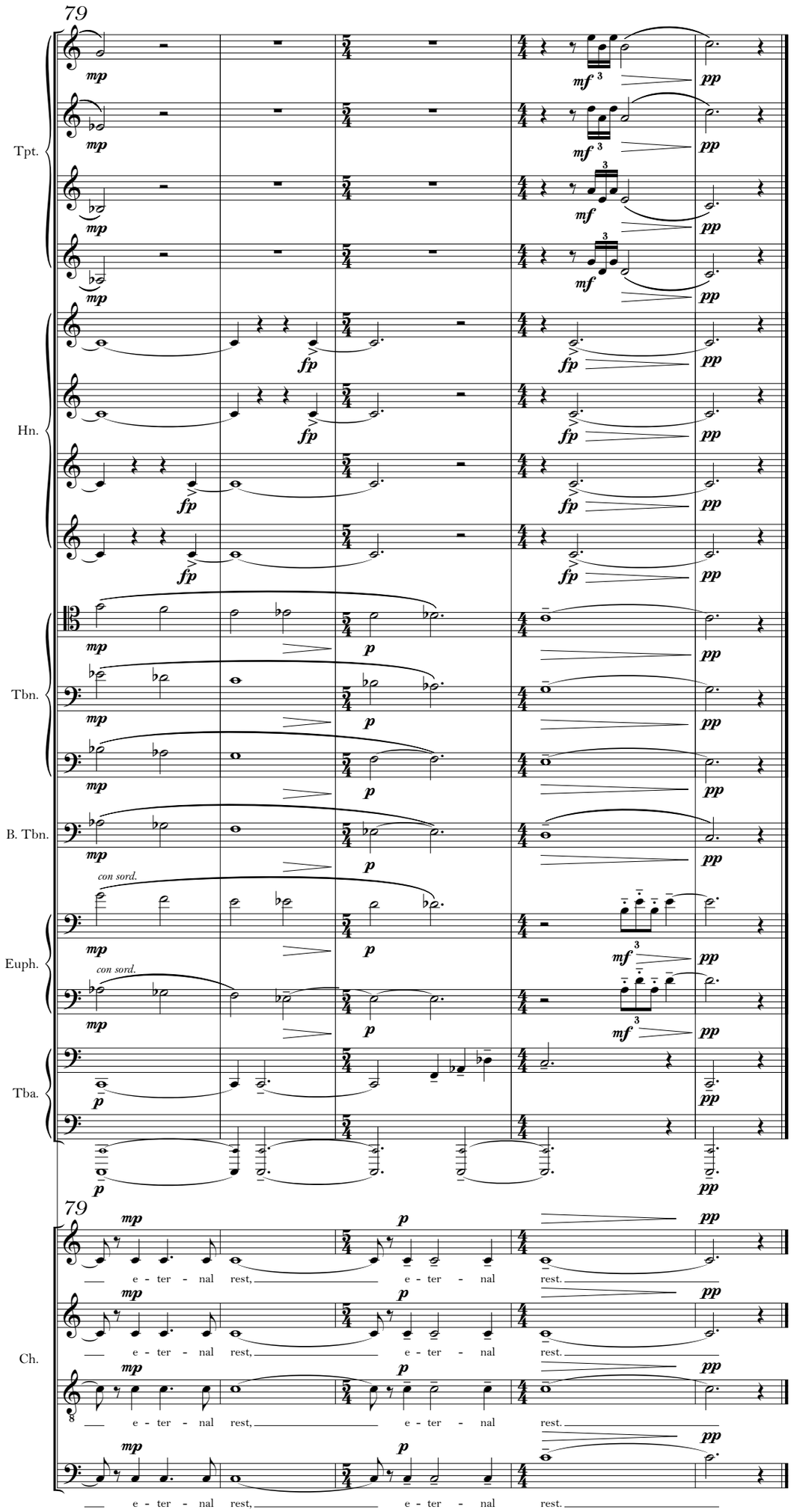

54
Moving ♩ = 100 (♪=♪)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
cause him fear,


58
Slow ♩ = 50 (𝅗𝅥 = ♩)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
fp
p
pp
Ch.
cause him fear.
Rest, e - ter - nal rest,

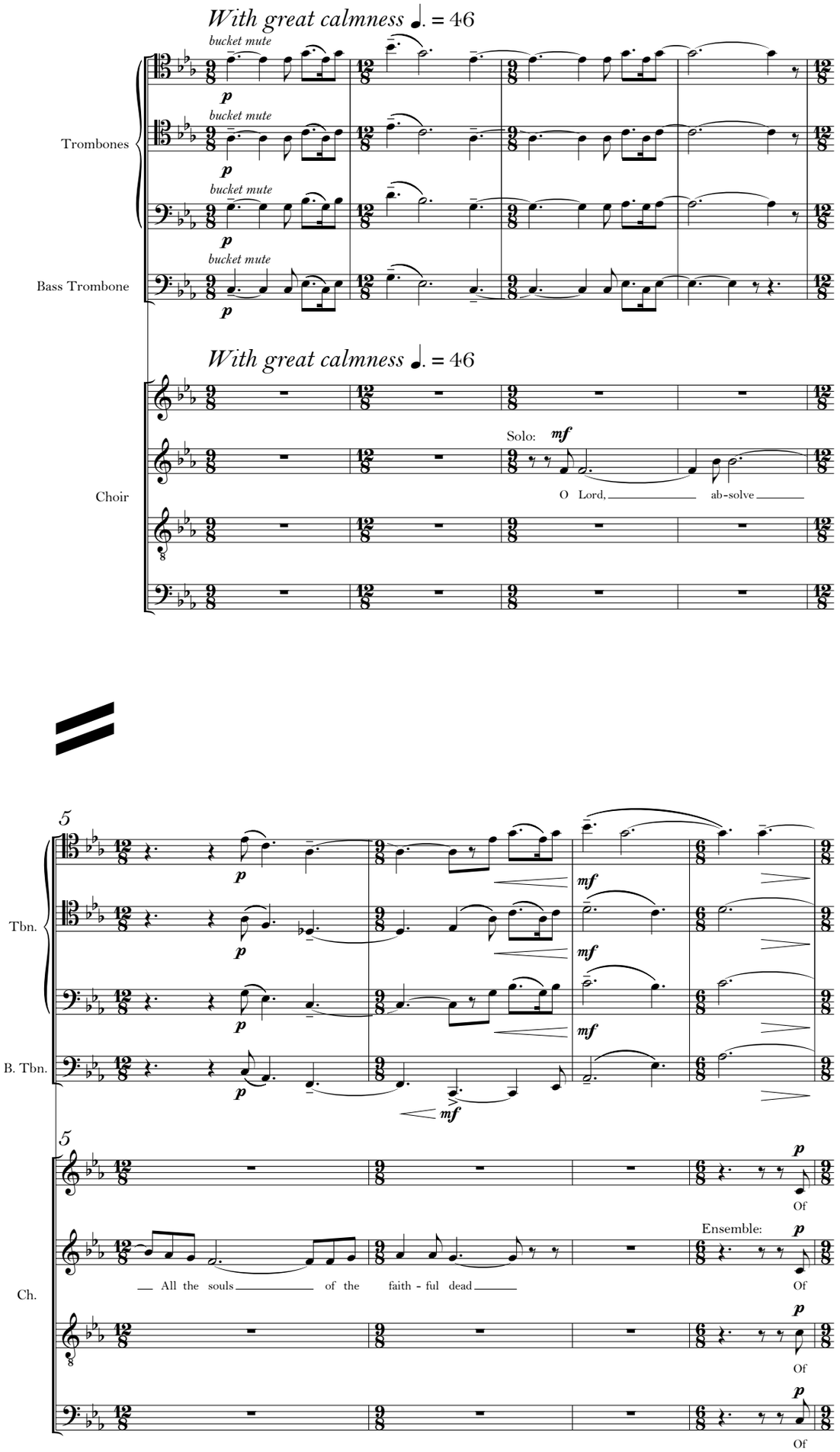

64
Tpt.
con sord.
fp
con sord.
fp
Hn.
con sord.
p
con sord.
p
Tbn.
B. Tbn.
Euph.
p
mf
p
mf
Tba.
pp
mf
pp
mf
64
Ch.
e - ter - nal rest, Give them e - ter-nal rest, Lord,
e - ter - nal rest, Give them e - ter-nal rest, Lord,
e - ter - nal rest, Give them e - ter-nal rest, Lord,
e - ter - nal rest, Give them e - ter-nal rest, Lord,

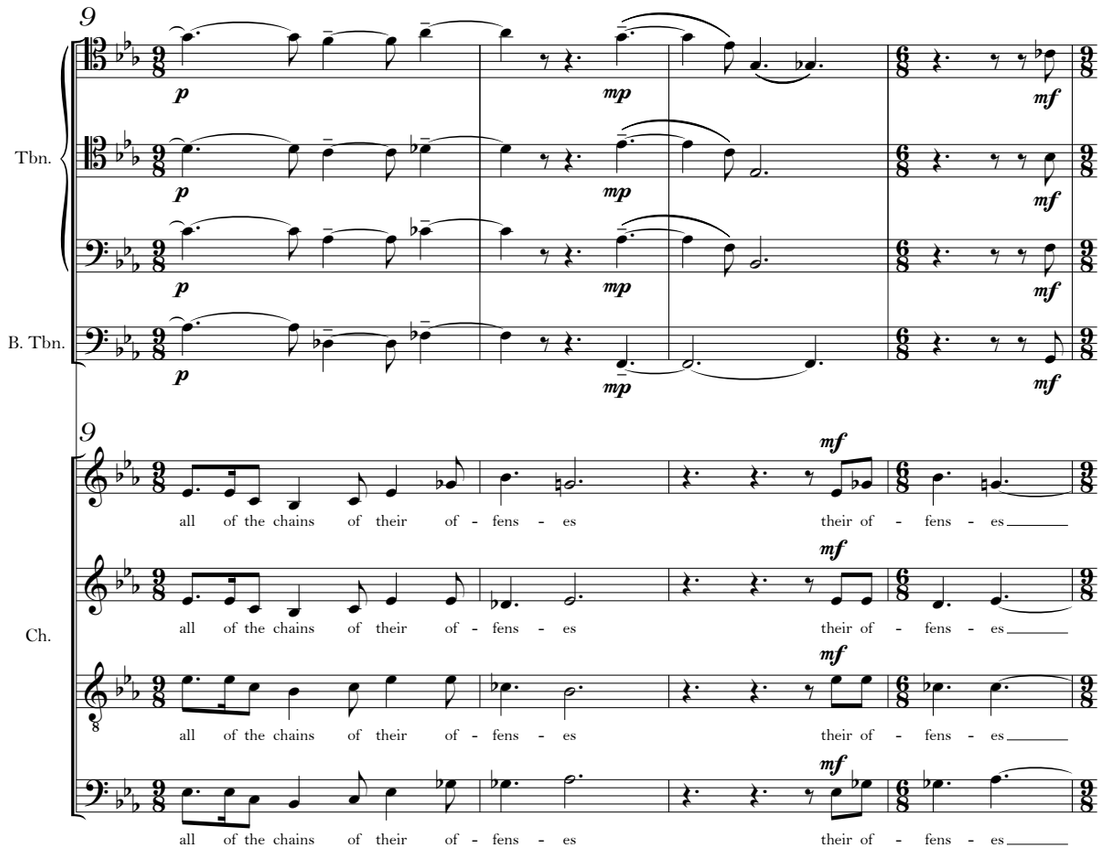

69
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
senza sord.
fp
p
mf
pp
And let a light per - pet - u - al

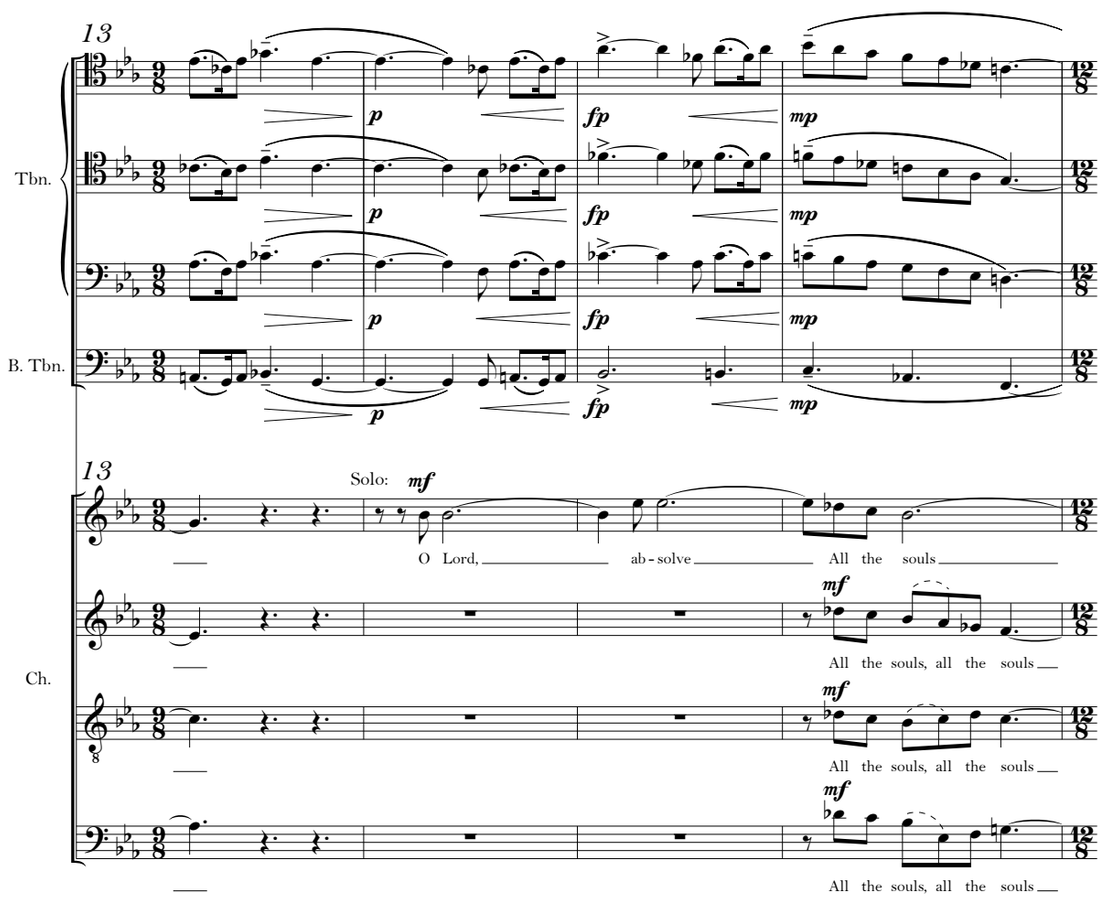

74
further calming to the end
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
senza sord.
con sord.
fp
mf
mp
74
further calming to the end
Ch.
pp
mf
shine up - on them,
Rest, e - ter - nal rest,

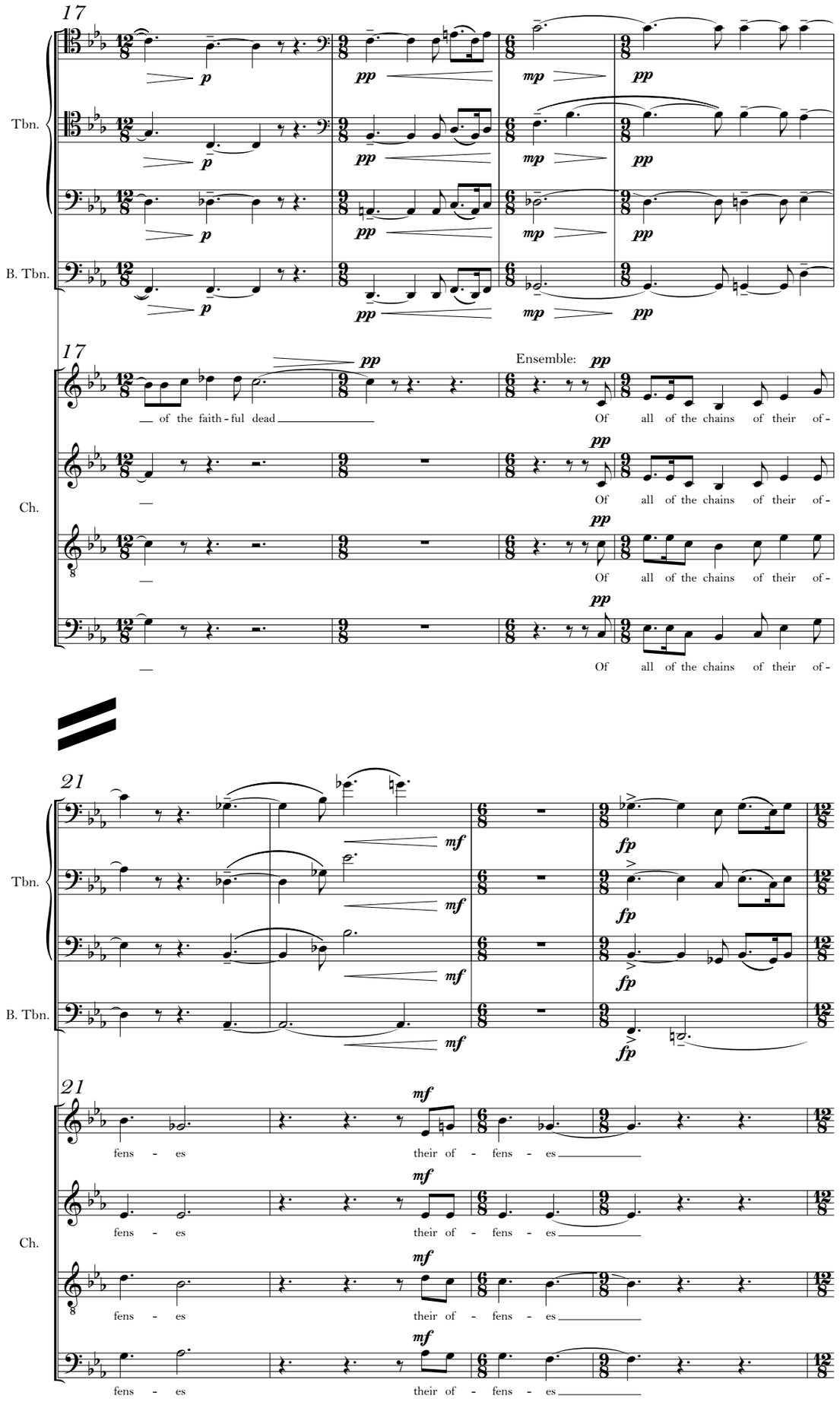

79
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
con sord.
79
Ch.
e - ter - nal rest, e - ter - nal rest.

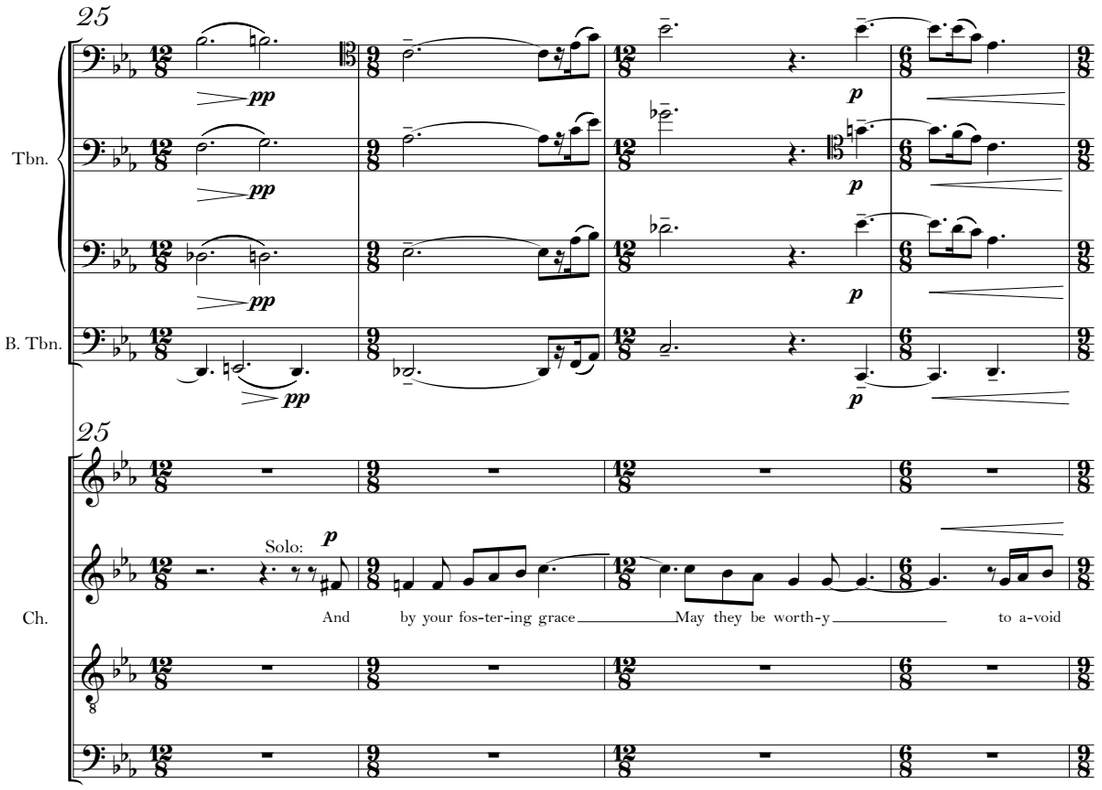
4. Absolution

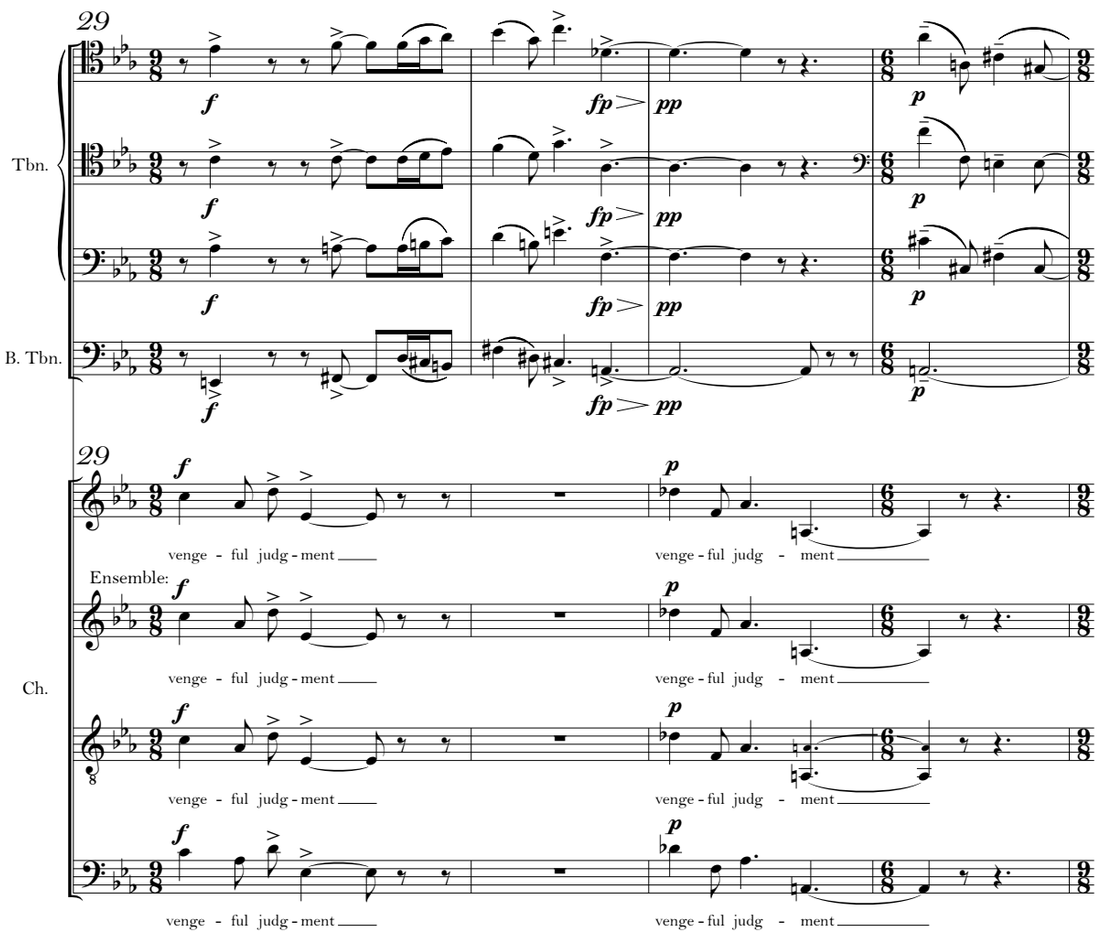


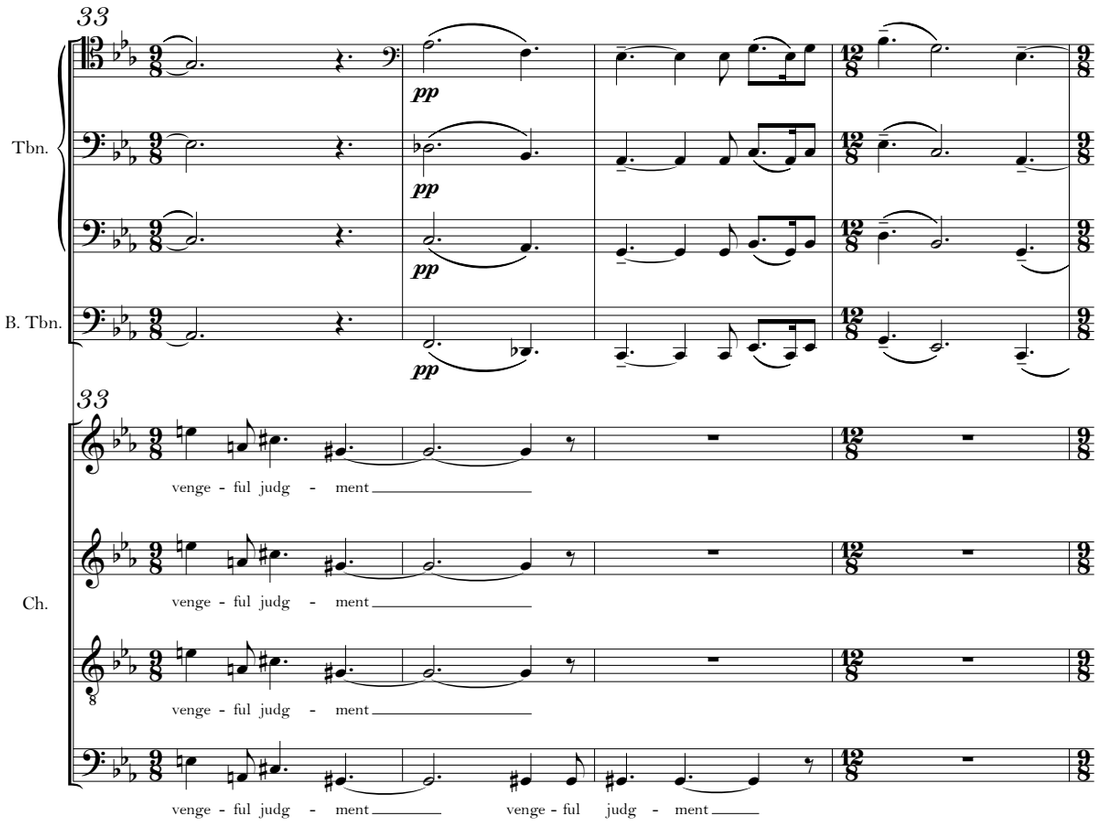

9
Tbn.
B. Tbn.
p
mp
mf
9
Ch.
all of the chains of their of - fens - es
their of - fens - es

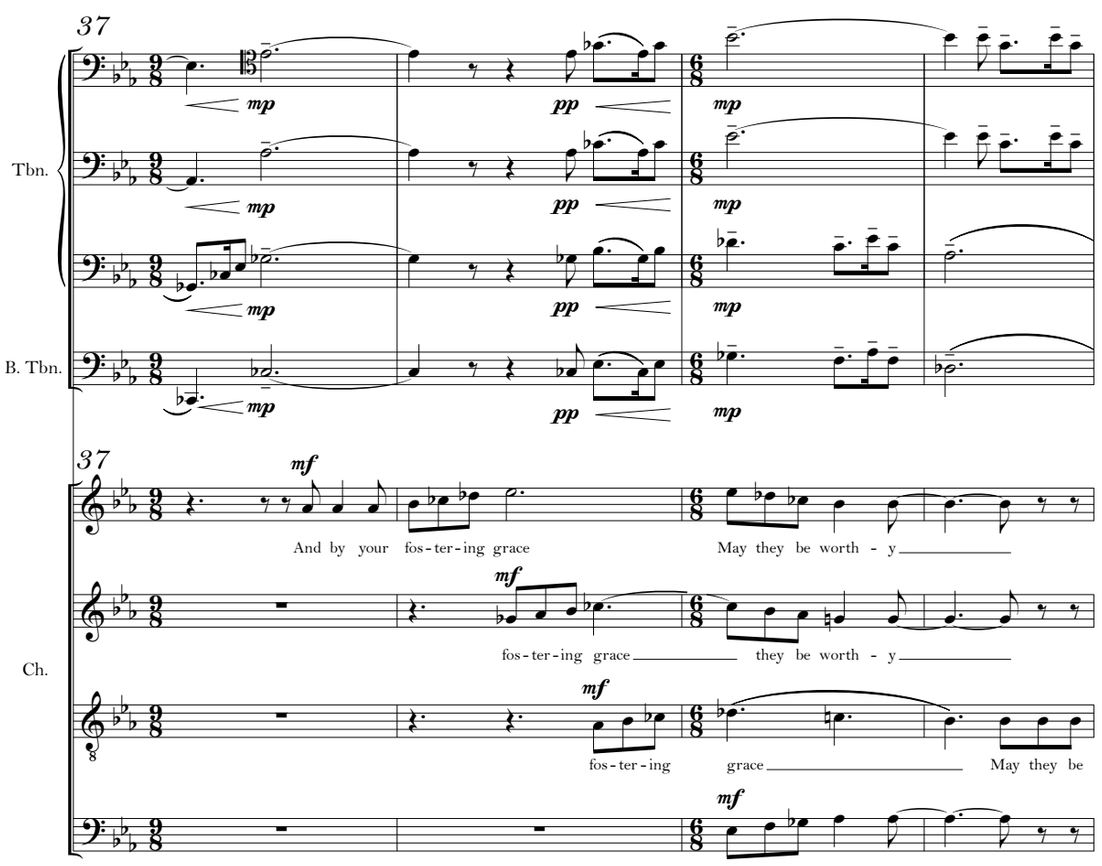

13
Tbn.
B. Tbn.
p
fp
mp
13
Solo:
mf
O Lord, ab - solve All the souls
Ch.
All the souls, all the souls

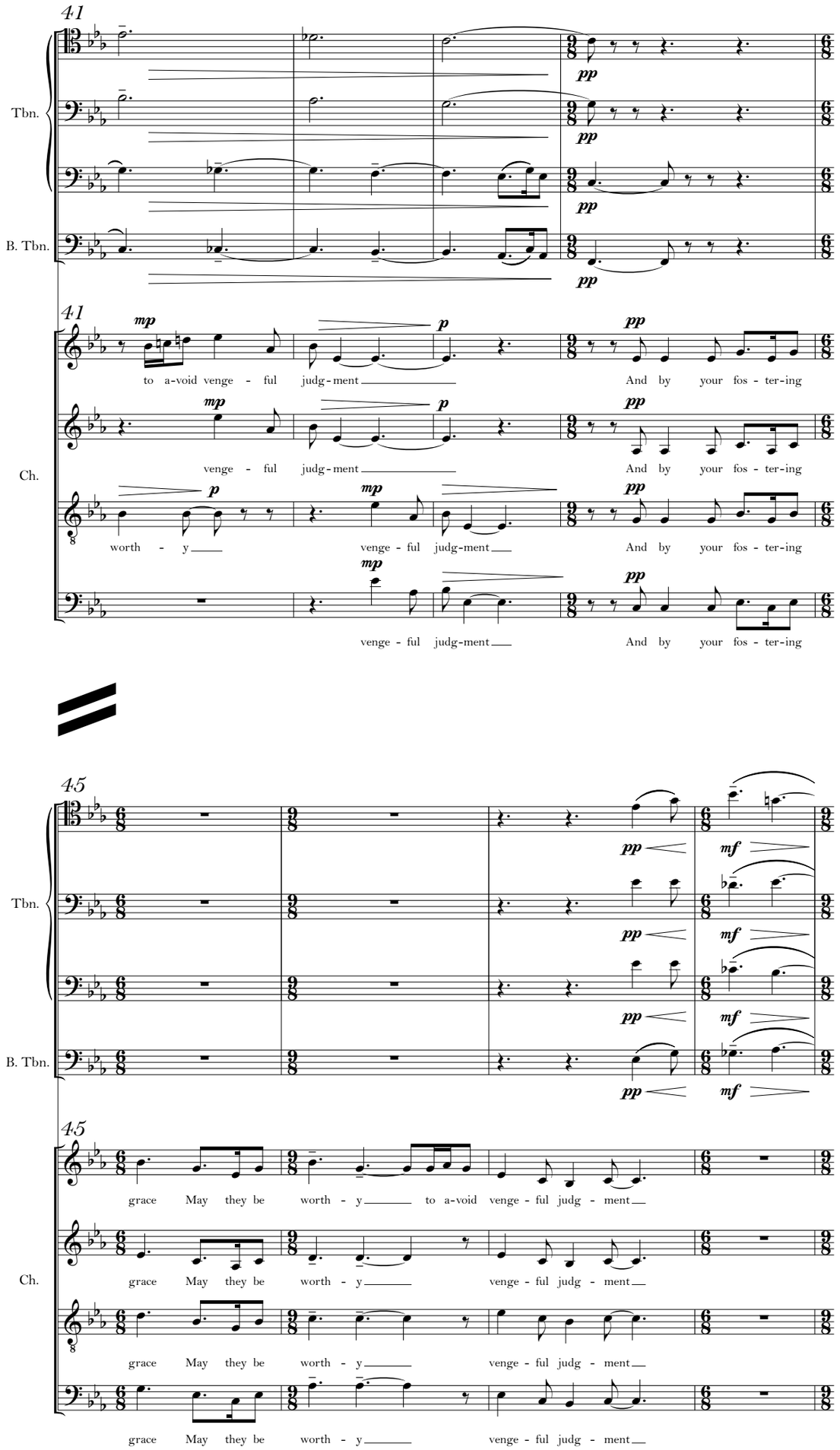

17
Tbn.
B. Tbn.
17
Ensemble:
— of the faith - ful dead —
Of all of the chains of their of -
Ch.
21
Tbn.
B. Tbn.
21
fens - es their of - fens - es
Ch.

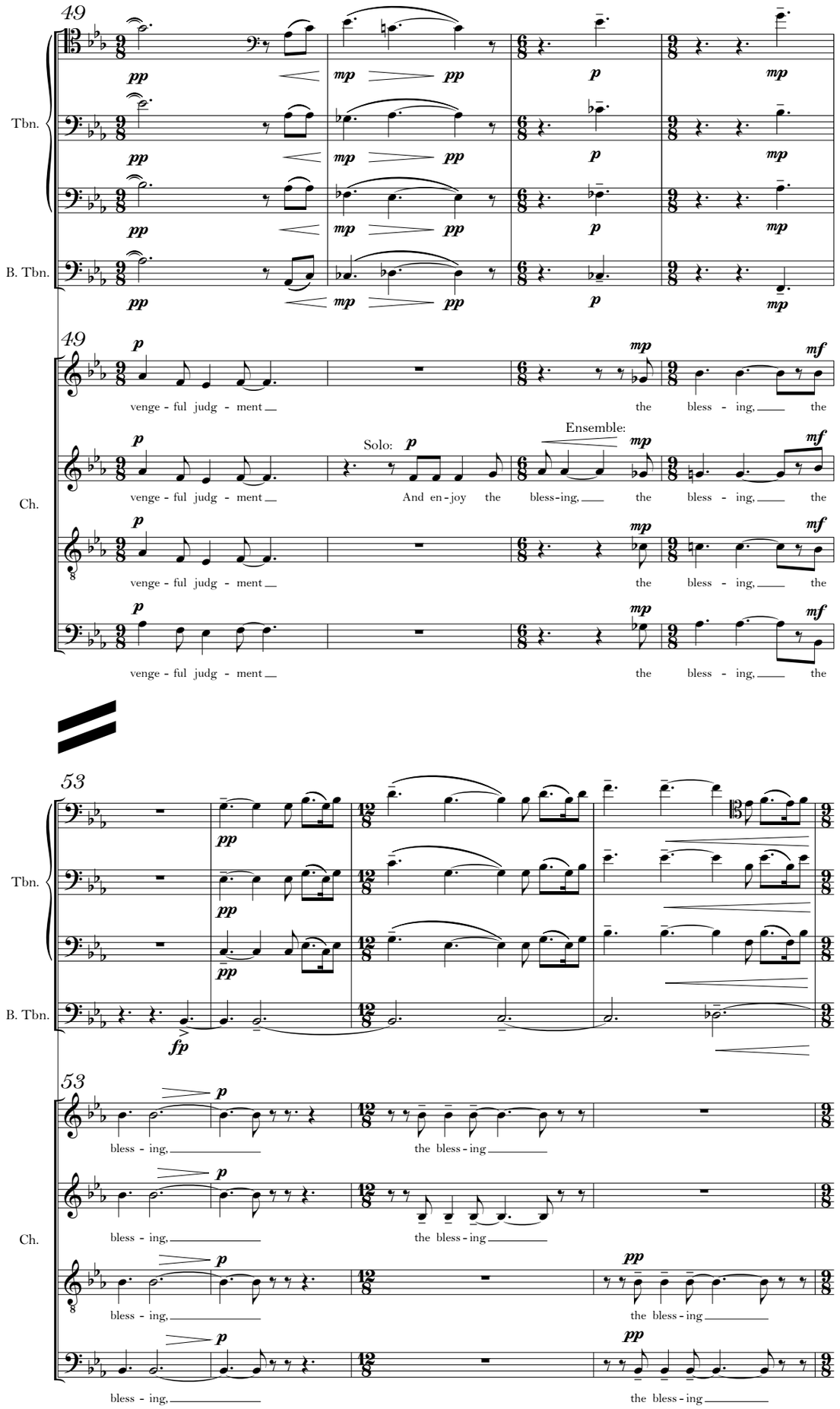

25
Tbn.
B. Tbn.
pp
p
25
Ch.
Solo:
p
And by your fos-ter-ing grace May they be worth-y to a-void

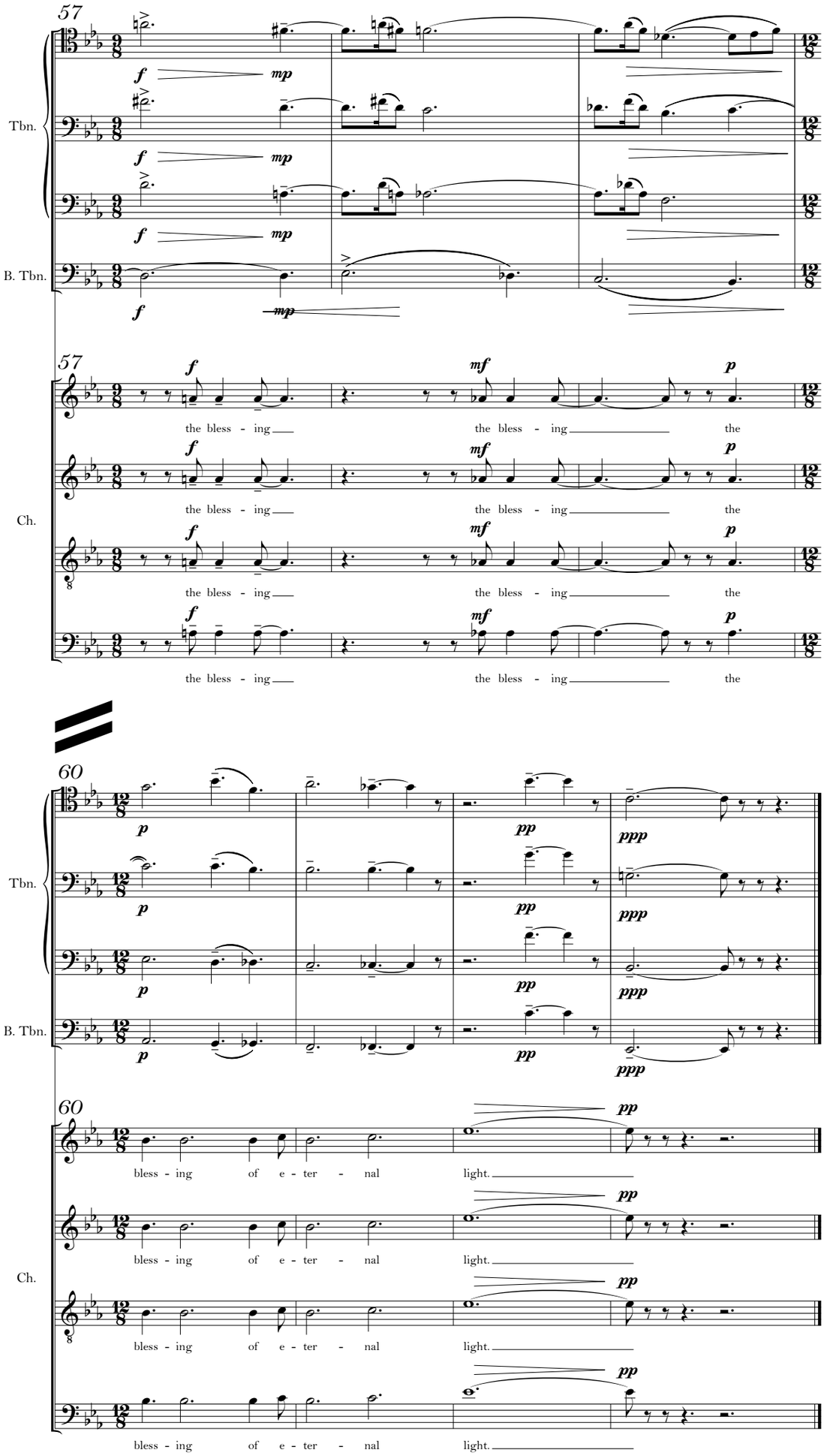

29
Tbn.
B. Tbn.
f
fp
pp
p
29
Ensemble:
venge - ful judg - ment
venge - ful judg - ment


33
Tbn.
B. Tbn.
pp
33
Ch.
venge - ful judg - ment
venge - ful judg - ment
venge - ful judg - ment
venge - ful judg - ment
venge - ful judg - ment

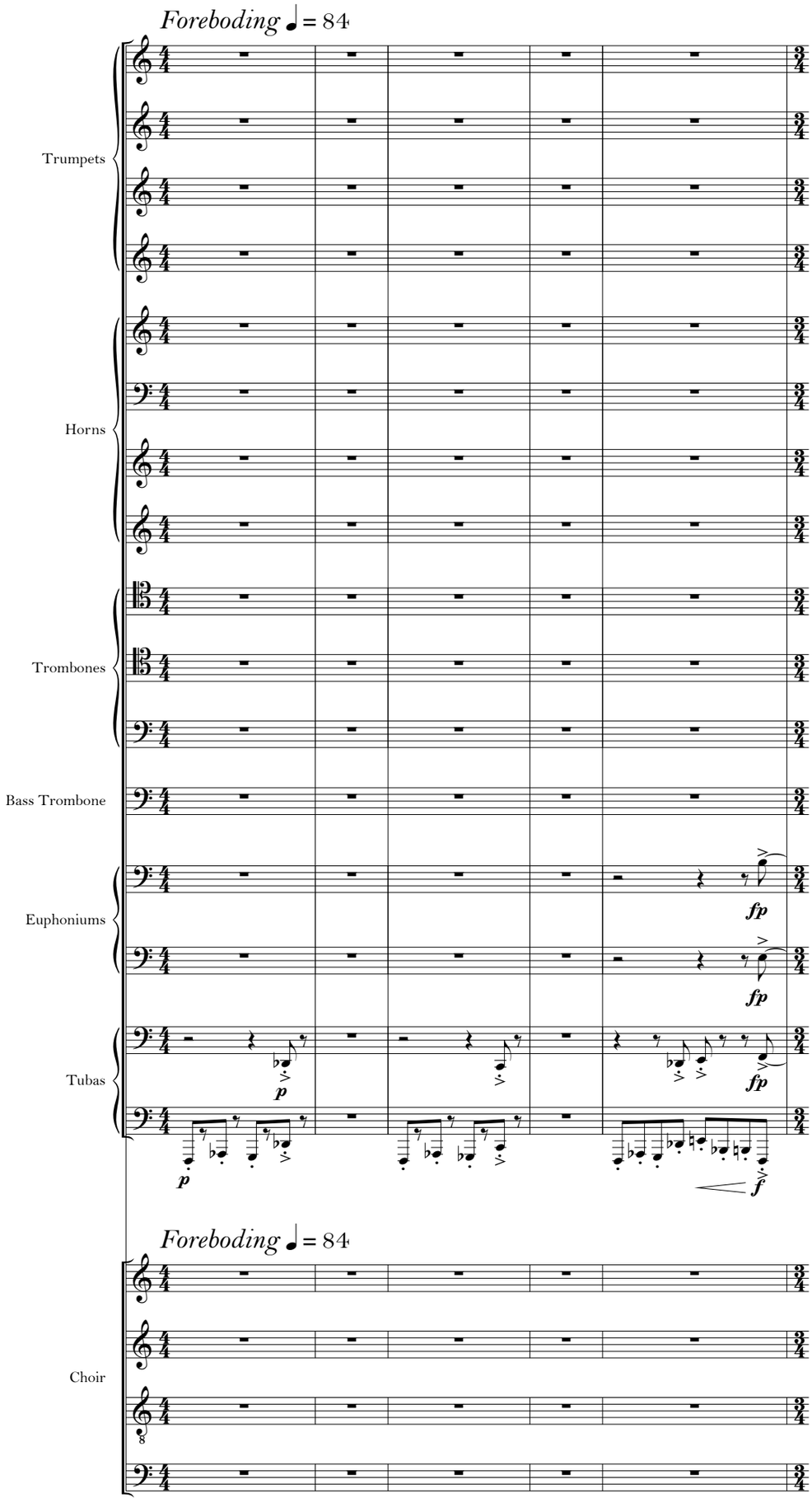

37
Tbn.
B. Tbn.
mp
pp
37
Ch.
mf
And by your fos - ter - ing grace
May they be worth - y
fos - ter - ing grace
they be worth - y
fos - ter - ing
grace
May they be
May they be worth - y

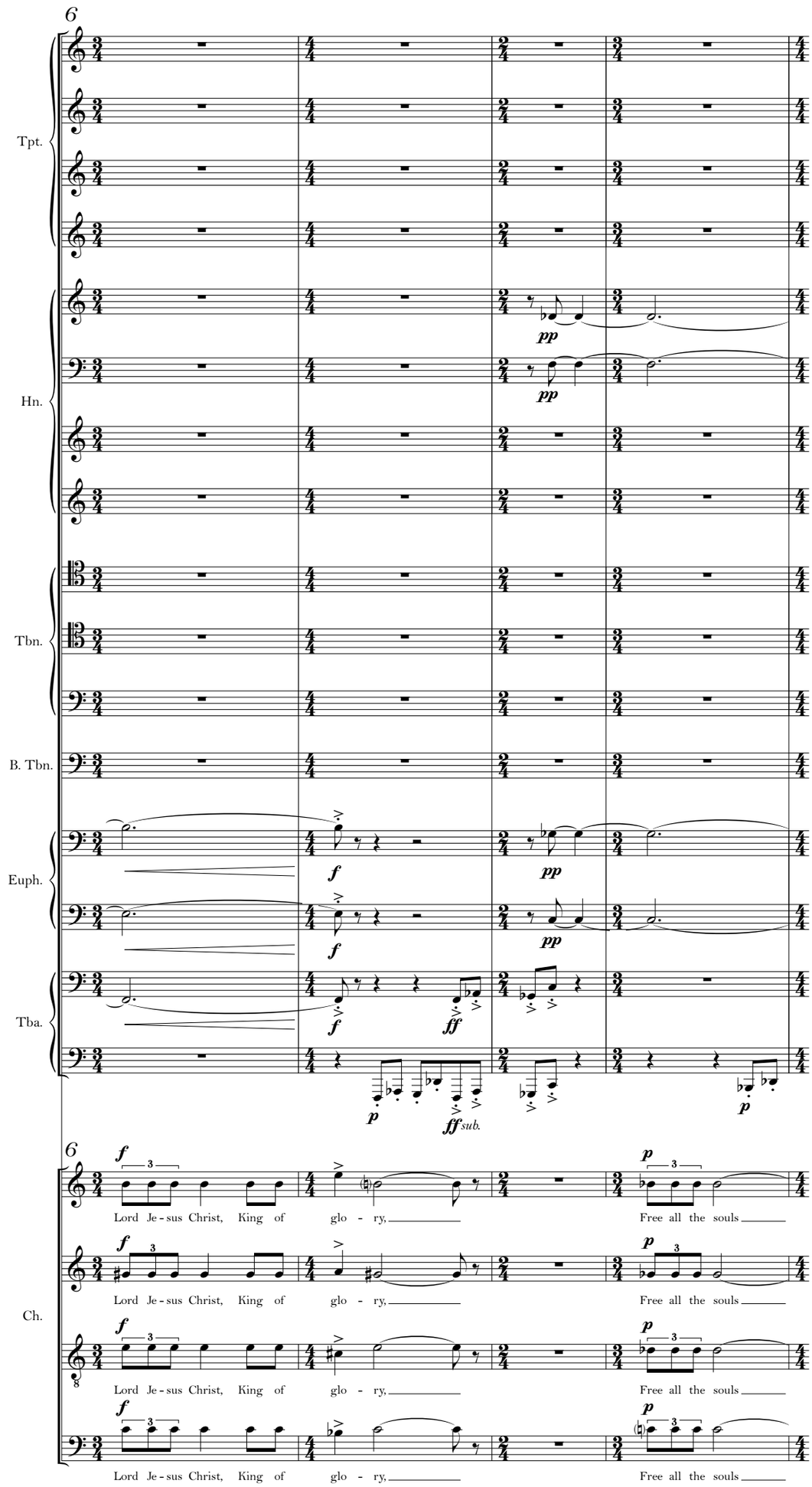

41
Tbn.
B. Tbn.
pp
41
Ch.
mp
p
pp
to a-void venge - ful judg-ment
And by your fos - ter-ing
venge - ful judg-ment
worth - y
venge - ful judg-ment
45
mf
grace May they be worth - y to a-void venge - ful judg - ment
grace May they be worth - y venge - ful judg - ment

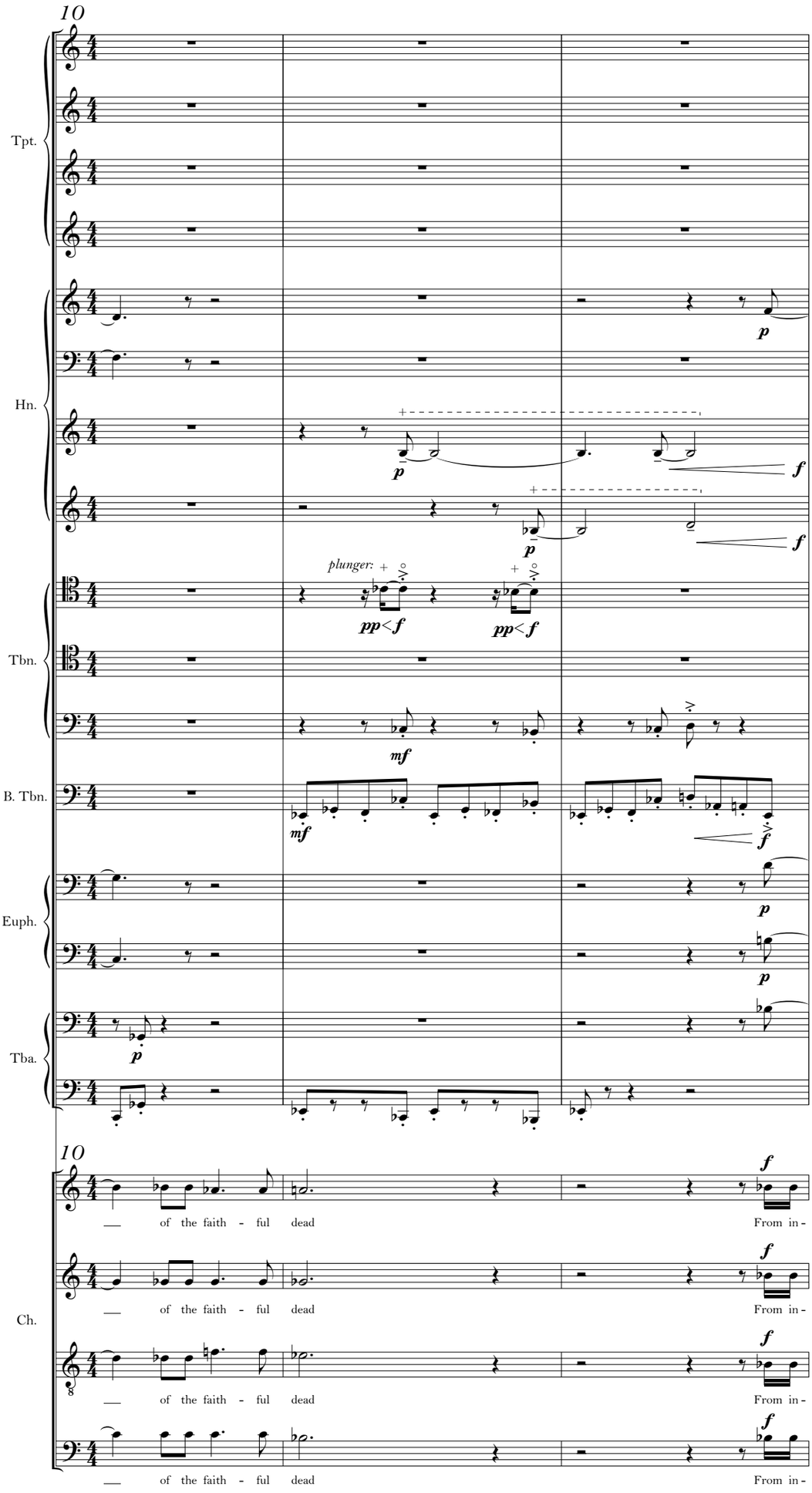

49
Tbn.
B. Tbn.
Ch.
venge - ful judg - ment
the bless - ing,
Solo:
And en - joy the bless-ing,
Ensemble:
53
bless - ing,
the bless - ing

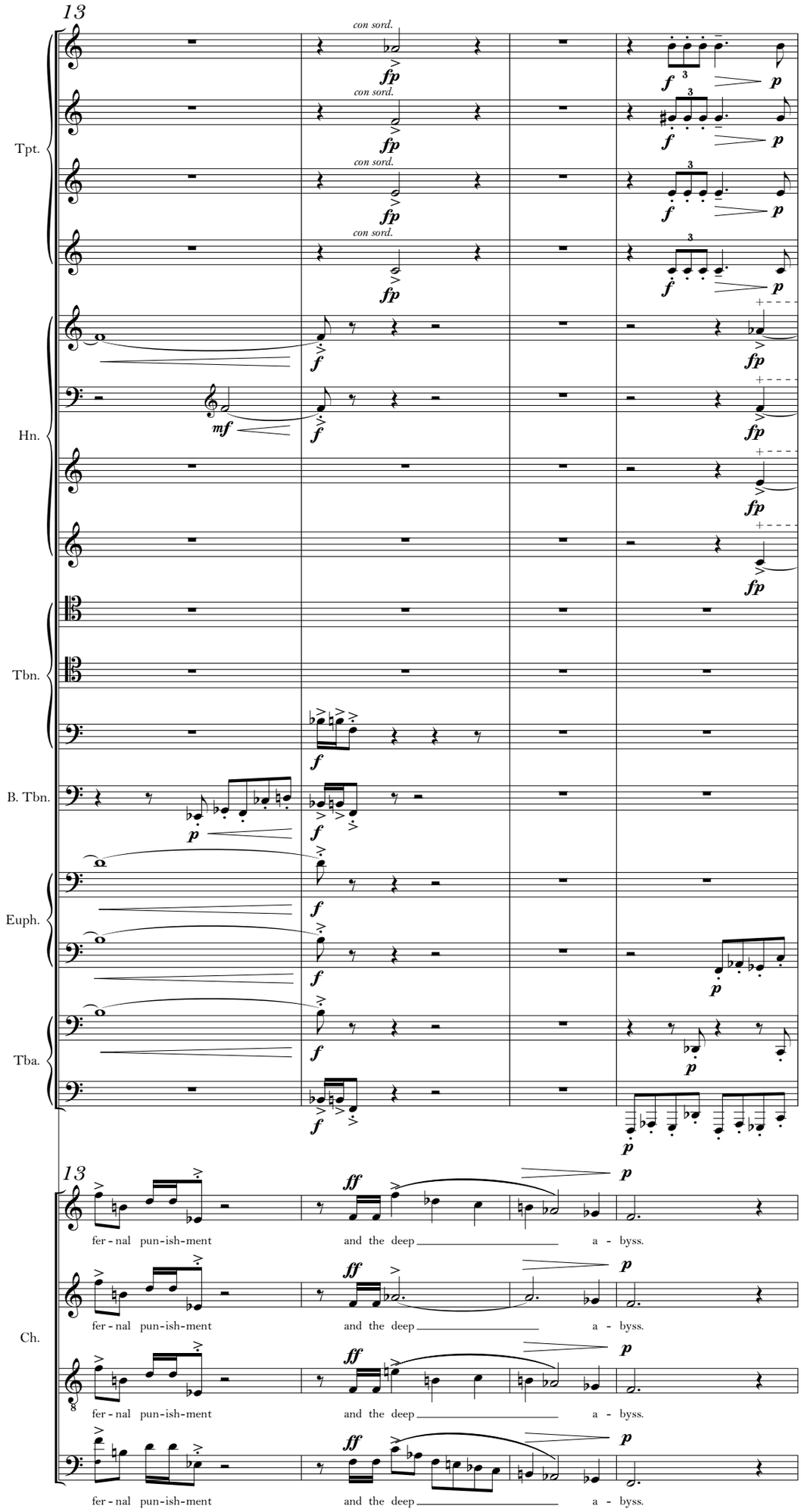

57
Tbn.
B. Tbn.
Ch.
the bless - ing
the bless - ing
the
60
bless - ing of e - ter - nal light.

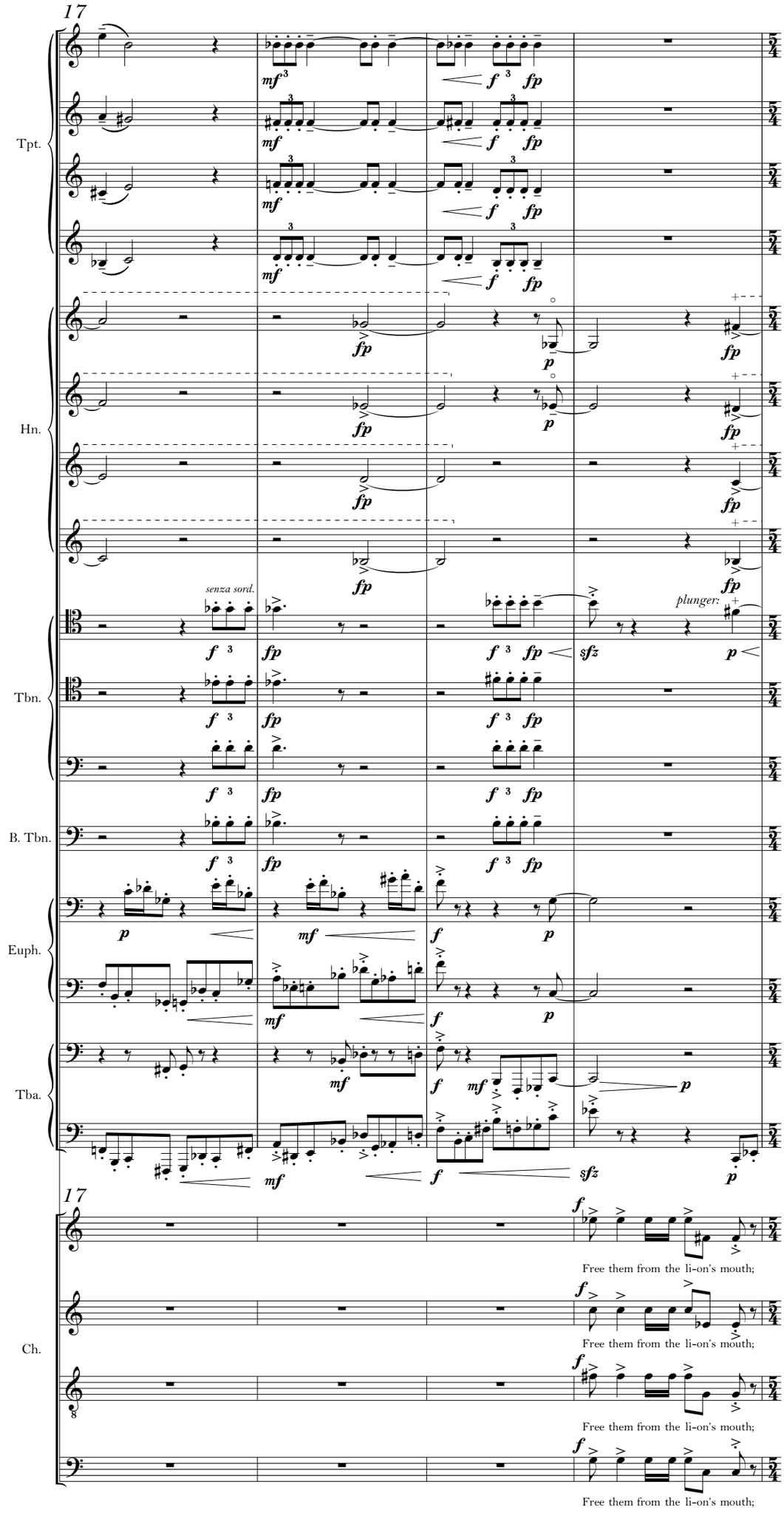
5. Offering

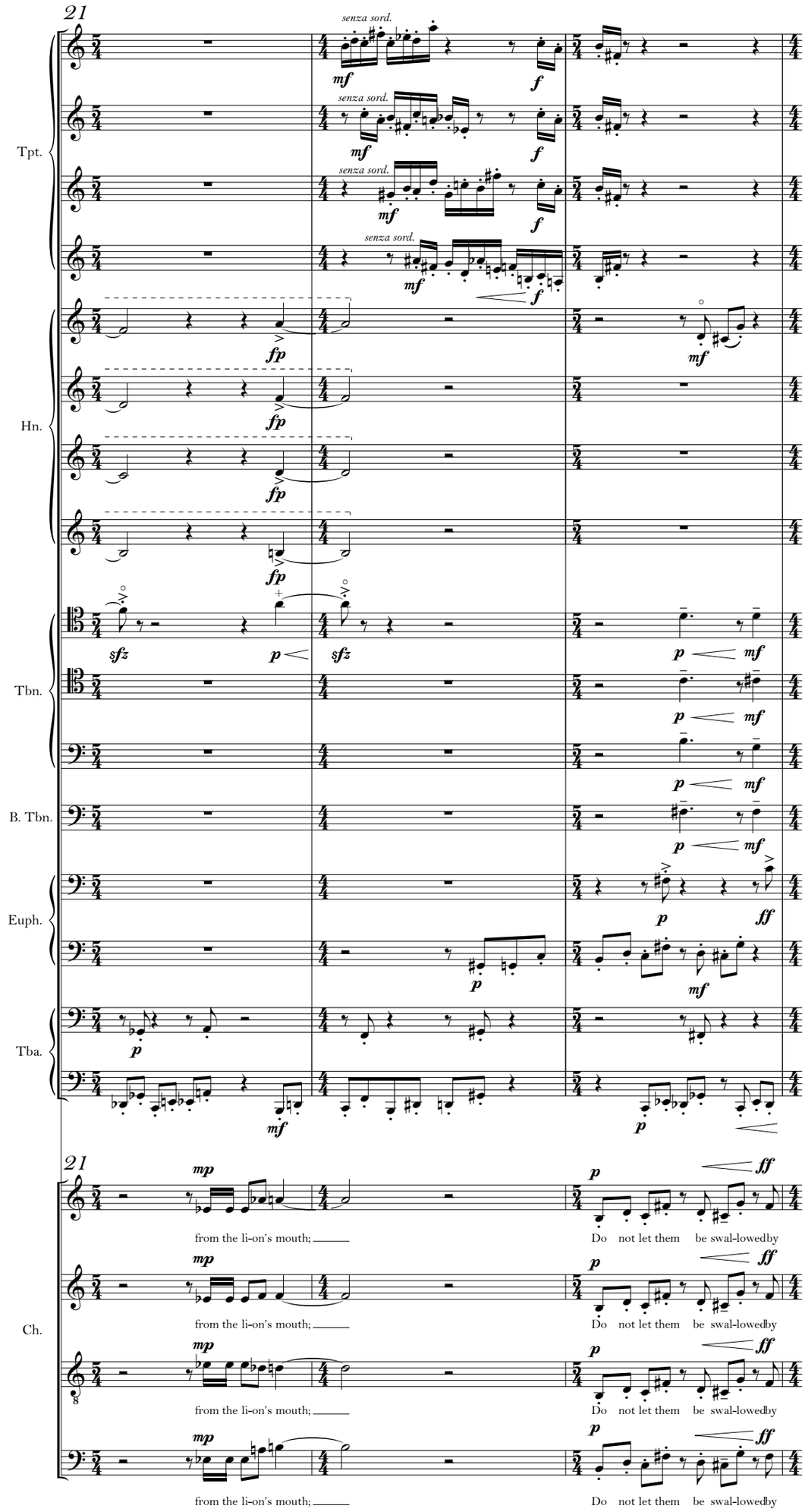

Foreboding ♩ = 84
Trumpets
Horns
Trombones
Bass Trombone
Euphoniums
Tubas
fp
fp
p
fp
p
f
Foreboding ♩ = 84
Choir

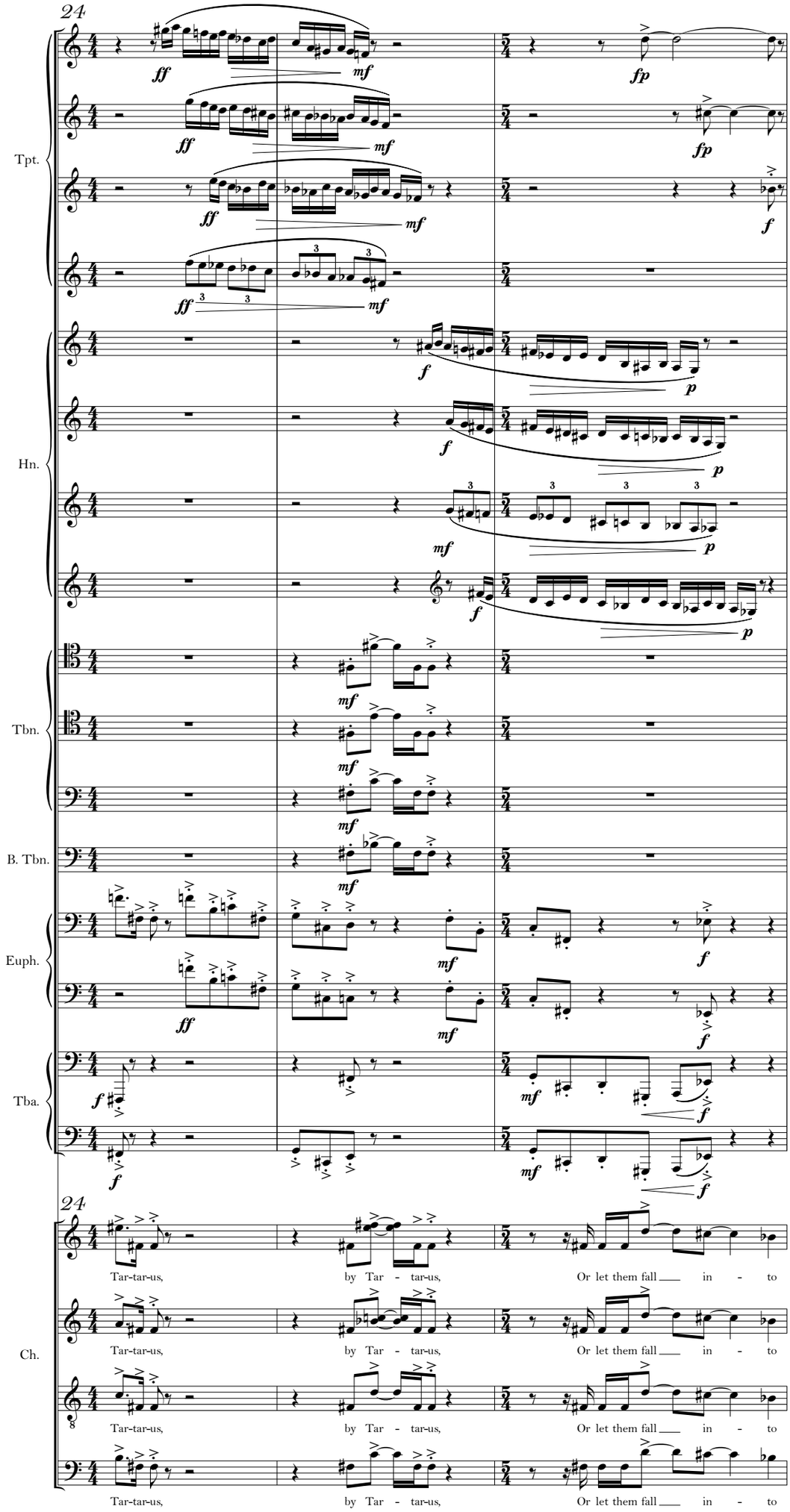

6
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
pp
f
ff
ff sub.
p
6
Ch.
Lord Je - sus Christ, King of glo - ry,
Free all the souls

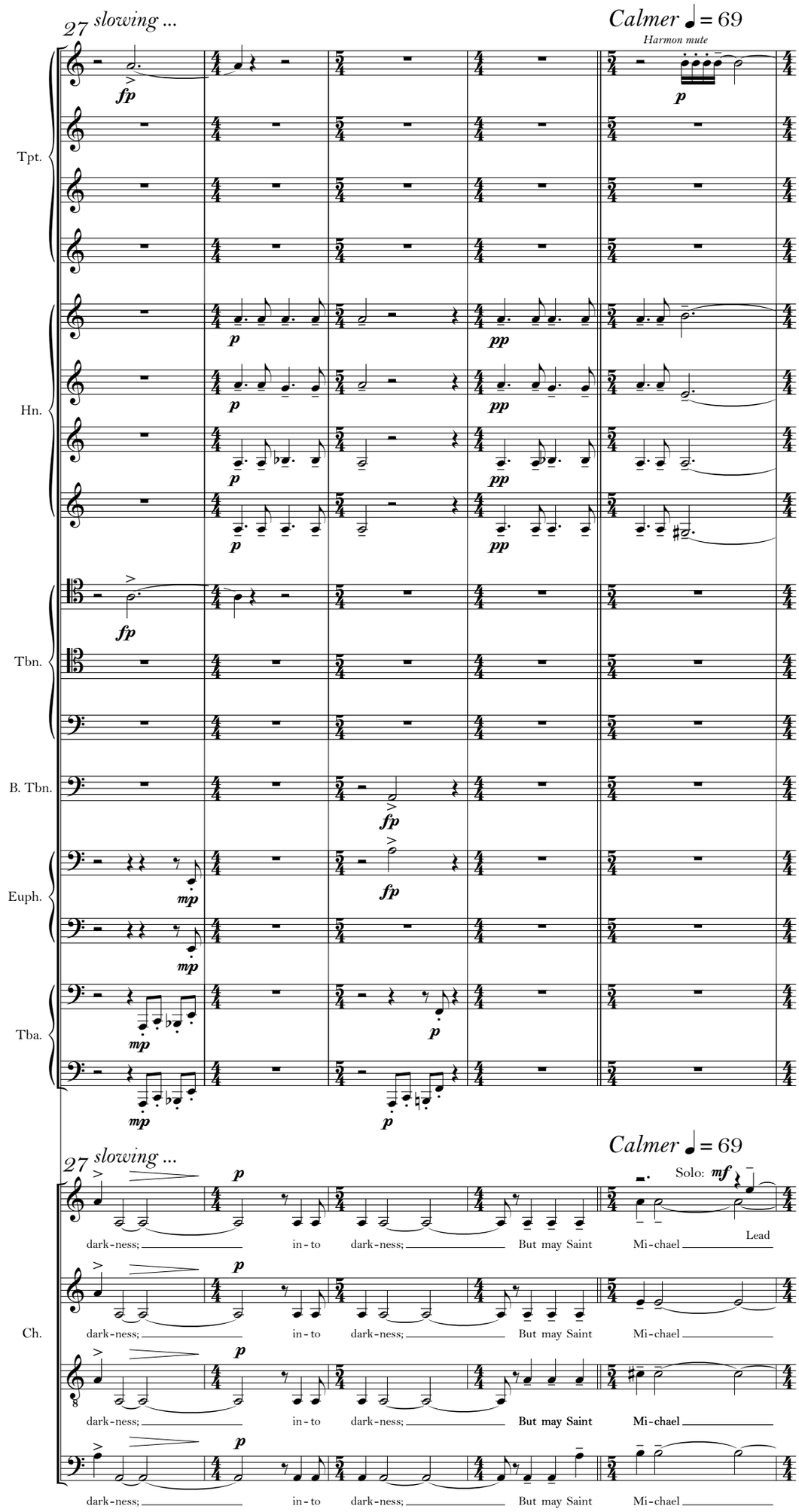

10
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
plunger:
10
Ch.
of the faith - ful dead
From in -

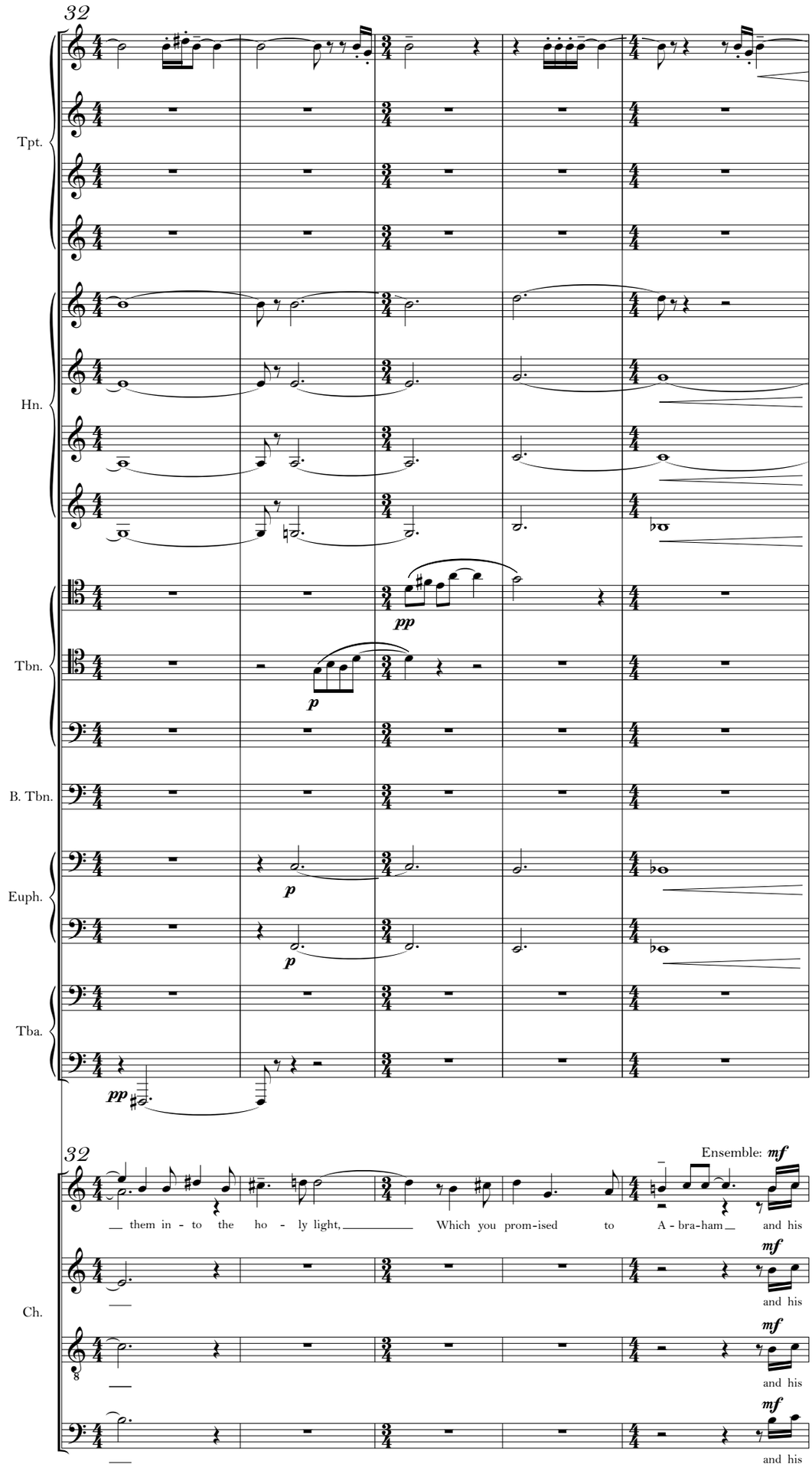

13
Tpt.
con sord.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fer - nal pun - ish - ment
and the deep
a - byss.

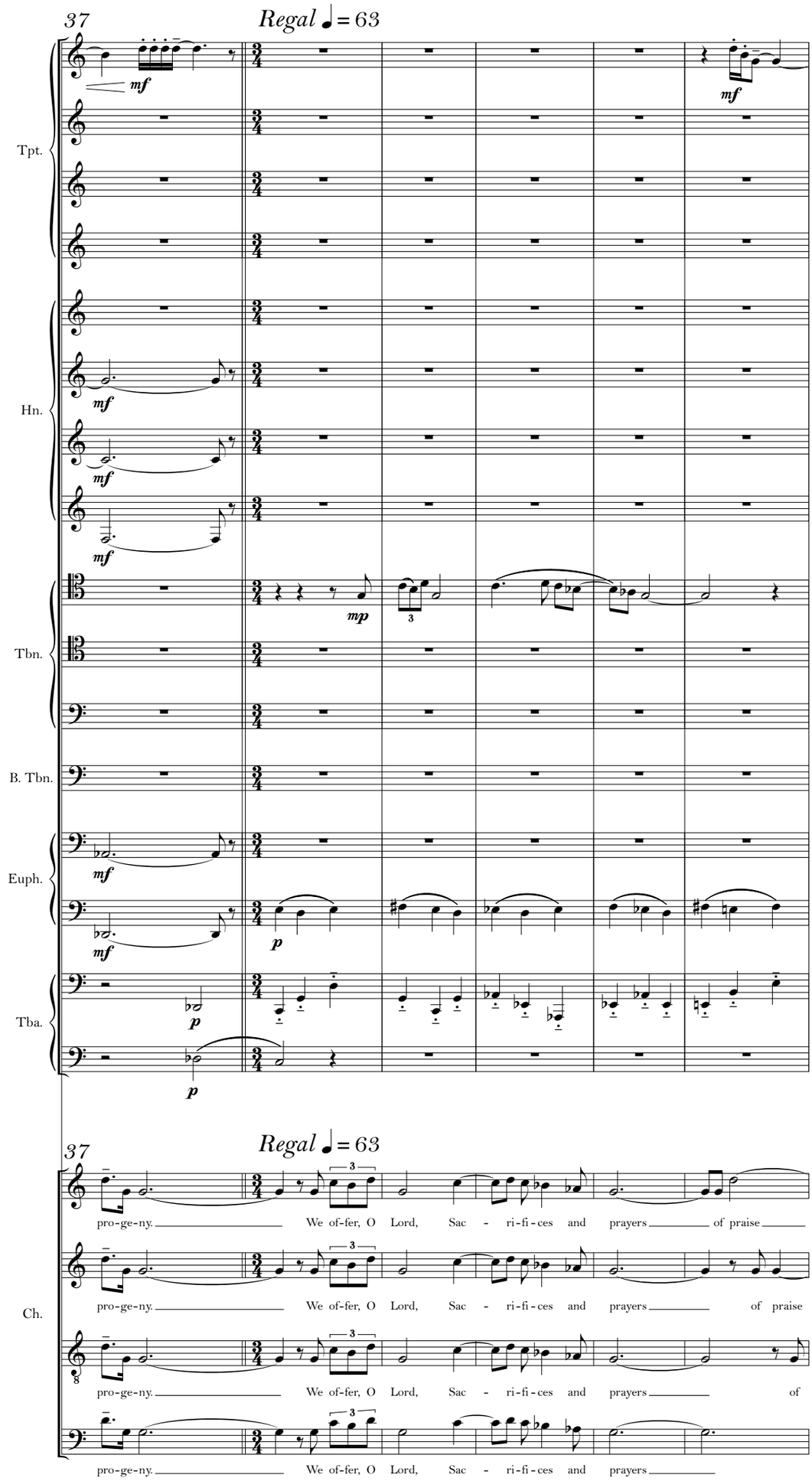

17
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
senza sord.
plunger:
17
Ch.
Free them from the li-on's mouth;
Free them from the li-on's mouth;
Free them from the li-on's mouth;
Free them from the li-on's mouth;

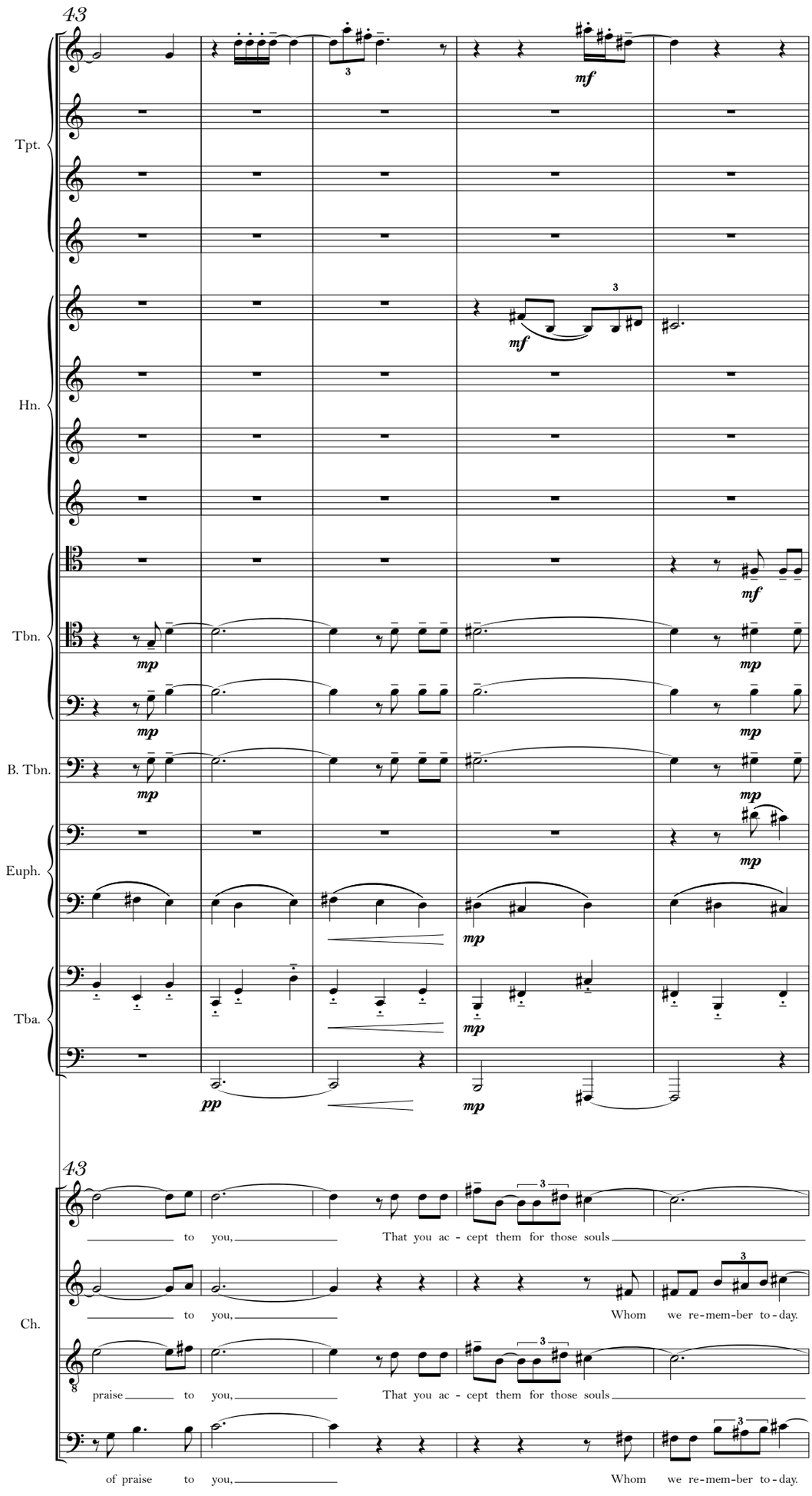

21
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
senza sord.
mf
f
fp
sfz
p
ff
mp
from the li-on's mouth;
Do not let them be swal-lowedby

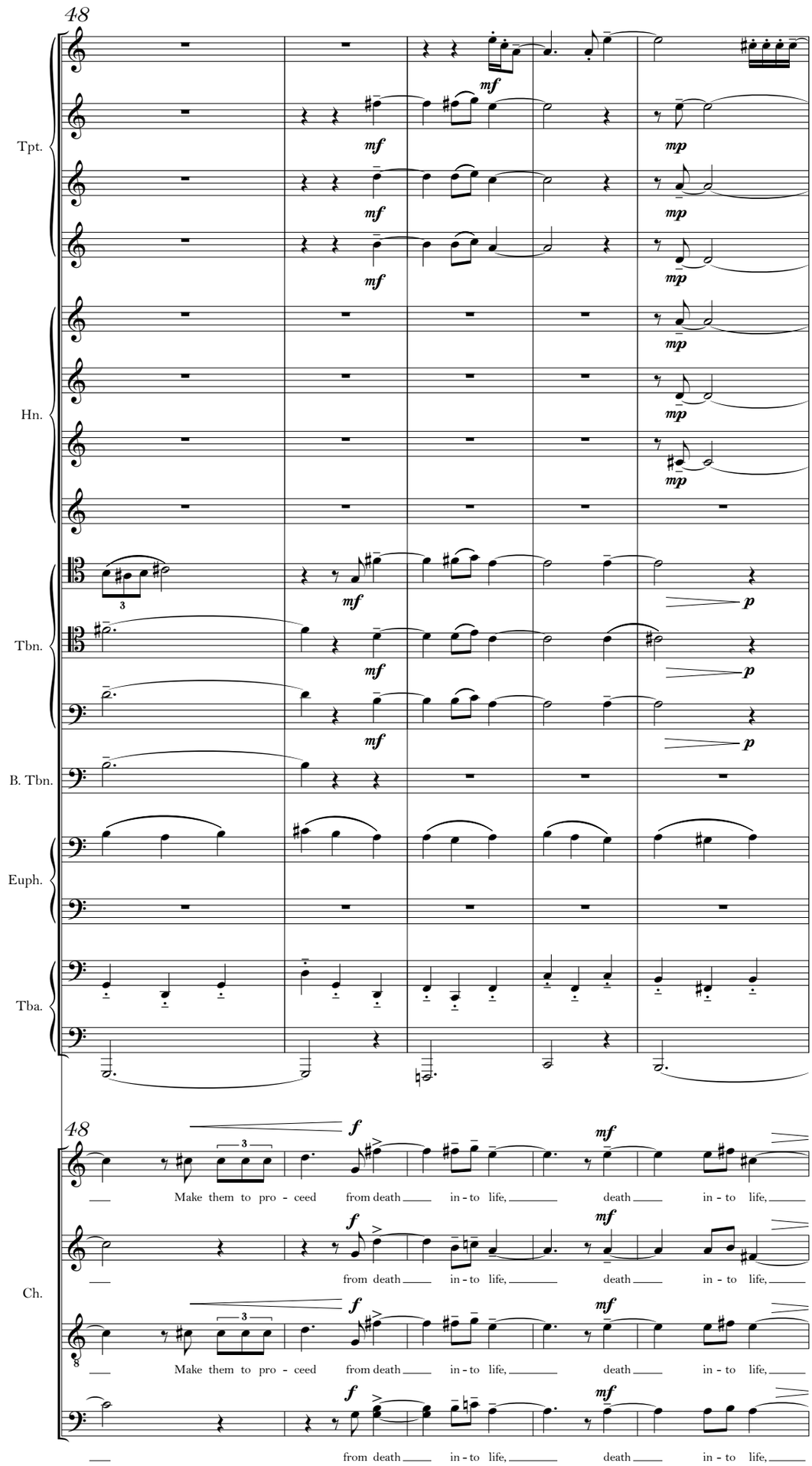

24
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
24
Ch.
Tar-tar-us, by Tar - tar-us, Or let them fall in - to
Tar-tar-us, by Tar - tar-us, Or let them fall in - to
Tar-tar-us, by Tar - tar-us, Or let them fall in - to
Tar-tar-us, by Tar - tar-us, Or let them fall in - to

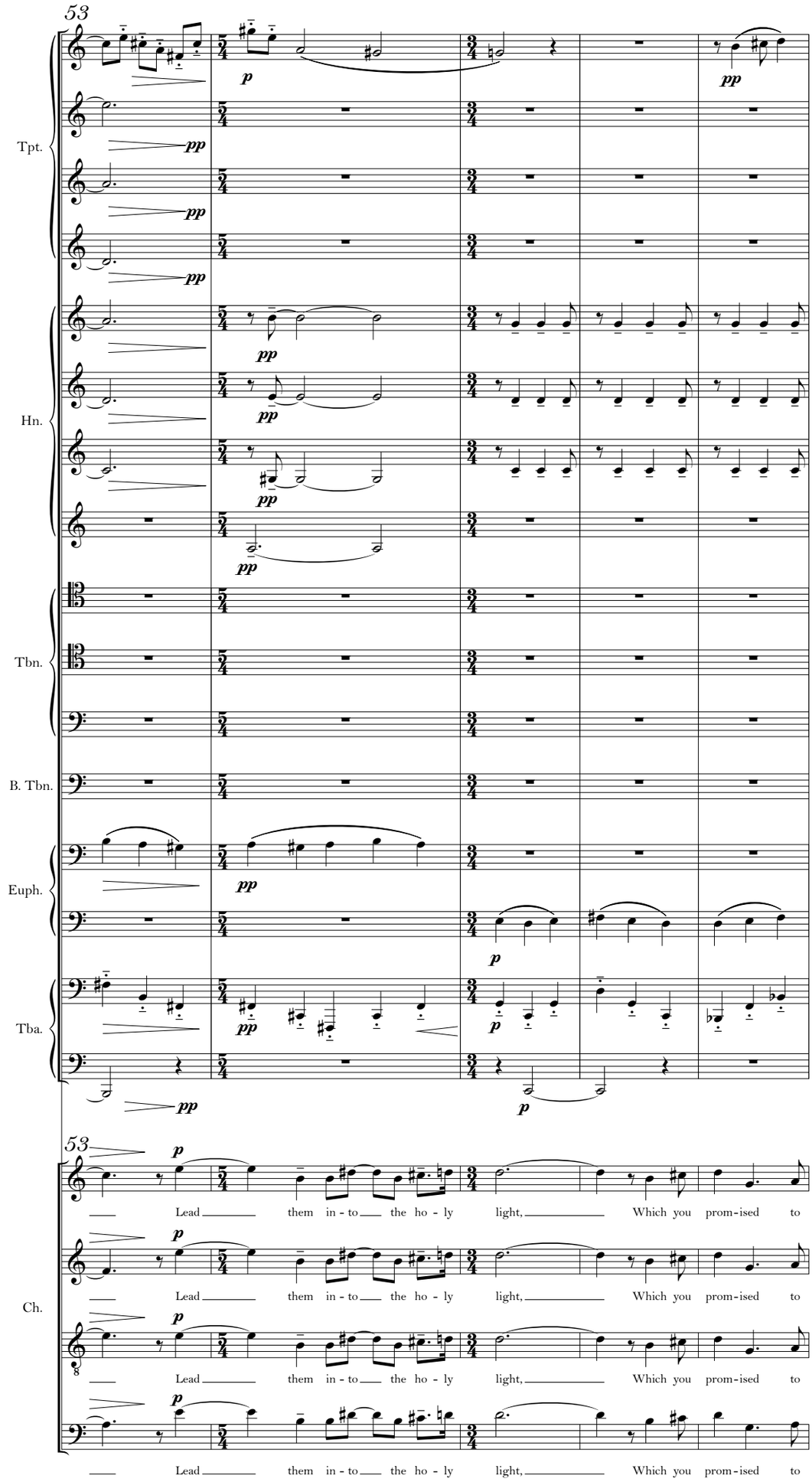

27 slowing ...
Calmer ♩ = 69
Harmon mute
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Solo:
Lead
dark-ness; in-to dark-ness; But may Saint Mi-chael

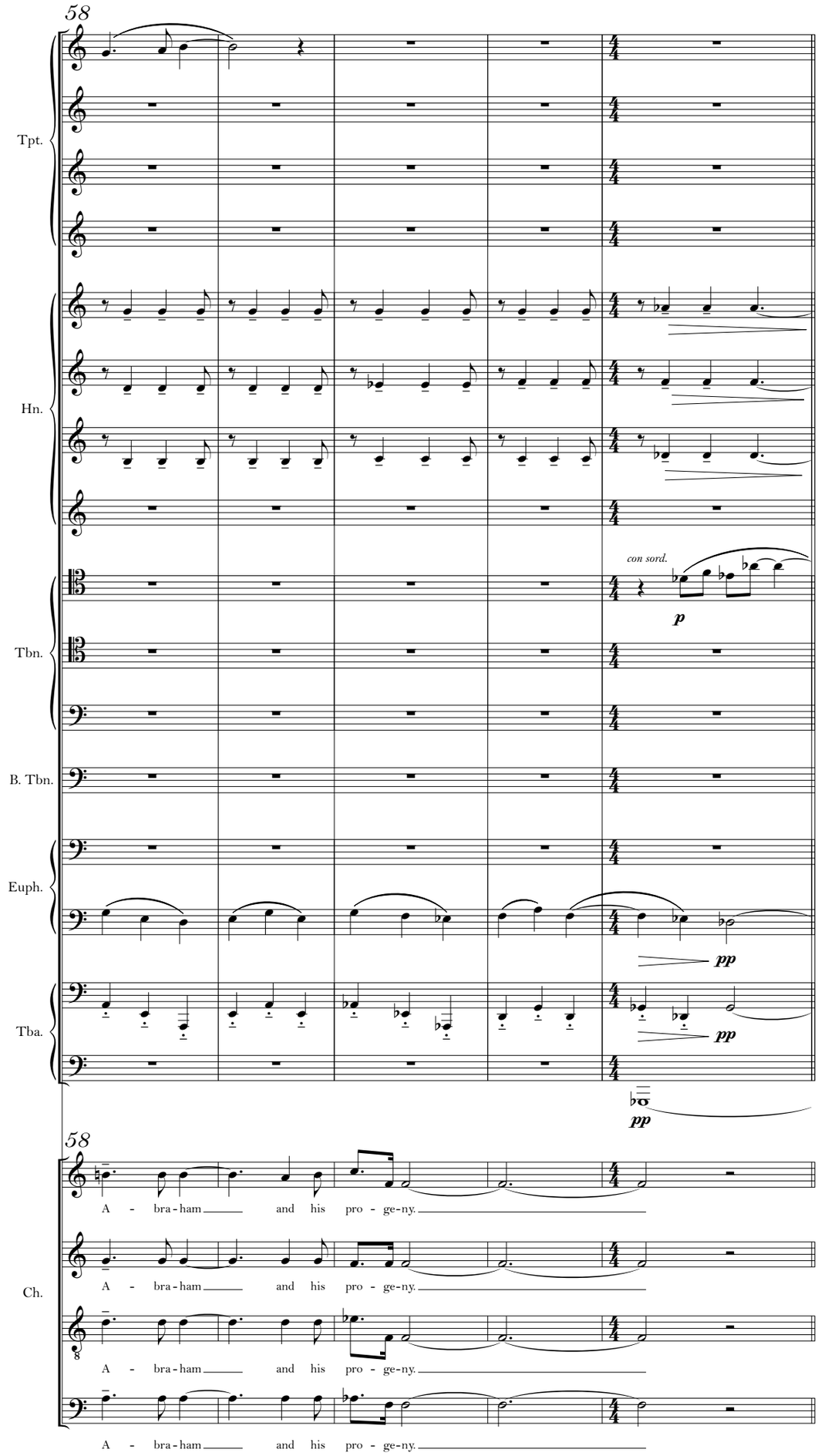

32
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
pp
p
p
p
pp
32
Ensemble: mf
Ch.
— them in - to the ho - ly light, Which you prom-ised to A - bra-ham and his
mf
and his
mf
and his
mf
and his

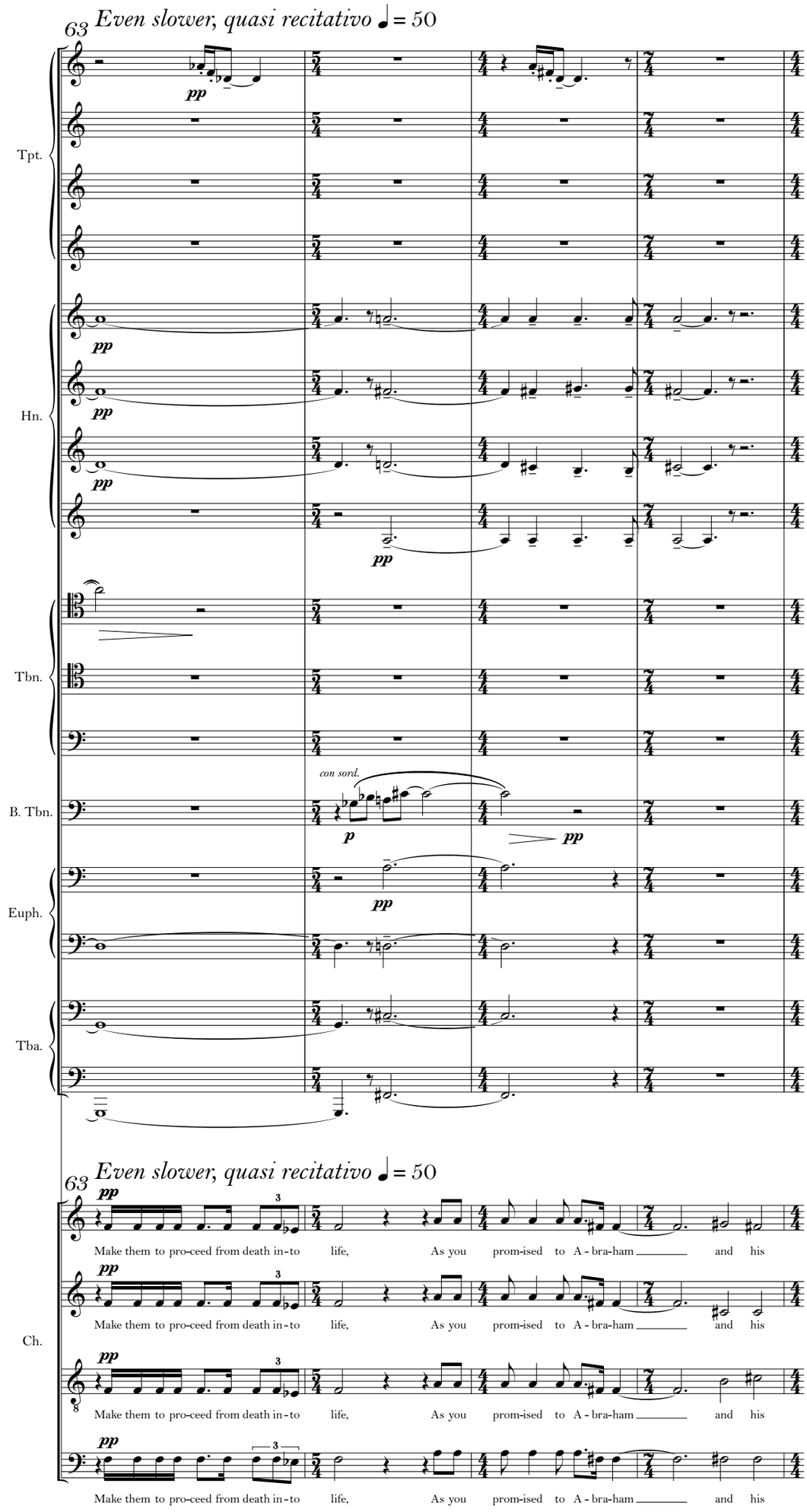

37
Regal ♩ = 63
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
mf
mp
p
pro-ge-ny. We of-fer, O Lord, Sac - ri-fi-ces and prayers of praise

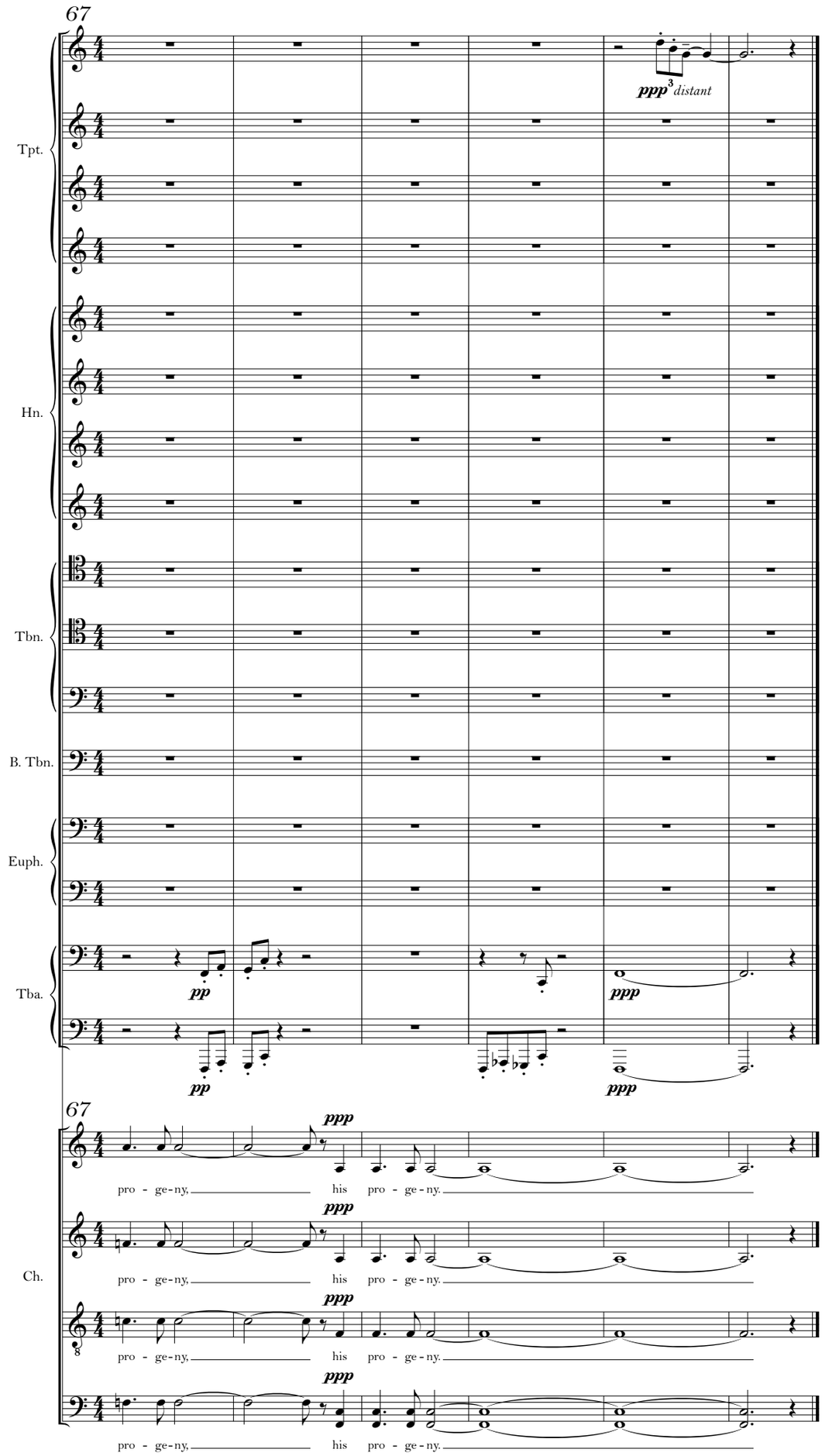

43
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mf
mp
pp
43
Ch.
to you, That you ac - cept them for those souls
to you, Whom we re-mem-ber to-day.
praise to you, That you ac - cept them for those souls
of praise to you, Whom we re-mem-ber to-day.


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,

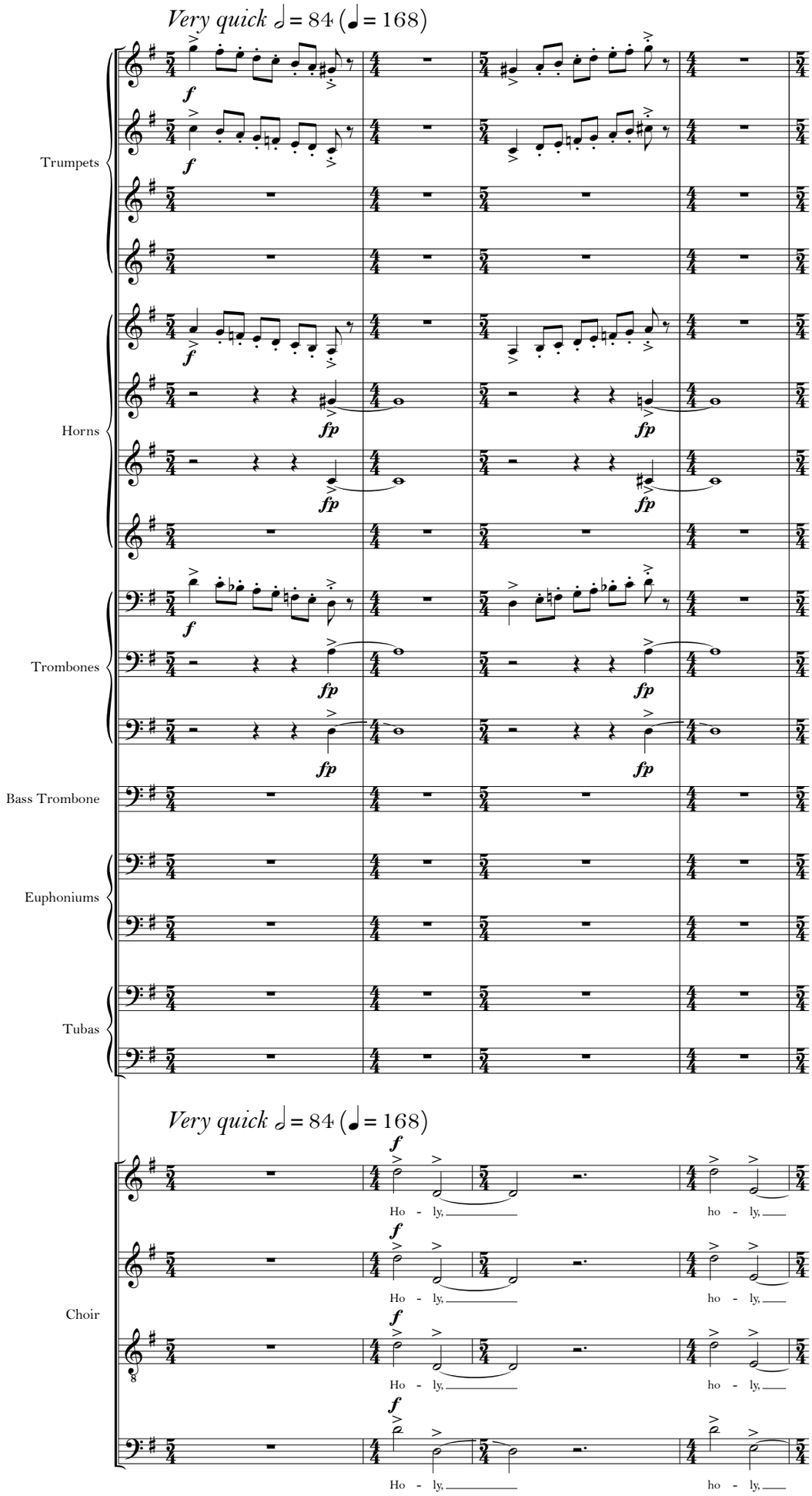

53
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
53
Ch.
Lead them in - to the ho - ly light, Which you prom - ised to

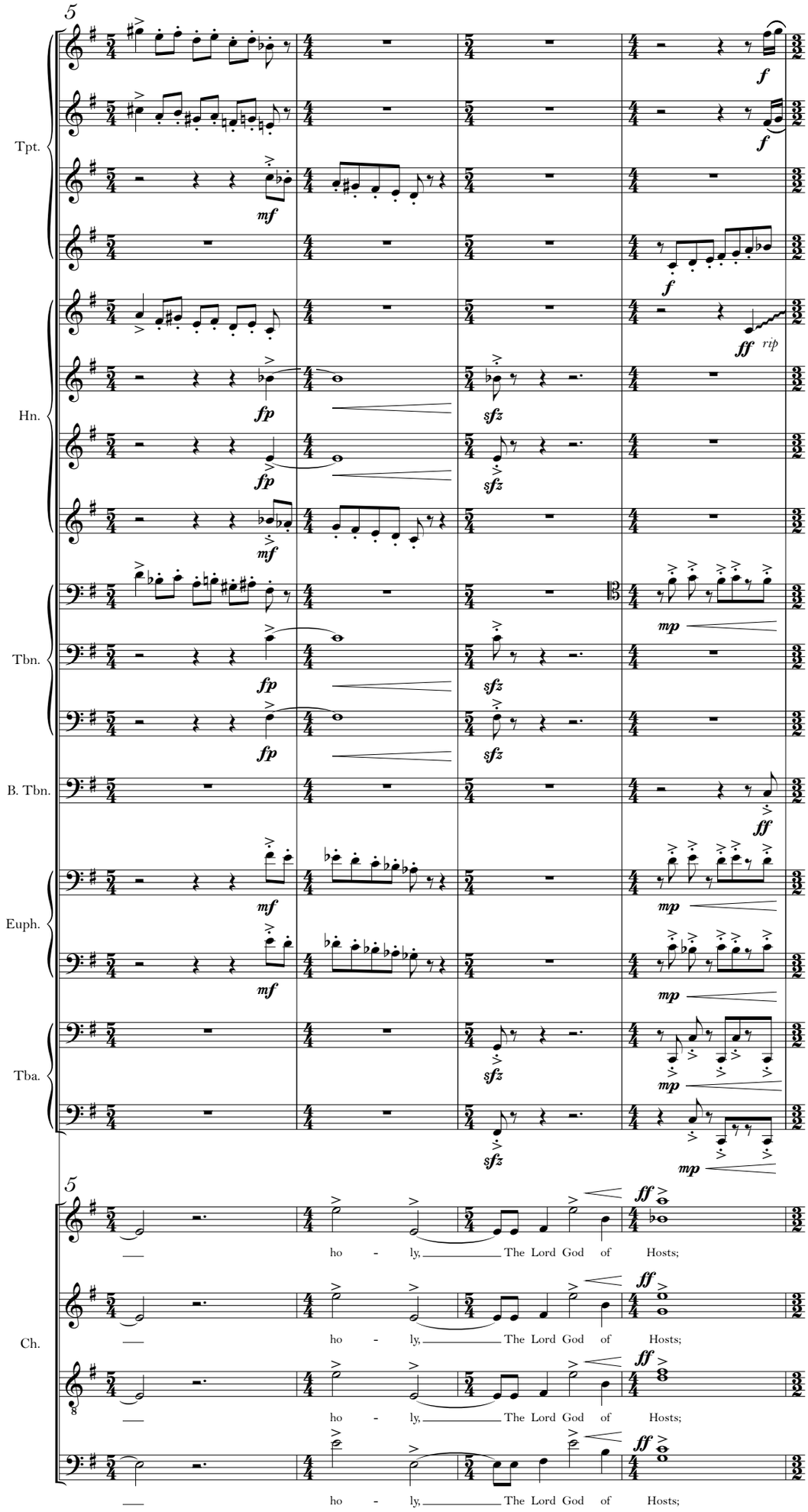

58
Tpt.
Hn.
con sord.
p
Tbn.
B. Tbn.
Euph.
pp
Tba.
pp
58
Ch.
A - bra - ham and his pro - ge - ny.
A - bra - ham and his pro - ge - ny.
A - bra - ham and his pro - ge - ny.
A - bra - ham and his pro - ge - ny.

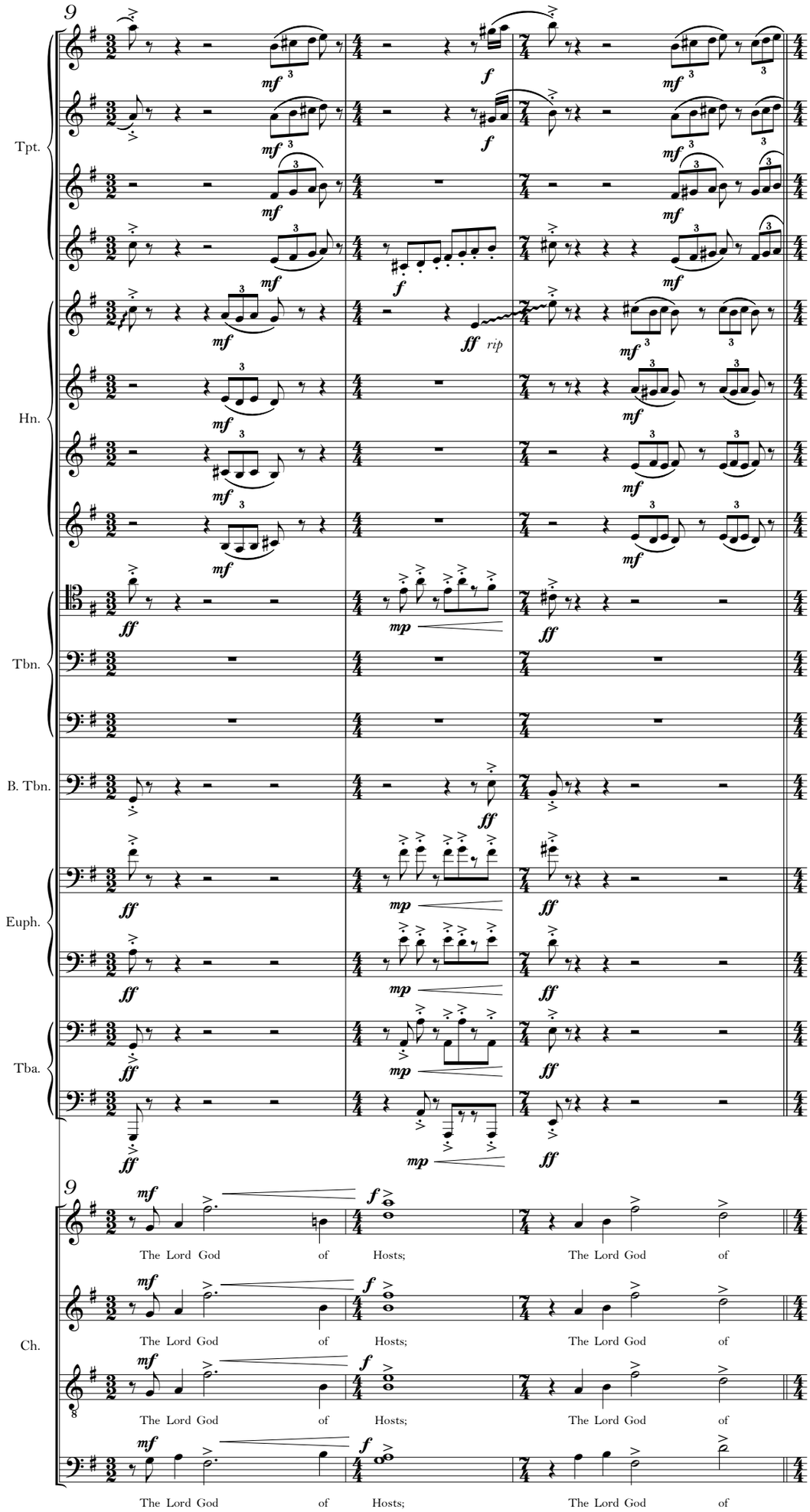

63
Even slower, quasi recitativo ♩= 50
Tpt.
Hn.
Tbn.
B. Tbn.
con sord.
Euph.
Tba.
Ch.
Make them to pro-ceed from death in-to life, As you prom-ised to A-bra-ham and his

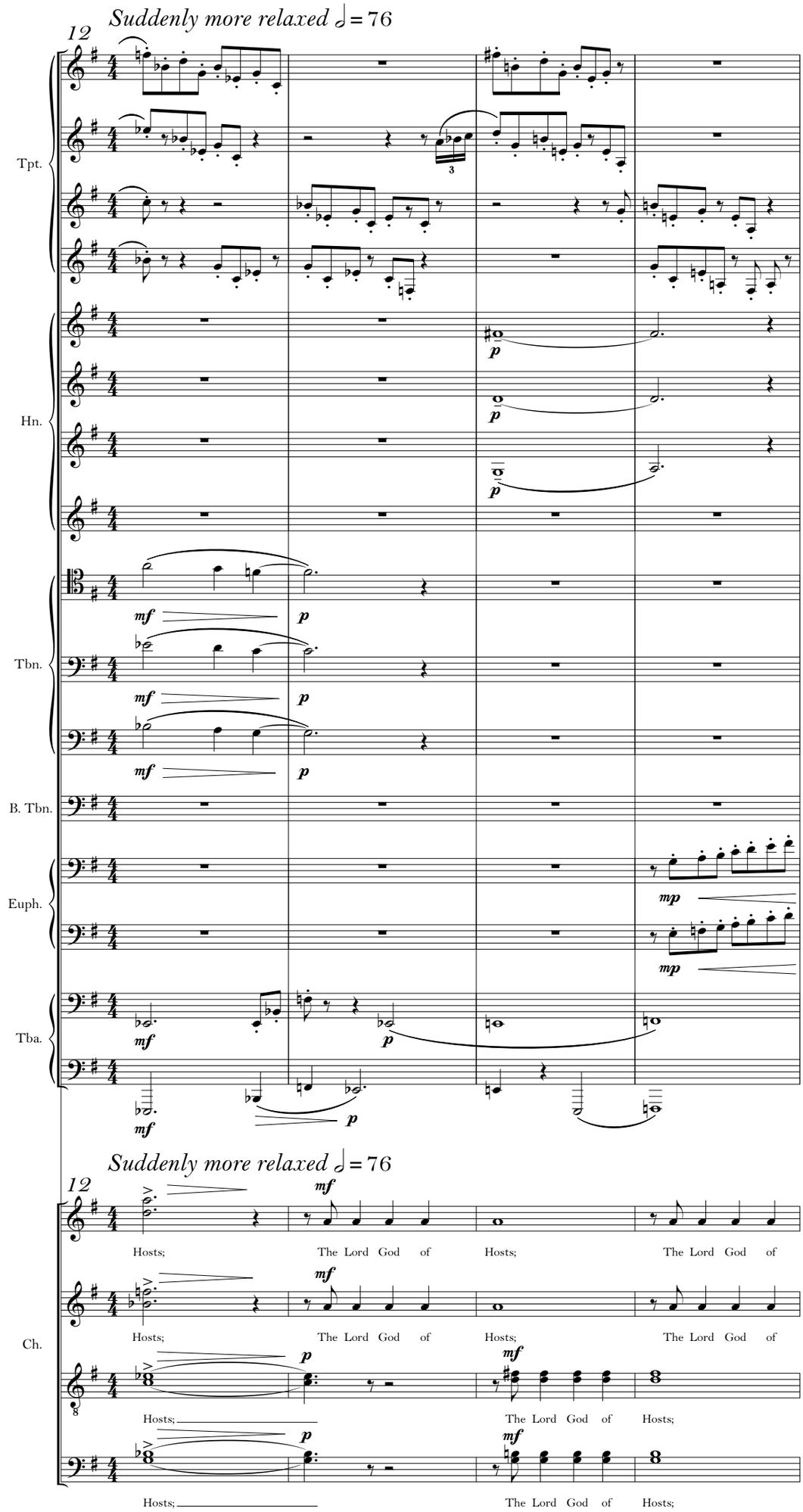

67
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
ppp 3 distant
pp
ppp
67
Ch.
ppp
pro - ge - ny,
his
pro - ge - ny.

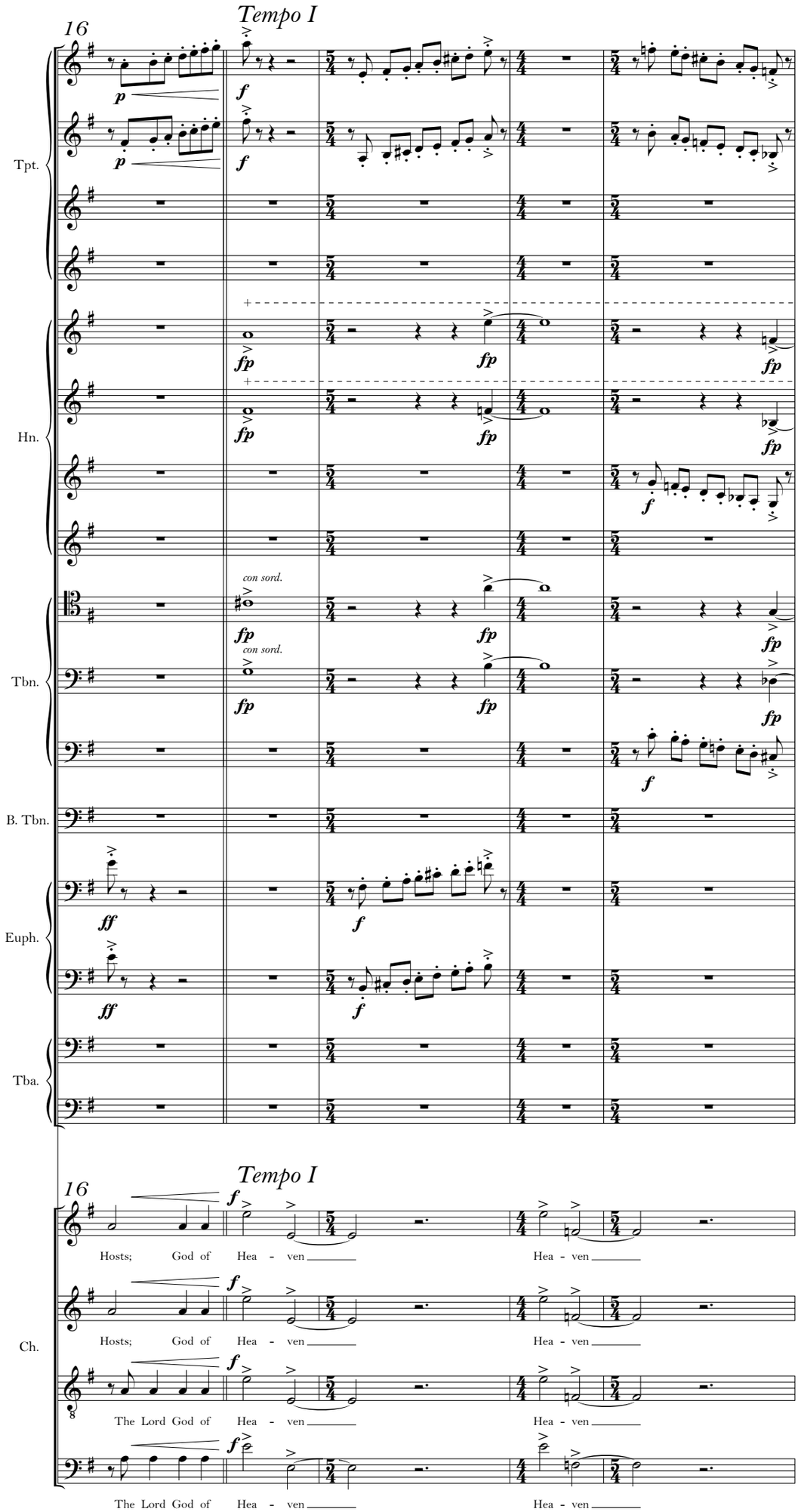
6. Holy

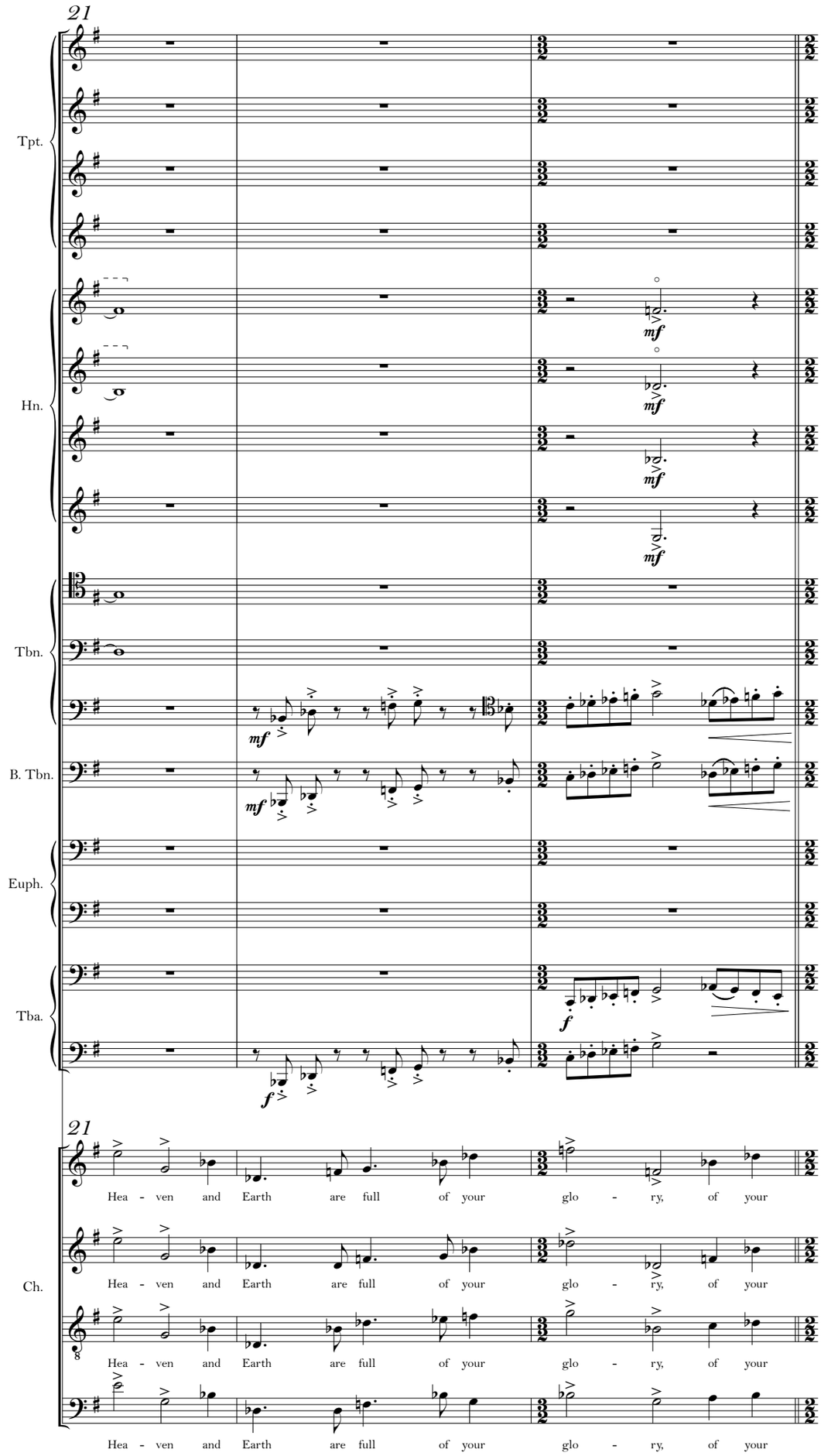

Very quick 𝅗𝅥 = 84 (♩ = 168)
Trumpets
Horns
Trombones
Bass Trombone
Euphoniums
Tubas
Choir
f
fp
Ho - ly,
ho - ly,

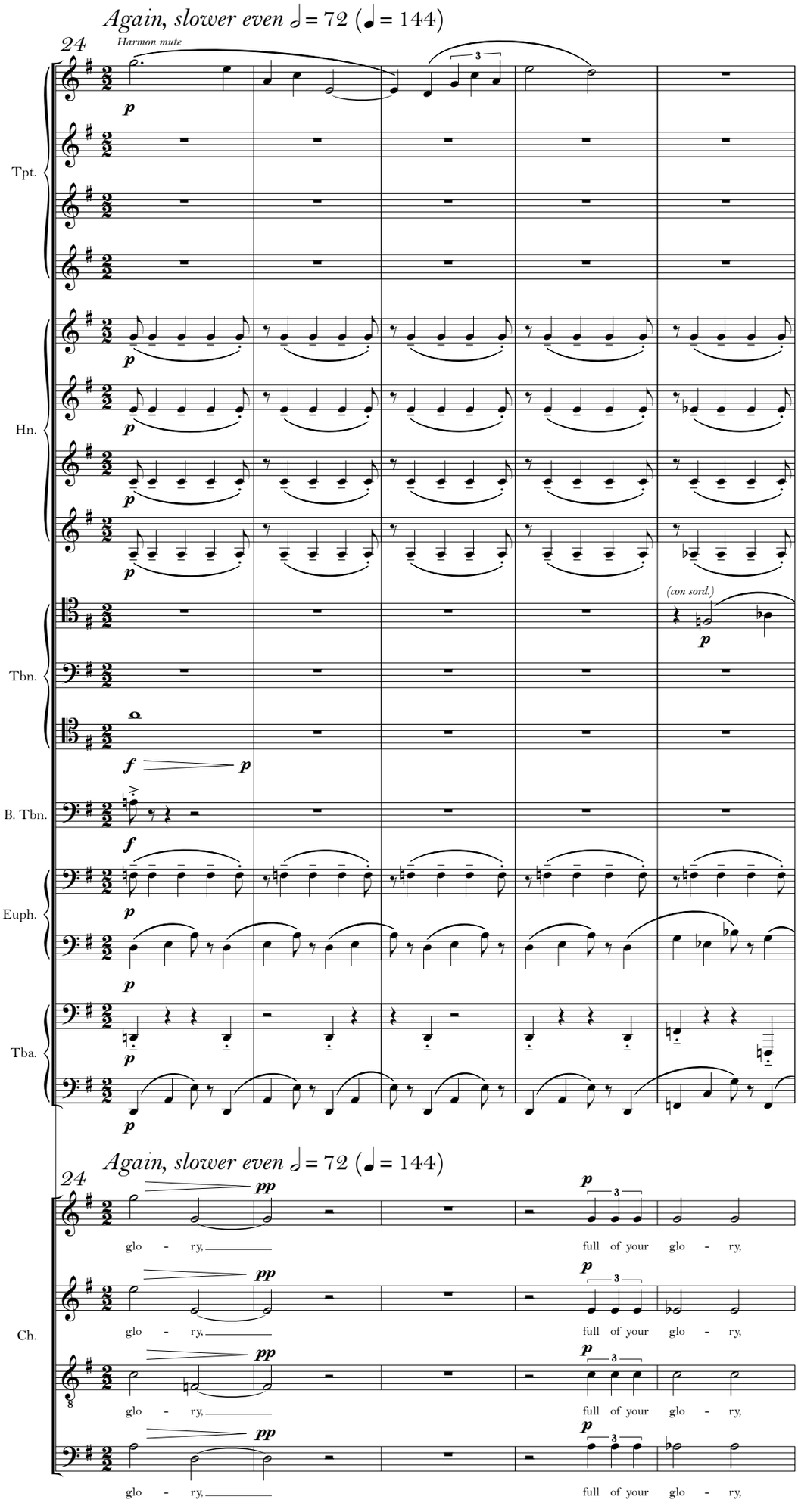

5
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
5
Ch.
ho - ly, The Lord God of Hosts;
ho - ly, The Lord God of Hosts;
ho - ly, The Lord God of Hosts;
ho - ly, The Lord God of Hosts;

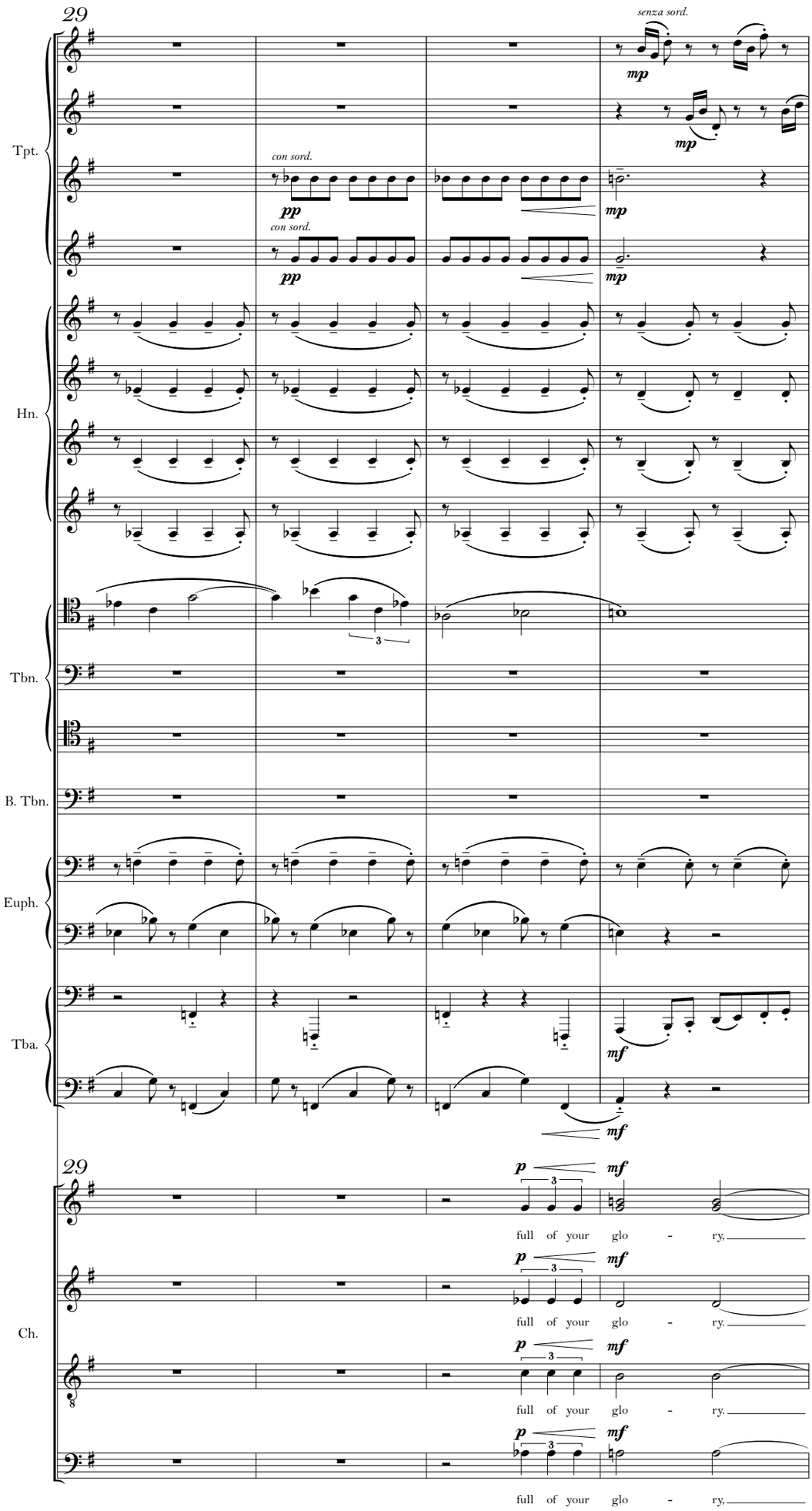

9
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
The Lord God of Hosts; The Lord God of

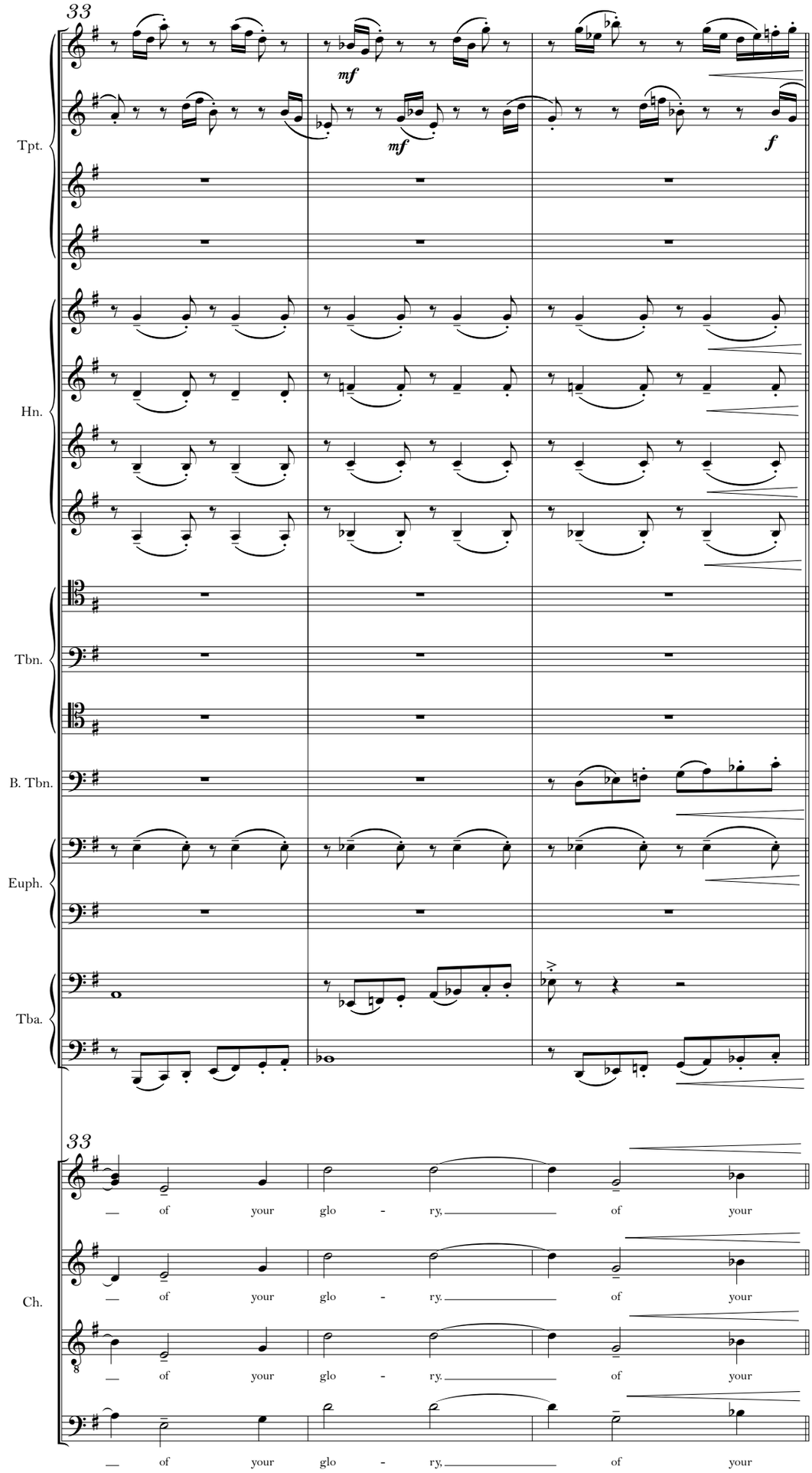

Suddenly more relaxed ♩ = 76
12
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Hosts; The Lord God of Hosts; The Lord God of
Hosts; The Lord God of Hosts; The Lord God of
Hosts; The Lord God of Hosts;
Hosts; The Lord God of Hosts;

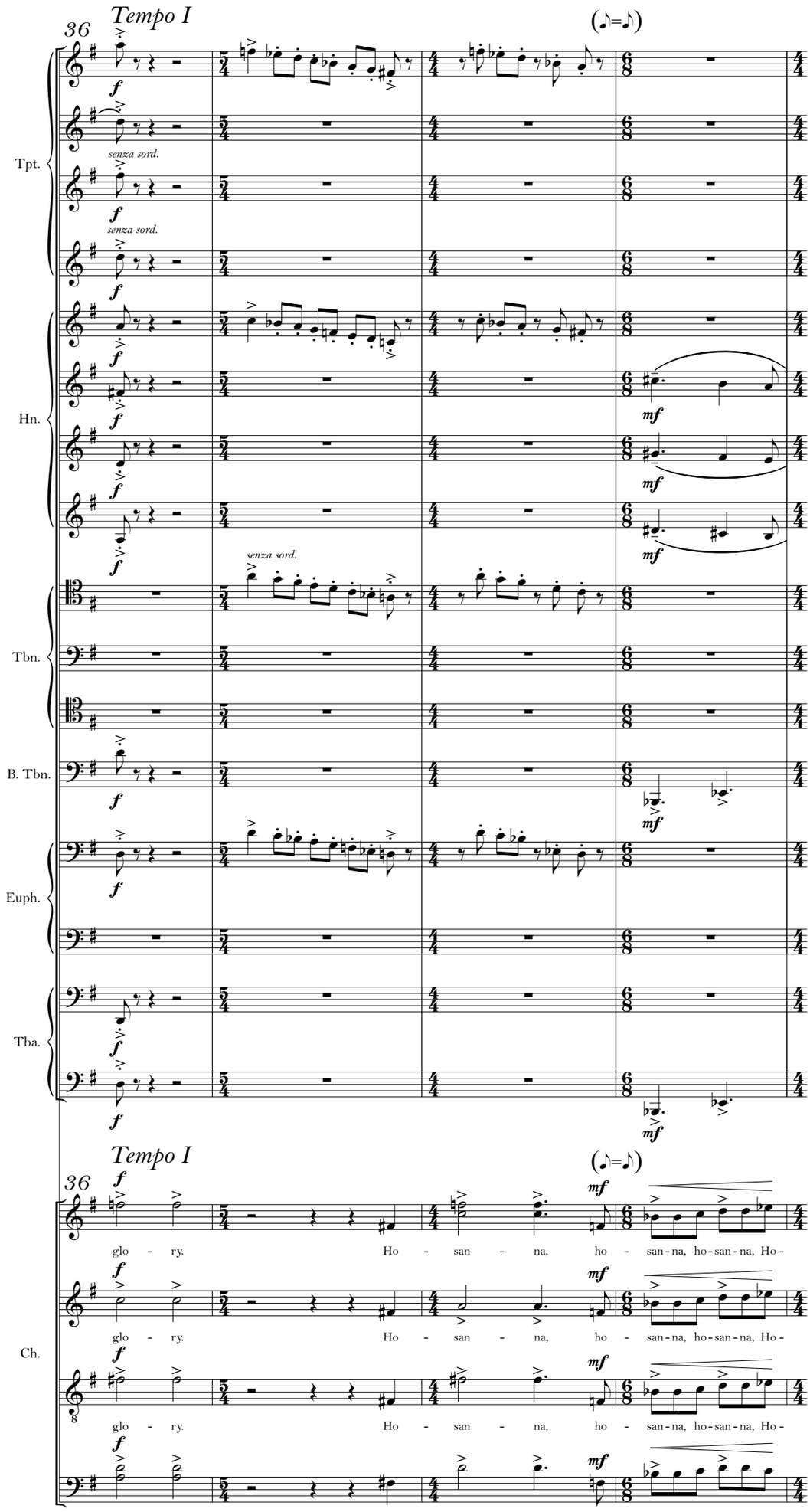

16
Tempo I
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
con sord.
16
Tempo I
Ch.
Hosts; God of Hea - ven Hea - ven
Hosts; God of Hea - ven Hea - ven
The Lord God of Hea - ven Hea - ven
The Lord God of Hea - ven Hea - ven

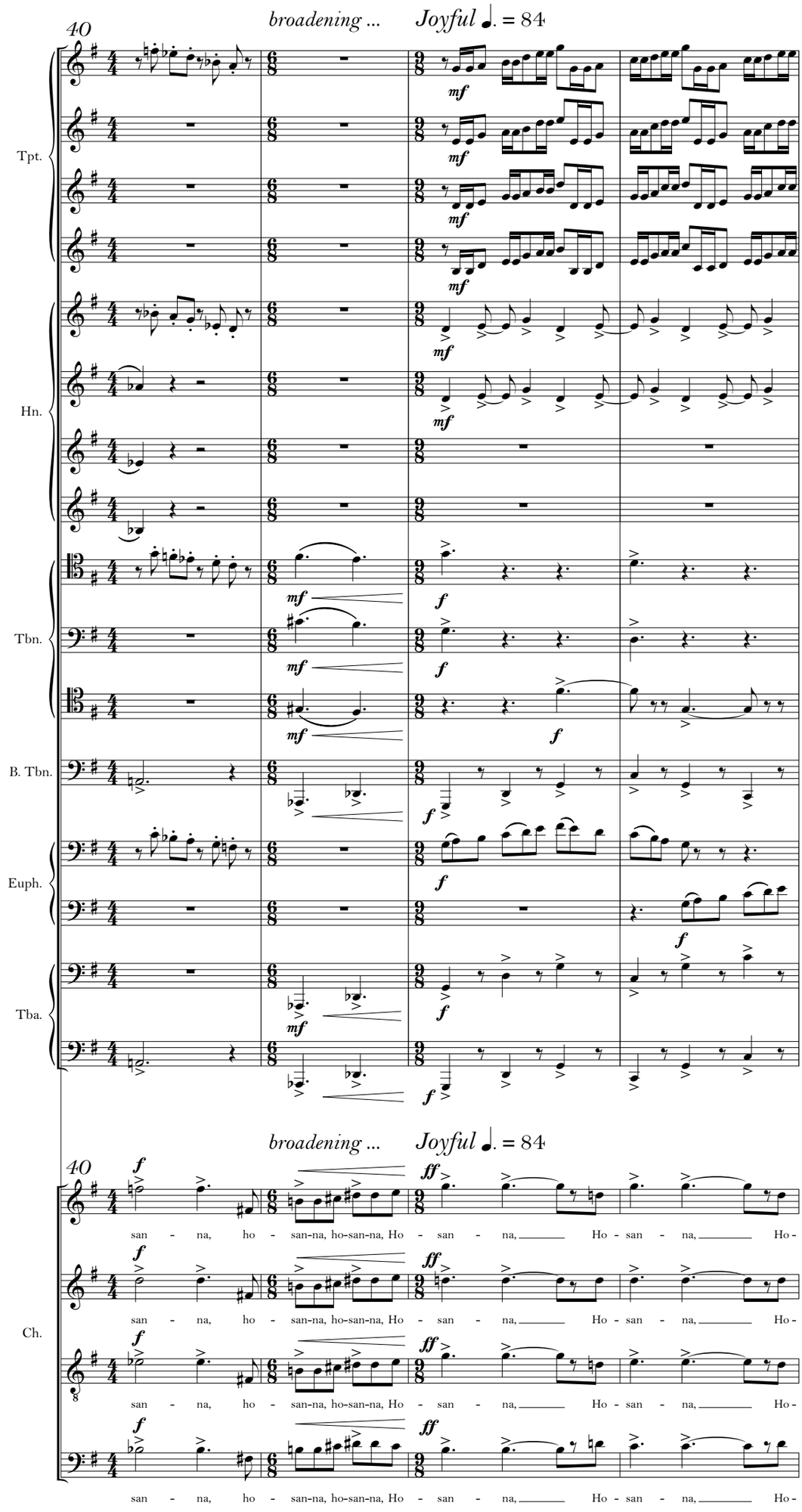

21
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mf
f
21
Ch.
Hea - ven and Earth are full of your glo - ry, of your

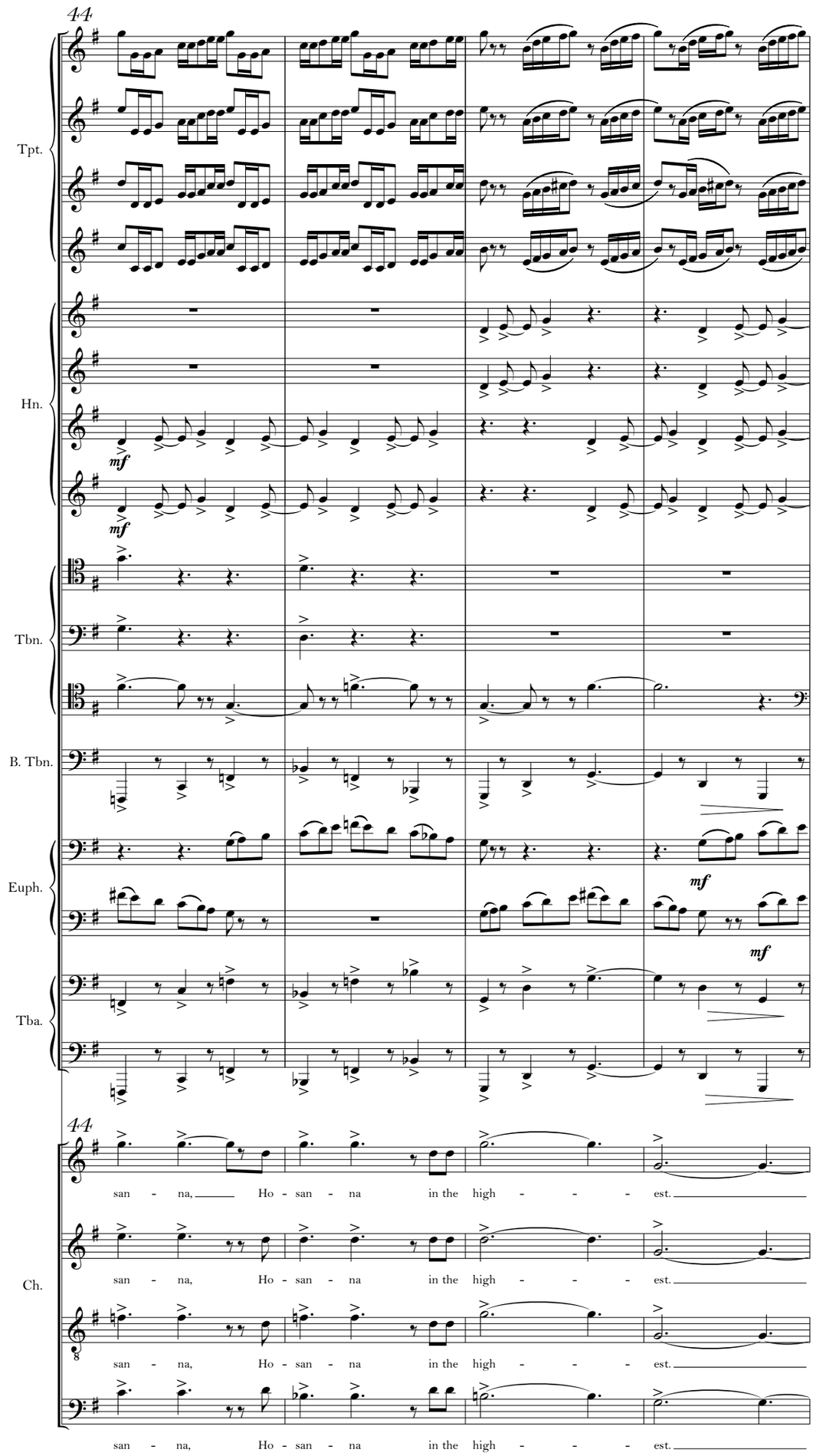

Again, slower even 𝅗𝅥 = 72 (♩ = 144)
24
Harmon mute
Tpt.
Hn.
Tbn.
(con sord.)
B. Tbn.
Euph.
Tba.
Again, slower even 𝅗𝅥 = 72 (♩ = 144)
24
Ch.
glo - ry,
full of your glo - ry,

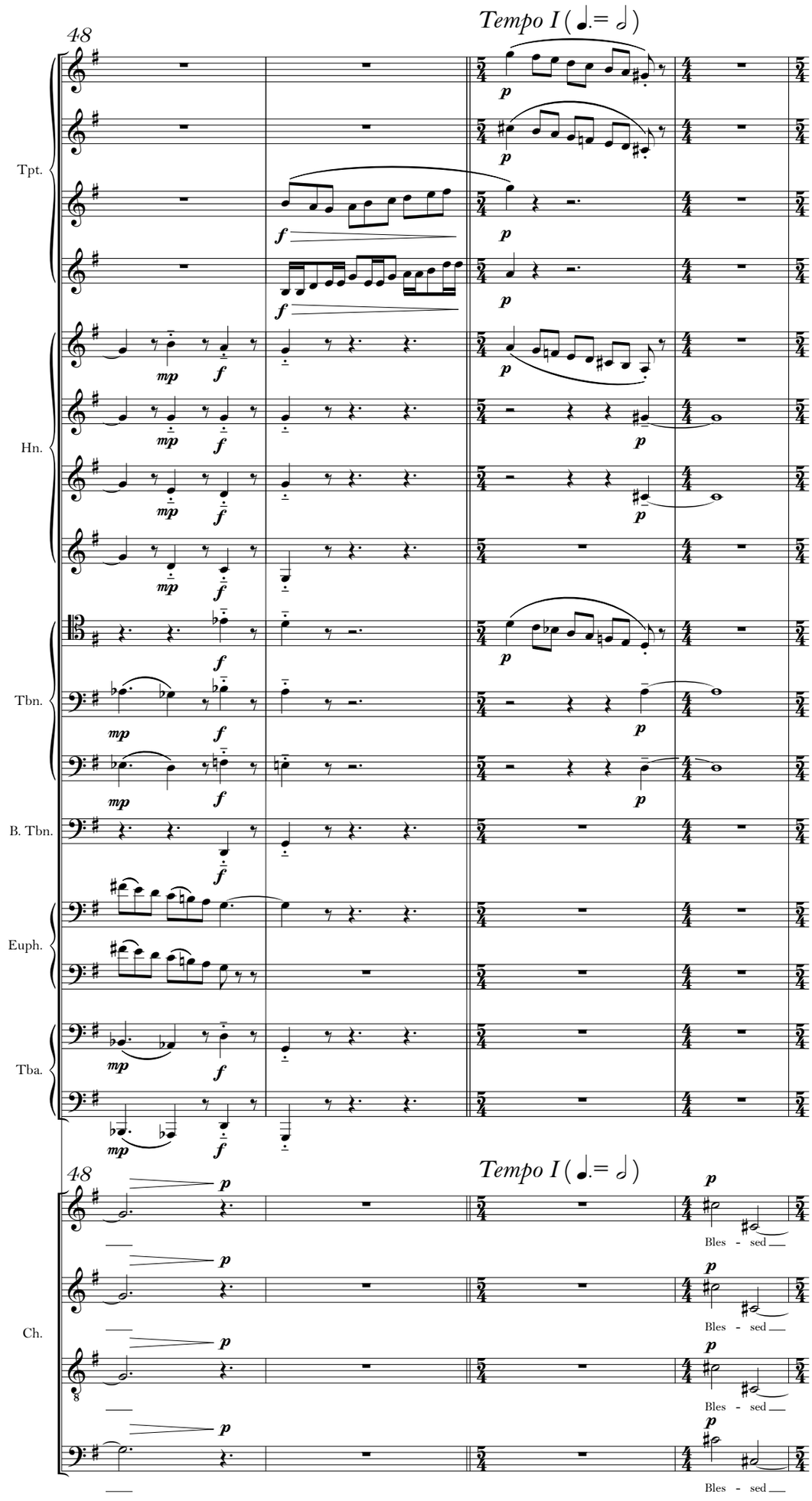

29
Tpt.
con sord.
pp
con sord.
pp
senza sord.
mp
mp
mp
mp
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mf
mf
29
Ch.
p
mf
full of your glo - ry.
p
mf
full of your glo - ry.
p
mf
full of your glo - ry.
p
mf
full of your glo - ry.

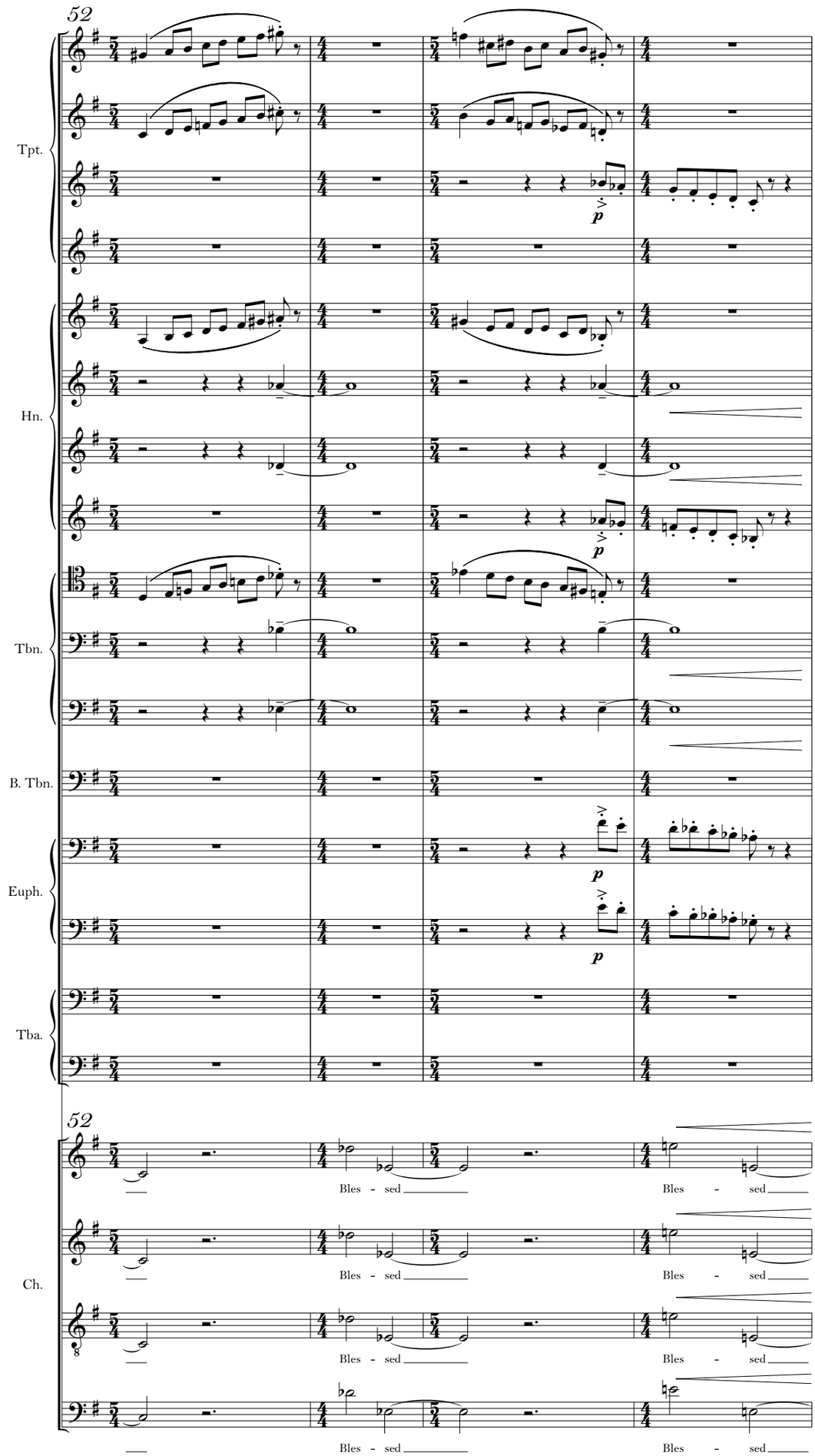

33
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mf
mf
f
33
Ch.
— of your glo - ry, — of your
— of your glo - ry. — of your
— of your glo - ry. — of your
— of your glo - ry, — of your

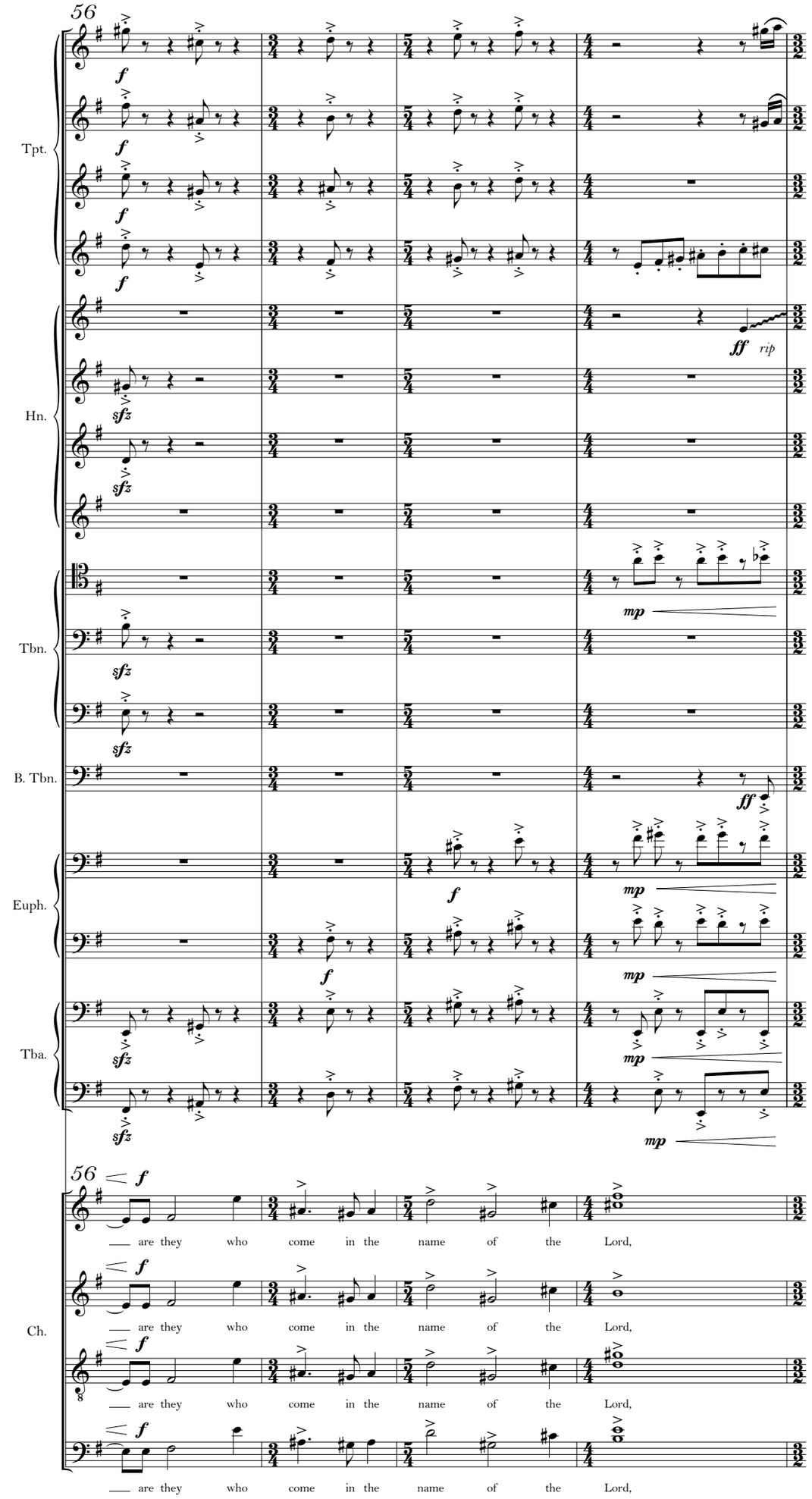

36
Tempo I
(♪=♪)
Tpt.
senza sord.
senza sord.
Hn.
Tbn.
senza sord.
B. Tbn.
Euph.
Tba.
36
Tempo I
(♪=♪)
Ch.
glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -
glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -
glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -
glo - ry. Ho - san - na, ho - san-na, ho-san-na, Ho -

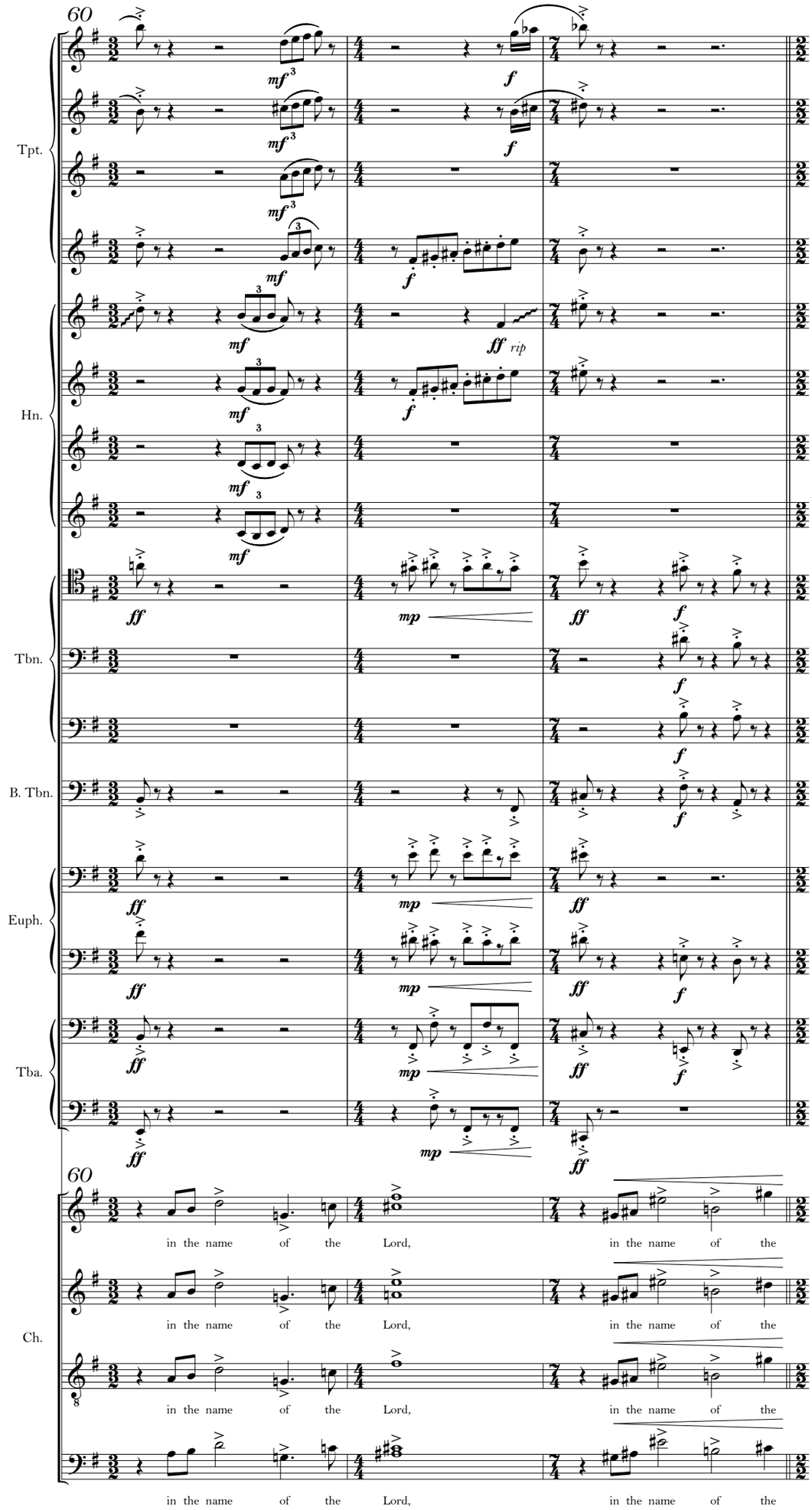

40
broadening ...
Joyful ♩. = 84
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
san - na, ho - san-na, ho-san-na, Ho - san - na, Ho - san - na, Ho -

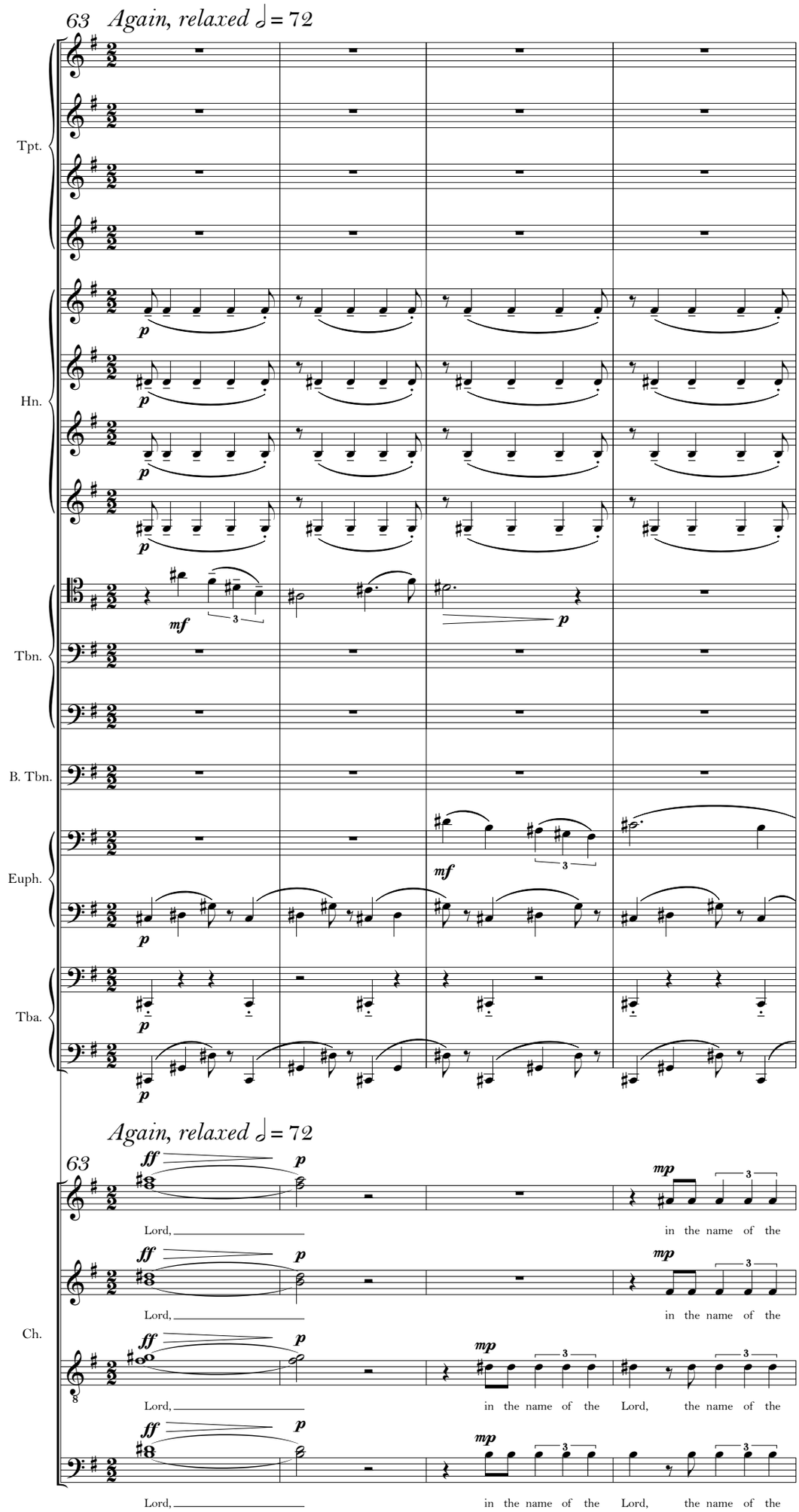

44
Tpt.
Hn.
mf
mf
Tbn.
B. Tbn.
Euph.
mf
mf
Tba.
44
Ch.
san - na, Ho - san - na in the high - - - est.
san - na, Ho - san - na in the high - - - est.
san - na, Ho - san - na in the high - - - est.
san - na, Ho - san - na in the high - - - est.

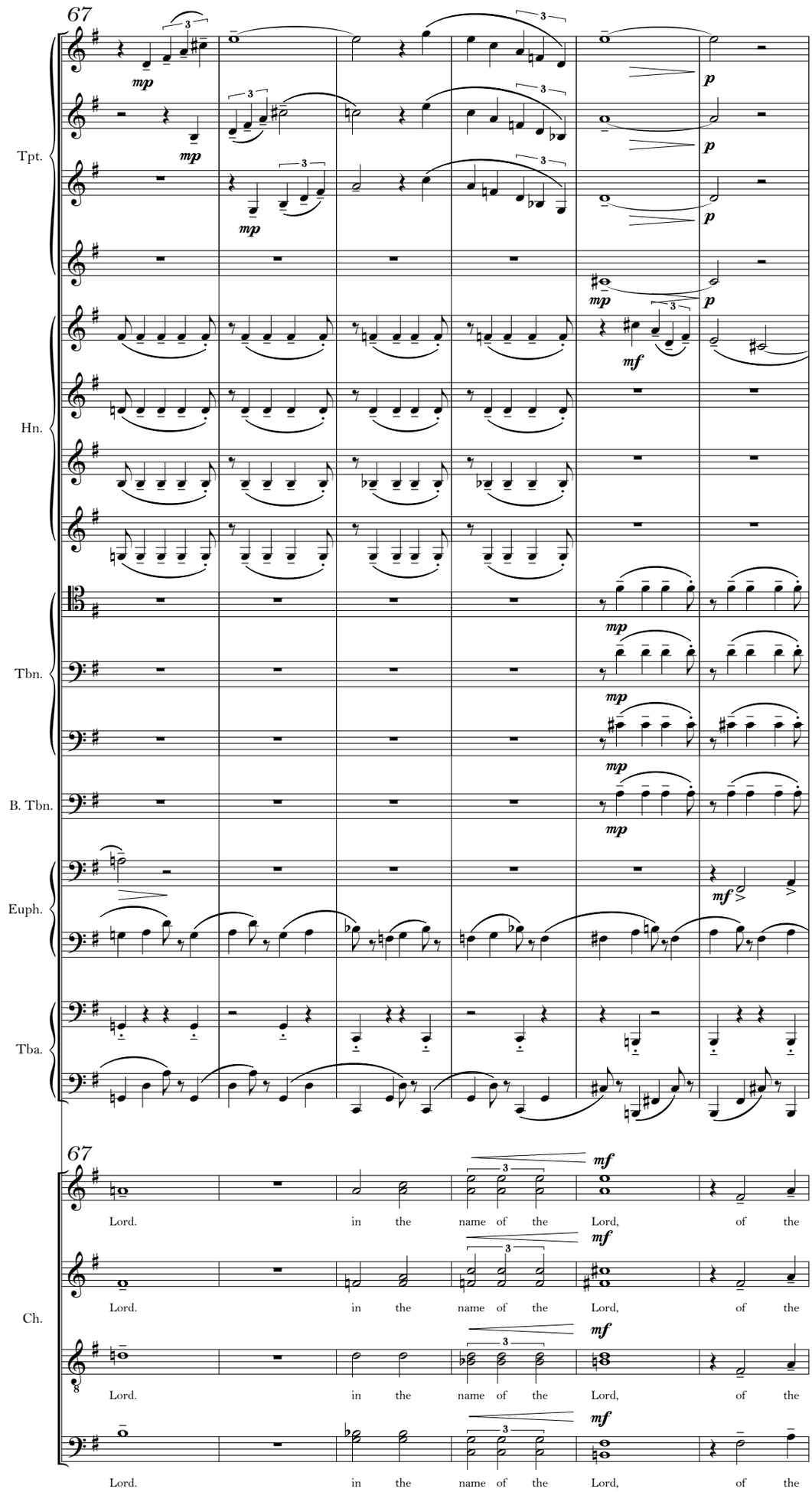

48
Tempo I (♩.= 𝅗𝅥)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Bles - sed

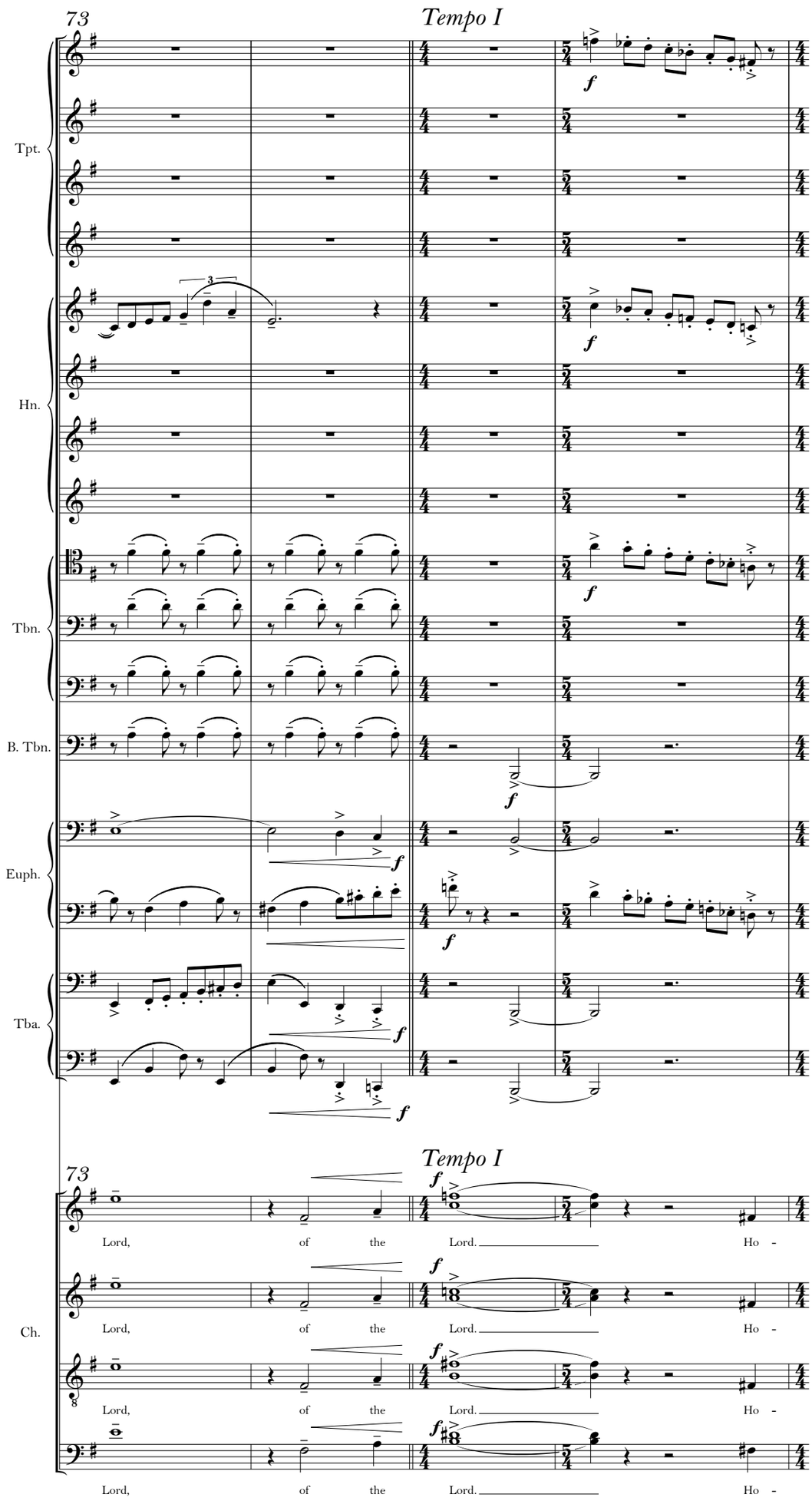

52
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
52
Ch.
Bles - sed
Bles - sed
Bles - sed
Bles - sed
Bles - sed
Bles - sed
Bles - sed
Bles - sed

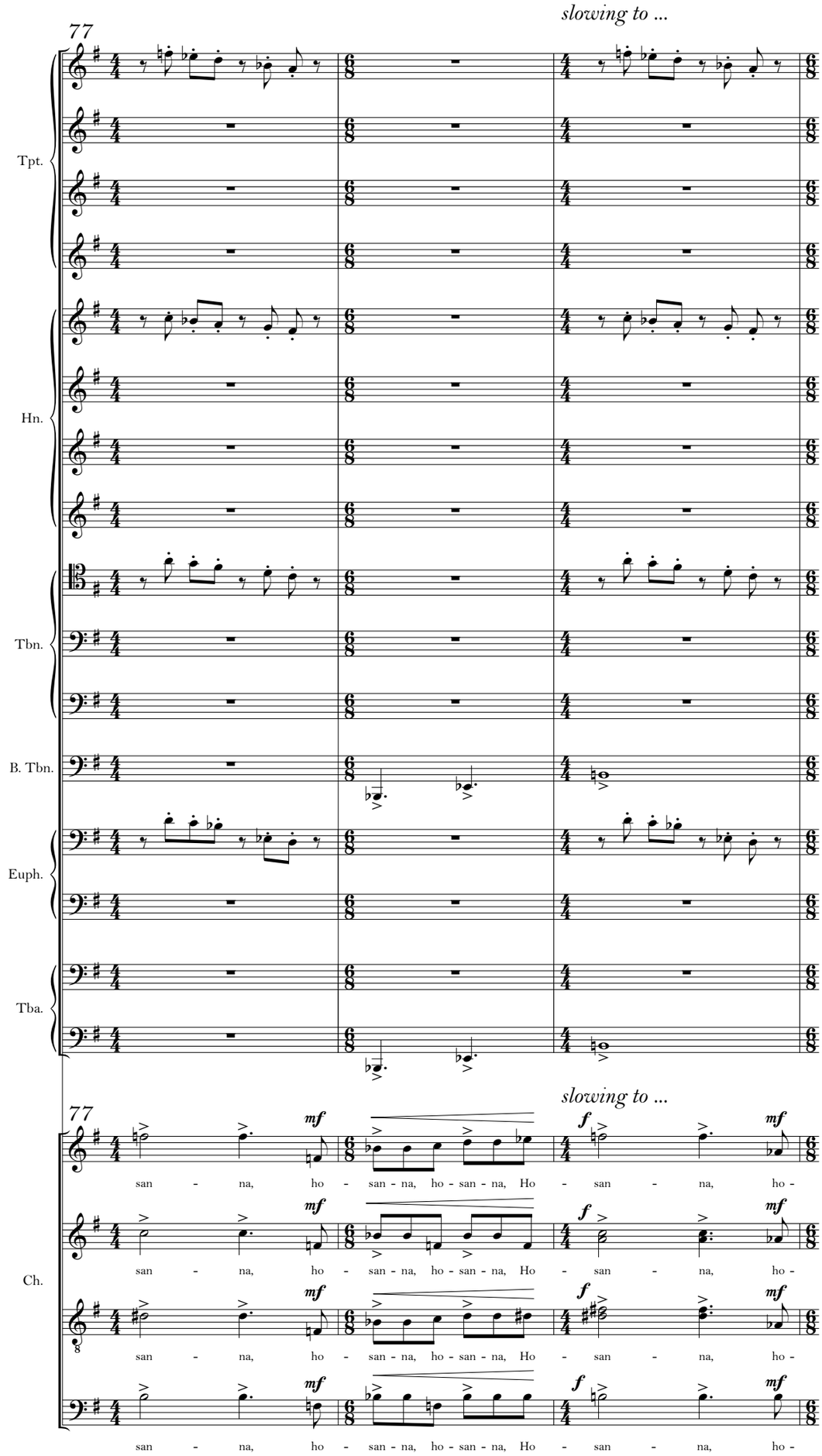

56
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
are they who come in the name of the Lord,

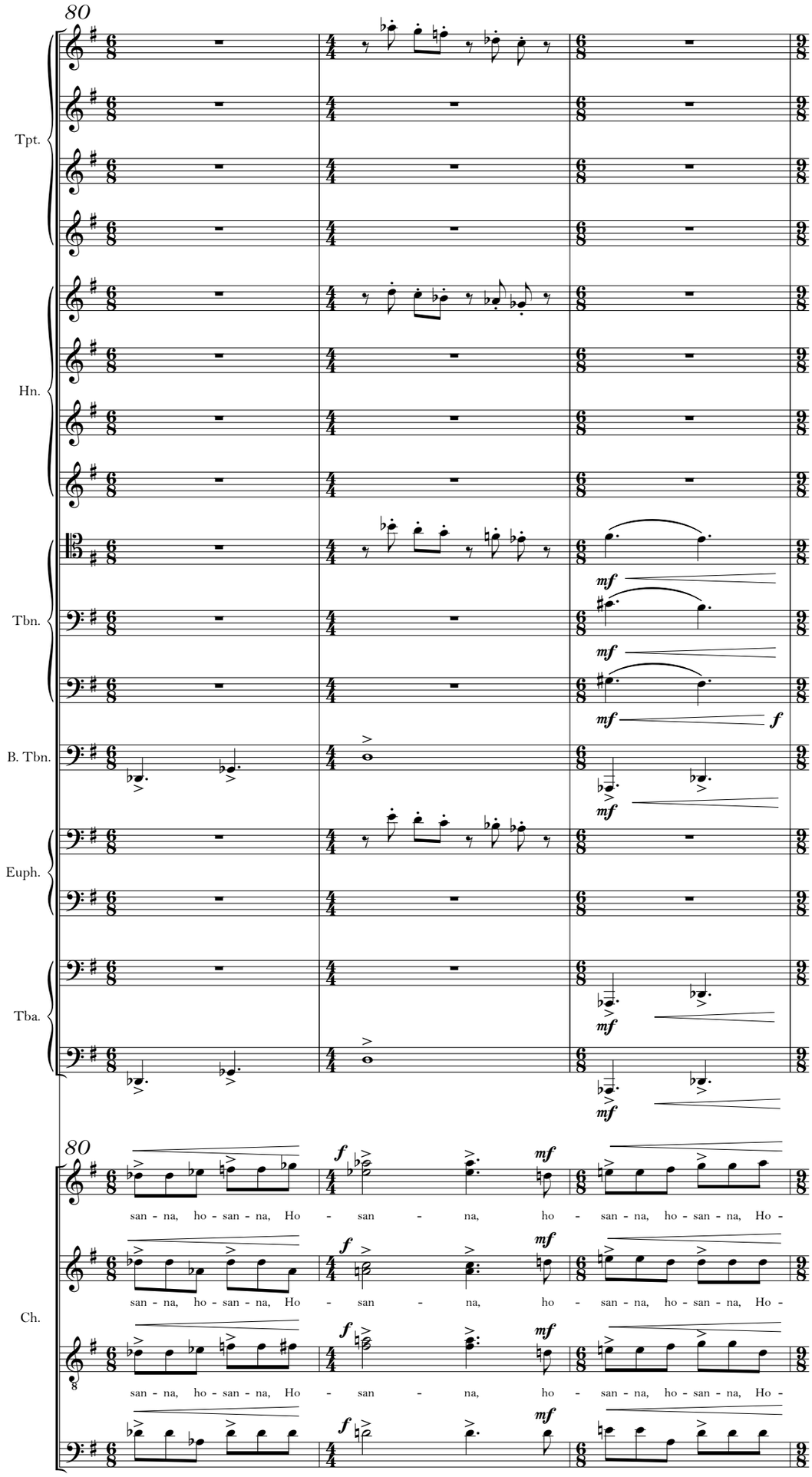

60
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
60
Ch.
in the name of the Lord, in the name of the
in the name of the Lord, in the name of the
in the name of the Lord, in the name of the
in the name of the Lord, in the name of the

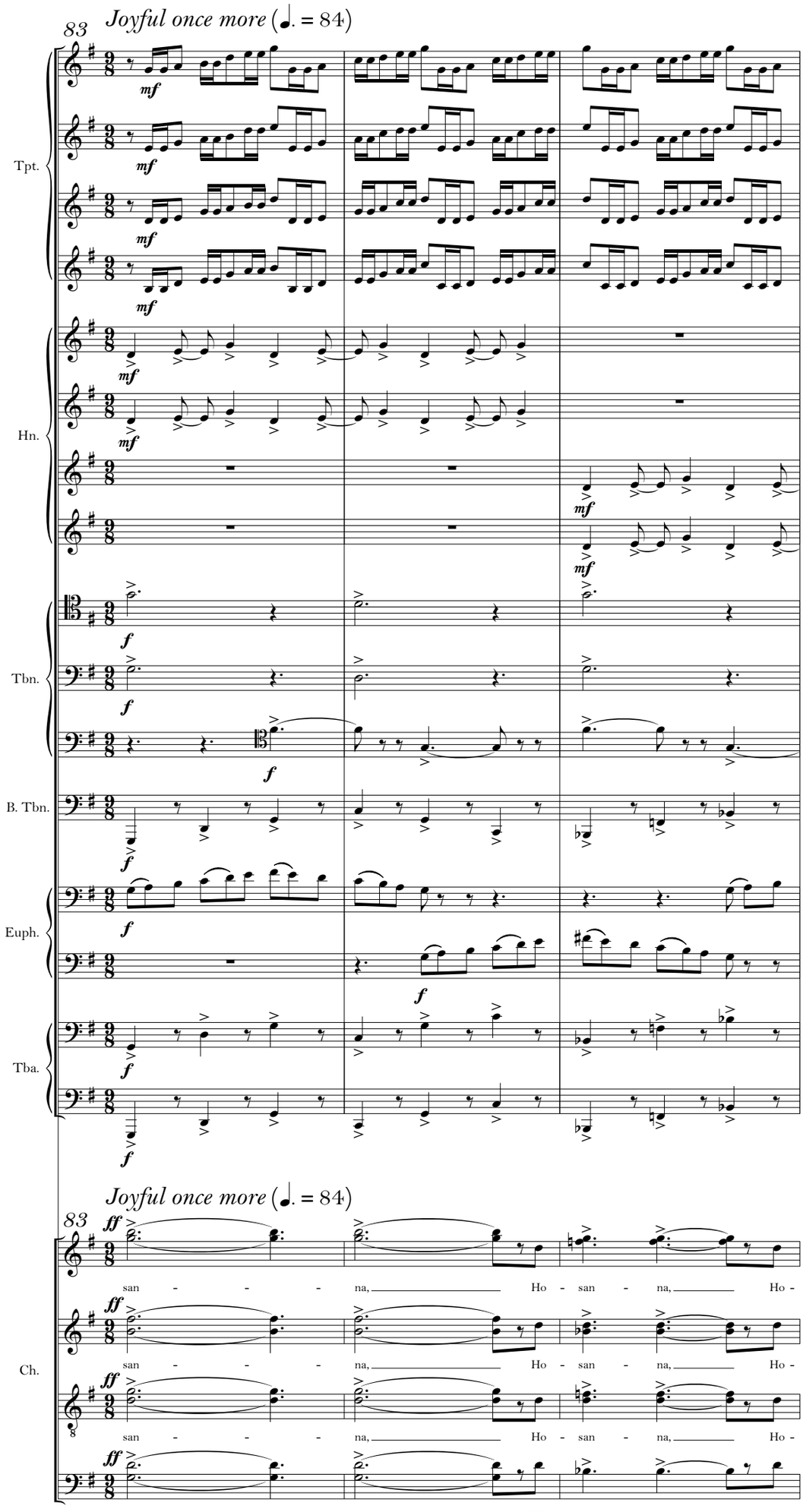

63 Again, relaxed ♩ = 72
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Lord,
in the name of the
Lord,
the name of the

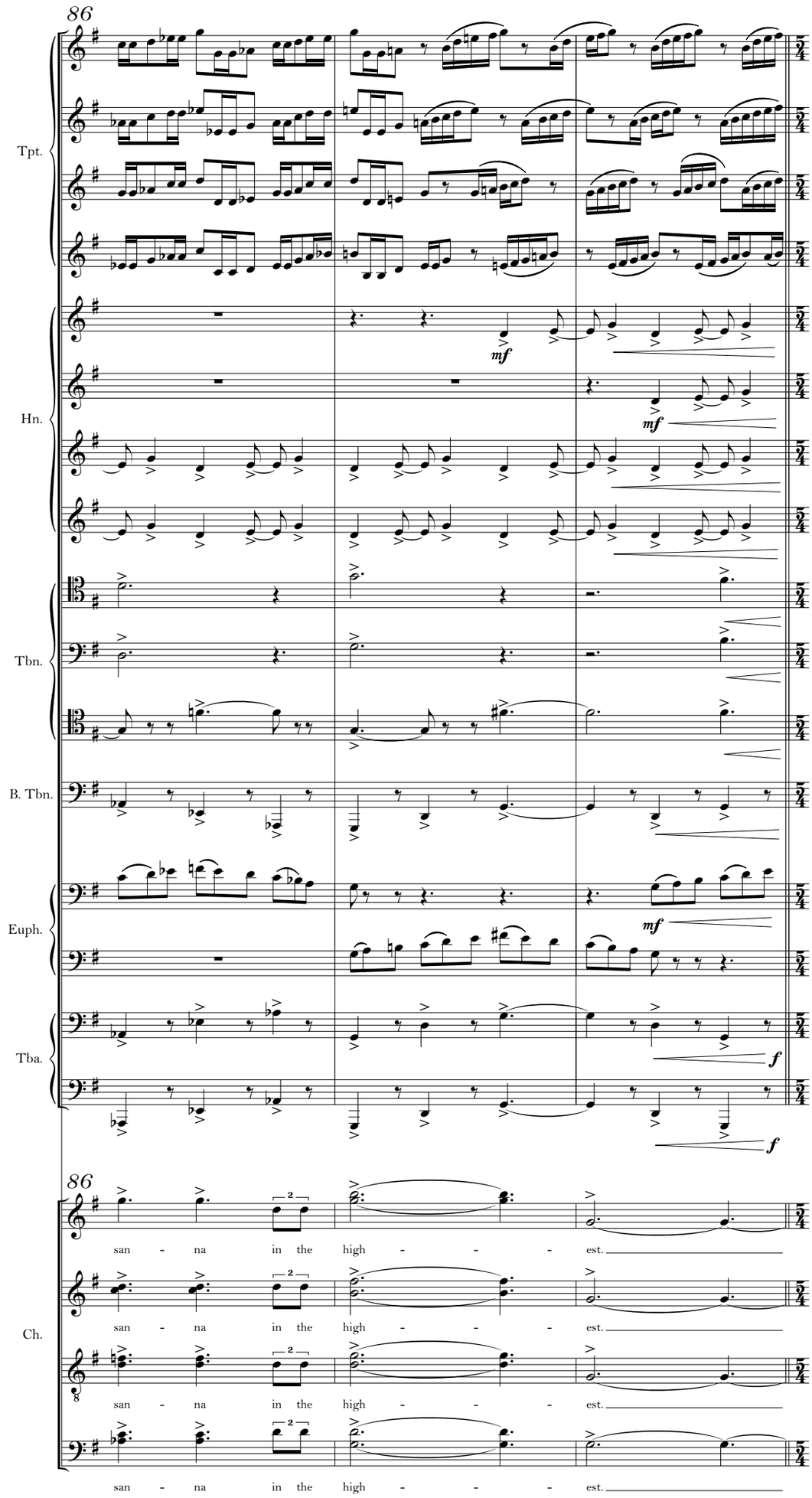

67
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
67
Ch.
Lord. in the name of the Lord, of the
Lord. in the name of the Lord, of the
Lord. in the name of the Lord, of the
Lord. in the name of the Lord, of the

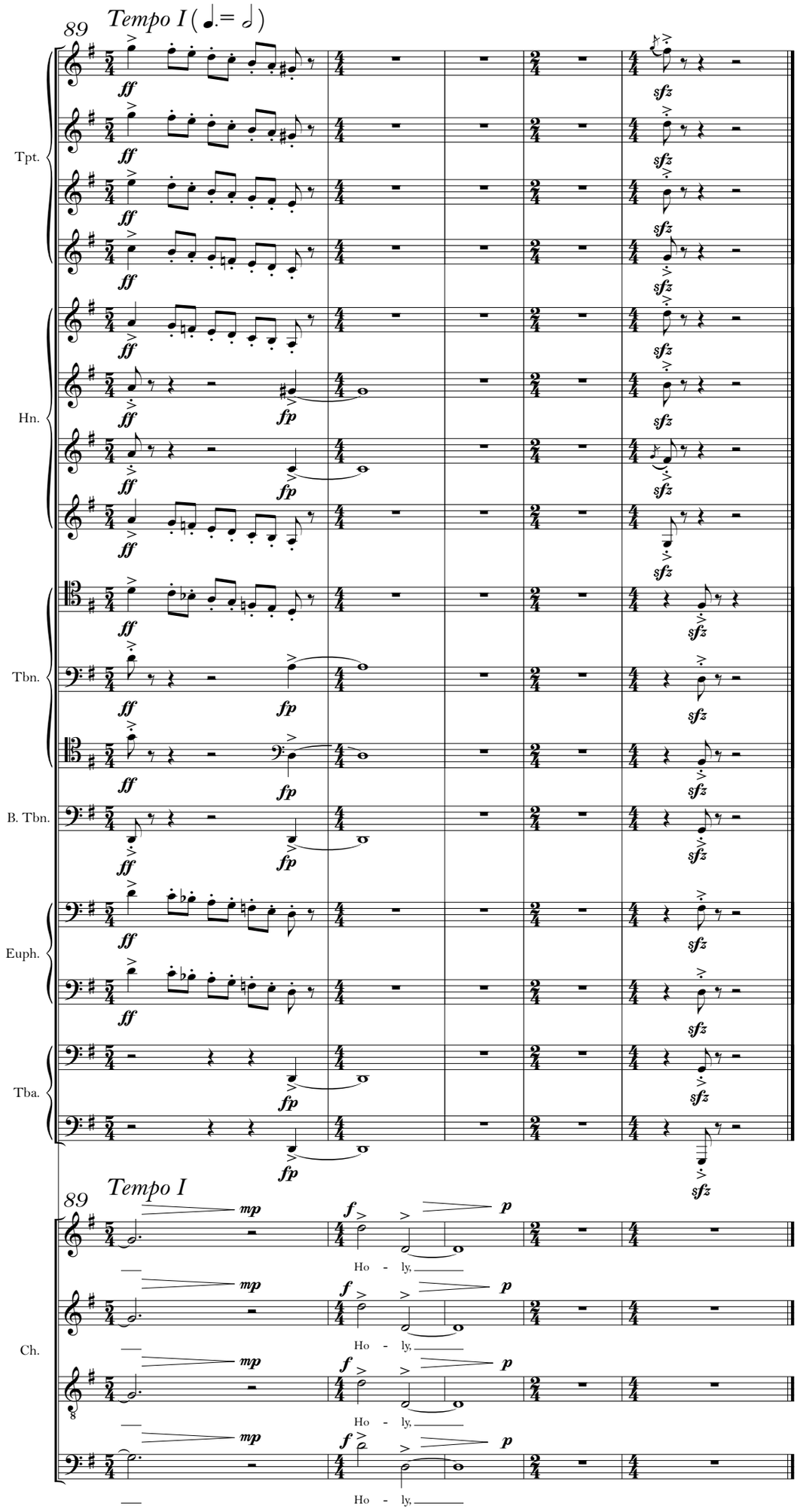

73
Tempo I
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Lord, of the Lord. Ho -


77
slowing to ...
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
77
slowing to ...
Ch.
mf
f
san - na, ho - san - na, ho - san - na, Ho - san - na, ho -

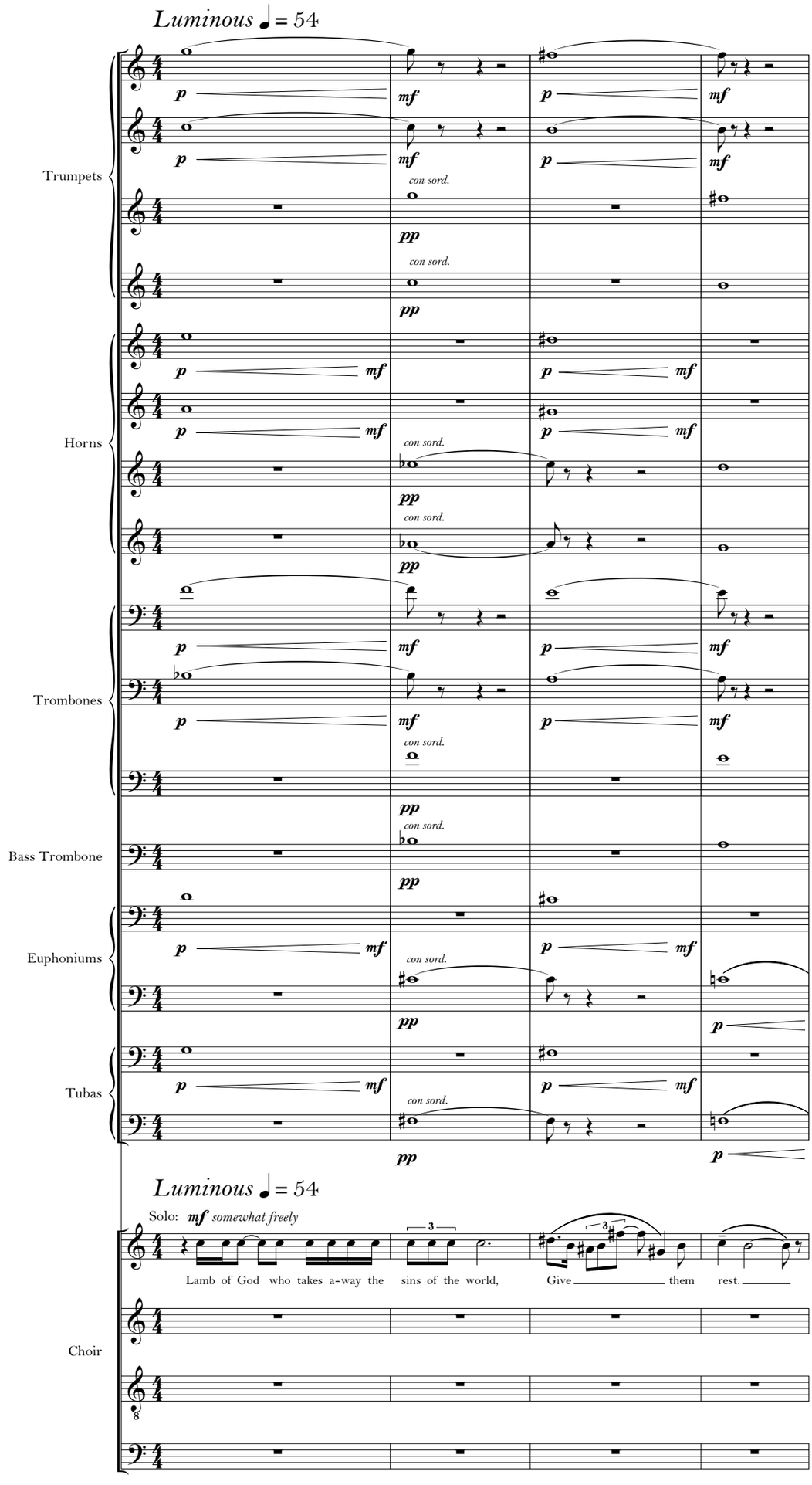

80
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mf
f
80
Ch.
san - na, ho - san - na, Ho - san - na, ho - san - na, ho - san - na, Ho -


83
Joyful once more (♩. = 84)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
mf
f
ff
san - - - na, Ho - san - na, Ho -

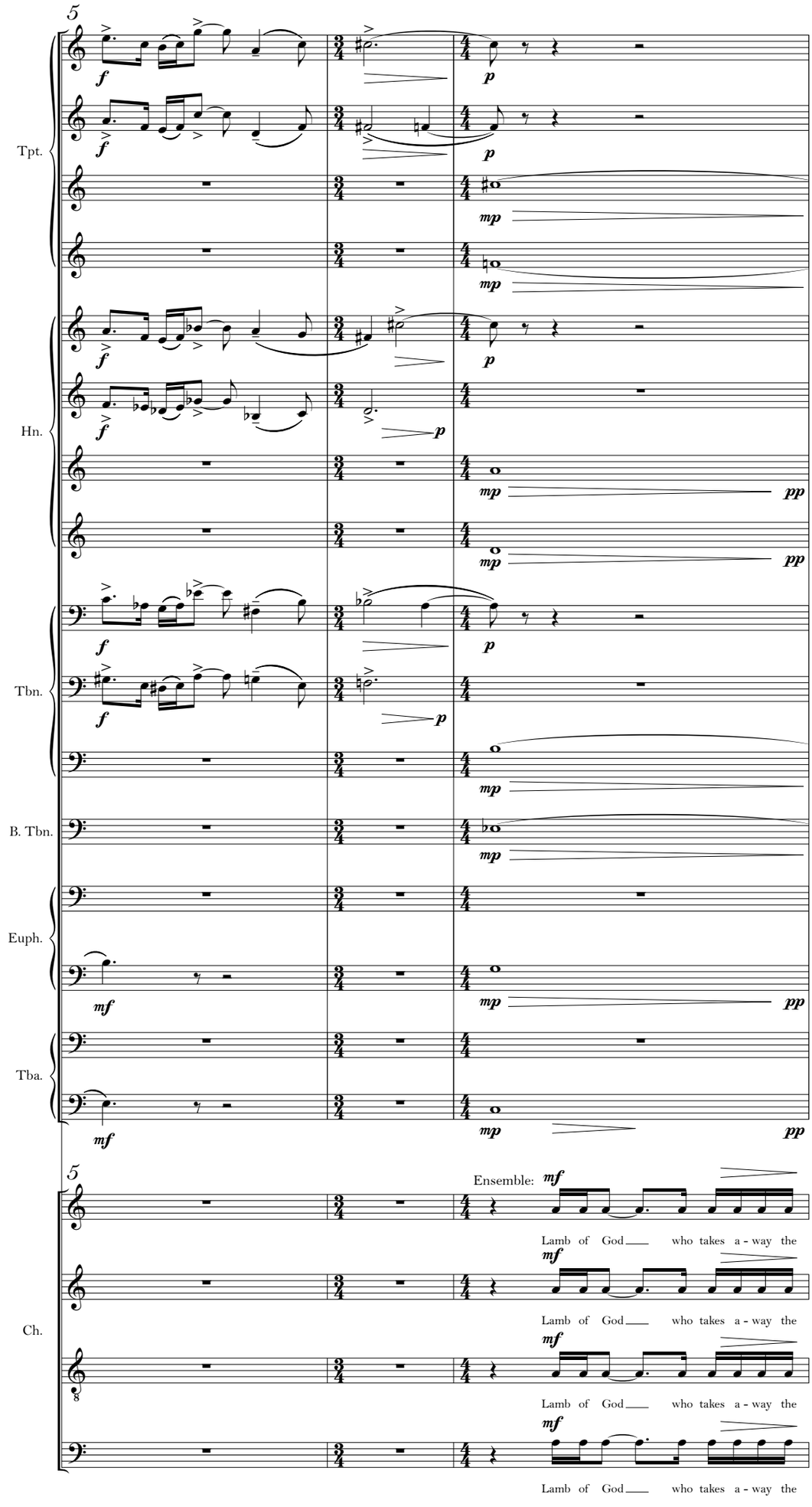

86
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
mf
f
86
Ch.
san - na in the high - - - est.
san - na in the high - - - est.
san - na in the high - - - est.
san - na in the high - - - est.

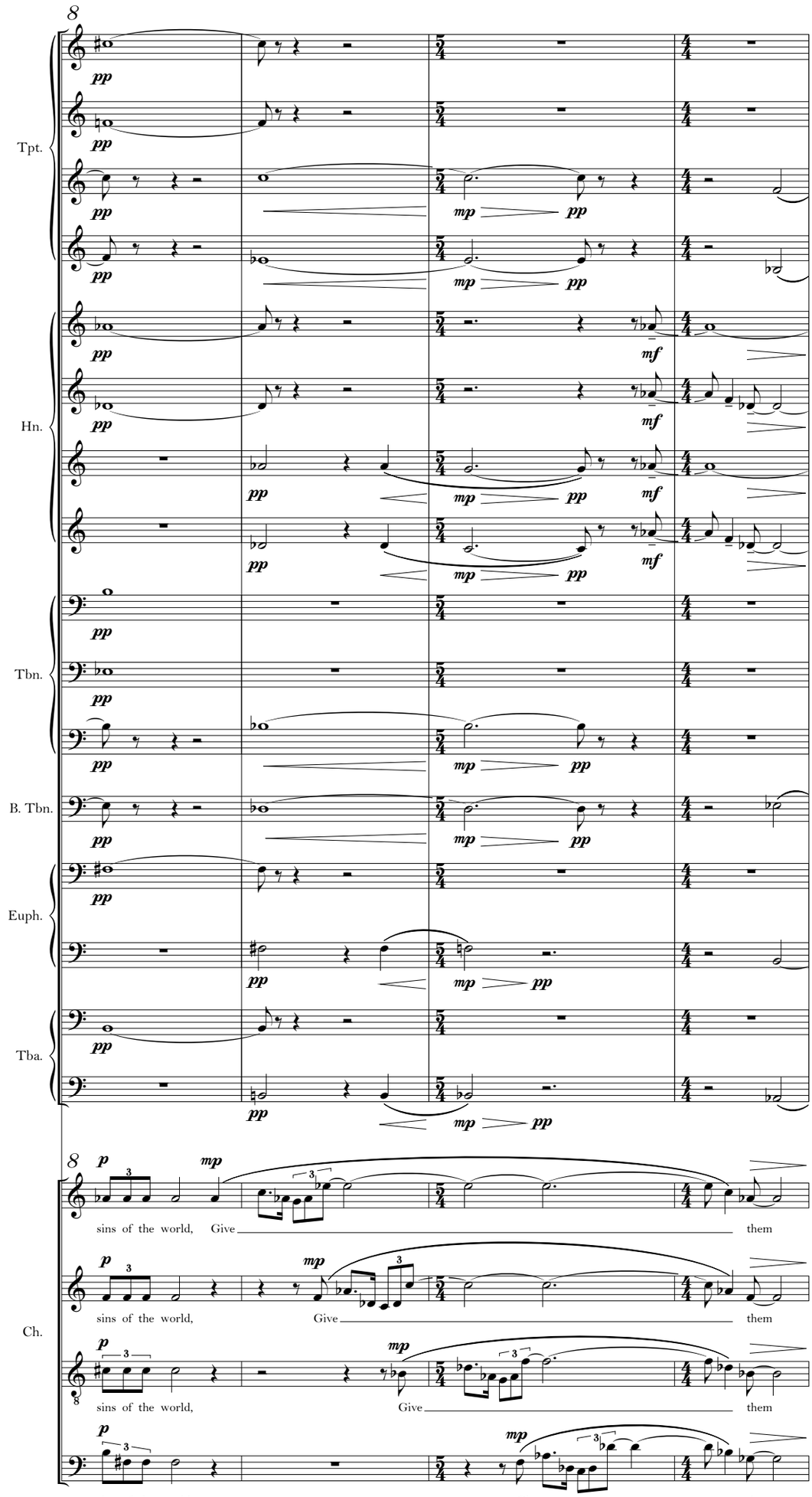

89
Tempo I (♩.= 𝅗𝅥)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
89
Tempo I
Ch.
Ho - ly,

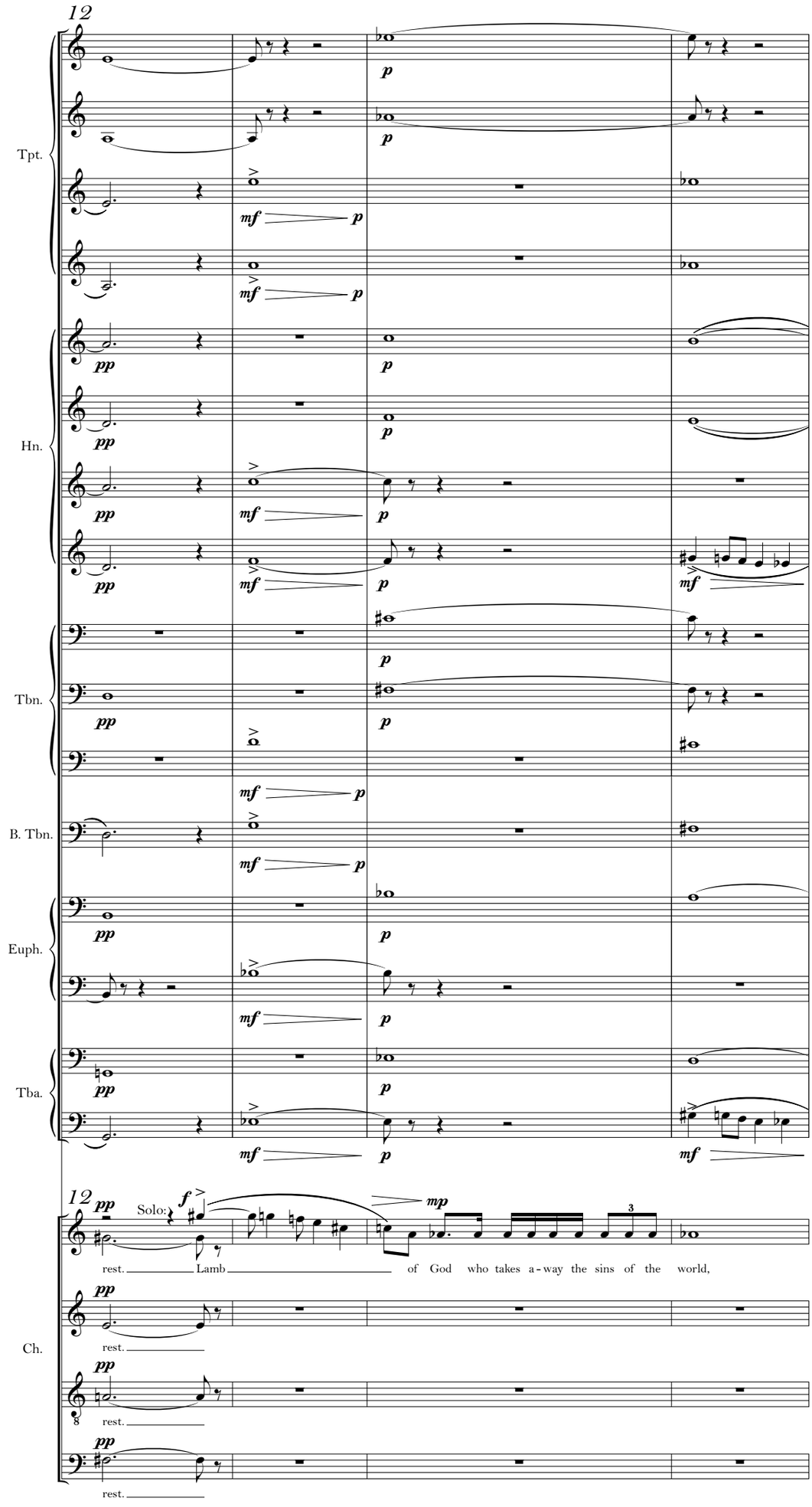
7. Lamb of God

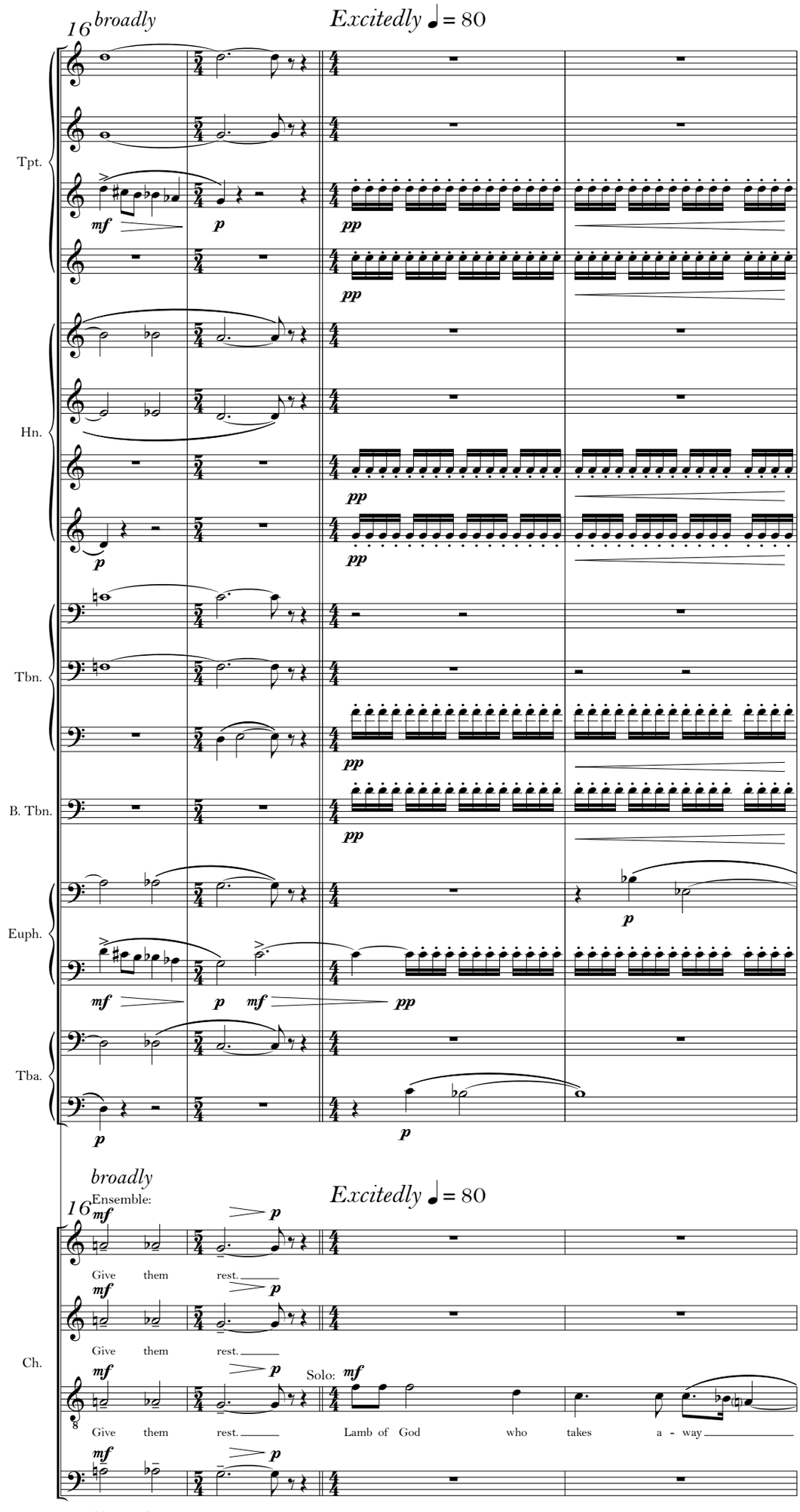


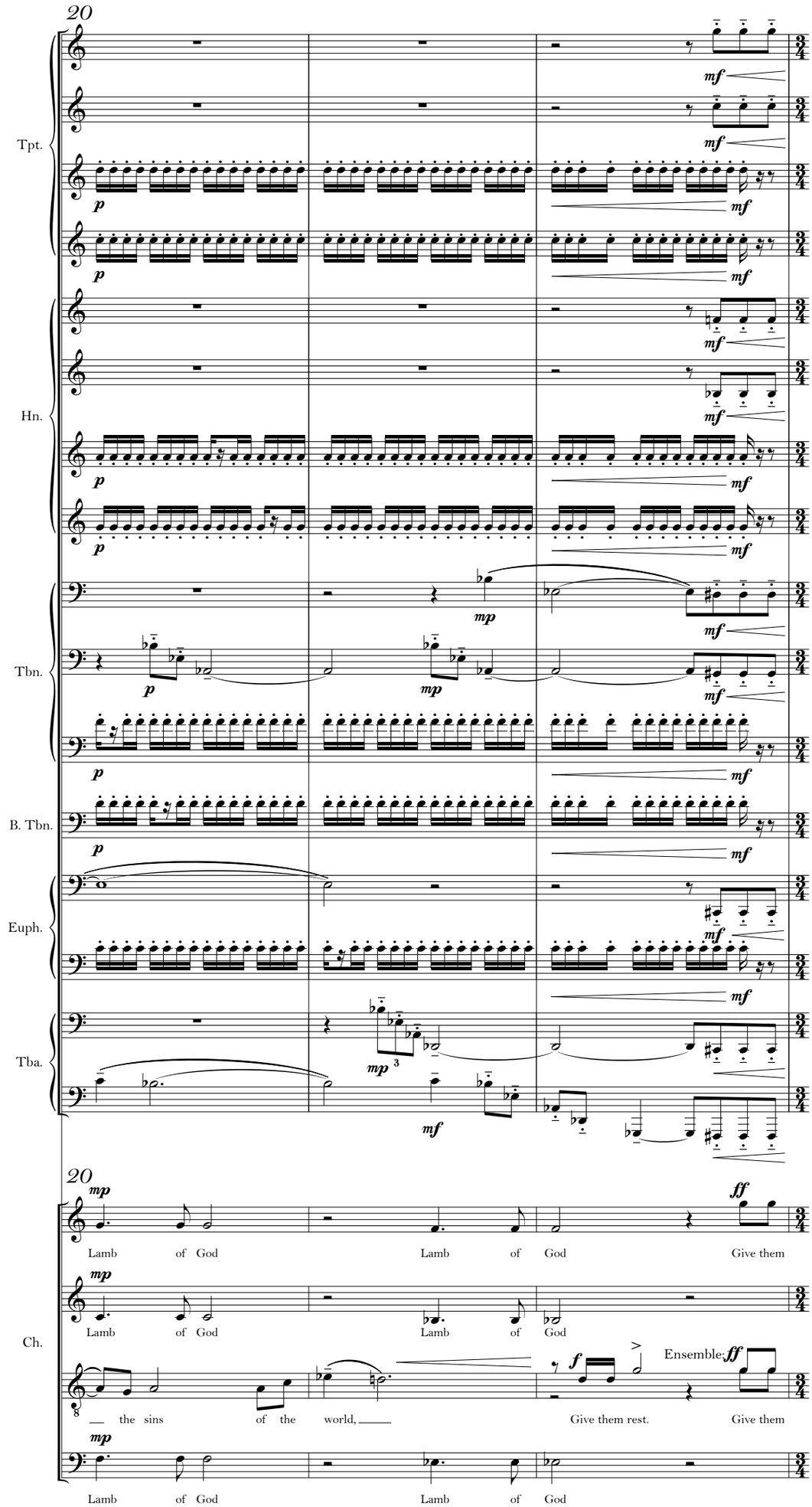
*) NB: only one half of the ensemble is using mutes.

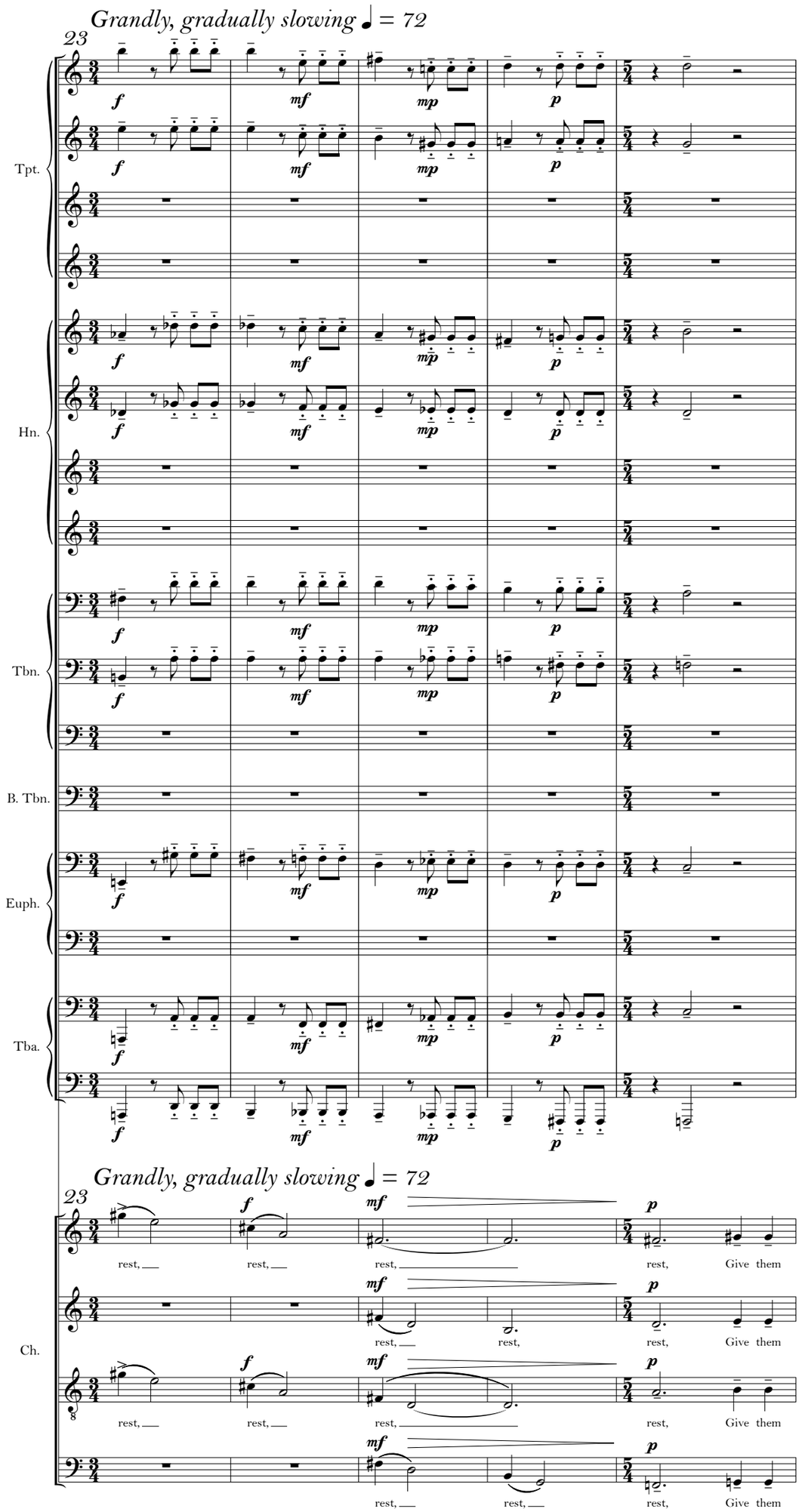

5
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Ensemble:
Lamb of God who takes a - way the
Lamb of God who takes a - way the
Lamb of God who takes a - way the
Lamb of God who takes a - way the

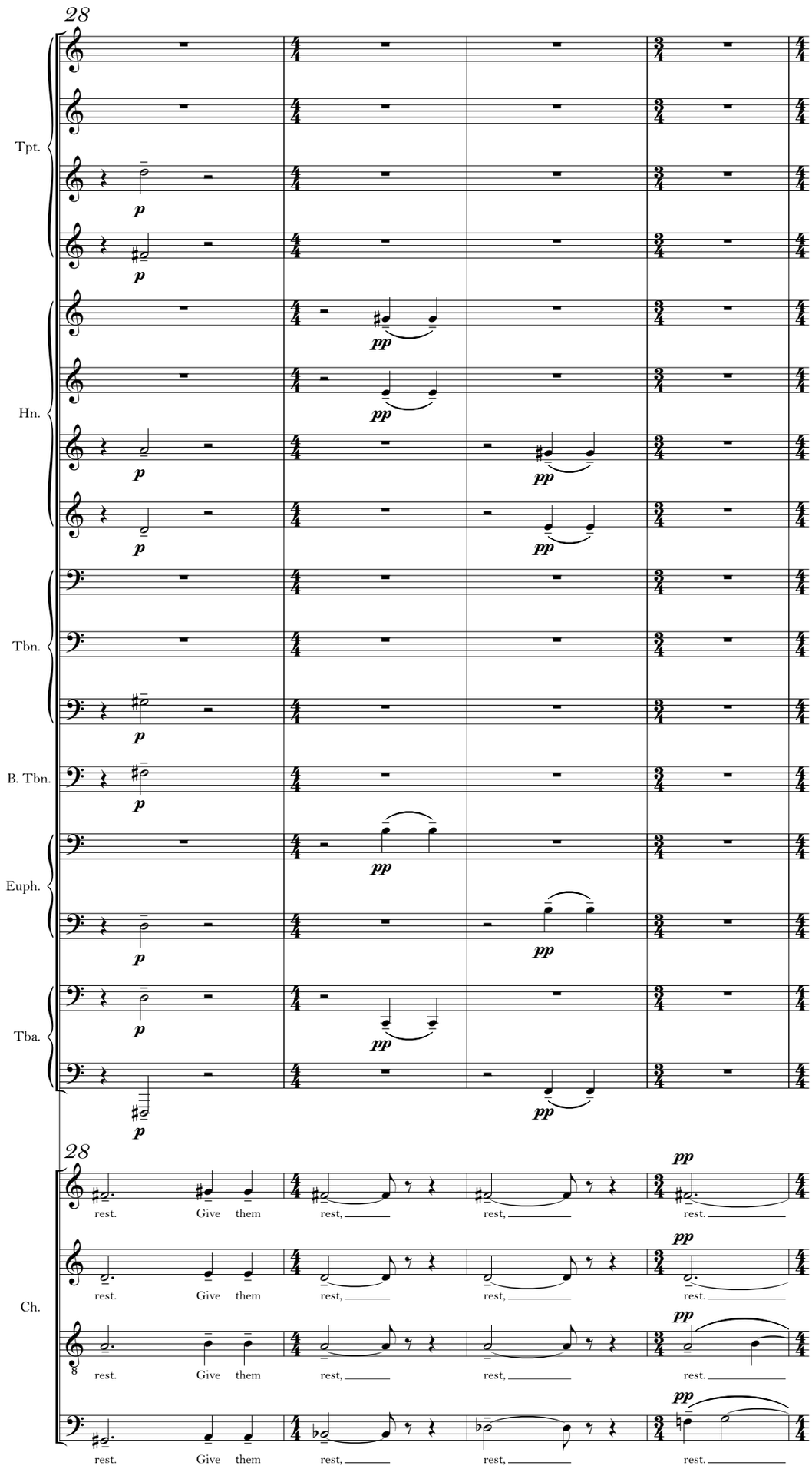

Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
pp
mp
mf
p
sins of the world,
Give
them

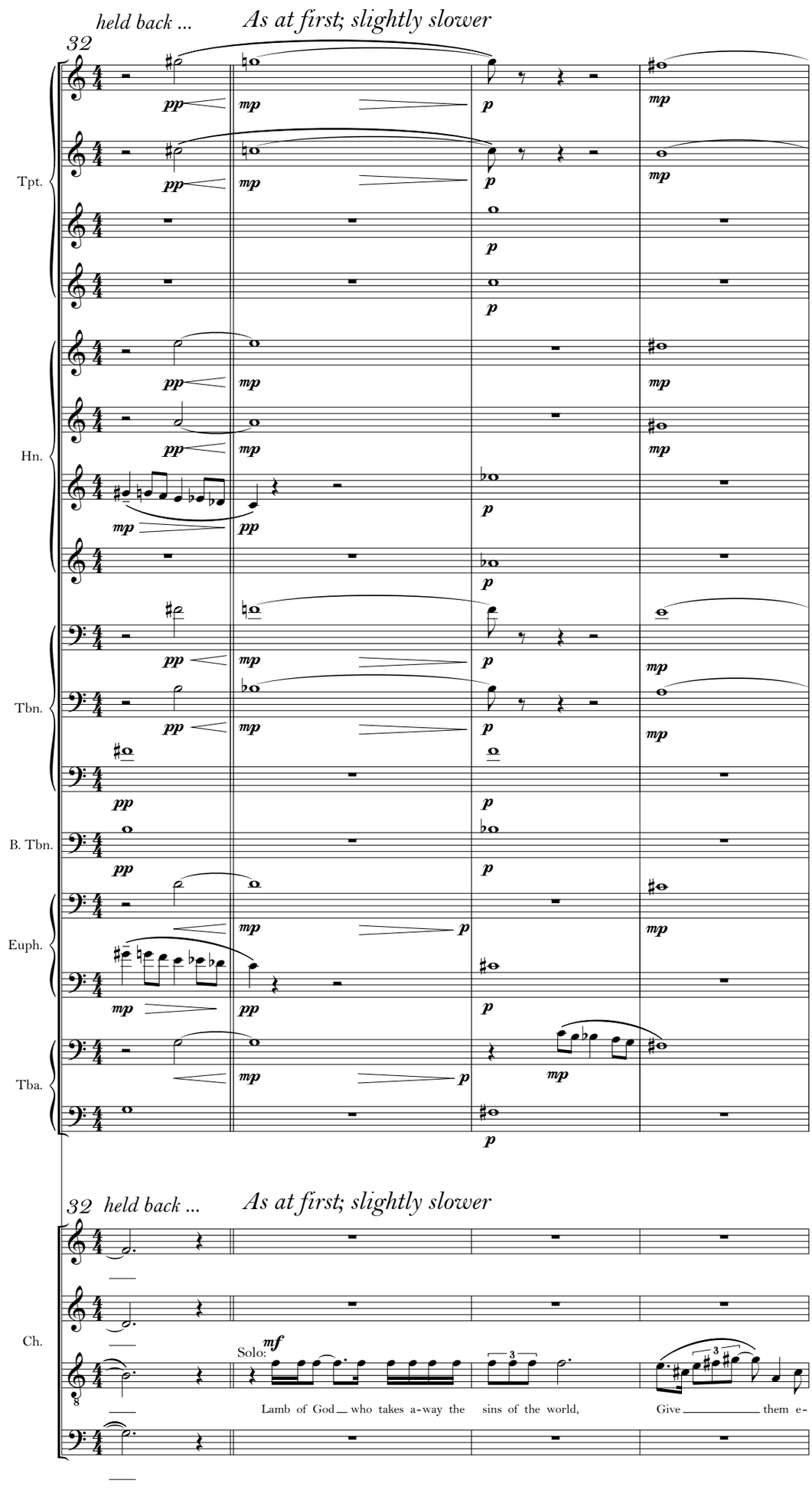

12
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
12
Solo:
rest. Lamb of God who takes a - way the sins of the world,
Ch.
rest.
rest.
rest.

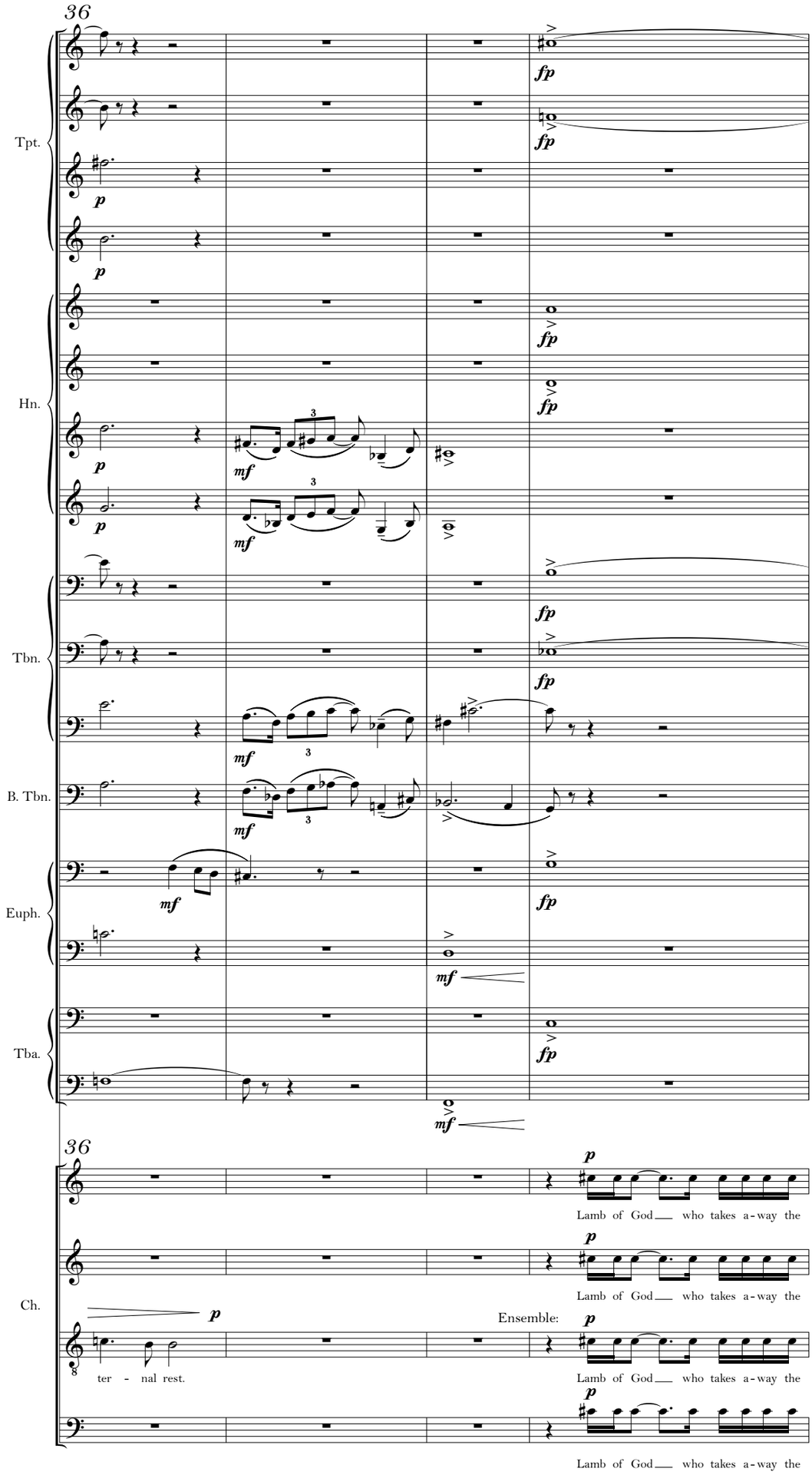

16 broadly
Excitedly ♩ = 80
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
broadly
Ensemble:
16
Excitedly ♩ = 80
Ch.
Give them rest.
Solo:
Lamb of God who takes a - way

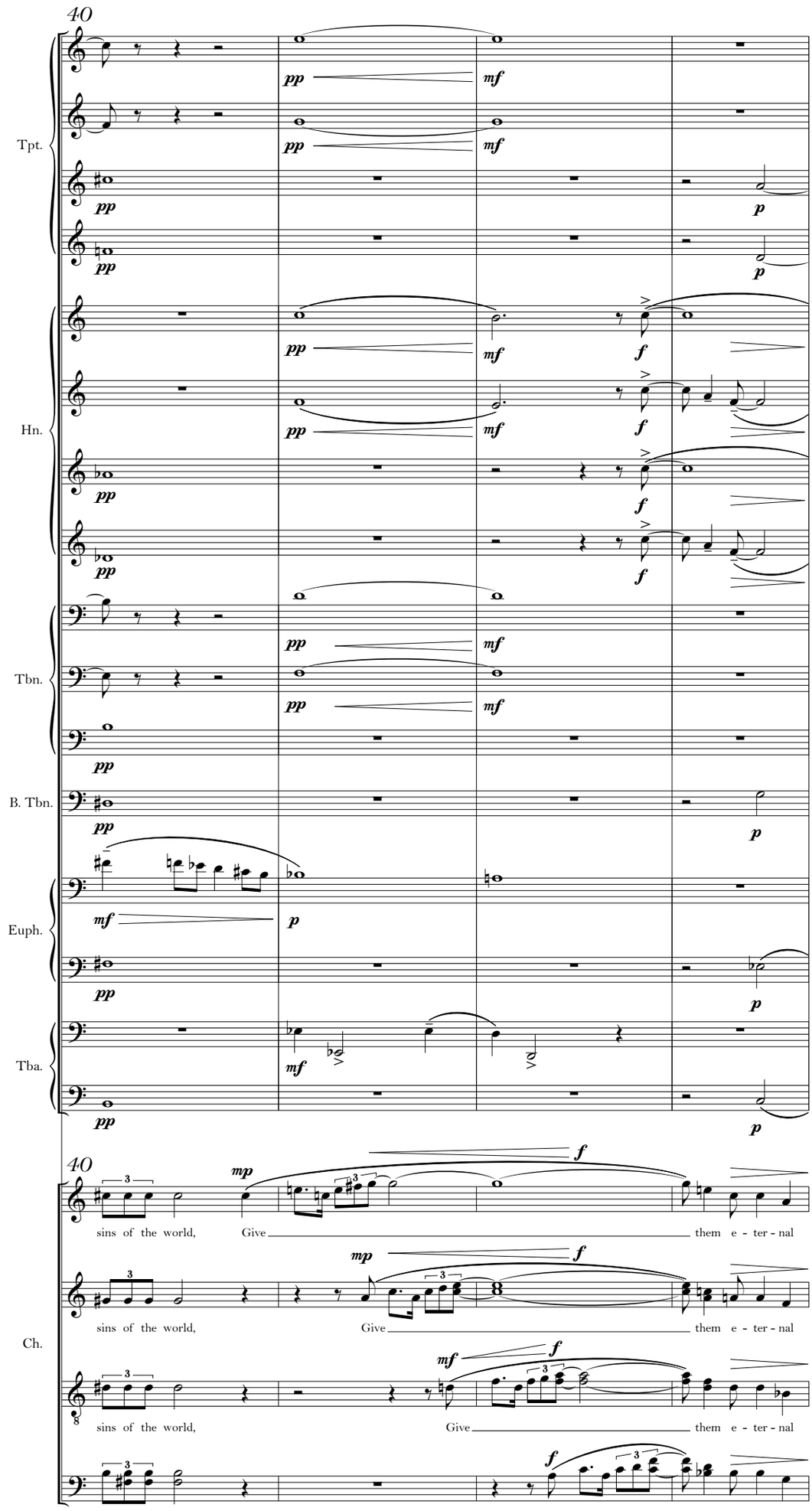

20
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
20
Ch.
Lamb of God
Lamb of God
Give them
Lamb of God
Lamb of God
the sins of the world,
Give them rest.
Give them
Ensemble
Lamb of God
Lamb of God

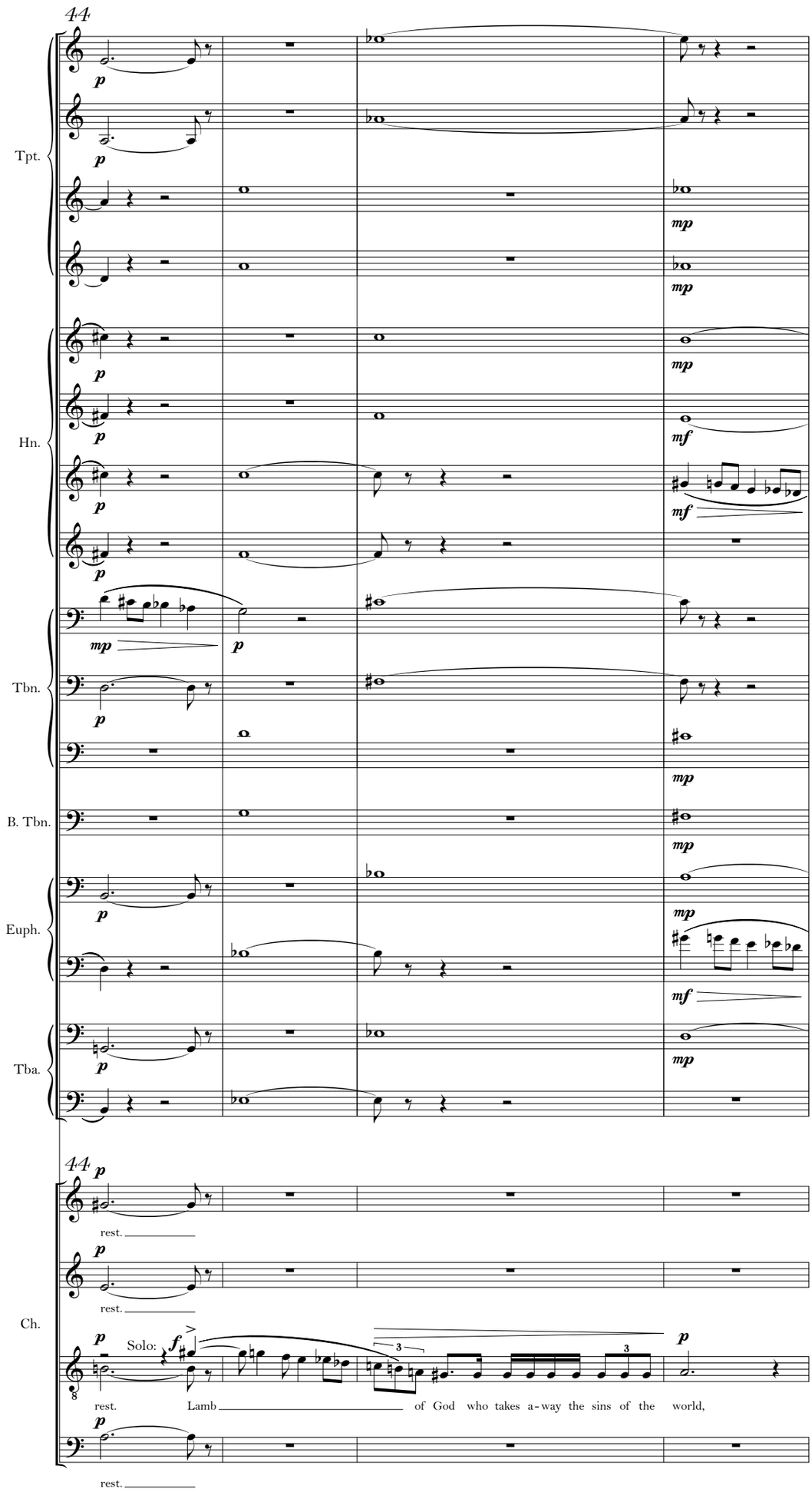

Grandly, gradually slowing ♩ = 72
23
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
rest,
Give them

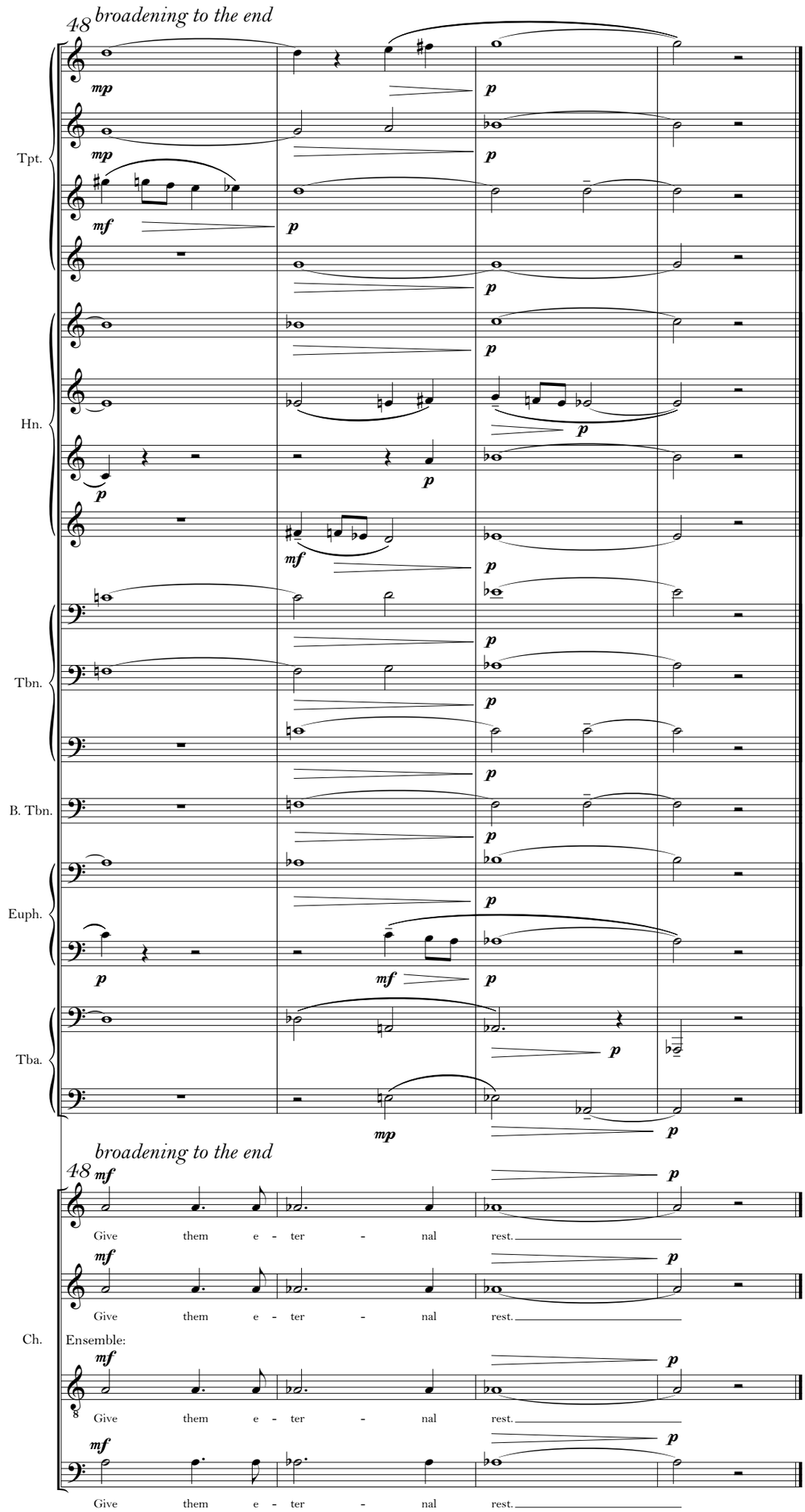

28
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
p
pp
rest. Give them rest, rest, rest.


held back ...
As at first; slightly slower
32
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Solo:
Lamb of God who takes a-way the sins of the world, Give them e-

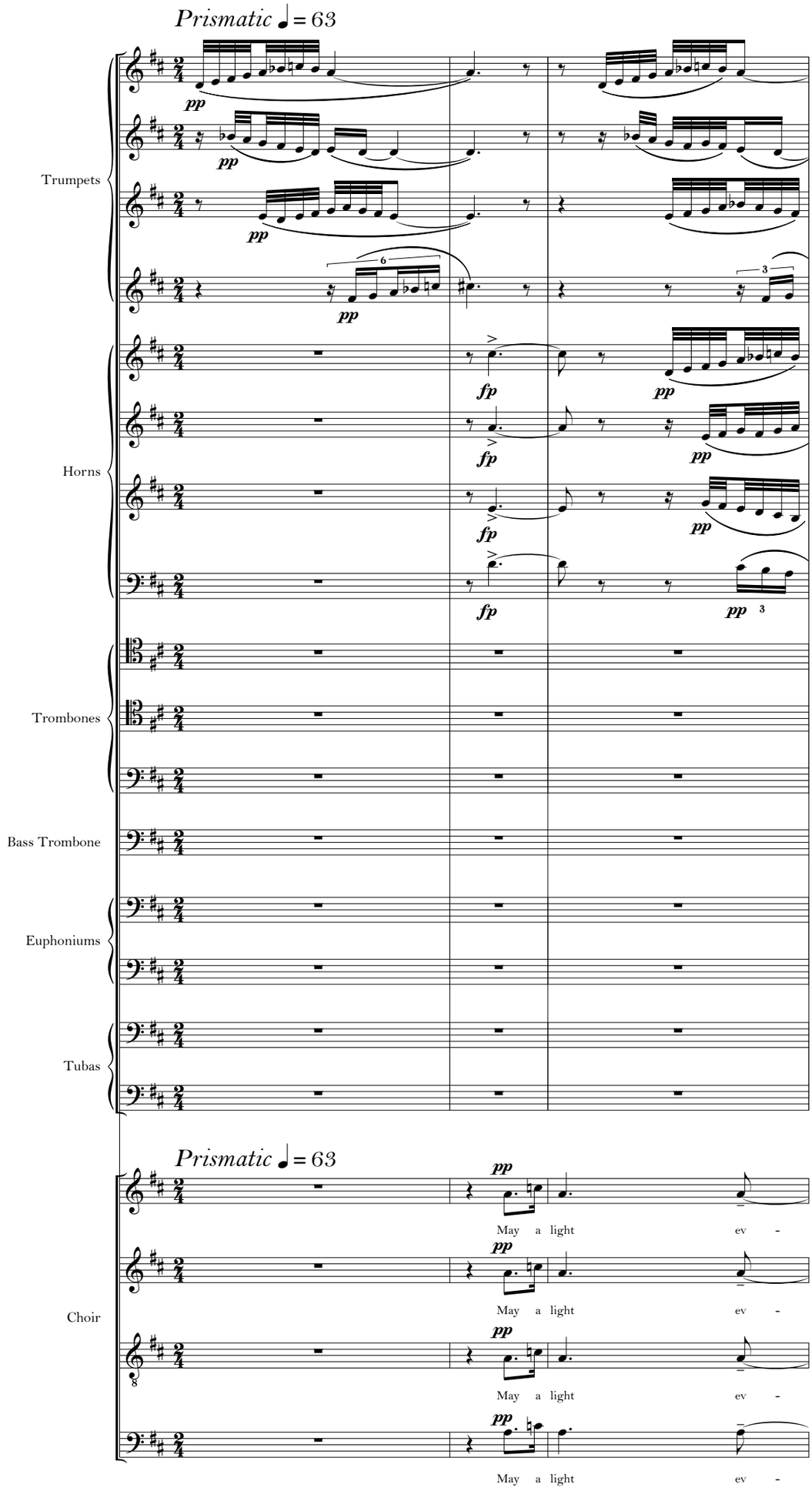

36
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
36
Ch.
ter - nal rest.
Ensemble:
Lamb of God who takes a - way the
Lamb of God who takes a - way the
Lamb of God who takes a - way the
Lamb of God who takes a - way the

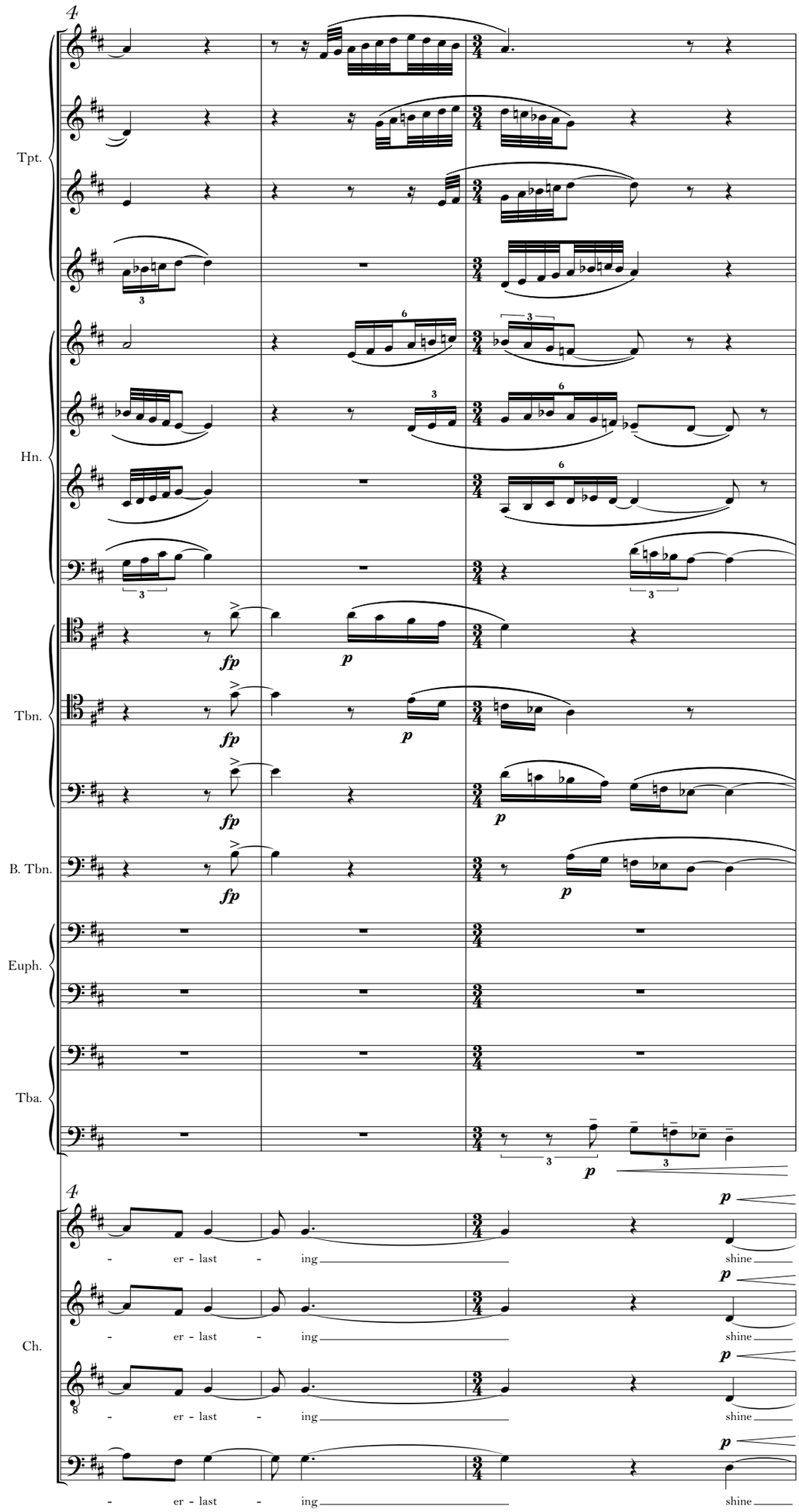

40
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
sins of the world,
Give
them e - ter - nal

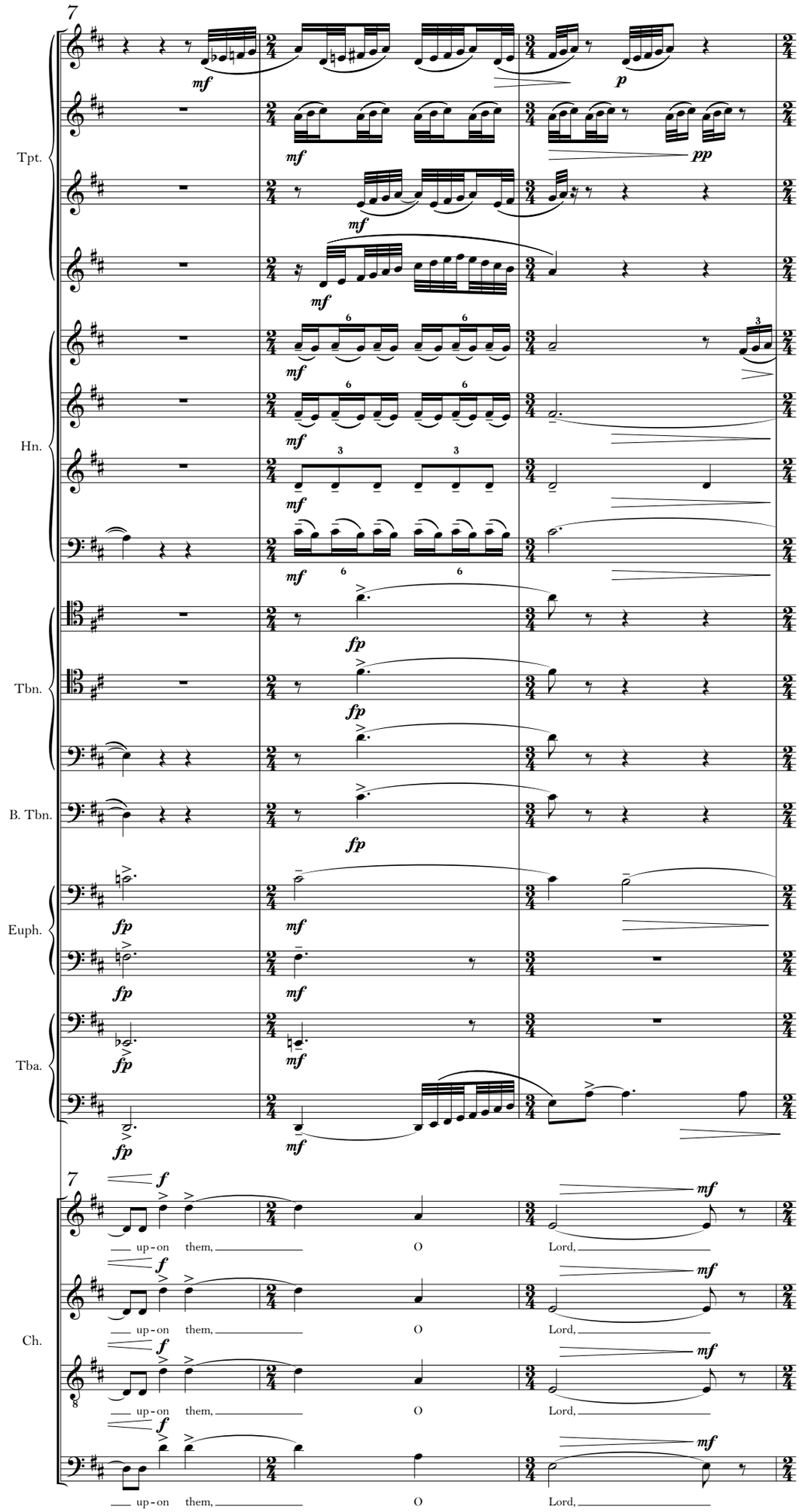

44
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
44
Ch.
rest.
rest.
Solo:
rest.
Lamb
of God who takes a-way the sins of the world,
rest.

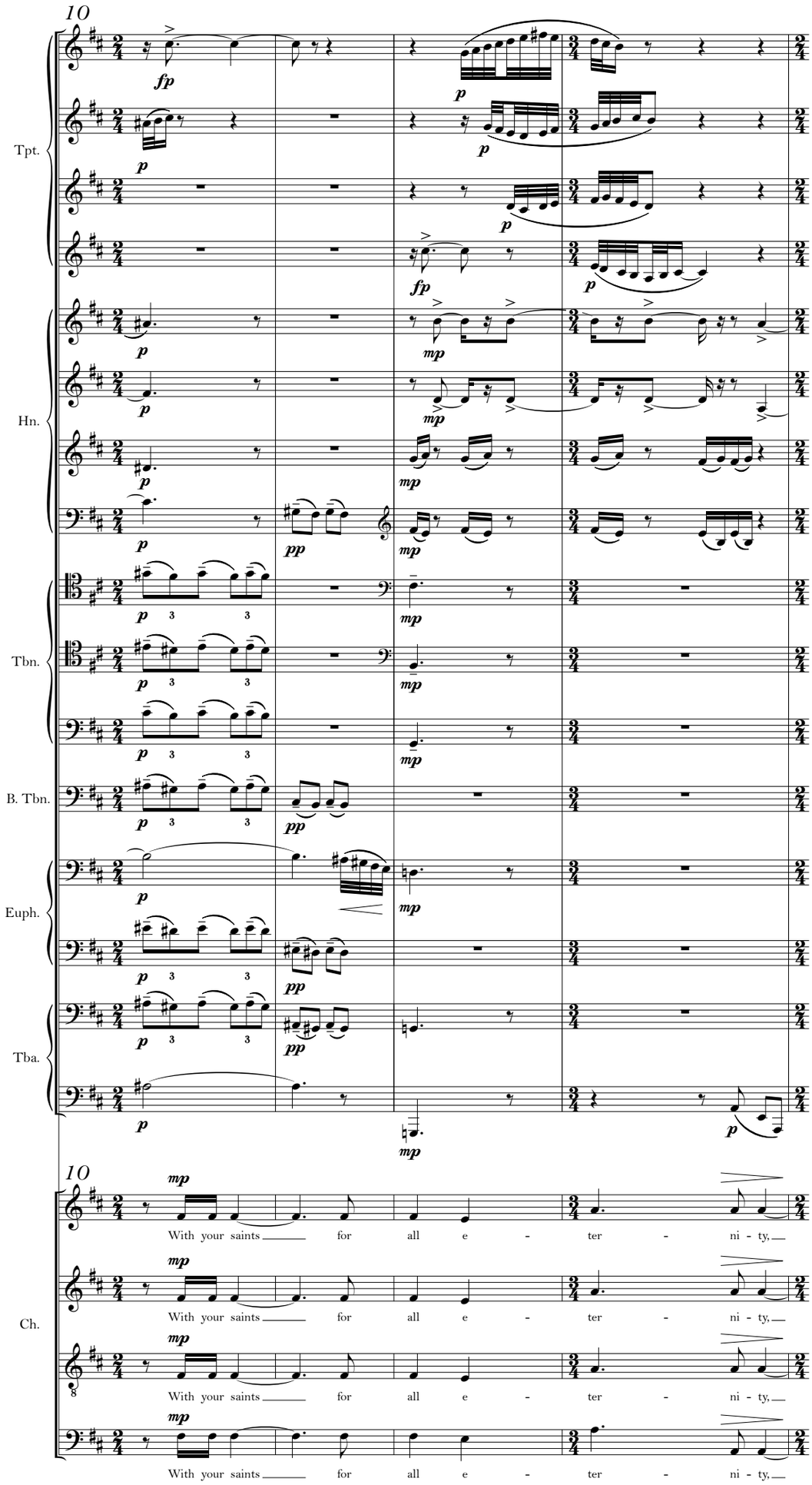

48
broadening to the end
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
48
broadening to the end
Give them e - ter - nal rest.
Give them e - ter - nal rest.
Ch.
Ensemble:
Give them e - ter - nal rest.
Give them e - ter - nal rest.

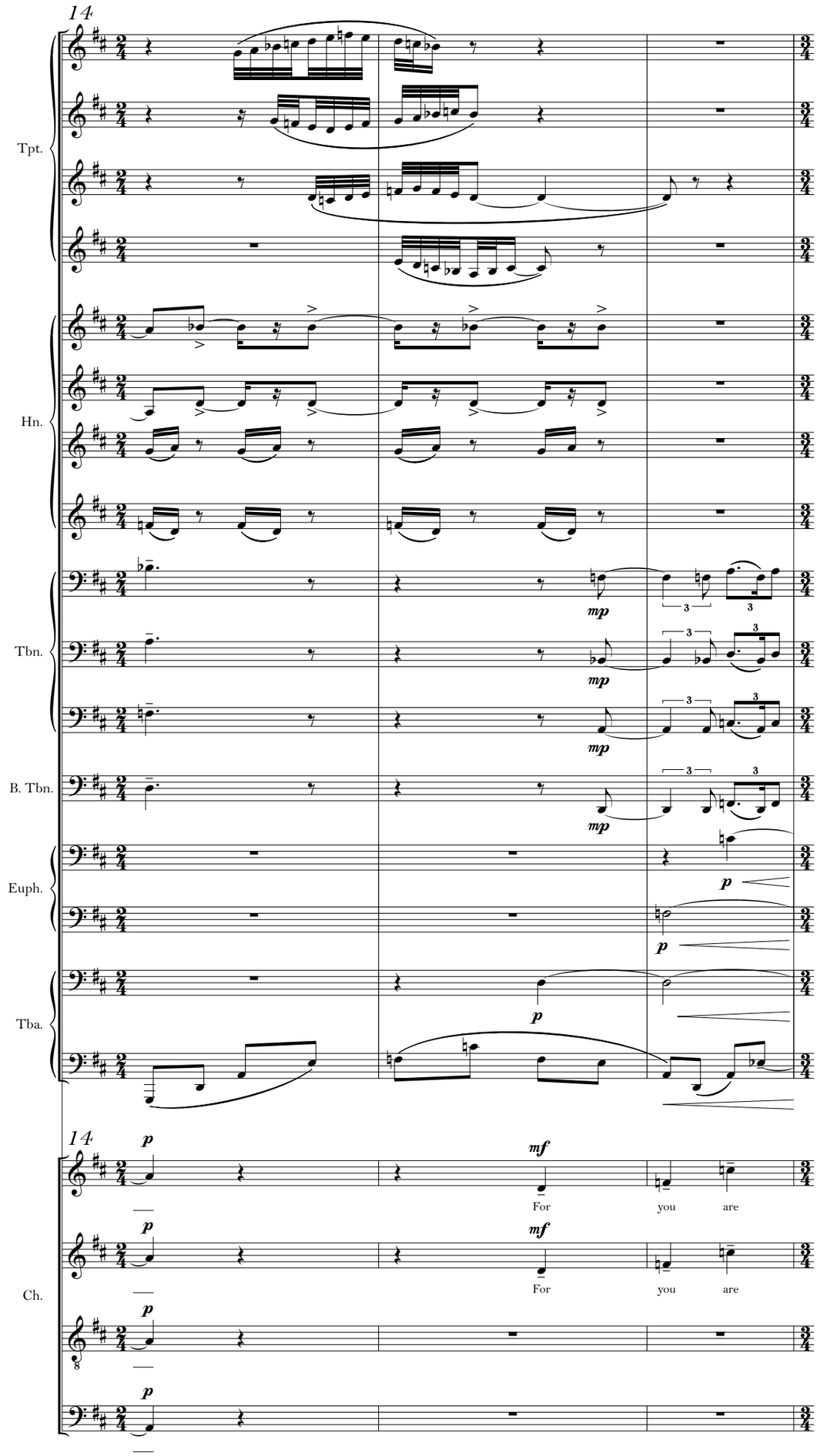
8. Communion: *Rest III*

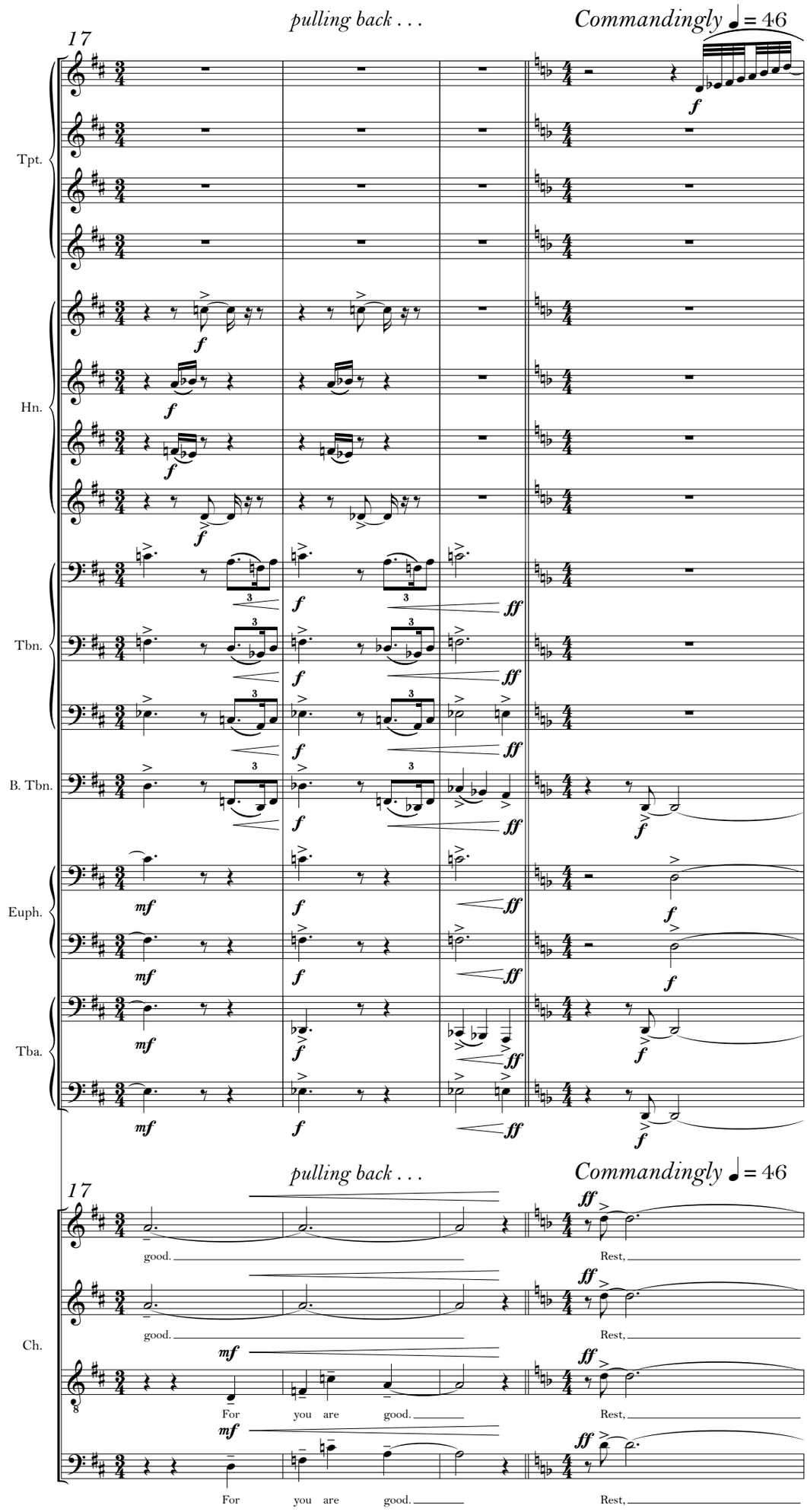


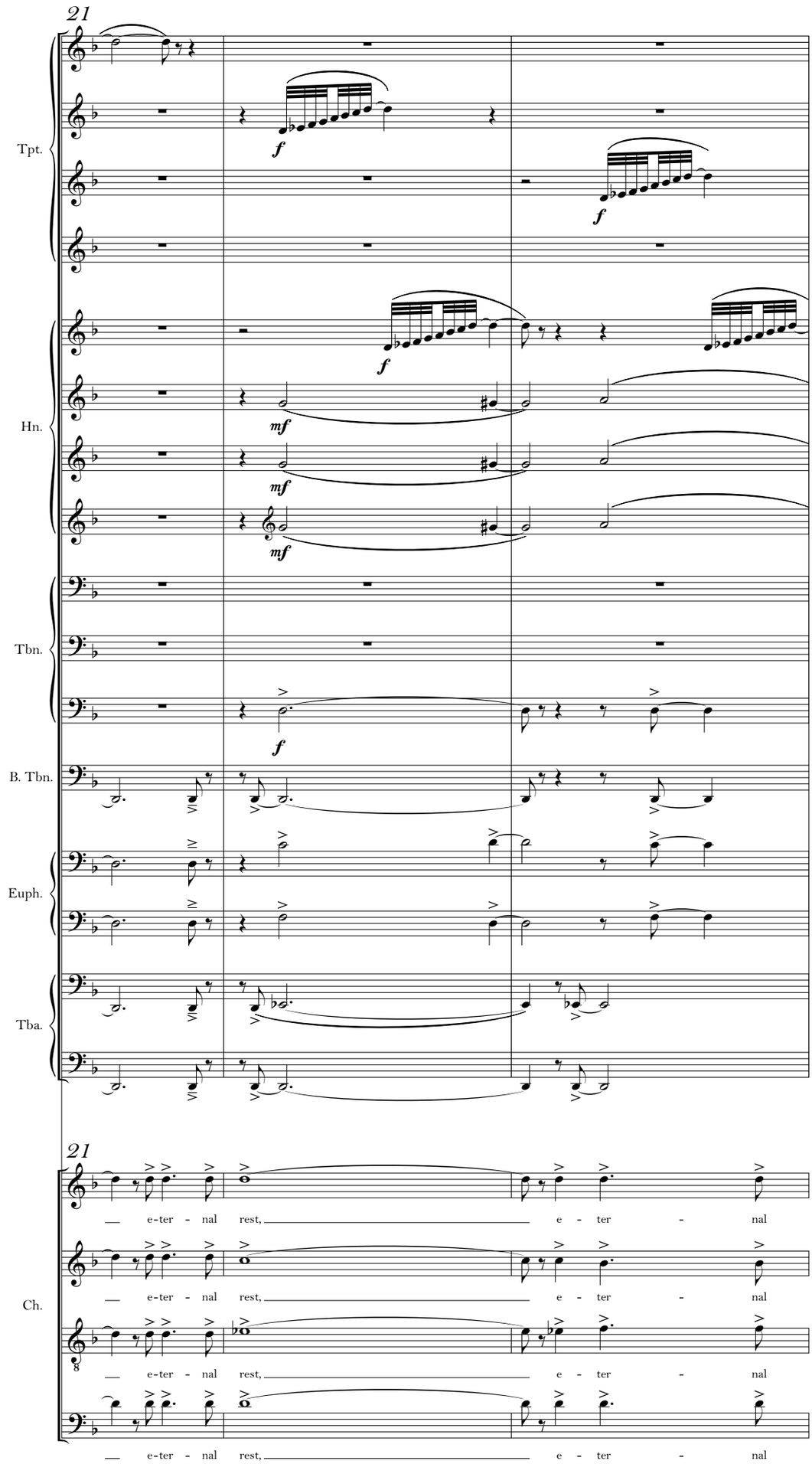

Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fp
p
- er - last - ing shine

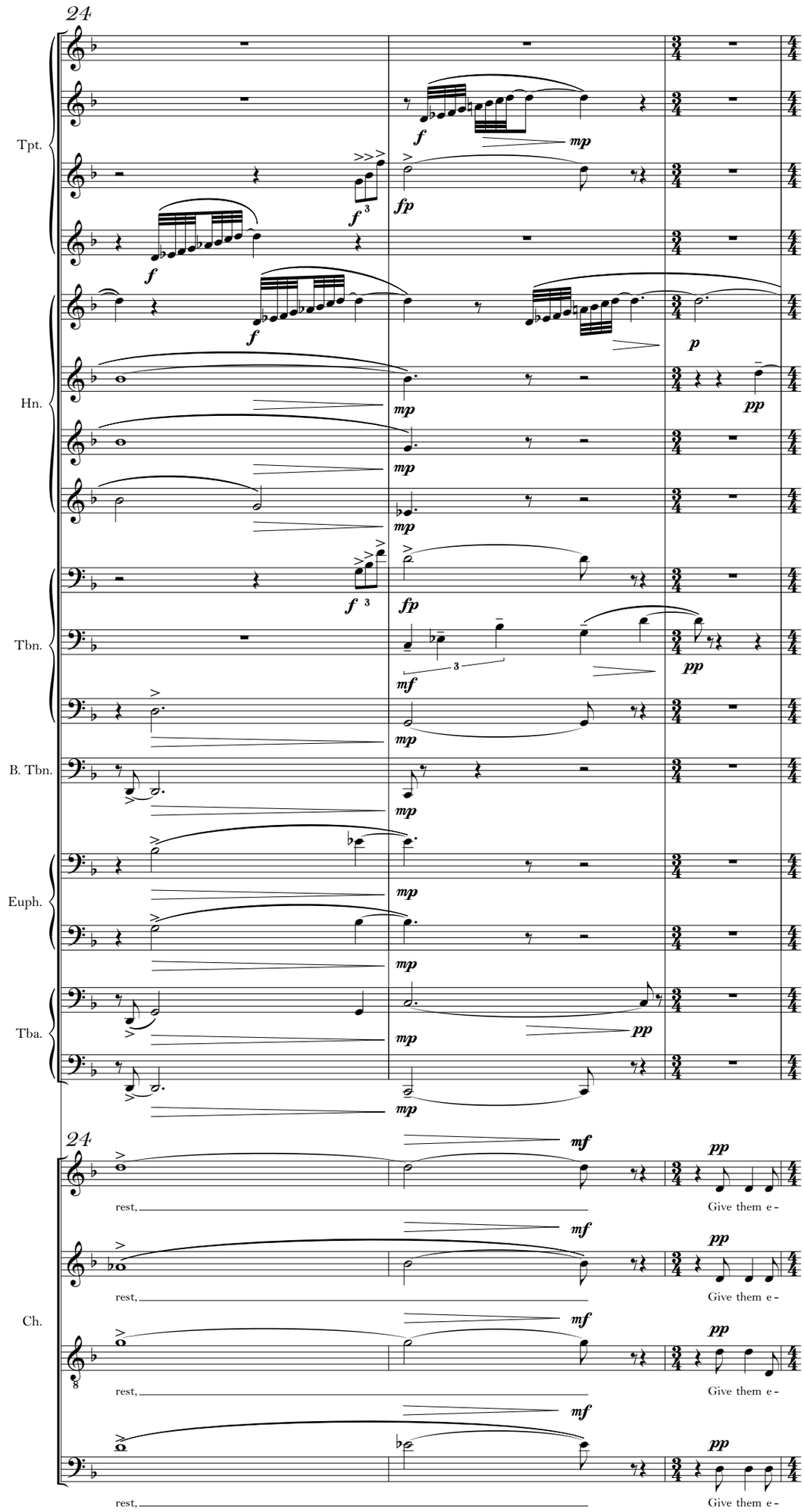

7
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
7
Ch.
up - on them,
O
Lord,

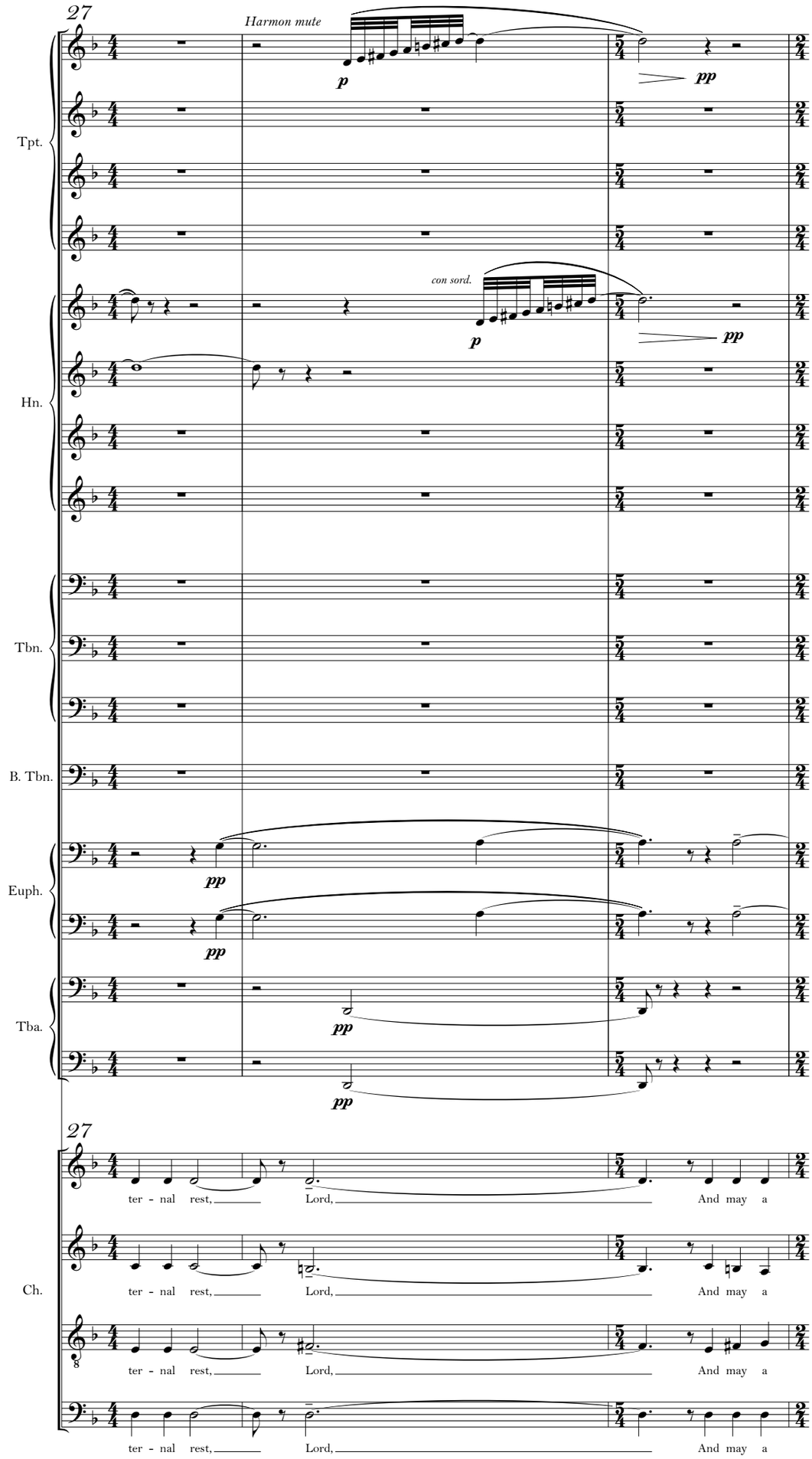

10
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
10
Ch.
With your saints for all e - ter - ni - ty,
With your saints for all e - ter - ni - ty,
With your saints for all e - ter - ni - ty,
With your saints for all e - ter - ni - ty,

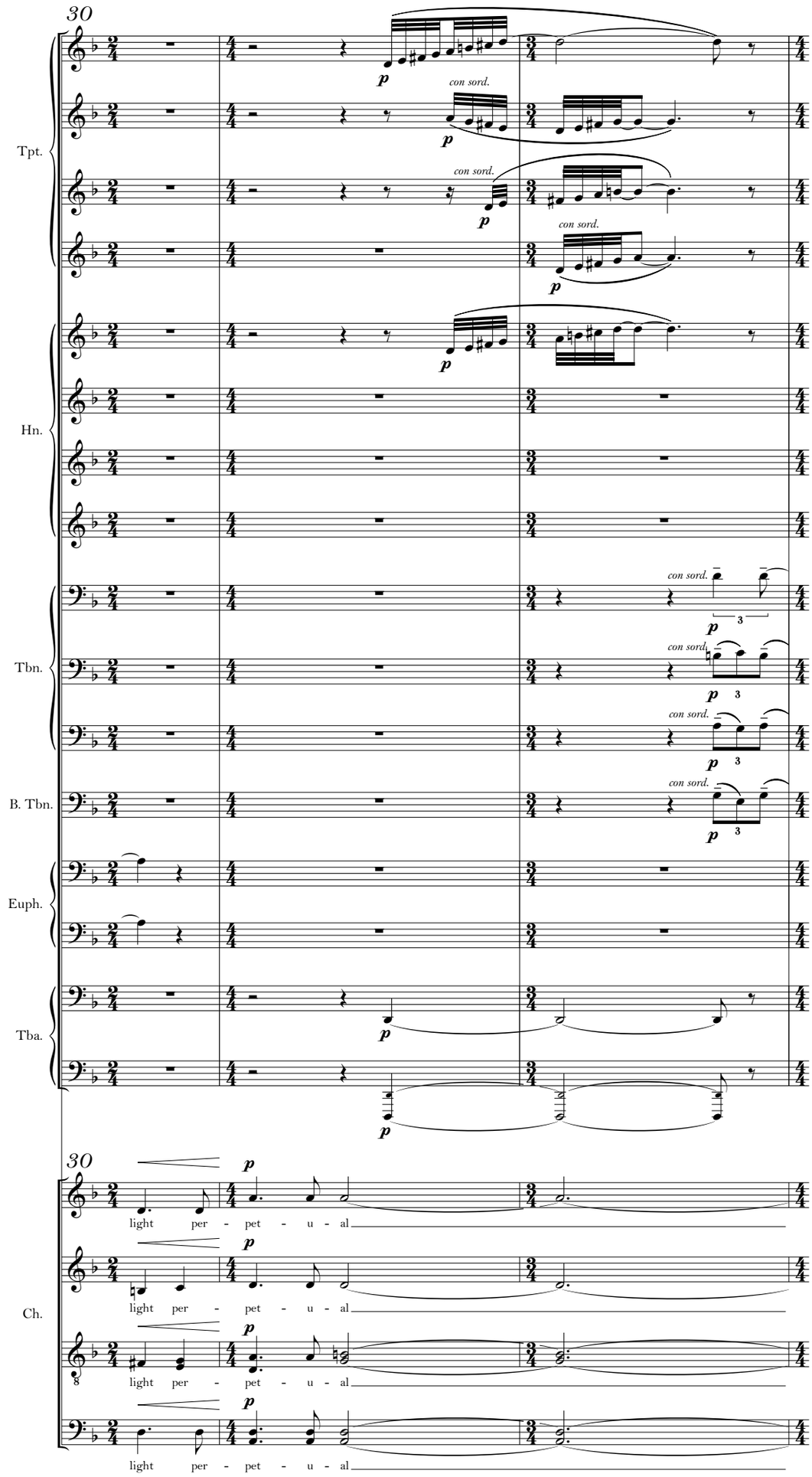

14
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
14
Ch.
For you are
For you are

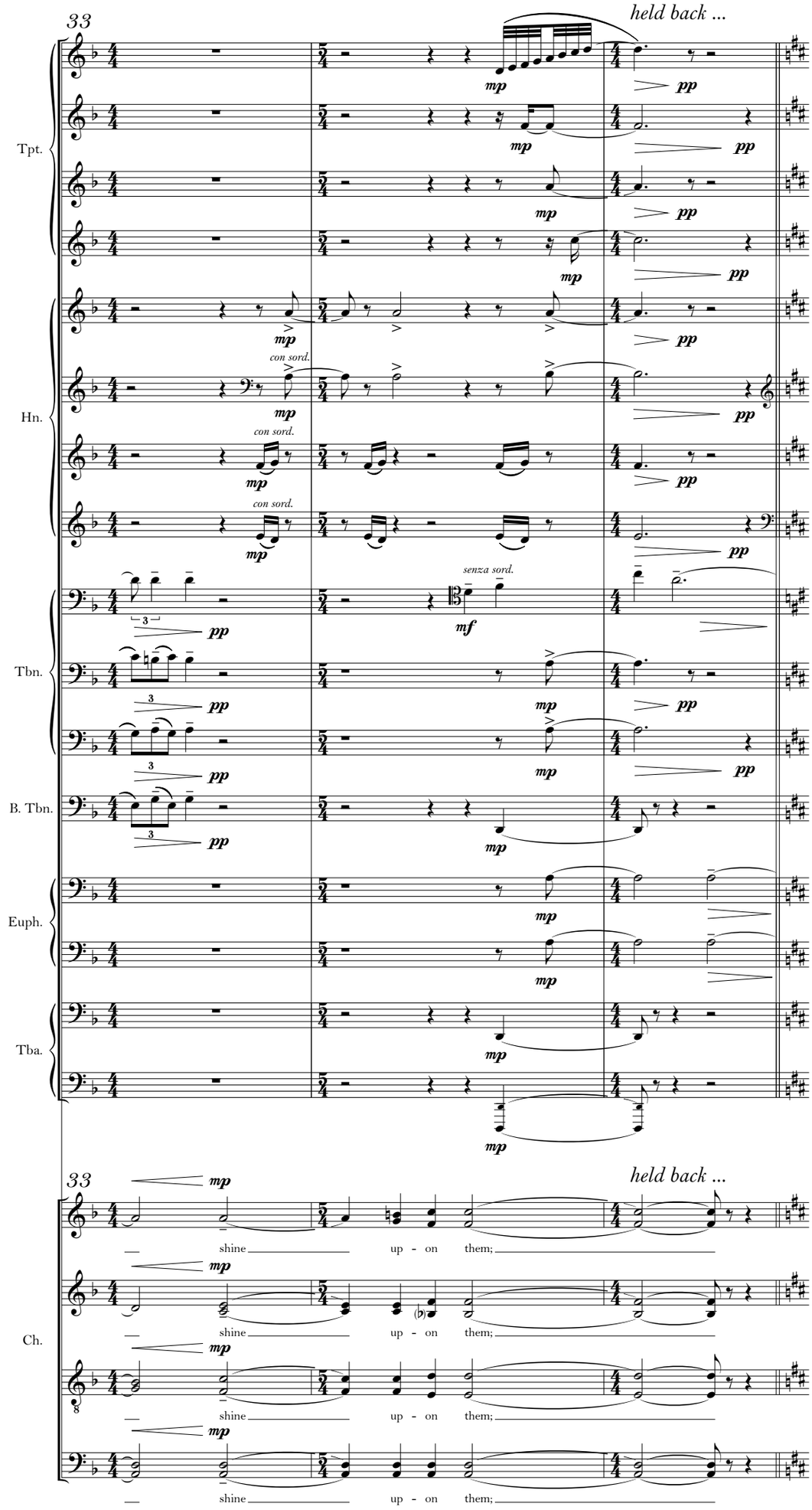

17
pulling back . . .
Commandingly ♩ = 46
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
good.
Rest,
For you are good.

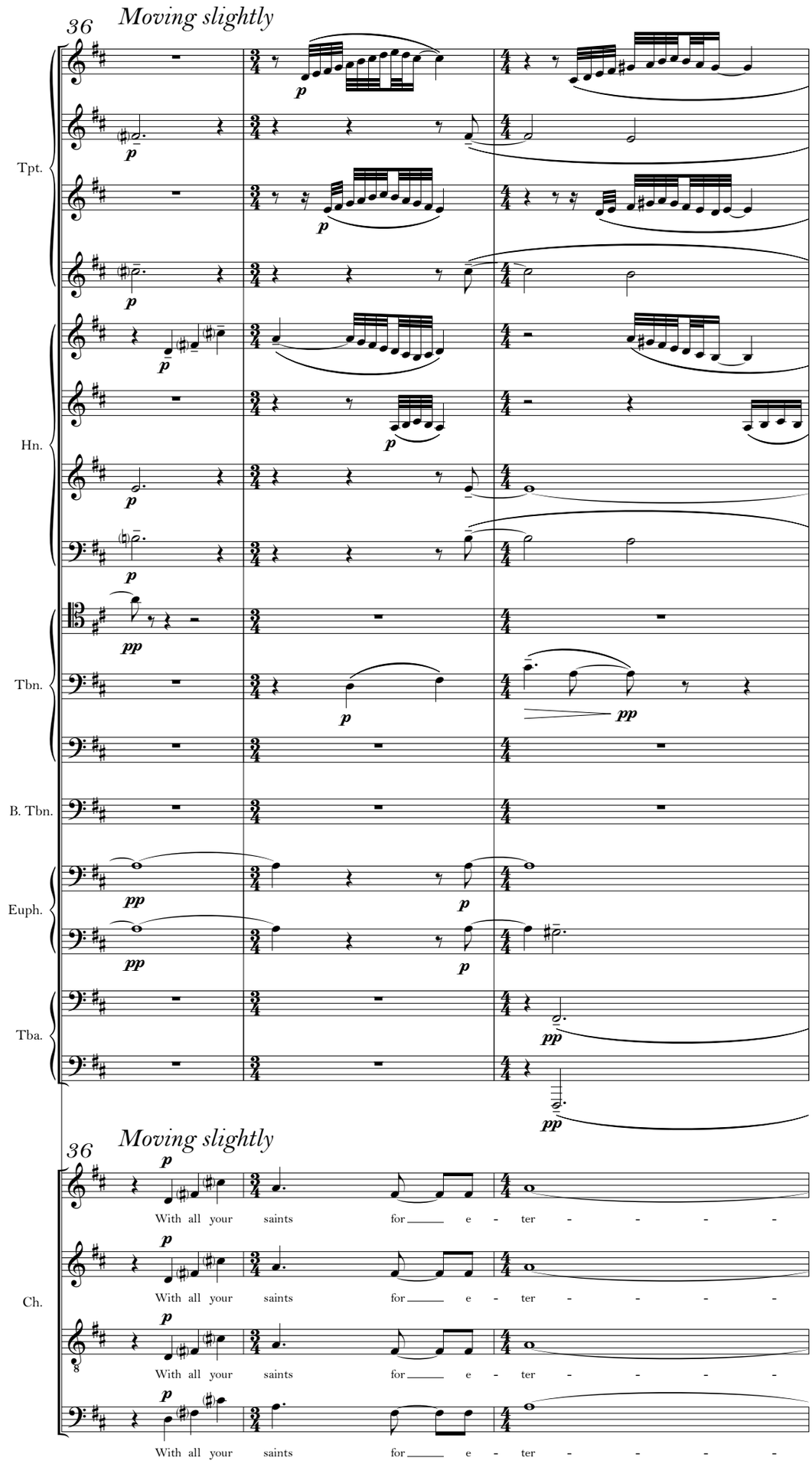

21
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
21
Ch.
e-ter - nal rest, e - ter - nal
e-ter - nal rest, e - ter - nal
e-ter - nal rest, e - ter - nal
e-ter - nal rest, e - ter - nal

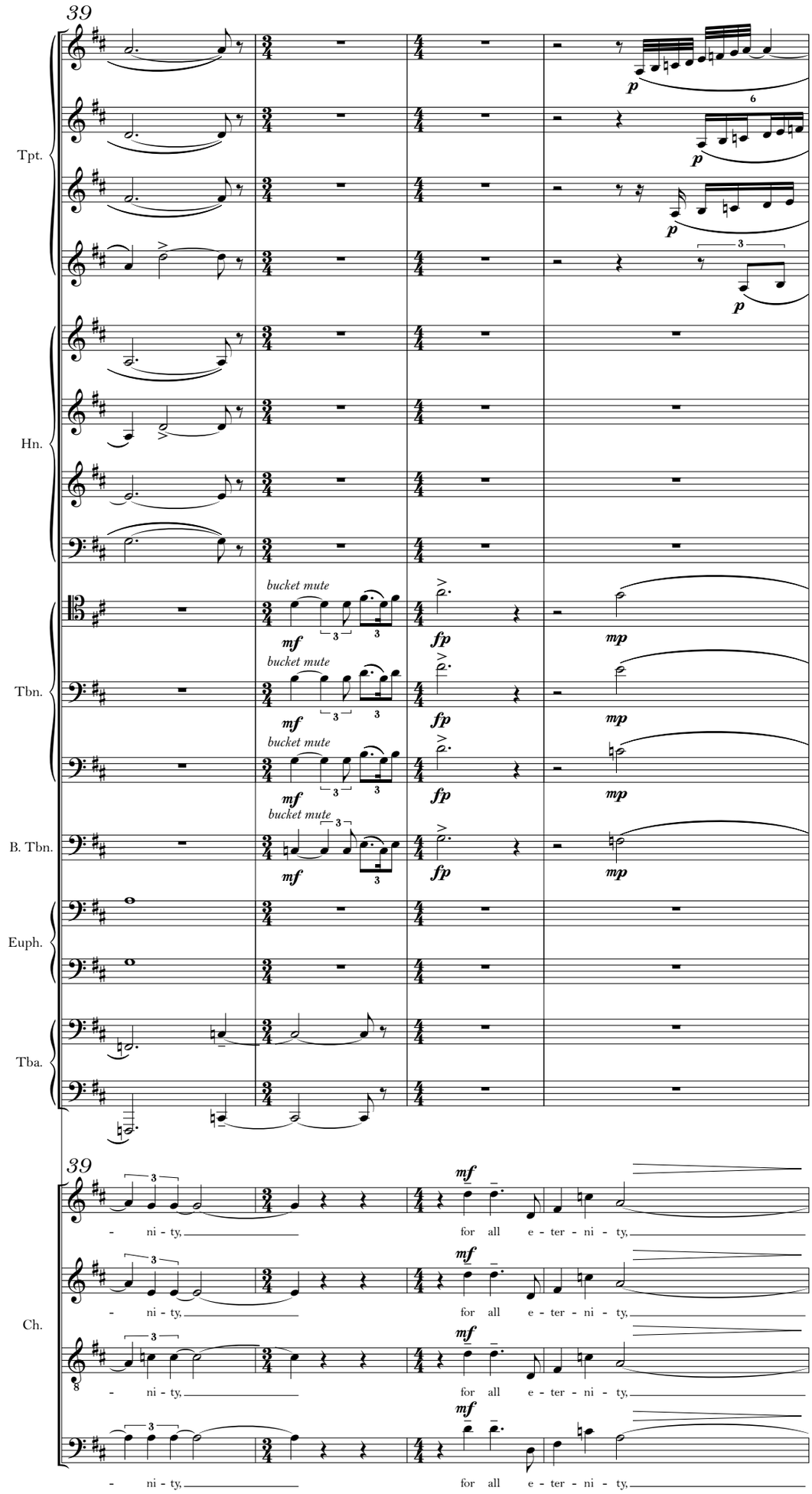

24
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
24
Ch.
rest,
Give them e -

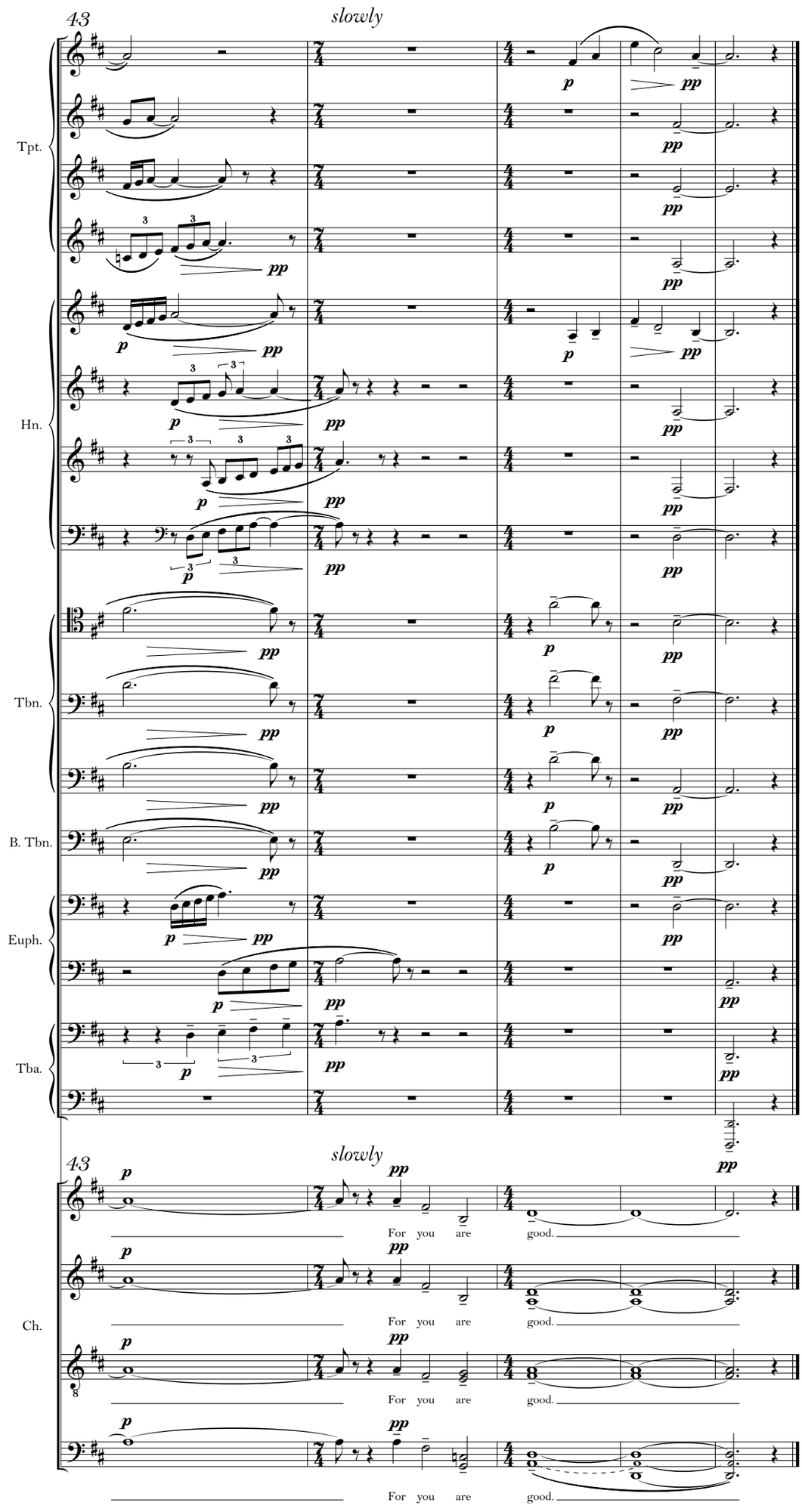

27
Harmon mute
p
pp
con sord.
p
pp
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
pp
pp
Tba.
pp
pp
27
ter - nal rest, Lord, And may a
Ch.
ter - nal rest, Lord, And may a
ter - nal rest, Lord, And may a
ter - nal rest, Lord, And may a


30
Tpt.
con sord.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
light per - pet - u - al

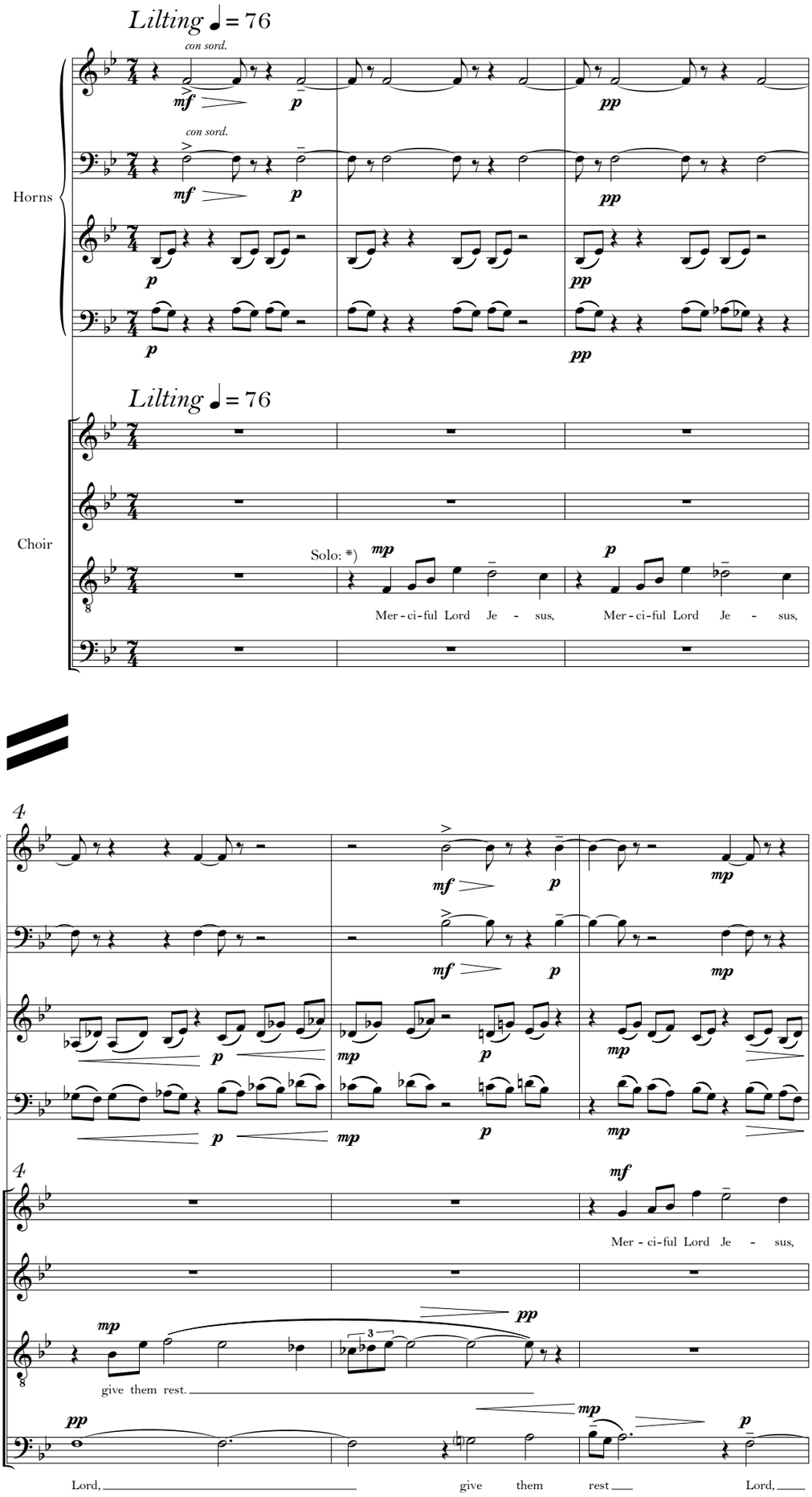

33
held back ...
Tpt.
Hn.
con sord.
Tbn.
B. Tbn.
Euph.
Tba.
senza sord.
Ch.
shine up - on them;


36
Moving slightly
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
36
Moving slightly
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 - - - -

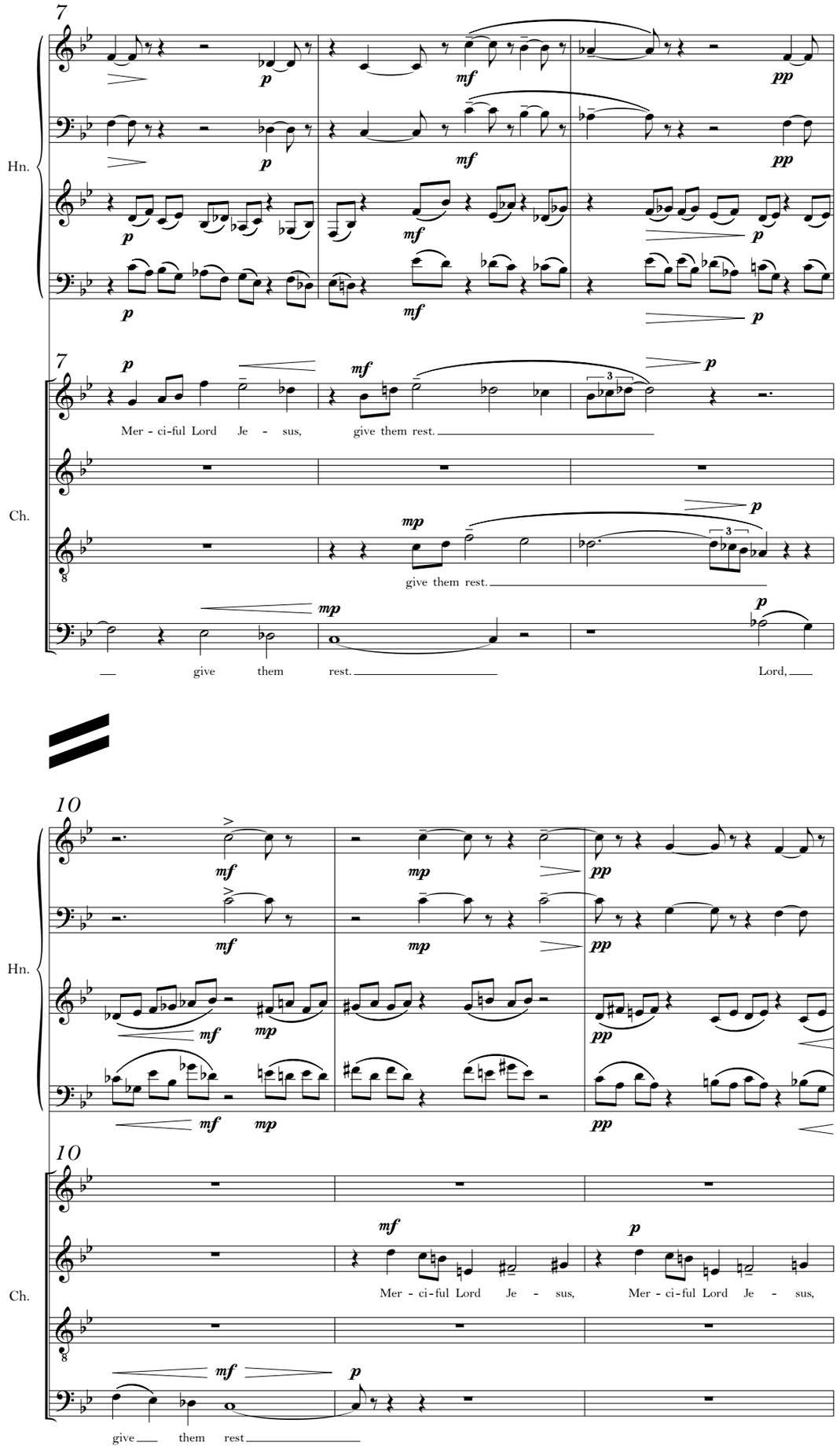

39
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
bucket mute
mf
fp
mp
p
39
Ch.
- ni - ty,
for all e - ter - ni - ty,

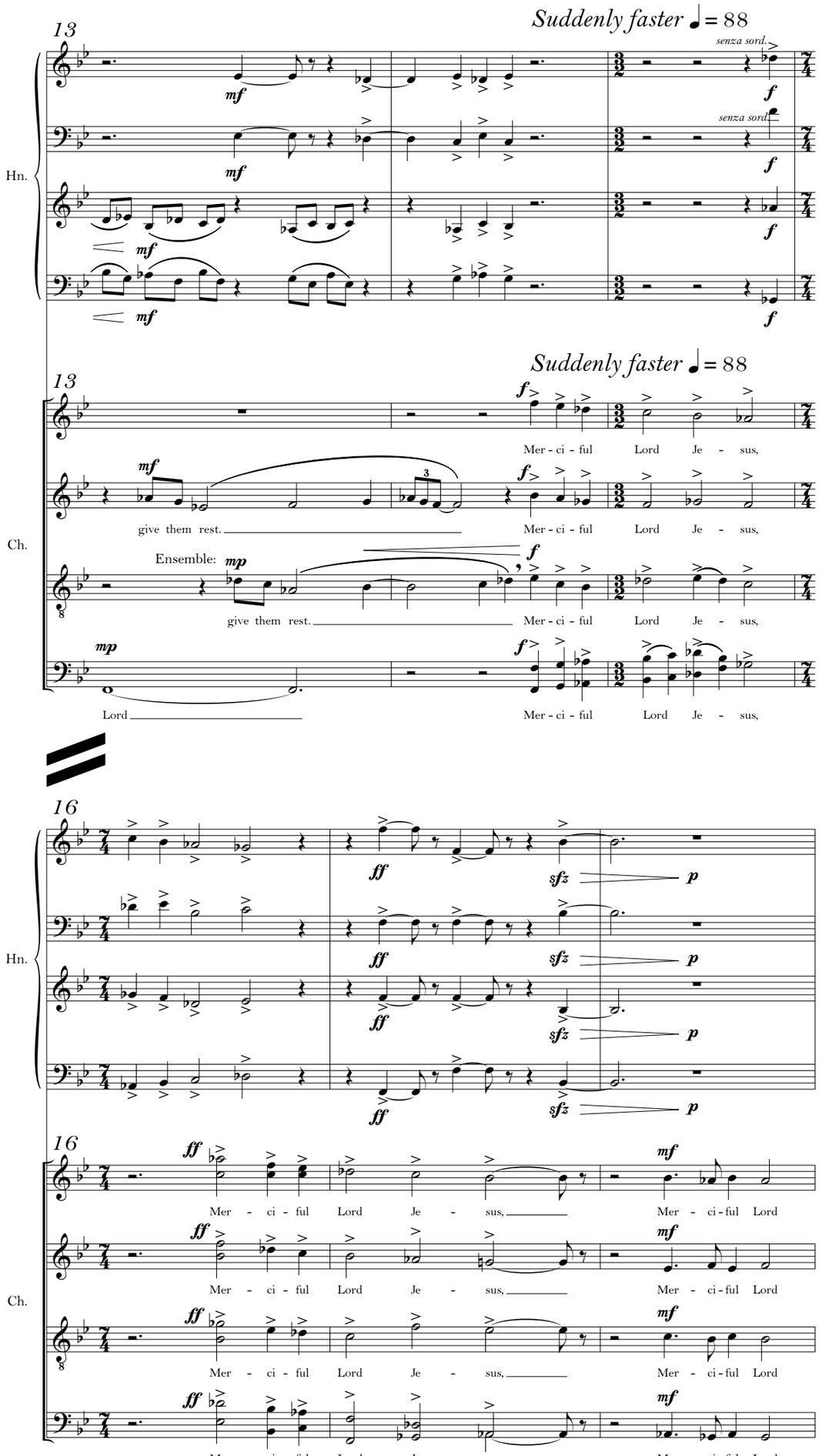

43
slowly
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
43
slowly
Ch.
For you are good.
For you are good.
For you are good.
For you are good.

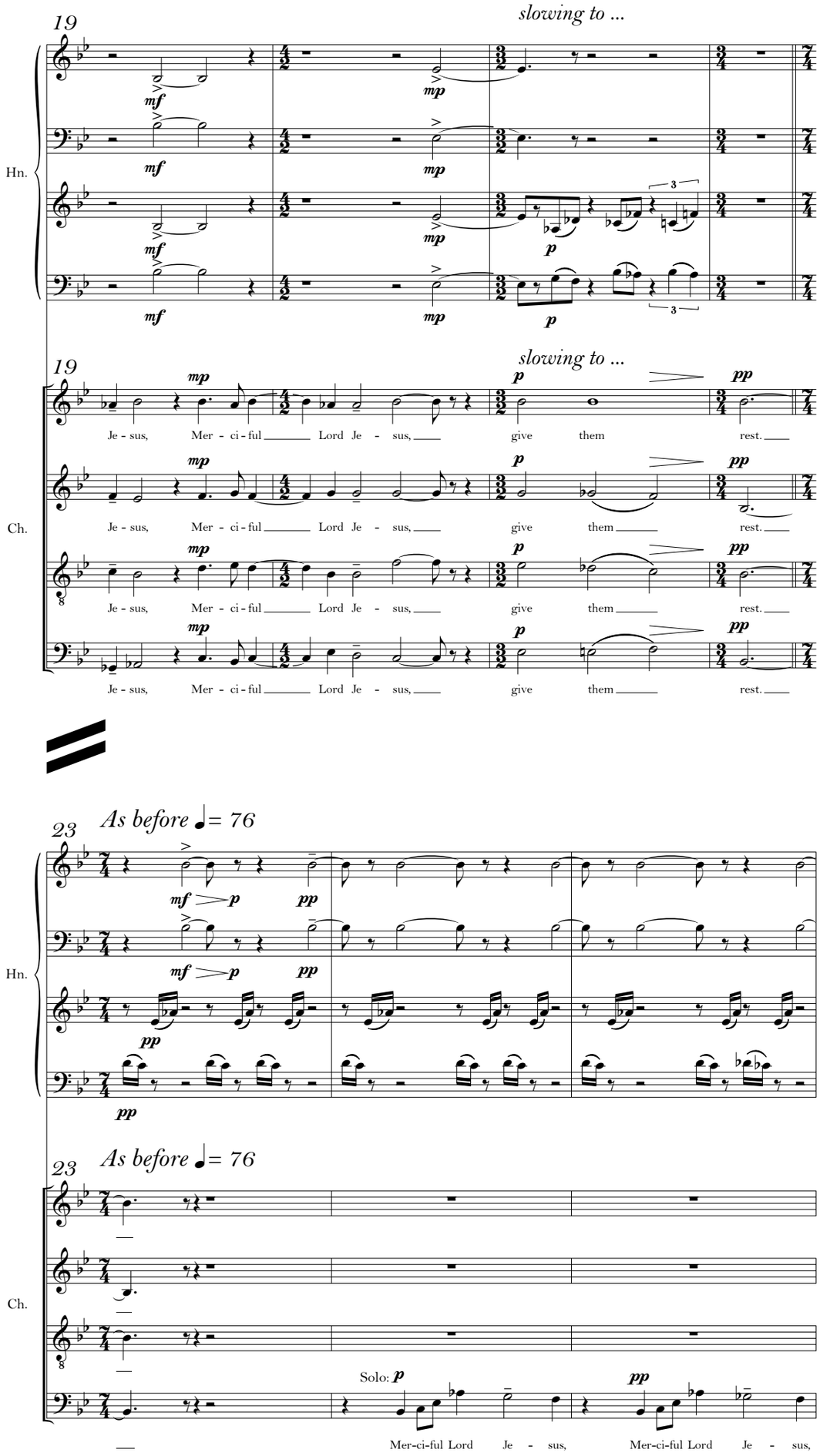
9. Merciful Jesus

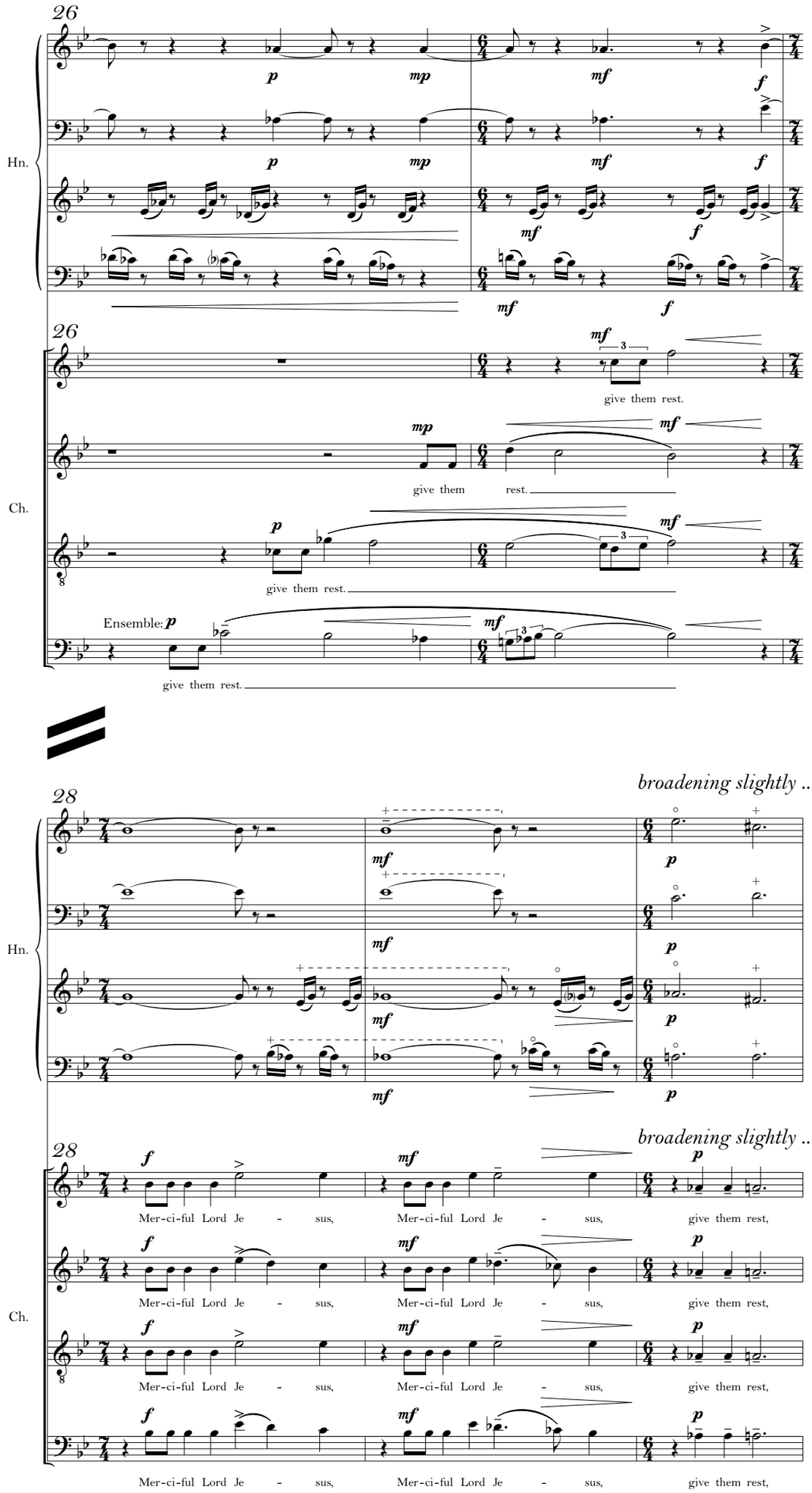


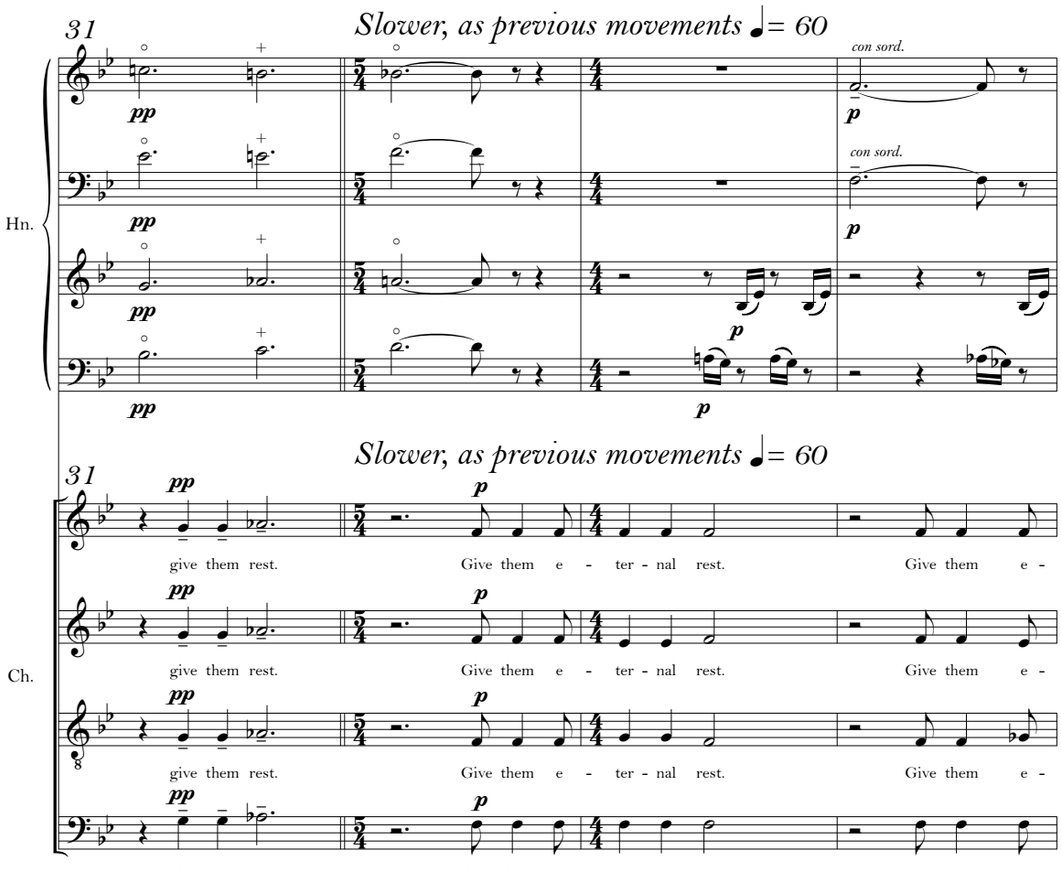
**) the rhythm on these opening words is best interpreted as two 3/4 measures with a quarter-rest preceding. Downbeats should not be over-emphasized.*

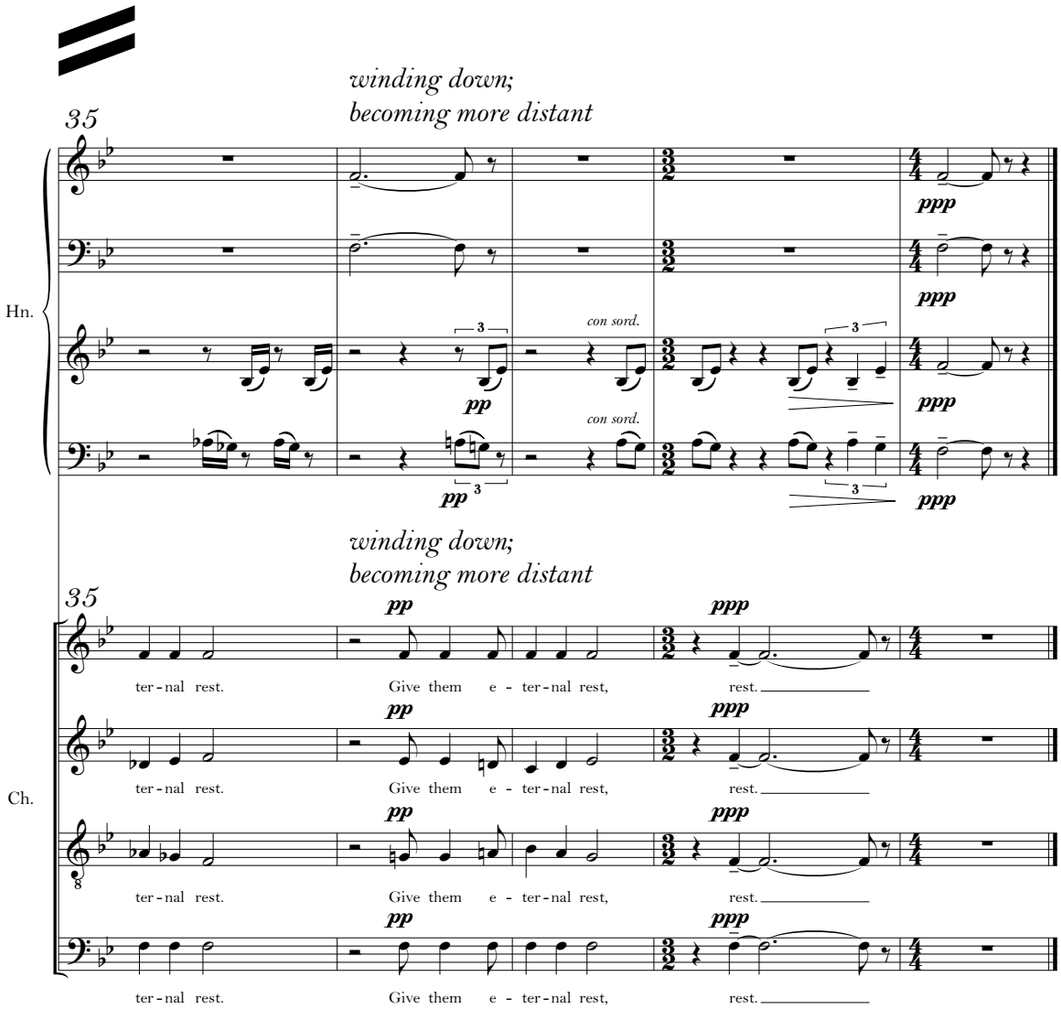

7
Hn.
Ch.
Mer - ci-ful Lord Je - sus, give them rest.
give them rest.
give them rest. Lord,
10
Hn.
Ch.
Mer - ci-ful Lord Je - sus, Mer - ci-ful Lord Je - sus,
give them rest


13
Suddenly faster ♩ = 88
senza sord.
Hn.
Ch.
Mer - ci - ful Lord Je - sus,
give them rest.
Ensemble:
Lord
16
Mer - ci - ful Lord Je - sus,
Mer - ci - ful Lord


19
slowing to ...
Hn.
Ch.
Je - sus, Mer - ci - ful Lord Je - sus, give them rest.
23
As before ♩= 76
Solo:
Mer-ci-ful Lord Je - sus, Mer-ci-ful Lord Je - sus,

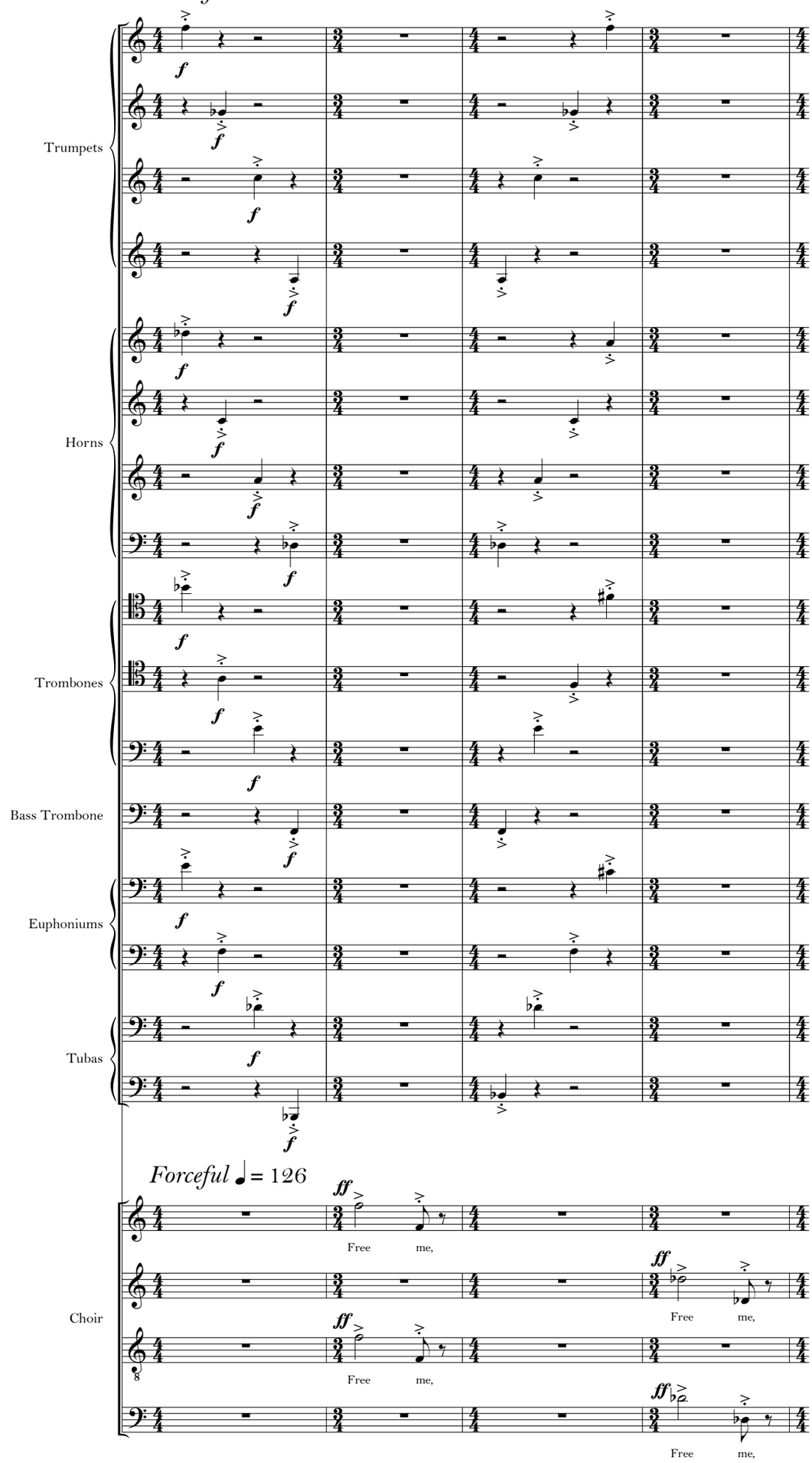

26
Hn.
Ch.
Ensemble:
give them rest.
give them
rest.
broadening slightly ...
28
Mer-ci-ful Lord Je - sus,
Mer-ci-ful Lord Je - sus,
give them rest,

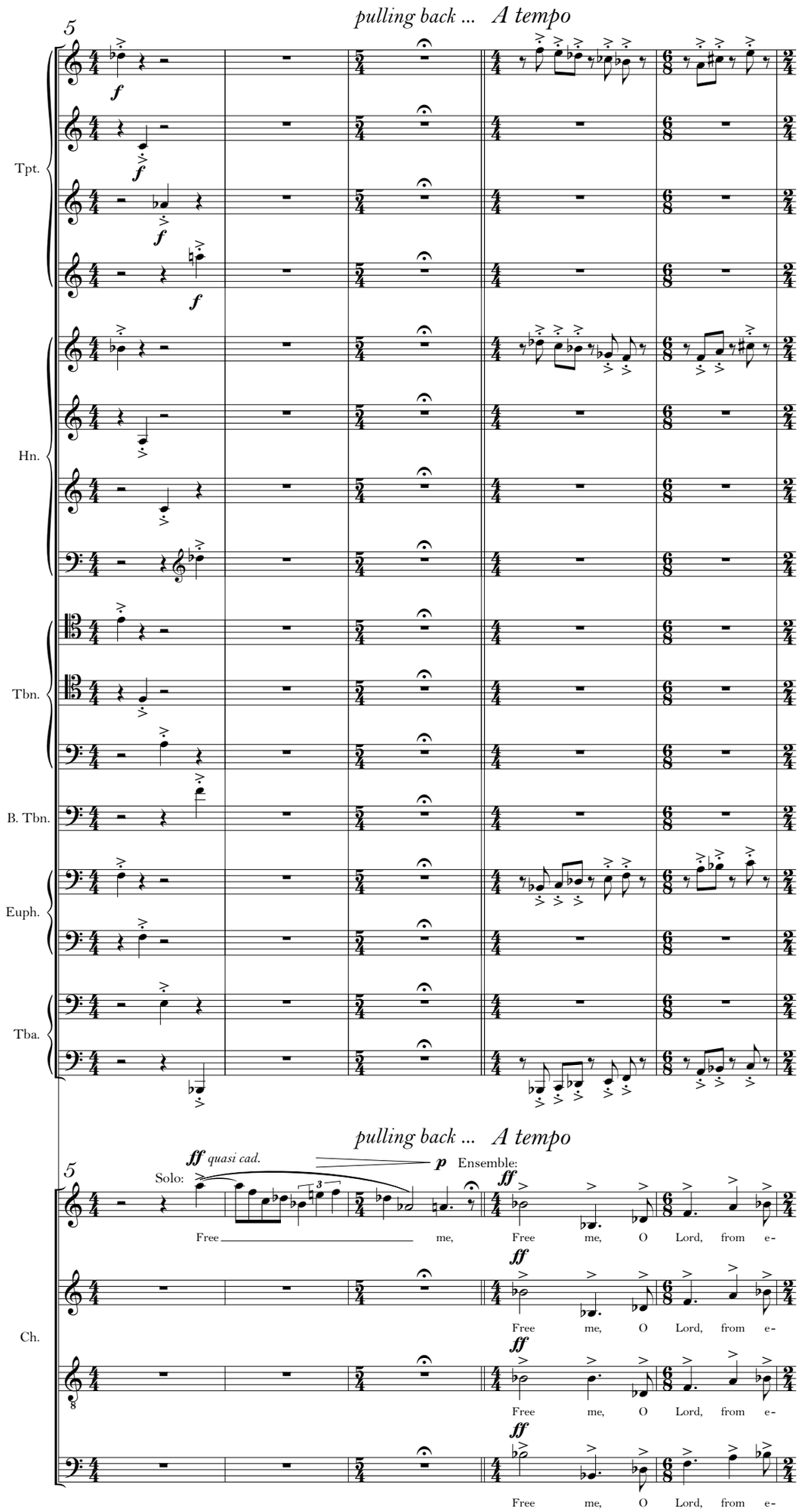

31
Slower, as previous movements ♩= 60
Hn.
con sord.
pp
p
31
Slower, as previous movements ♩= 60
Ch.
give them rest.
Give them e - ter - nal rest.
Give them e -

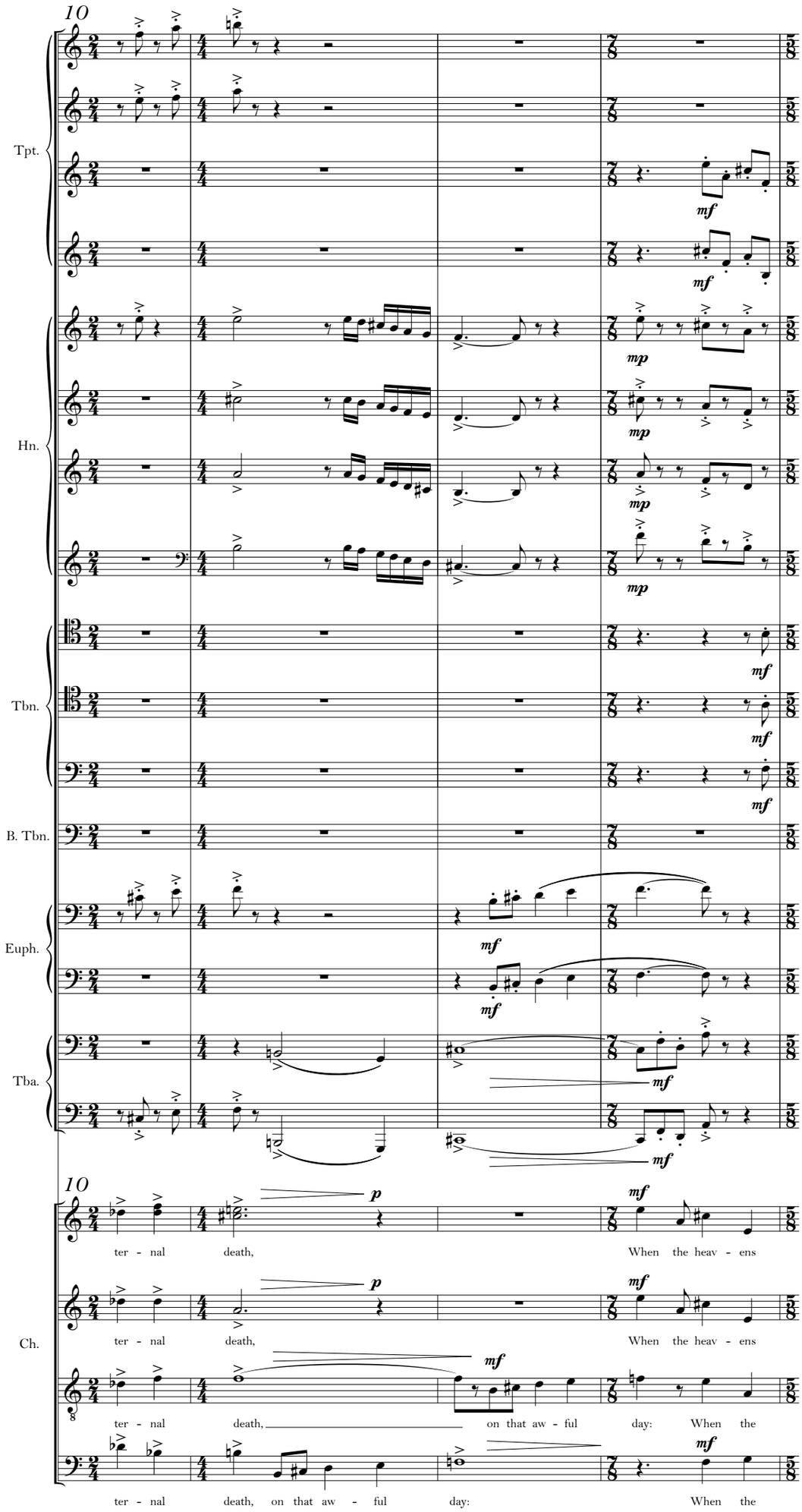

35
winding down;
becoming more distant
Hn.
con sord.
pp
ppp
35
winding down;
becoming more distant
Ch.
ter - nal rest.
Give them e - ter - nal rest,
rest.

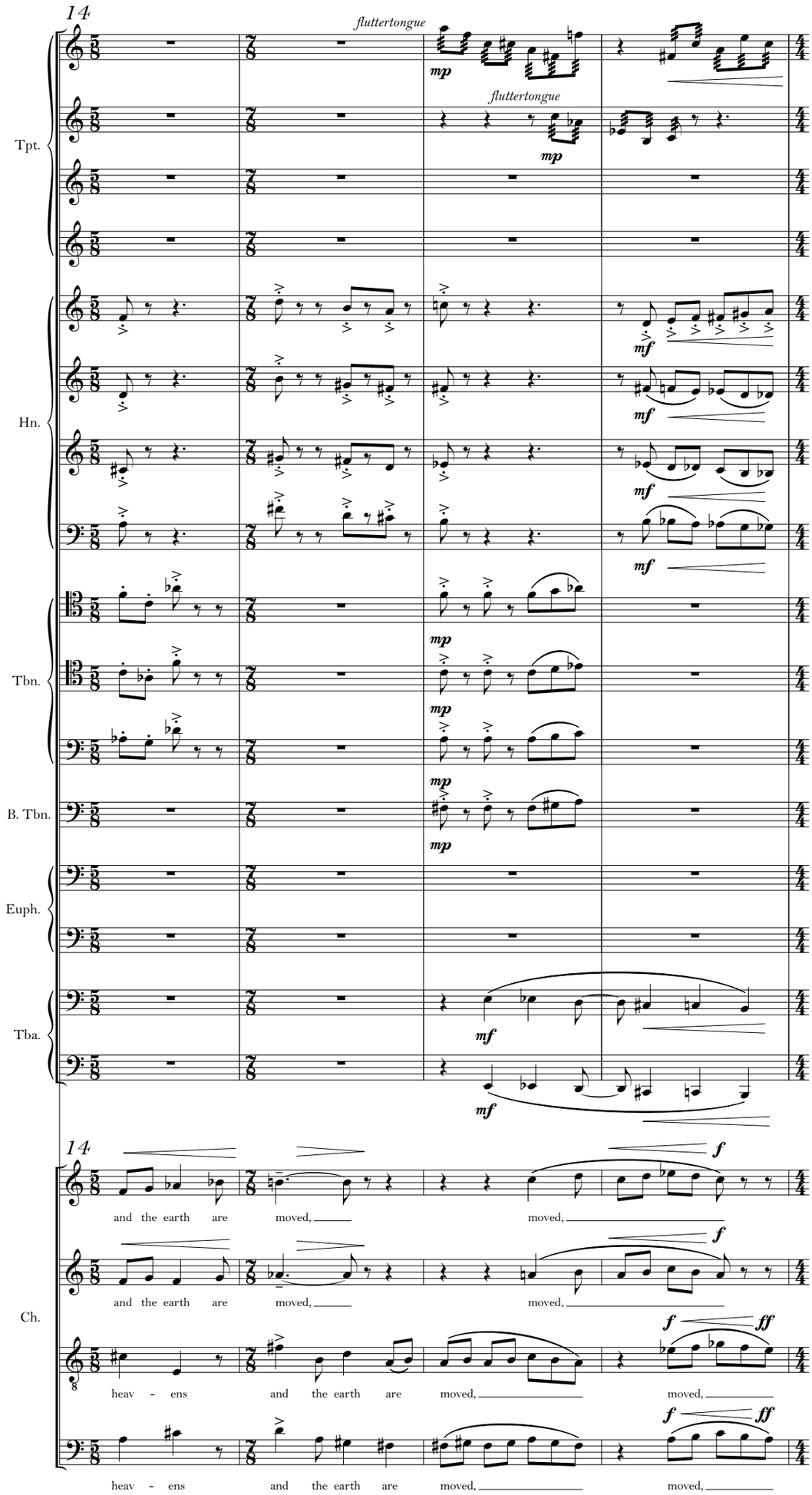
10. Liberation: *Rest IV*

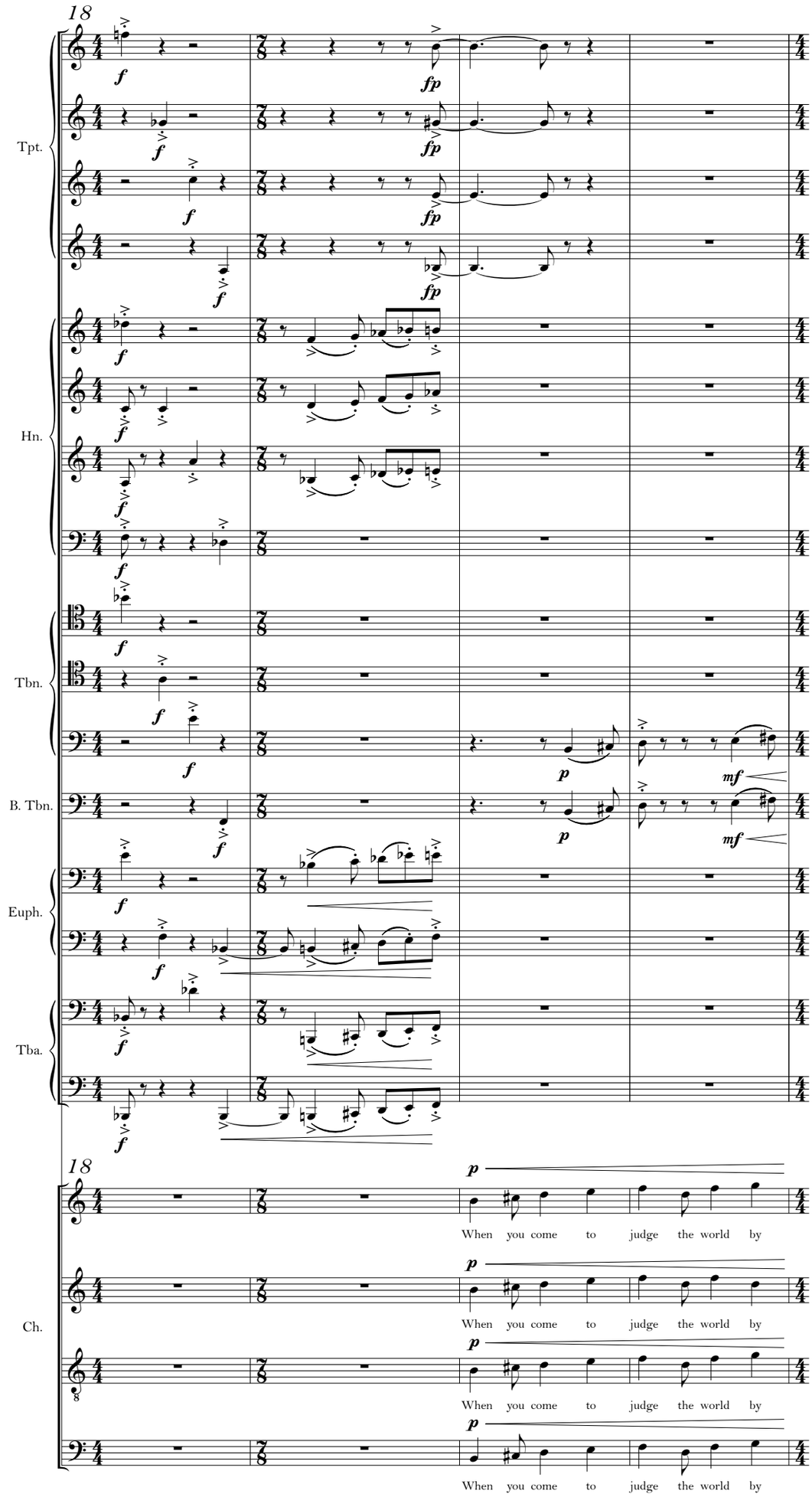
Forceful ♩ = 126

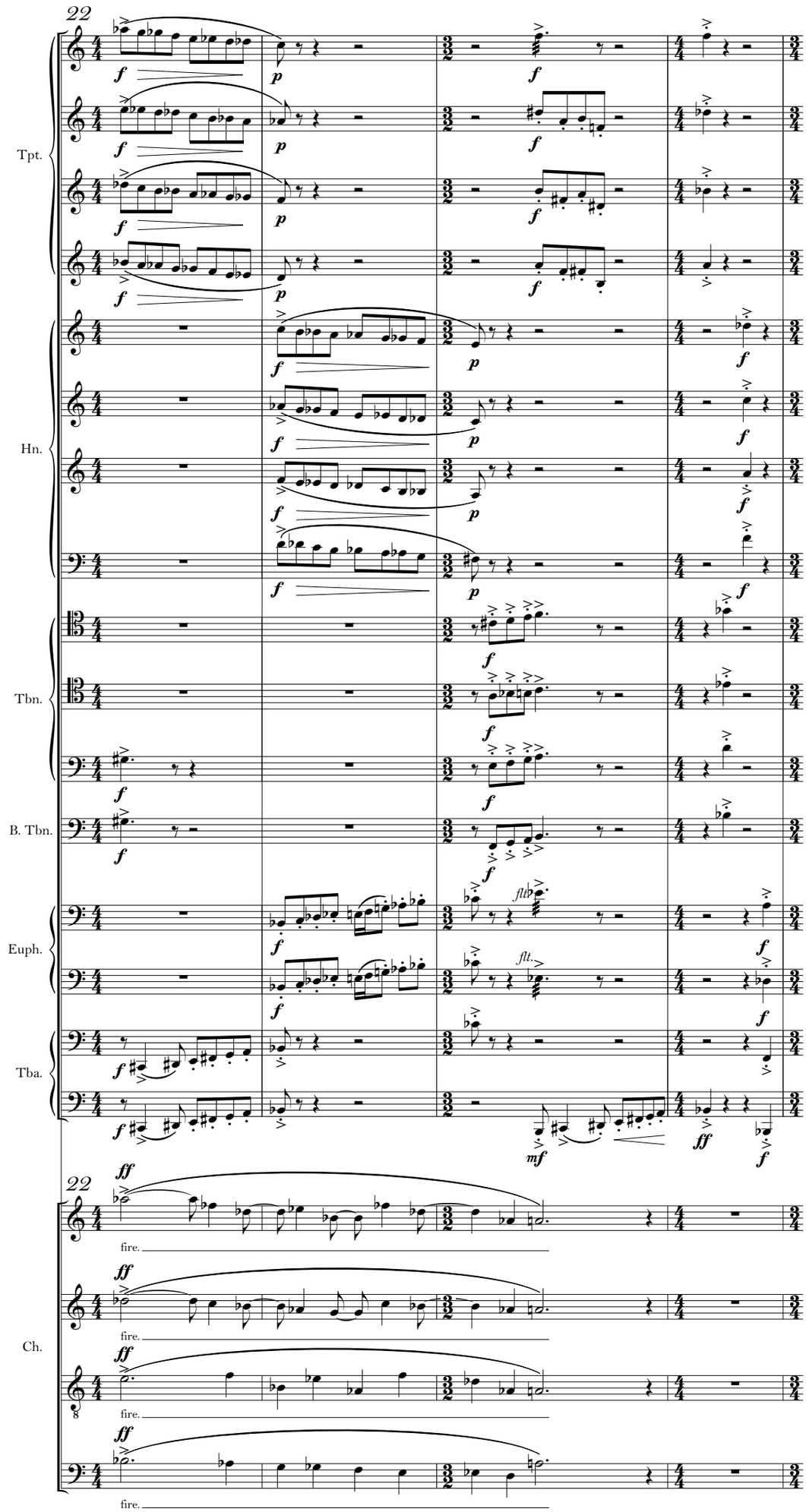


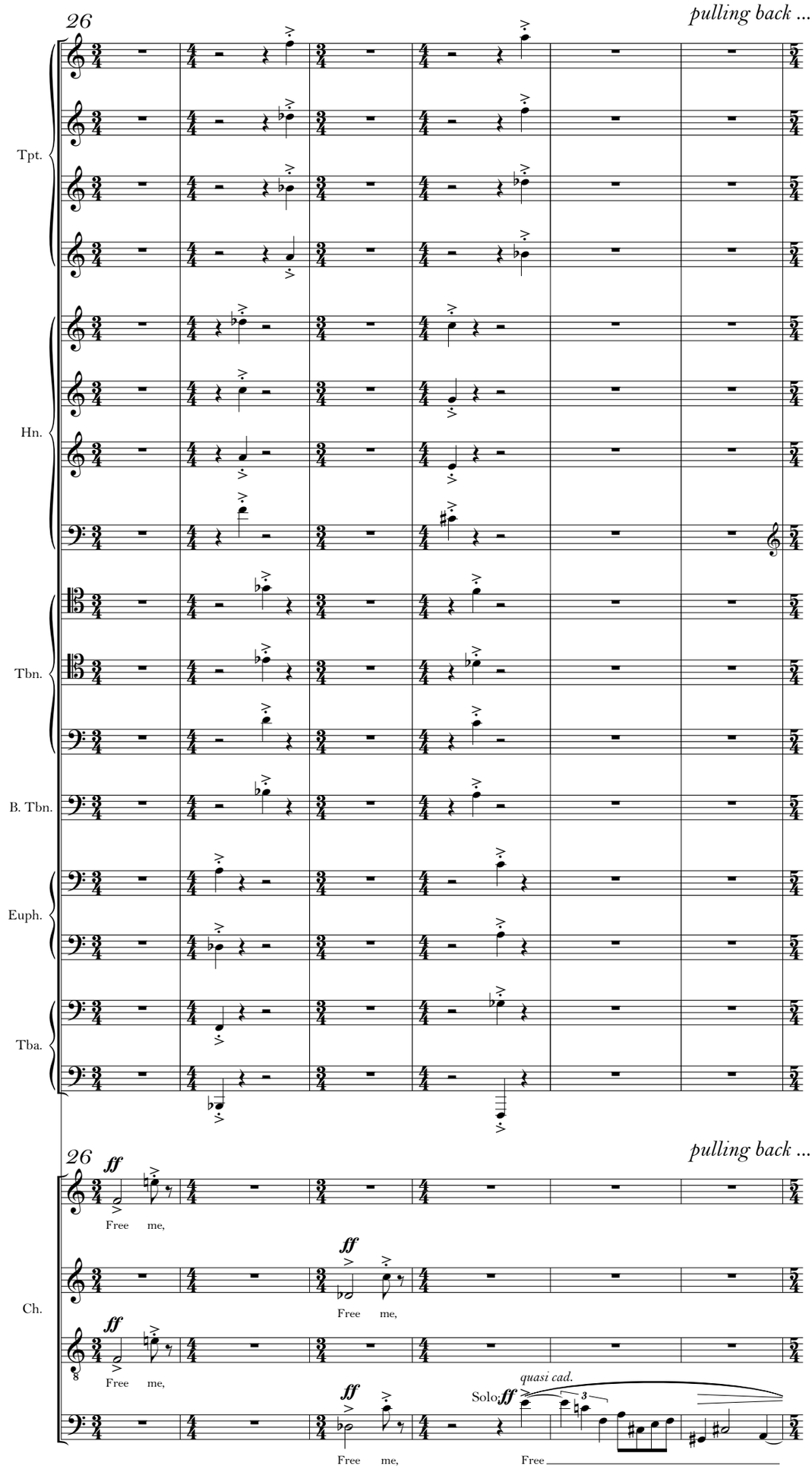

pulling back ... A tempo
5
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
pulling back ... A tempo
5
ff quasi cad.
p
Solo:
Ensemble:
Free me,
Free me, O Lord, from e-
Ch.

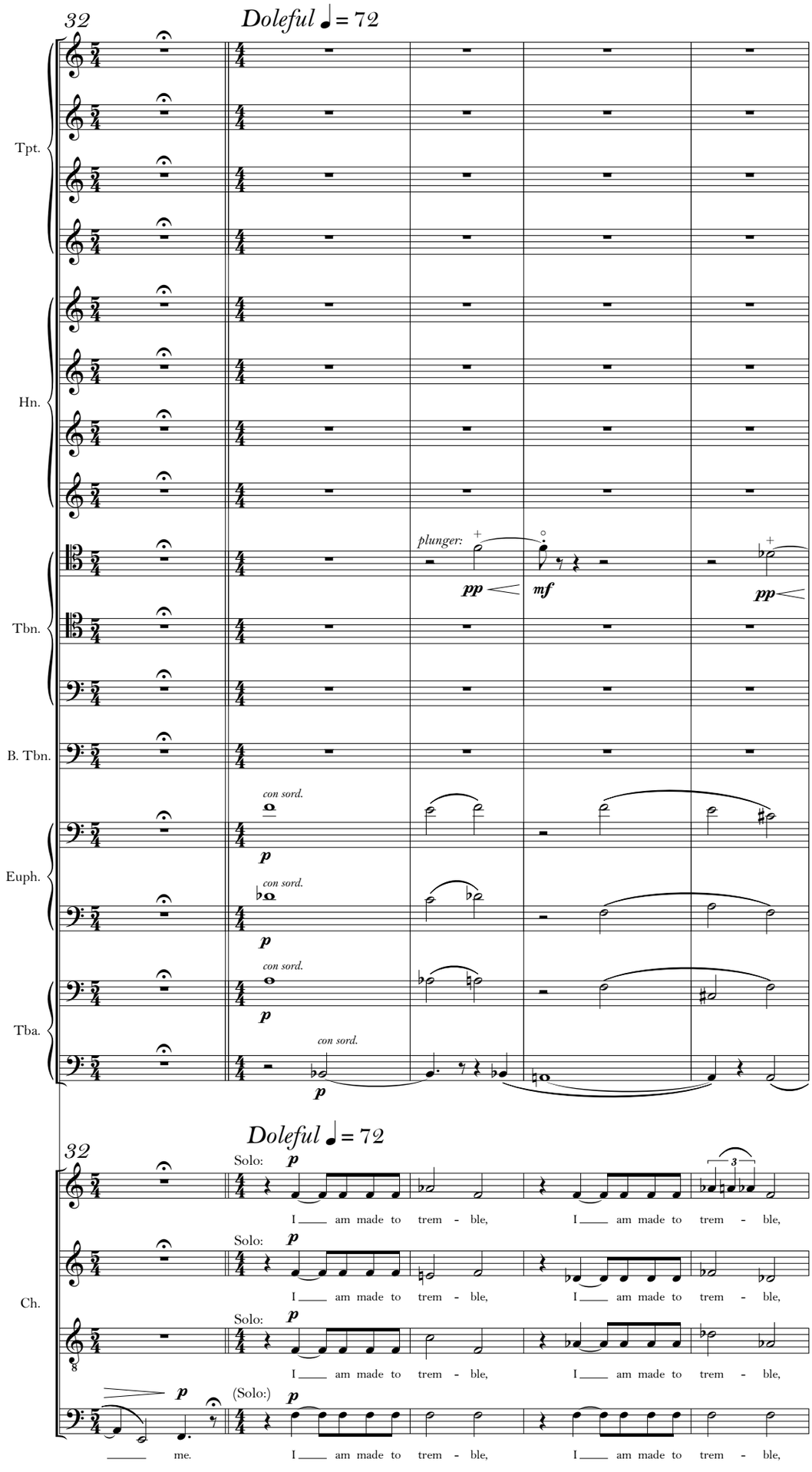

10
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
10
Ch.
ter - nal death, When the heav - ens
ter - nal death, When the heav - ens
ter - nal death, on that aw - ful day: When the
ter - nal death, on that aw - ful day: When the

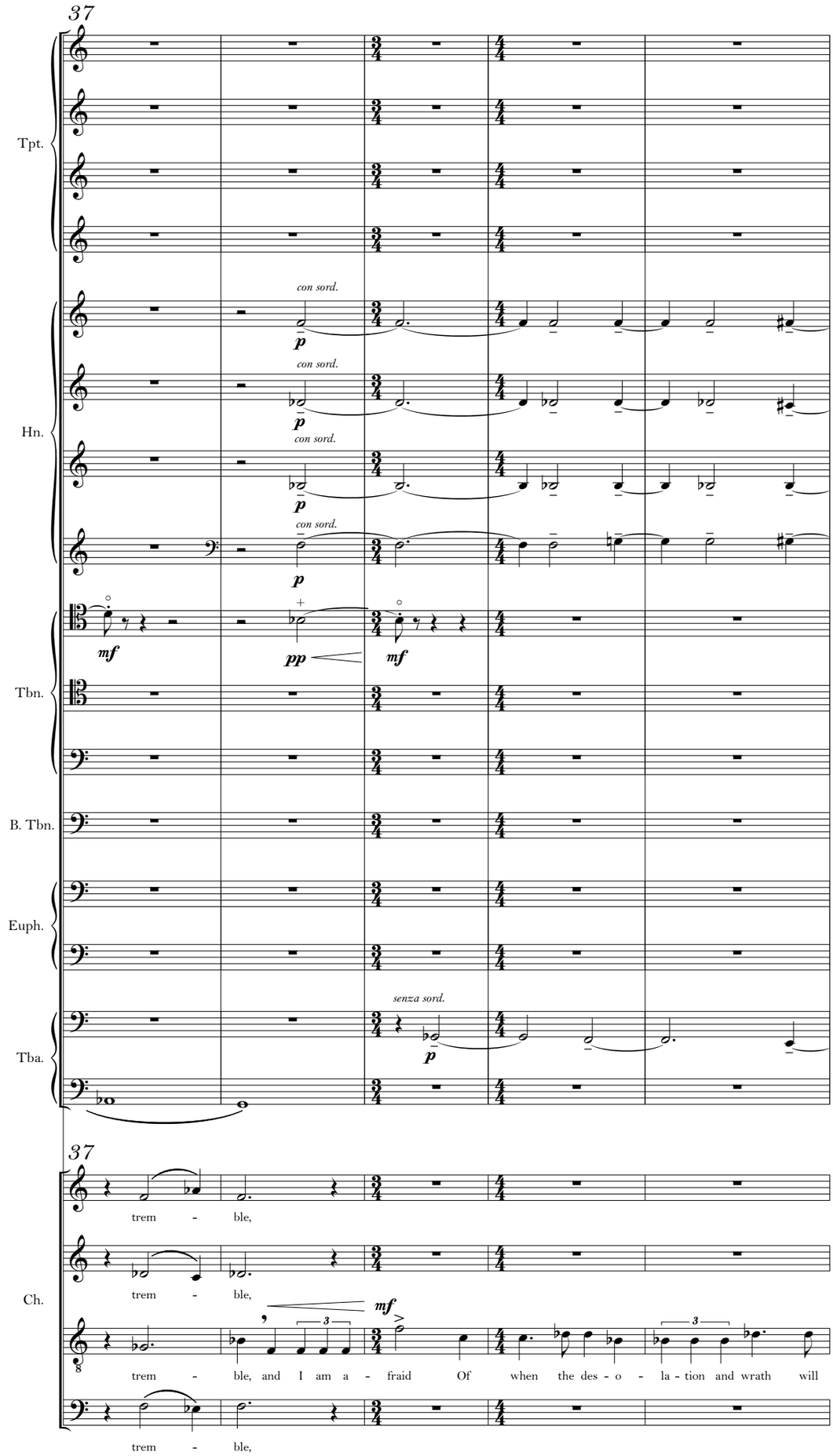

14
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fluttertongue
fluttertongue
mp
mf
f
ff
and the earth are moved,
heav - ens and the earth are moved,

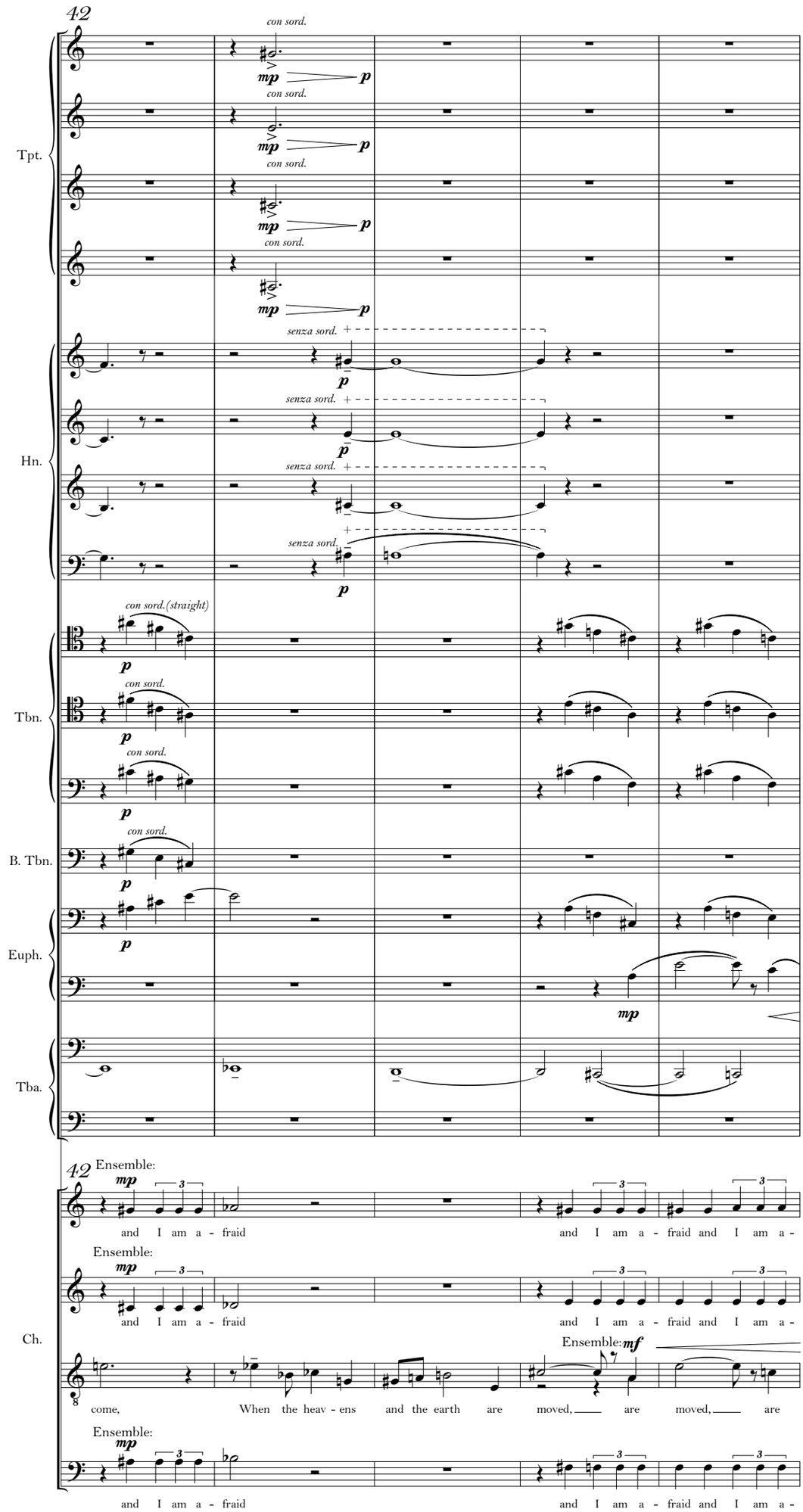

18
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
18
Ch.
When you come to judge the world by
When you come to judge the world by
When you come to judge the world by
When you come to judge the world by

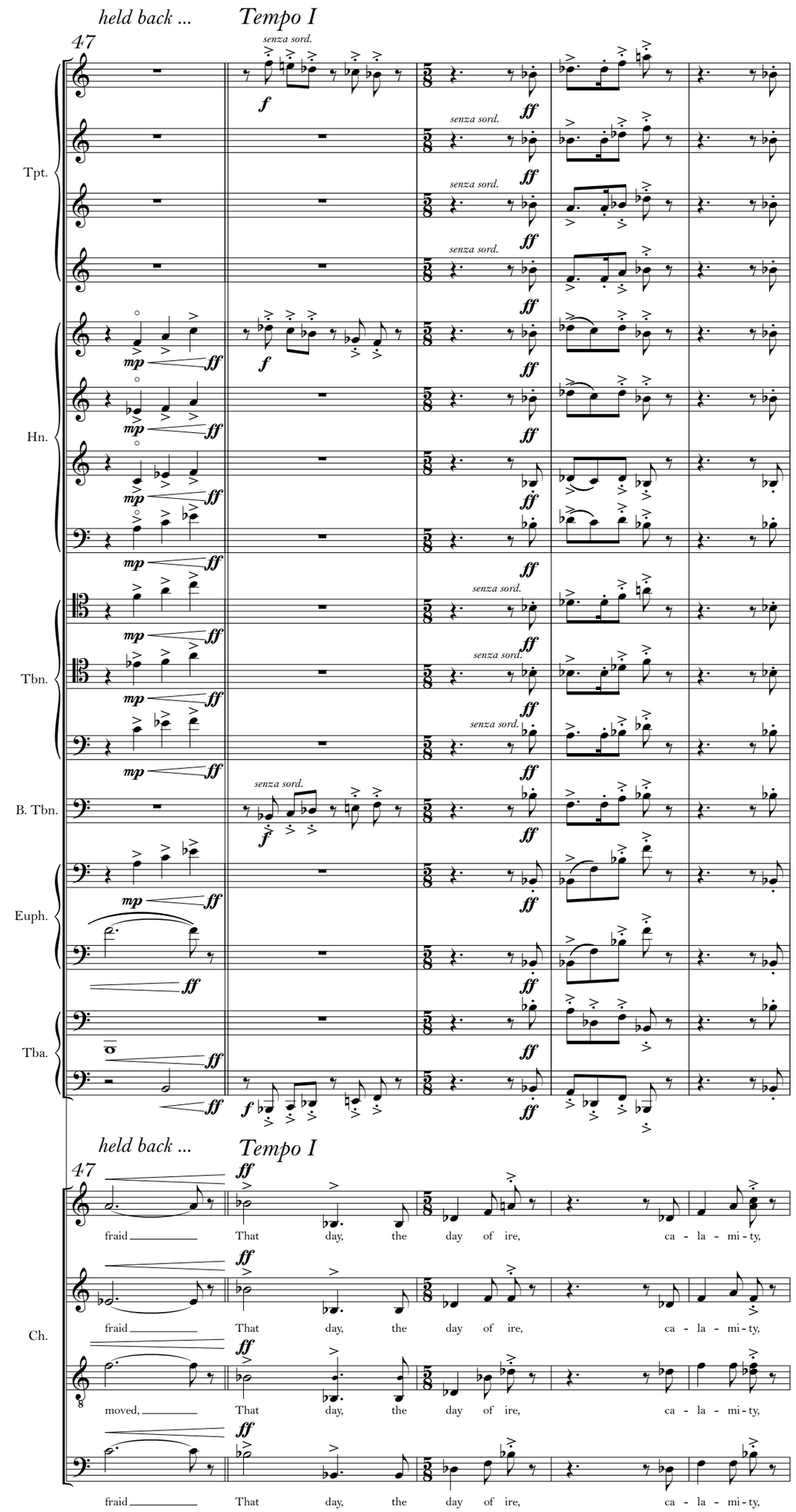

22
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
22
Ch.
flt.
fire.

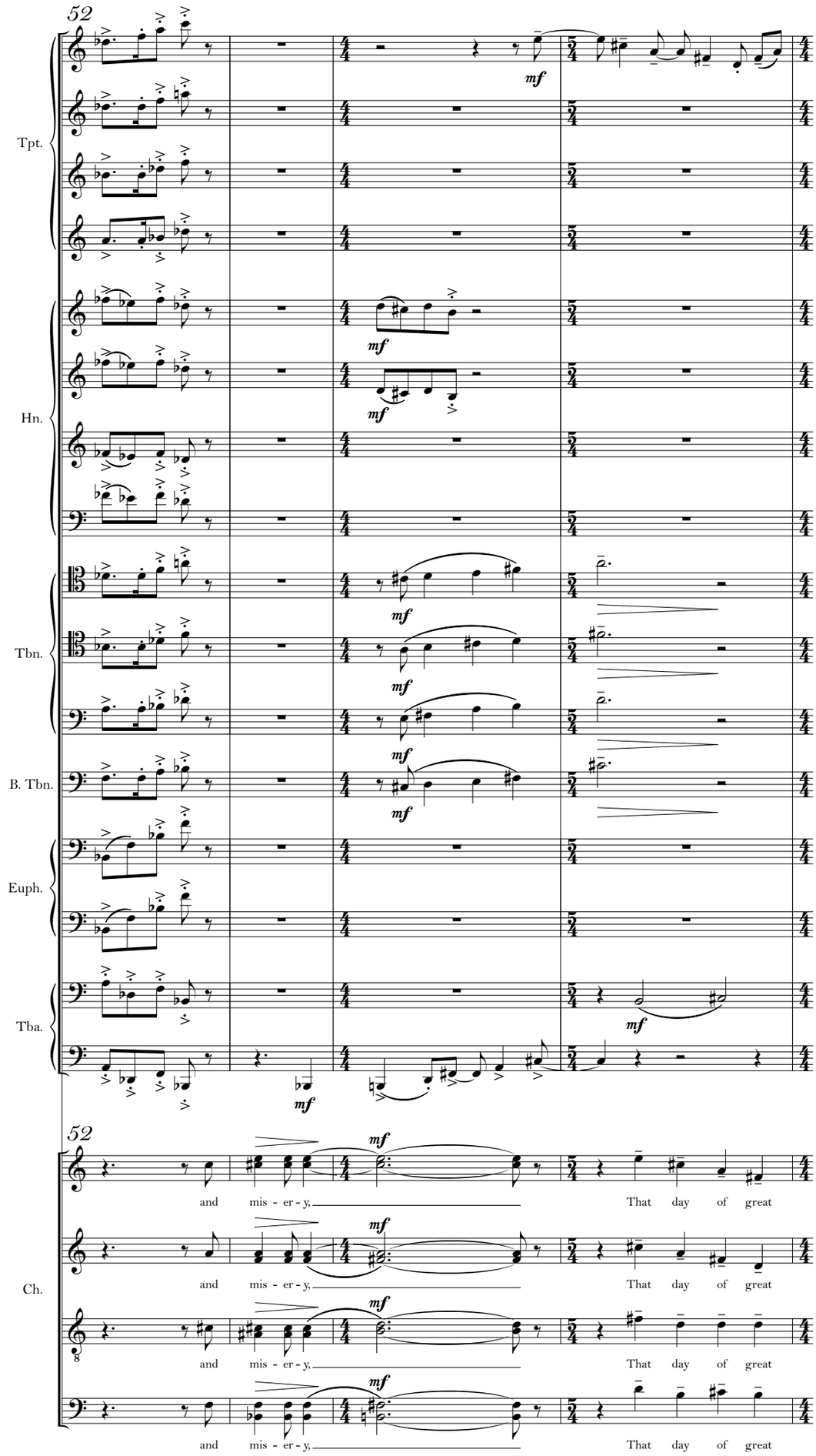

26
pulling back ...
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
26
pulling back ...
ff
Free me,
Ch.
Solo
quasi cad.

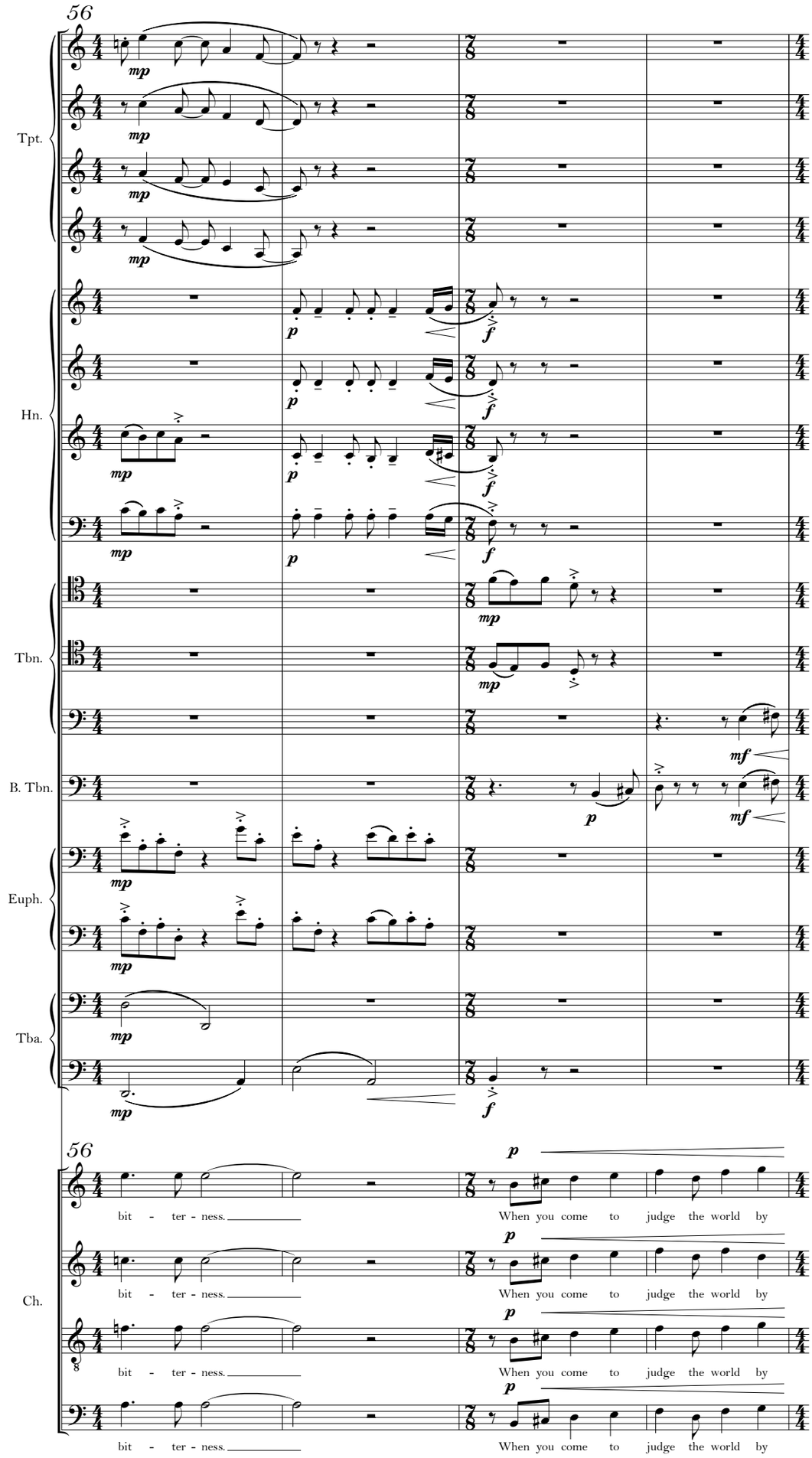

32
Doleful ♩ = 72
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
plunger:
pp
mf
pp
con sord.
p
Ch.
Solo:
(Solo:)
I ___ am made to trem - ble,
___ me.

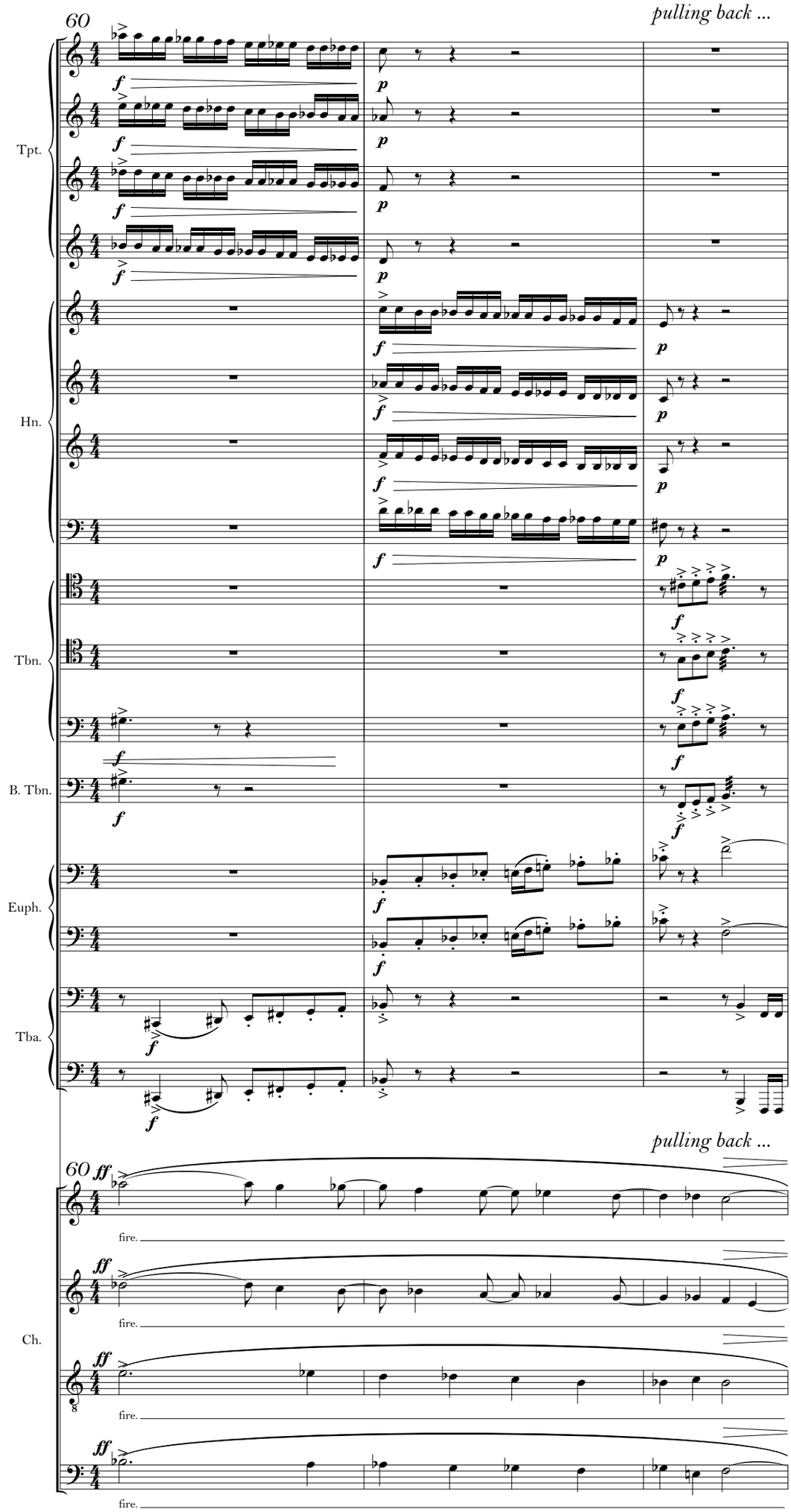

37
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
senza sord.
p
pp
mf
37
Ch.
trem - ble,
trem - ble, and I am a - fraid Of when the des - o - la - tion and wrath will
trem - ble,

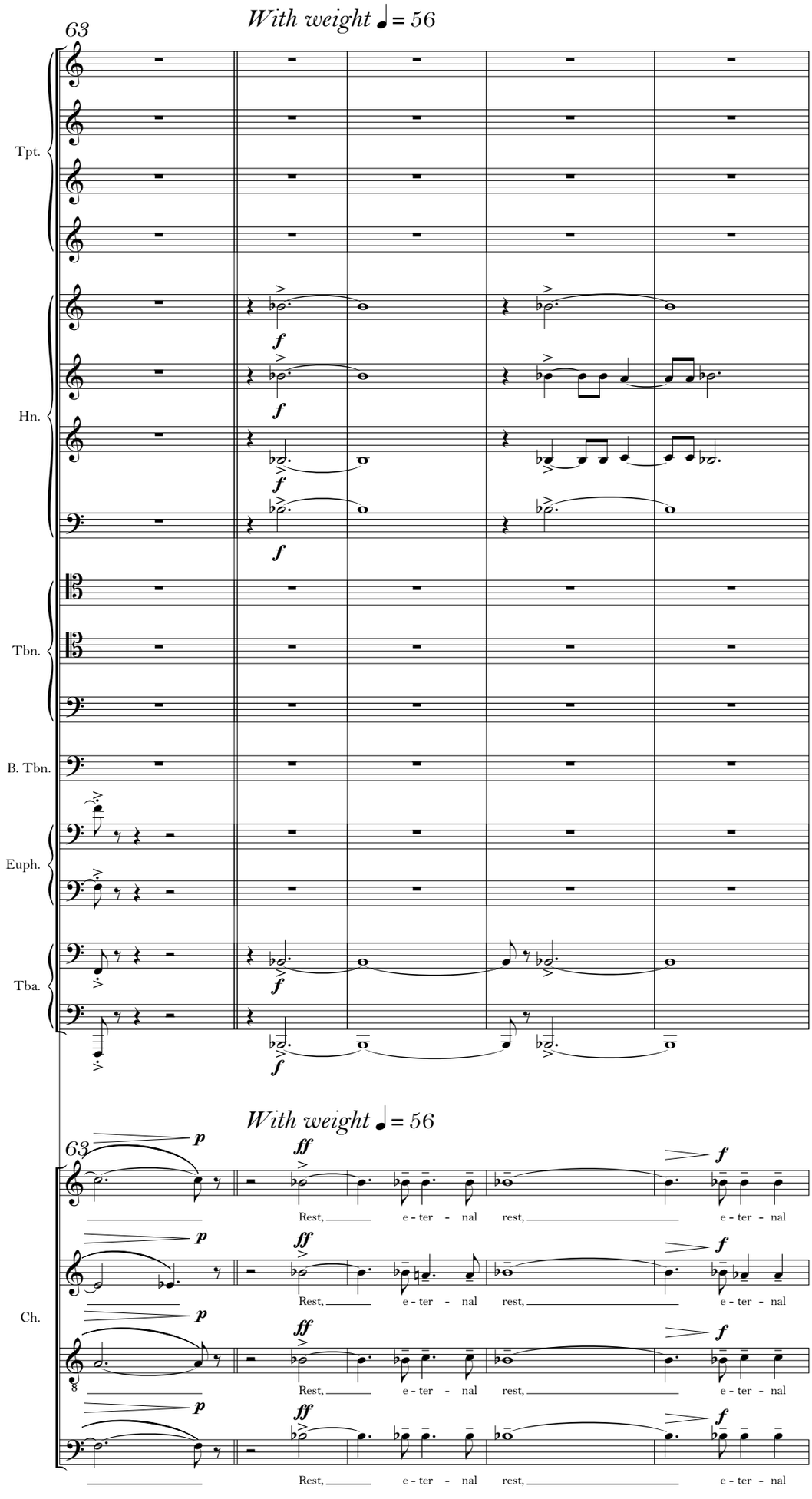

42
Tpt.
con sord.
mp
p
Hn.
senza sord.
Tbn.
con sord.(straight)
con sord.
B. Tbn.
Euph.
mp
Tba.
42
Ensemble:
mp
and I am a - fraid
and I am a - fraid and I am a -
Ch.
Ensemble:mf
come, When the heav - ens and the earth are moved, are moved, are

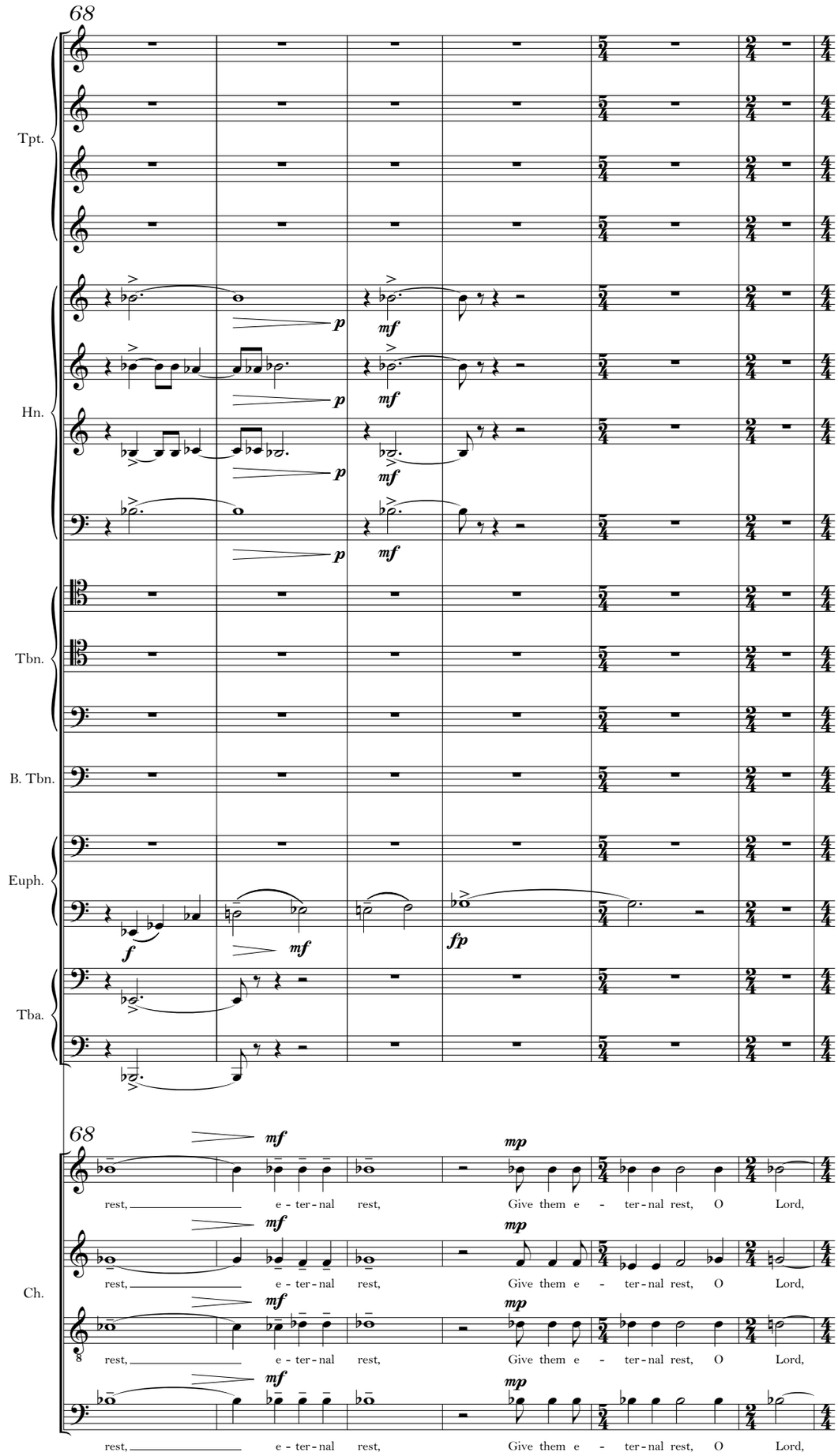

held back ...
Tempo I
47
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
senza sord.
Ch.
fraid
That day, the day of ire, ca - la - mi - ty,
moved,

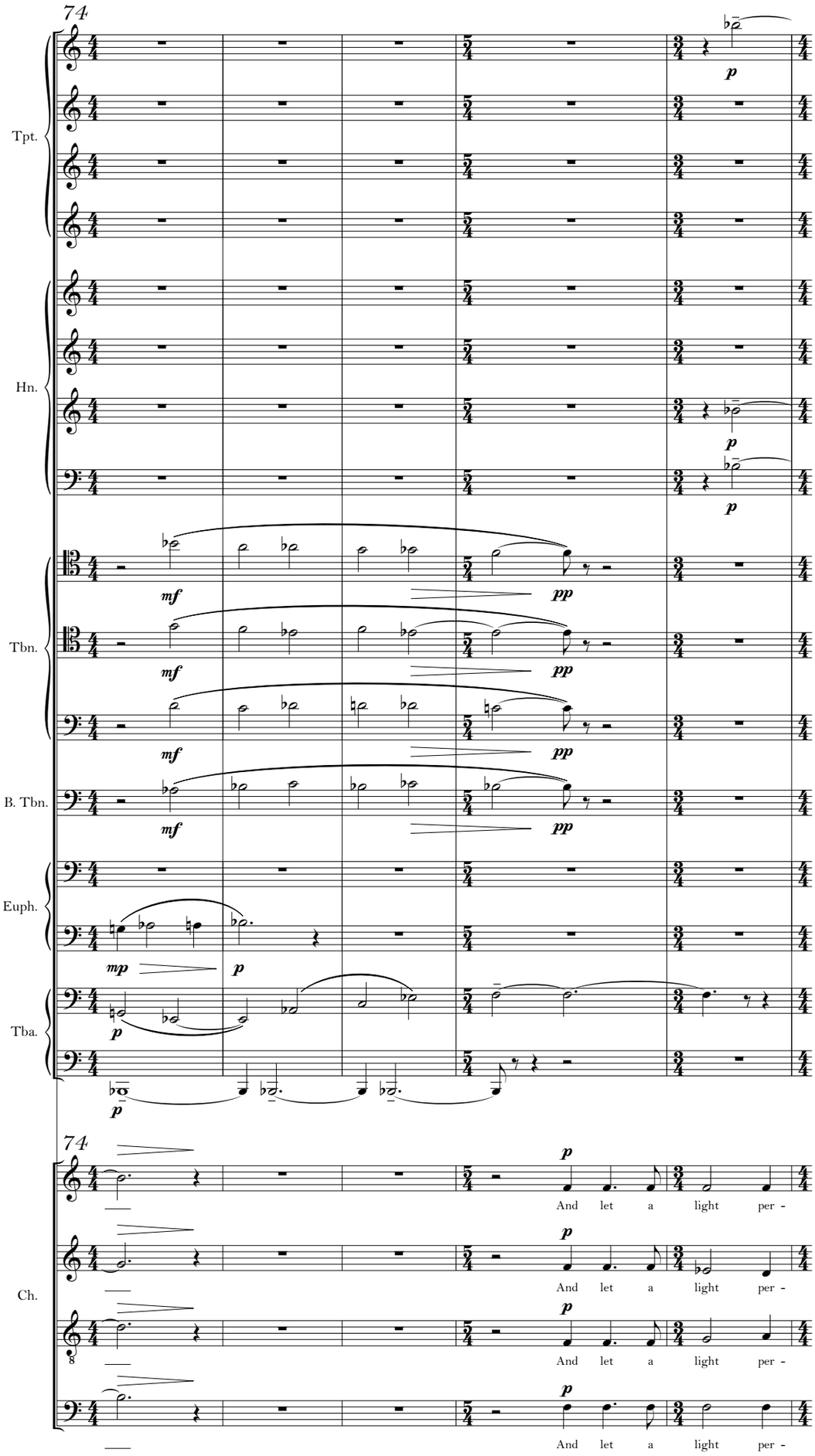

52
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
52
Ch.
mf
and mis - er - y,
That day of great

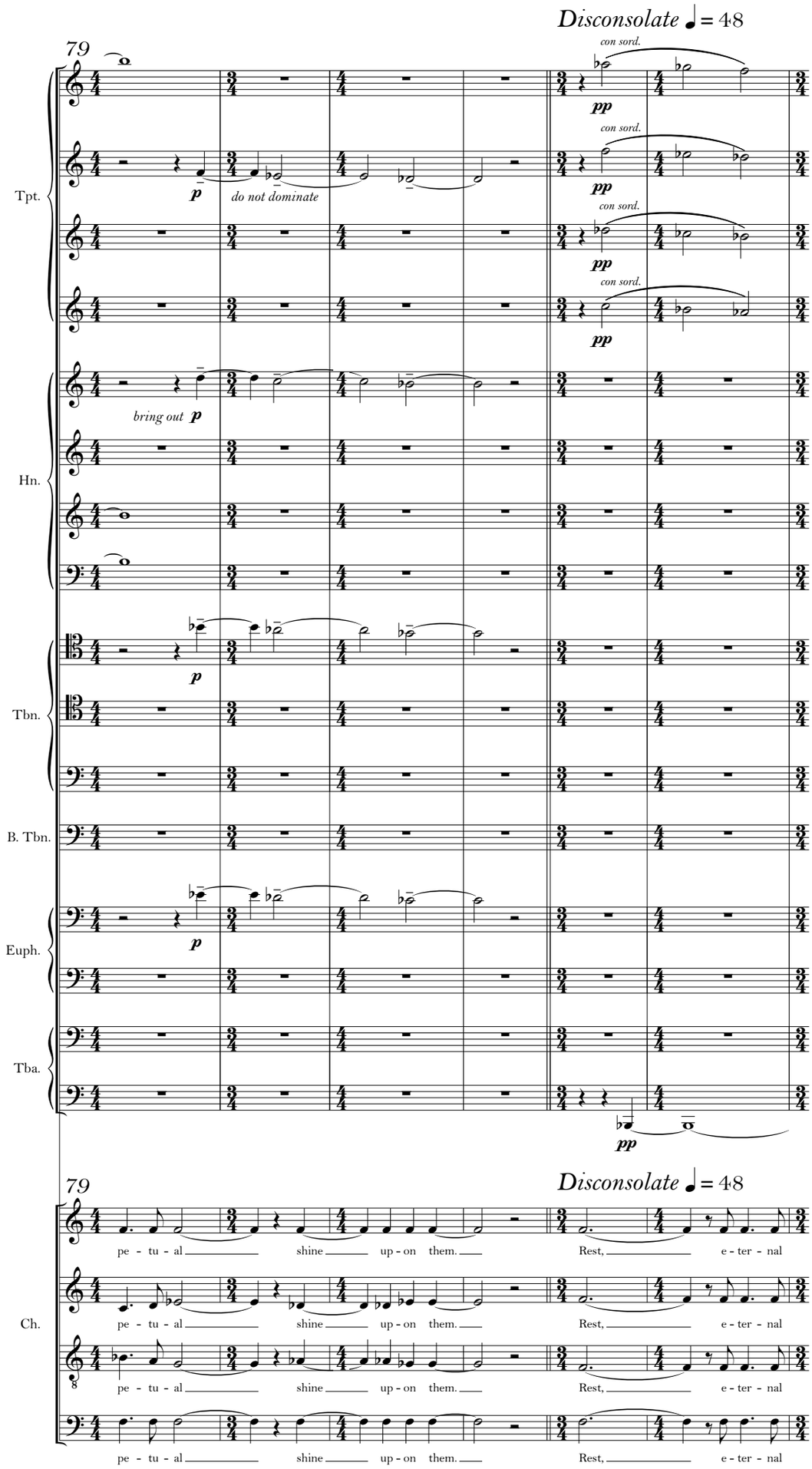

56
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
56
Ch.
bit - ter - ness.
When you come to judge the world by

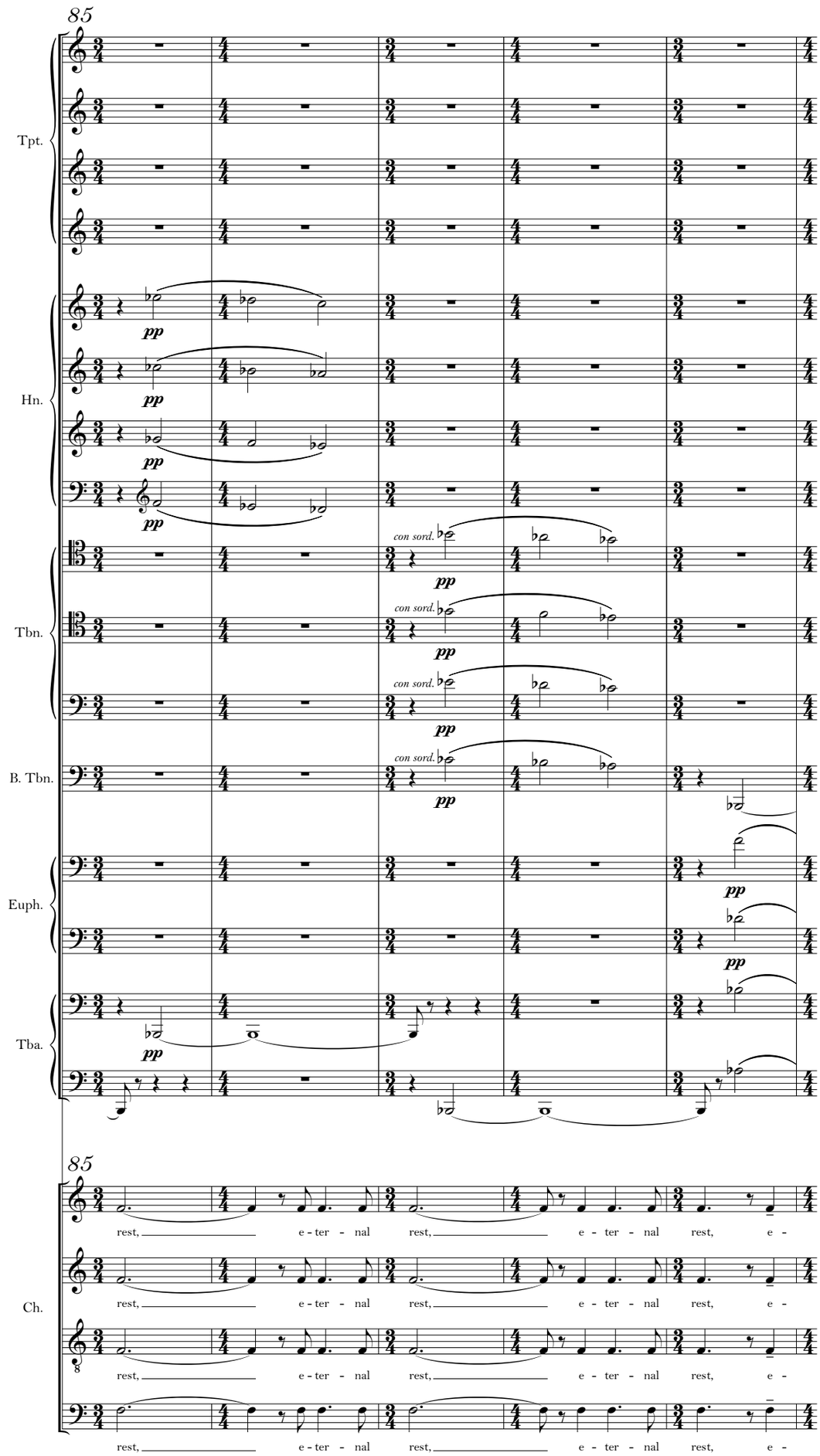

60
pulling back ...
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
fire.

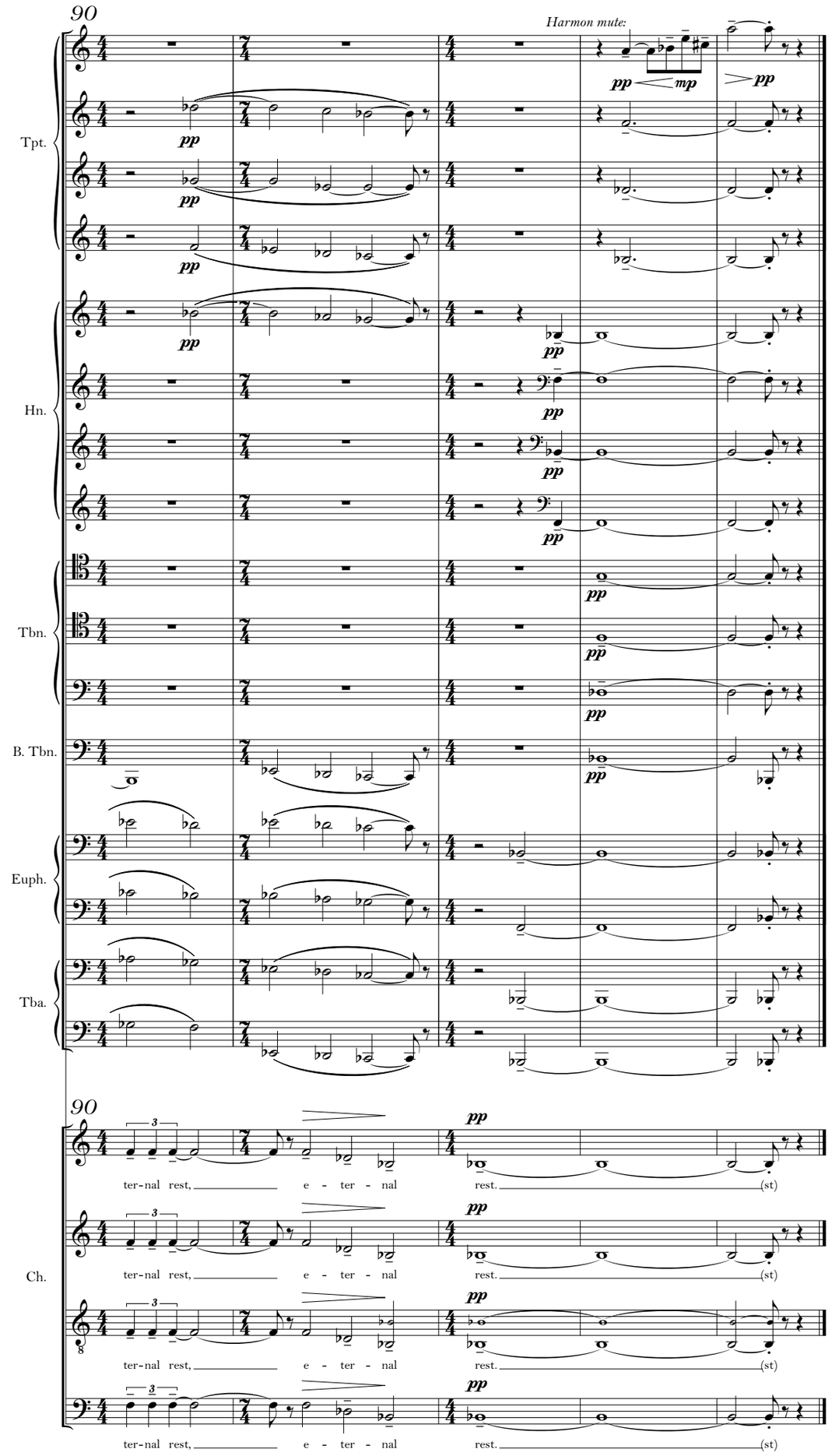

With weight ♩ = 56
63
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
f
With weight ♩ = 56
63
p
ff
f
Ch.
Rest, e - ter - nal rest, e - ter - nal


68
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
68
Ch.
p
mf
f
fp
mp
rest, e - ter - nal rest, Give them e - ter - nal rest, O Lord,

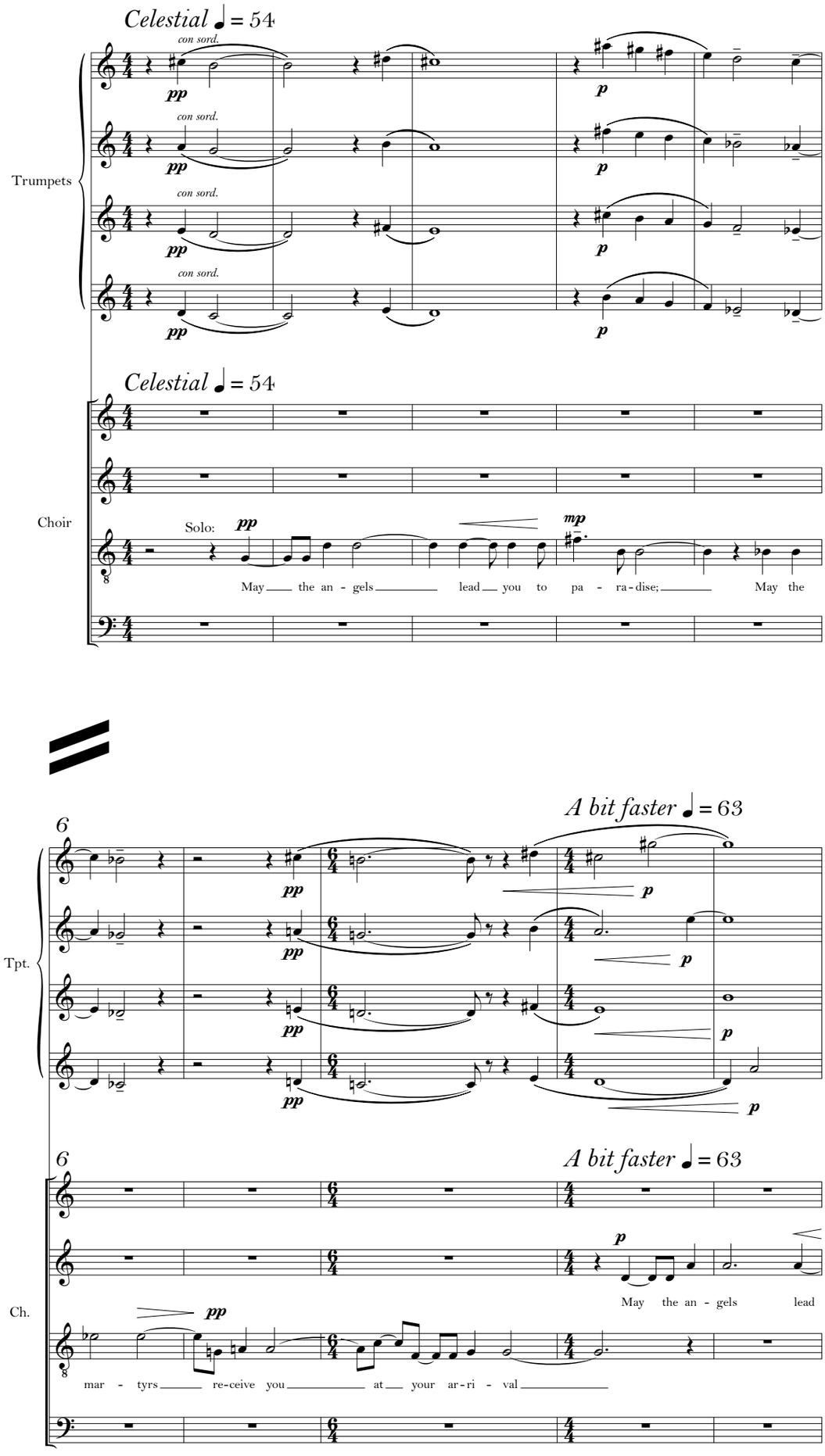

74
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
74
Ch.
And let a light per -
And let a light per -
And let a light per -
And let a light per -

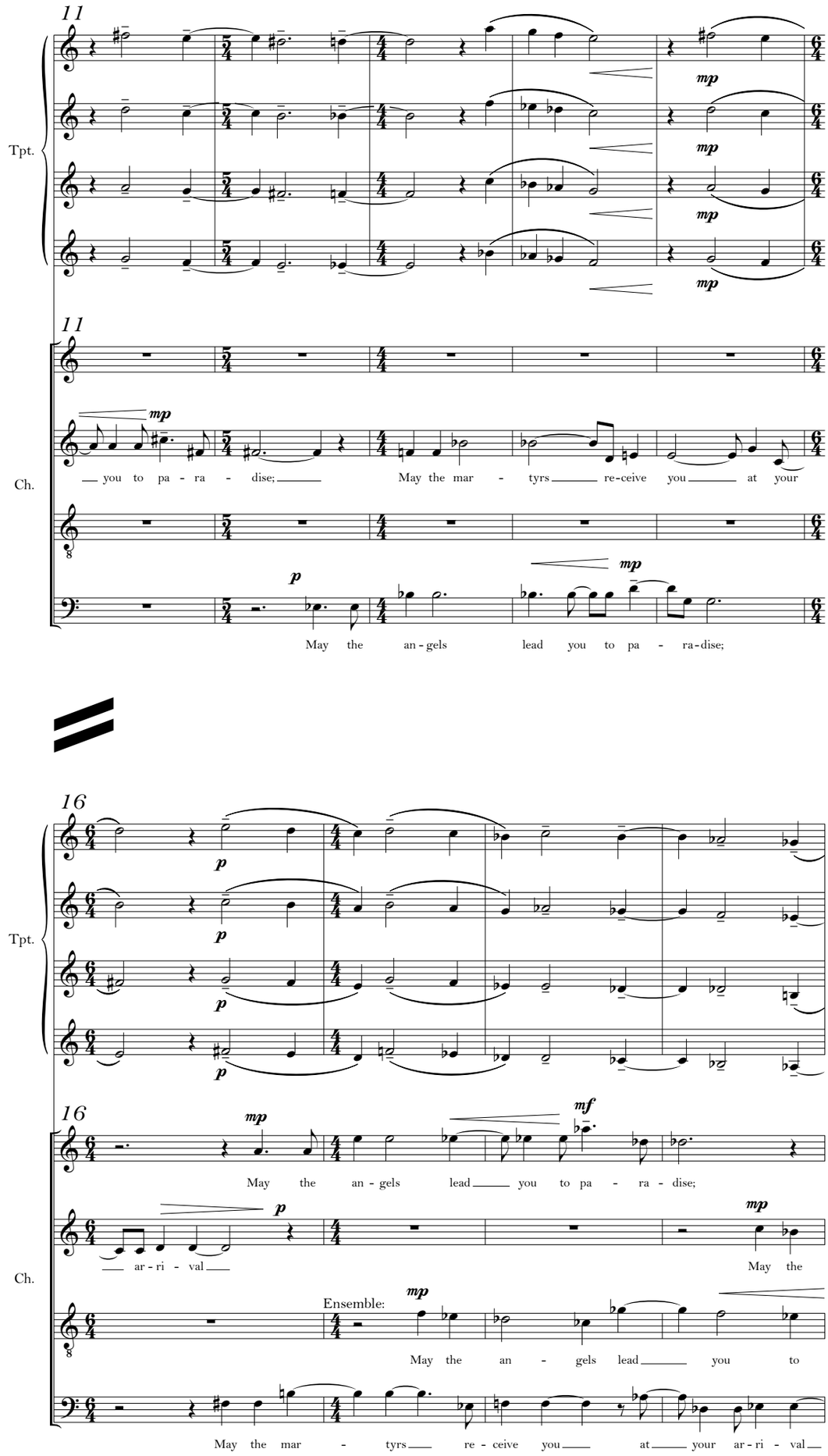

Disconsolate ♩= 48
79
con sord.
pp
Tpt.
p
do not dominate
bring out p
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
pe - tu - al shine up - on them. Rest, e - ter - nal

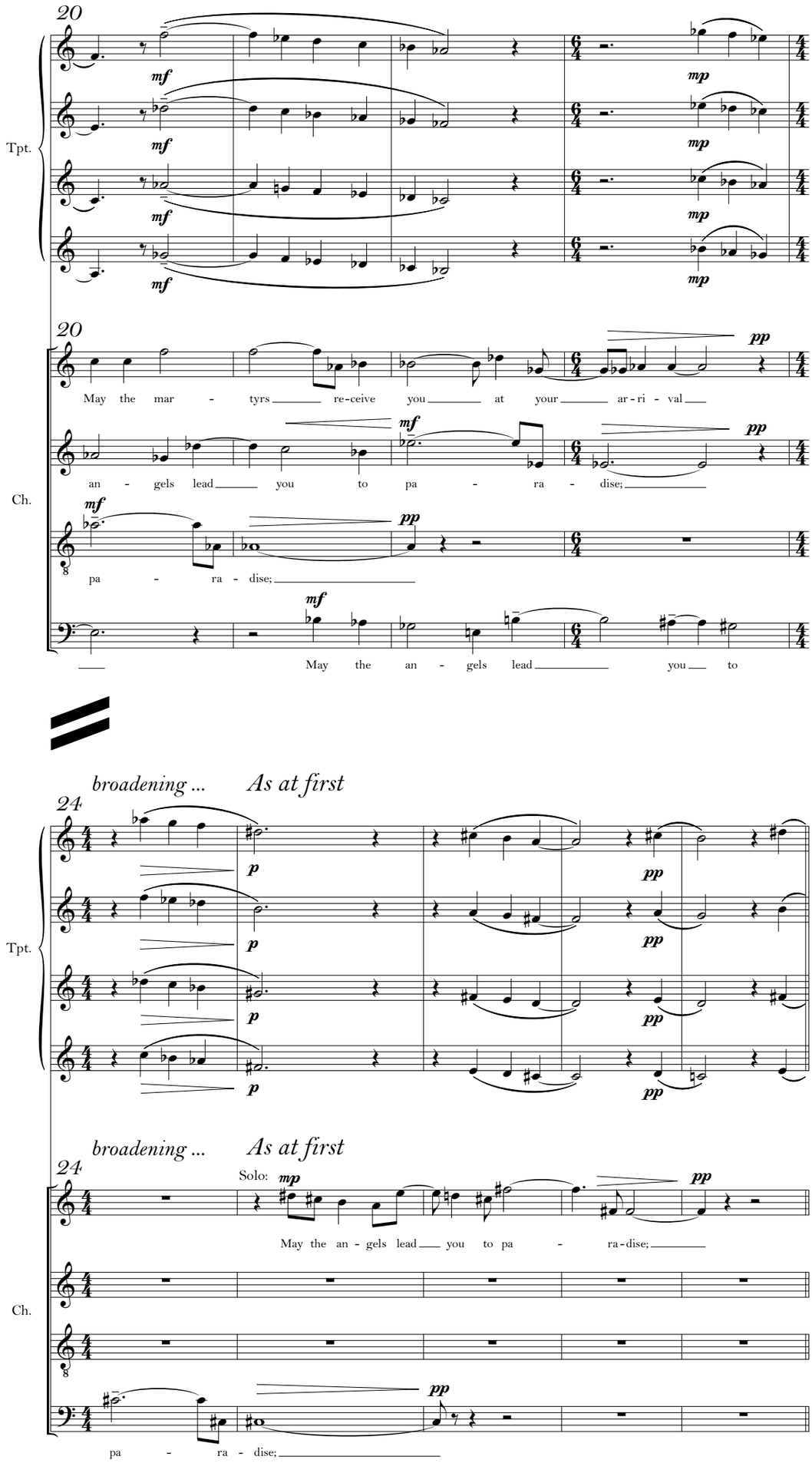

85
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
pp
con sord.
rest, e - ter - nal rest, e - ter - nal rest, e -

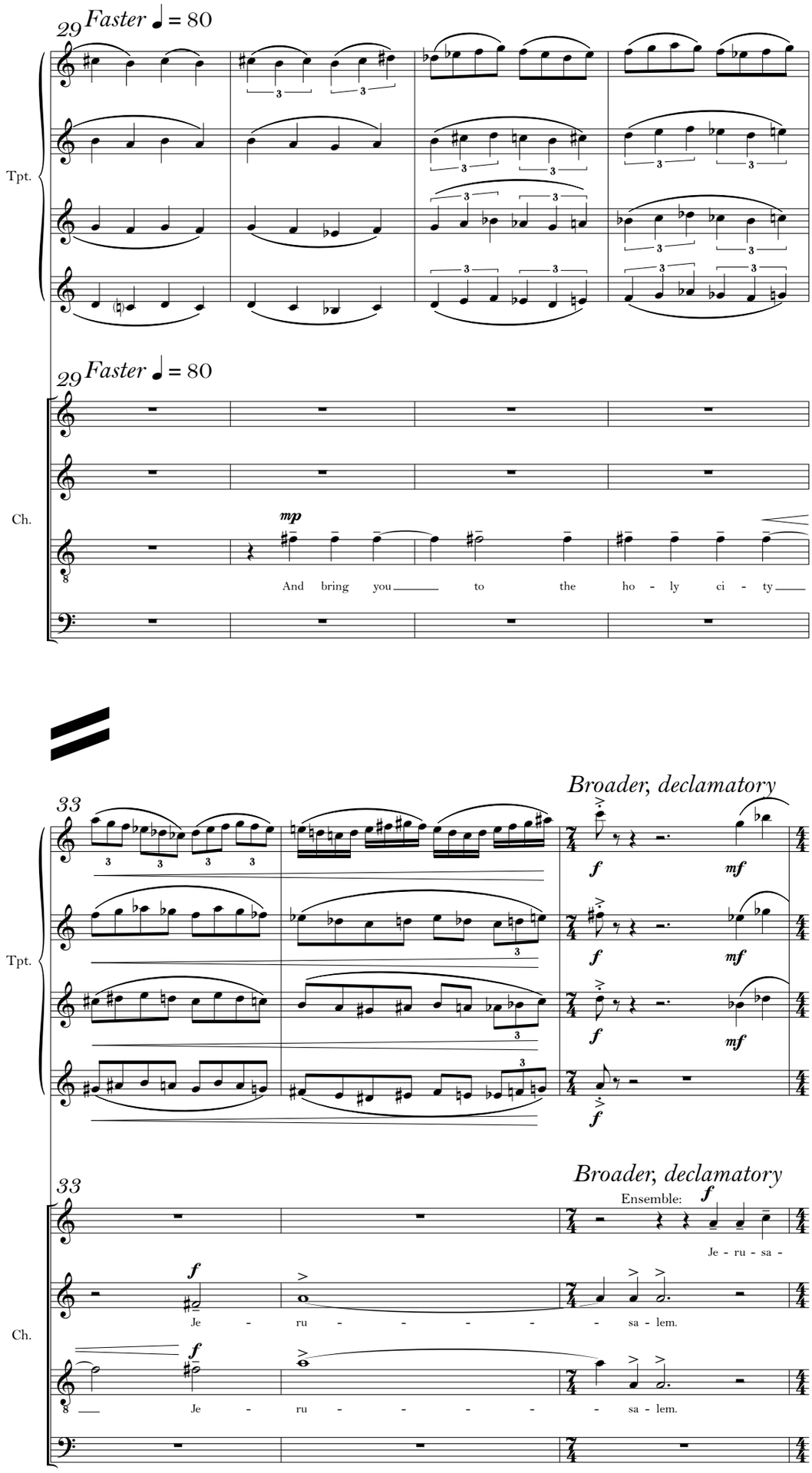

90
Harmon mute:
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
ter-nal rest, e - ter - nal rest. (st)

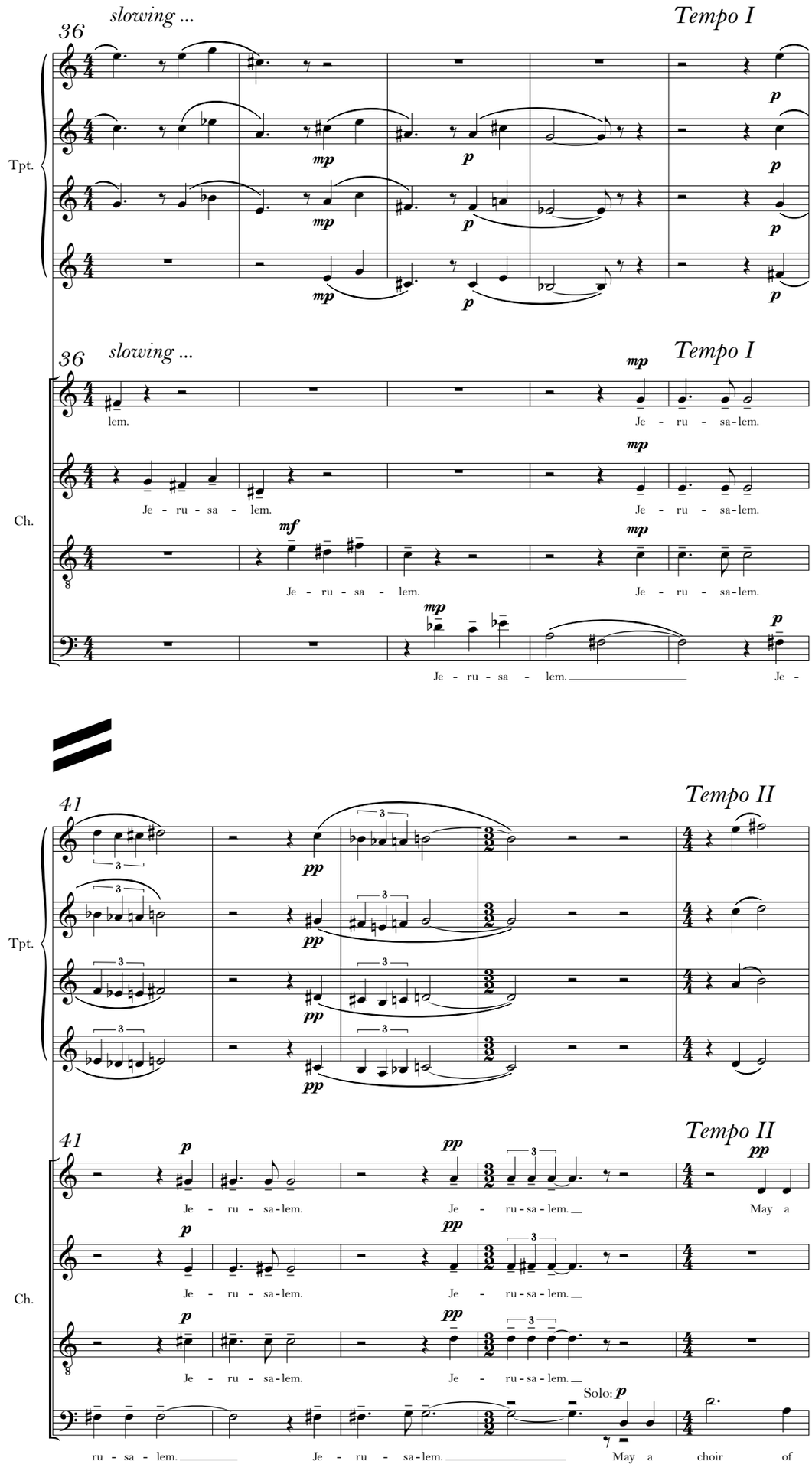
11. Paradise

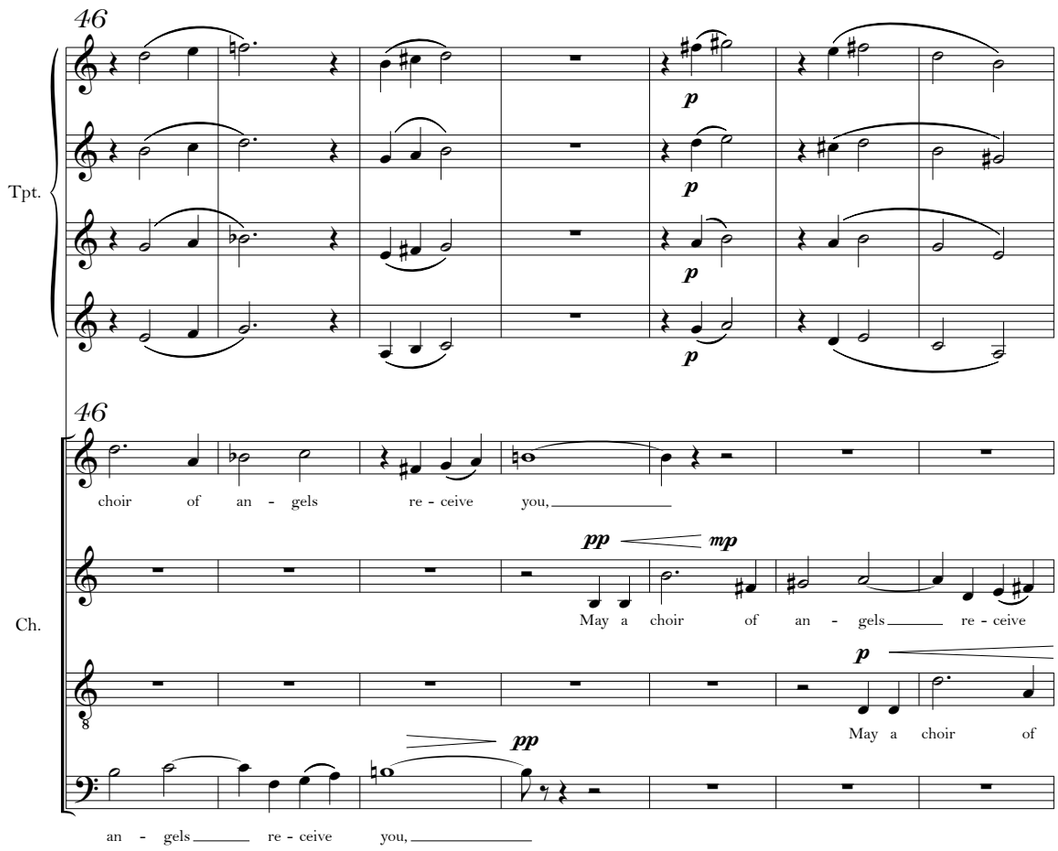

Celestial ♩ = 54
Trumpets
con sord.
pp
p
Choir
Solo:
mp
May the an - gels lead you to pa - ra - dise; May the
A bit faster ♩ = 63
Tpt.
Ch.
mar - tyrs re-ceive you at your ar - ri - val

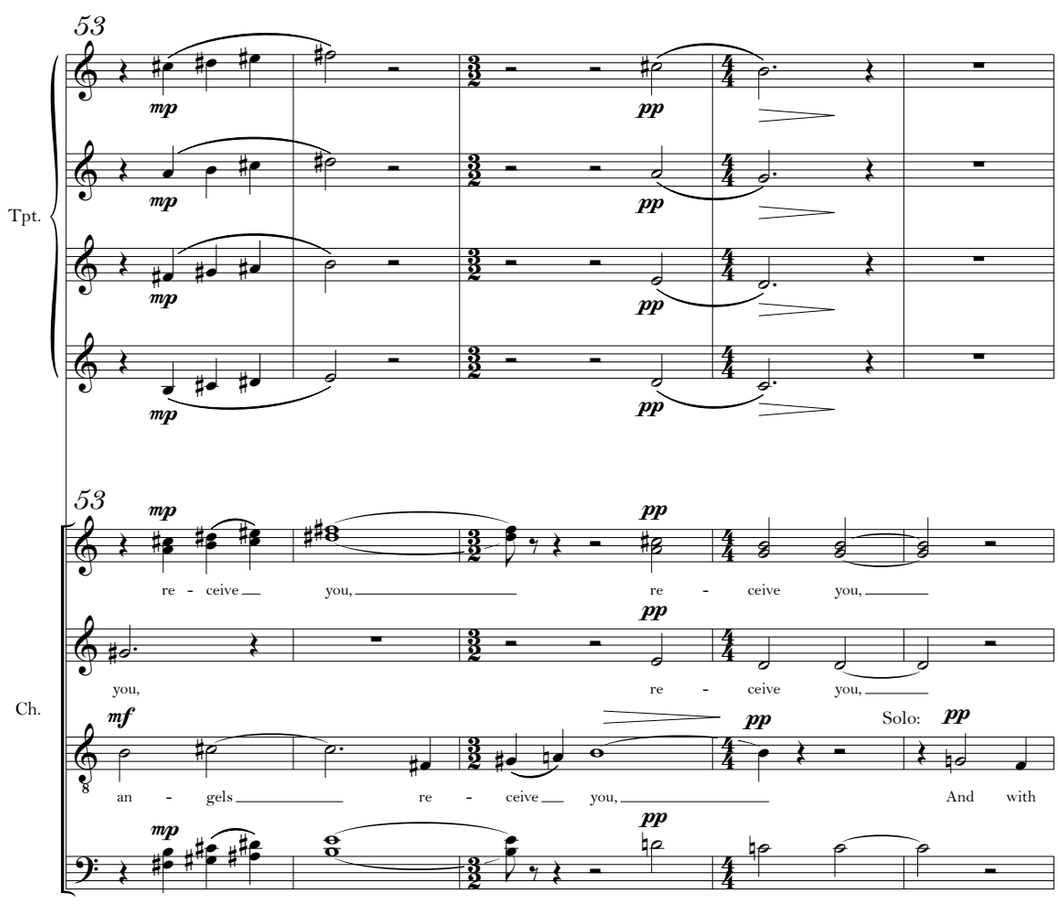

11
Tpt.
mp
11
Ch.
mp
you to pa - ra - dise;
May the mar - tyrs re-ceive you at your
p
mp
May the an - gels lead you to pa - ra-dise;
16
Tpt.
p
16
mp
mf
May the an - gels lead you to pa - ra - dise;
Ch.
p
ar - ri - val
mp
May the
Ensemble:
mp
May the an - gels lead you to
May the mar - tyrs re - ceive you at your ar - ri - val

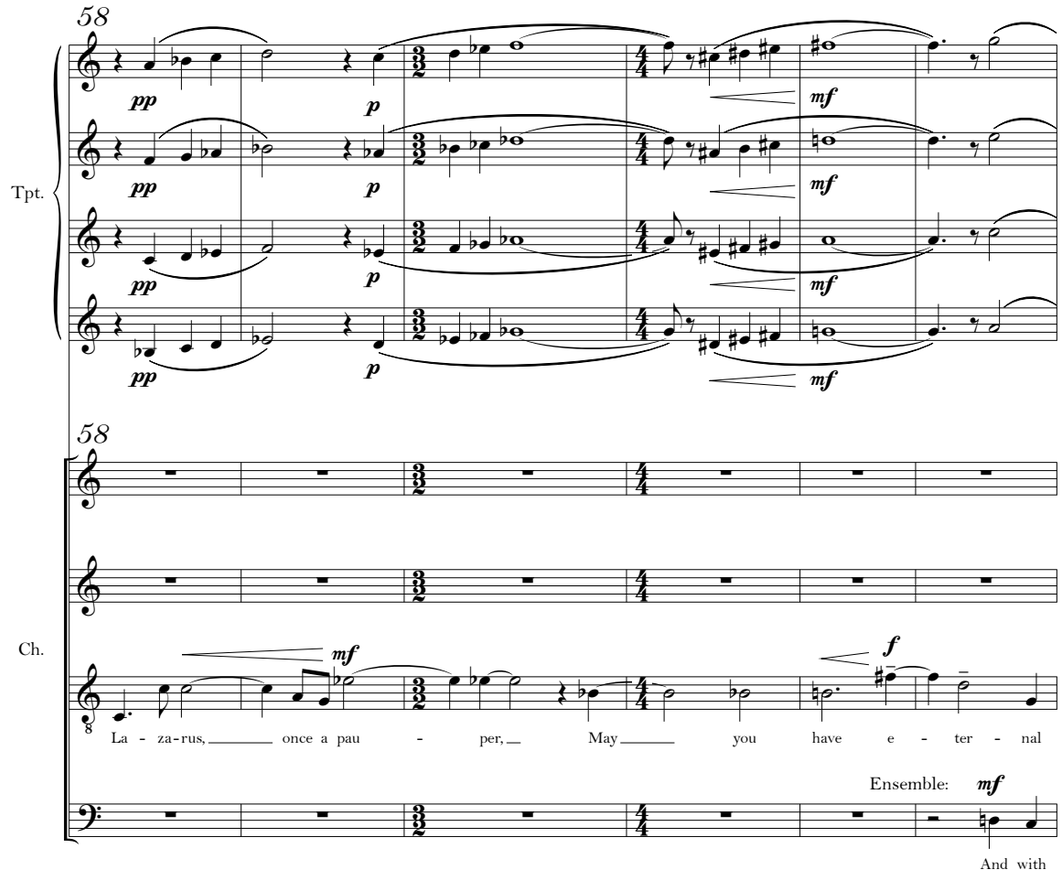

20
Tpt.
mf
mp
20
Ch.
May the mar - tyrs re-ceive you at your ar-ri - val
an - gels lead you to pa - ra - dise;
pa - ra - dise;
May the an - gels lead you to
broadening ... As at first
24
p
pp
broadening ... As at first
24
Solo:
May the an - gels lead you to pa - ra-dise;
pa - ra - dise;

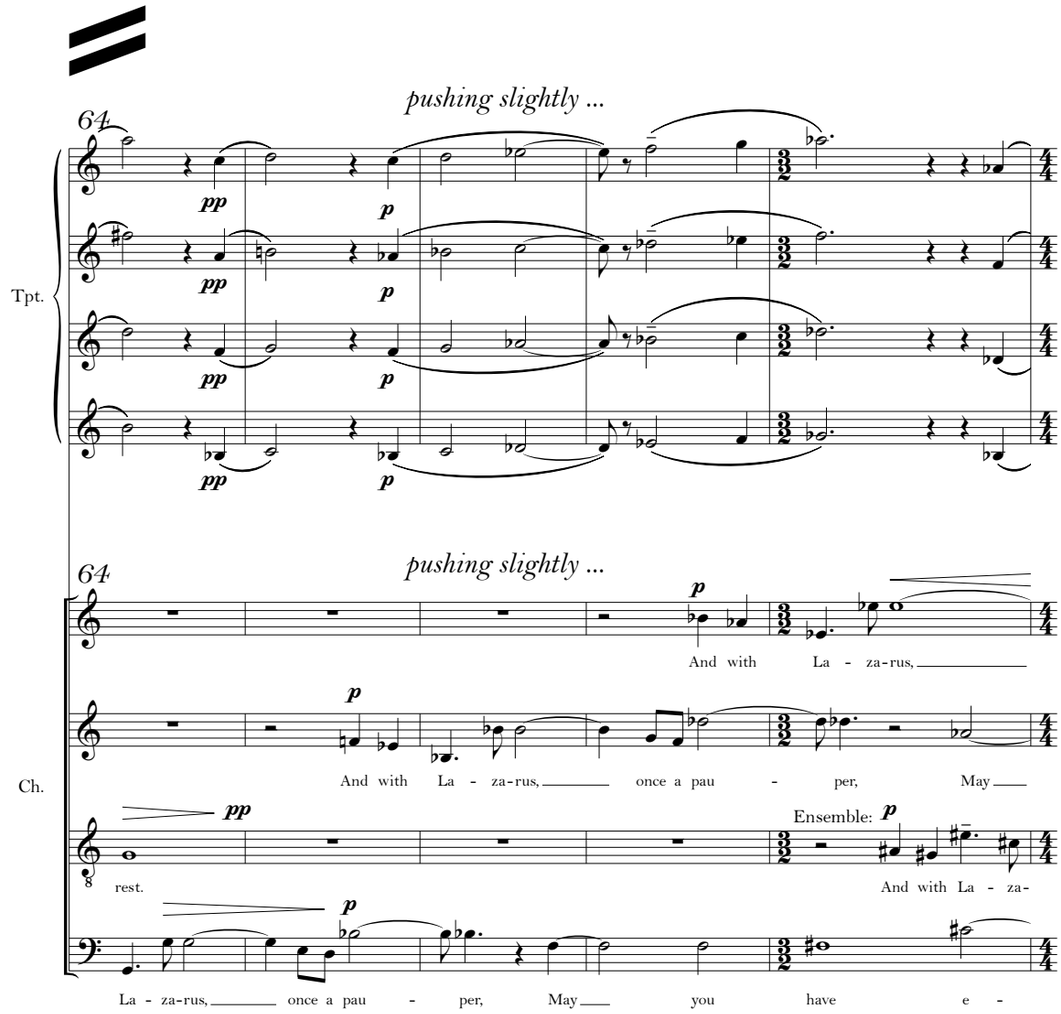

29 Faster ♩ = 80
Tpt.
29 Faster ♩ = 80
Ch.
mp
And bring you to the ho - ly ci - ty
33
Broader, declamatory
f
mf
Tpt.
33
Broader, declamatory
Ensemble:
f
Je - ru - sa -
Ch.
Je - ru - - - - - sa - lem.
Je - ru - - - - - sa - lem.

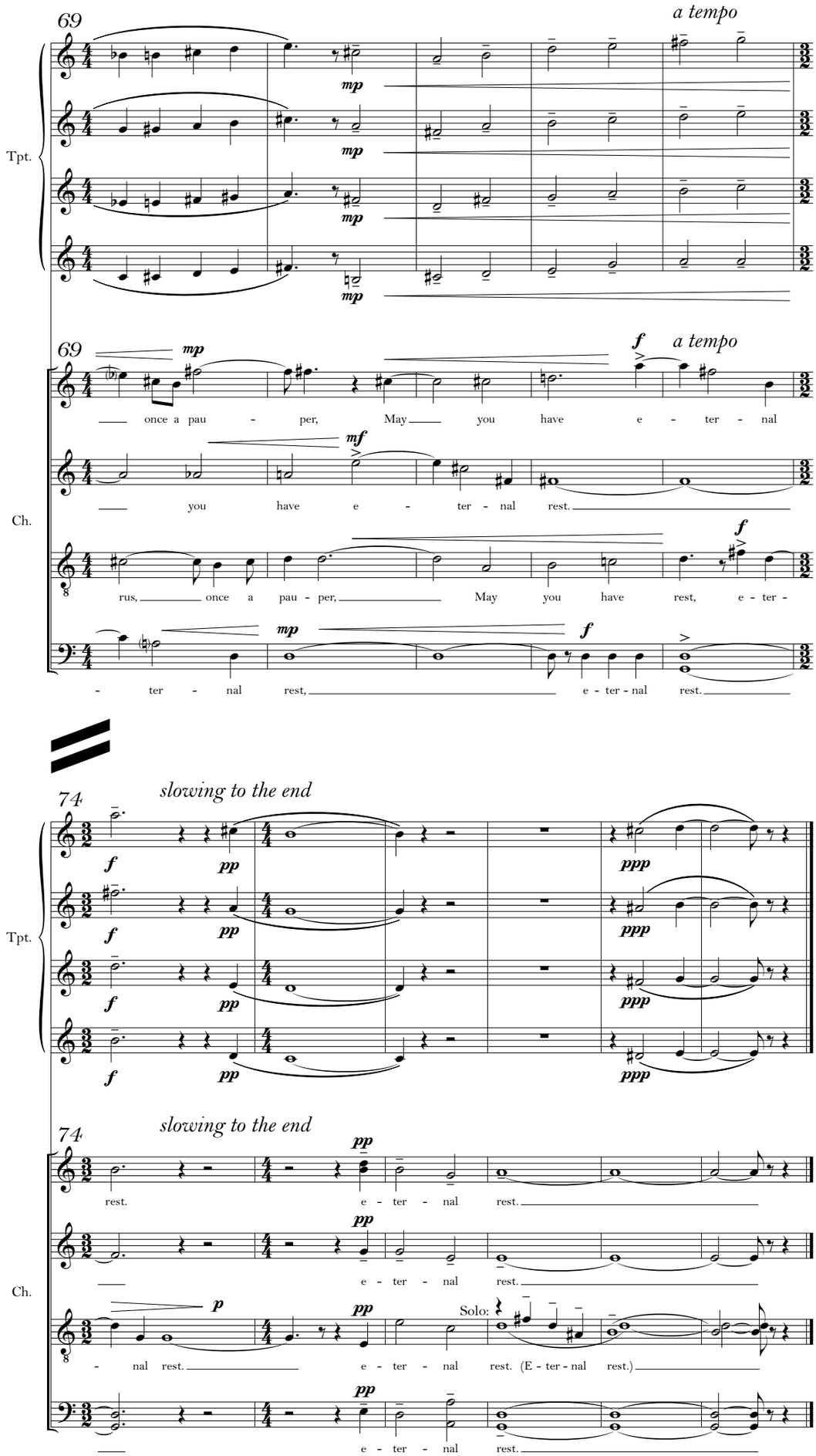

slowing ...
Tempo I
36
Tpt.
Ch.
lem.
Je - ru - sa - lem.
Je - ru - sa - lem.
Je - ru - sa - lem.
Je - ru - sa - lem.
Je - ru - sa - lem.
Je -
Tempo II
41
May a
Solo:
ru - sa - lem.
Je - ru - sa - lem.
May a choir of


46
Tpt.
p
p
p
p
46
Ch.
choir of an - gels re - ceive you,
pp
mp
May a choir of an - gels re - ceive
p
May a choir of
pp
an - gels re - ceive you,

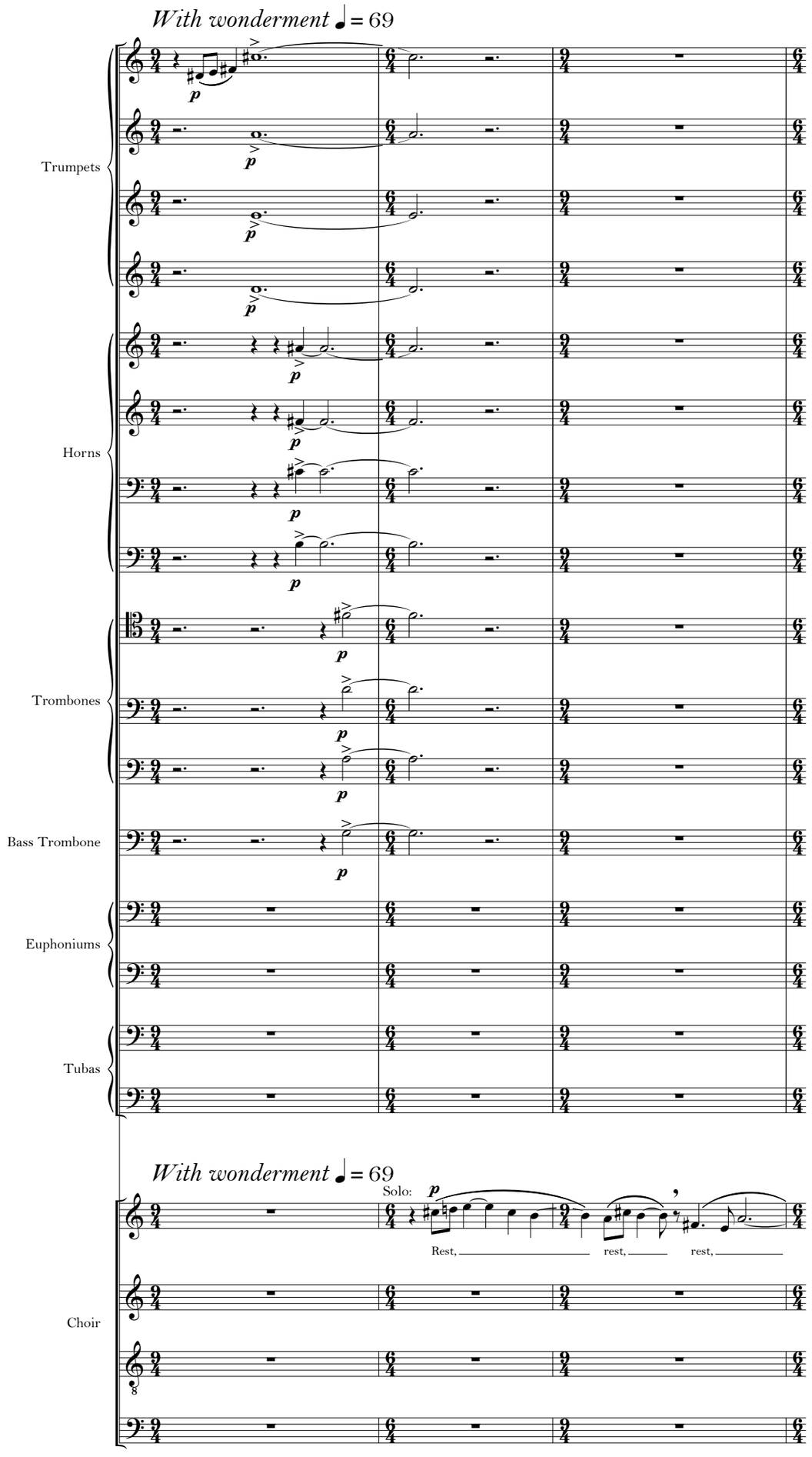

53
Tpt.
mp
pp
53
Ch.
mp
re - ceive you,
pp
re - ceive you,
you,
pp
re - ceive you,
mf
pp
Solo:
pp
an - gels re - ceive you,
And with
mp
pp
re - ceive you,
re - ceive you,

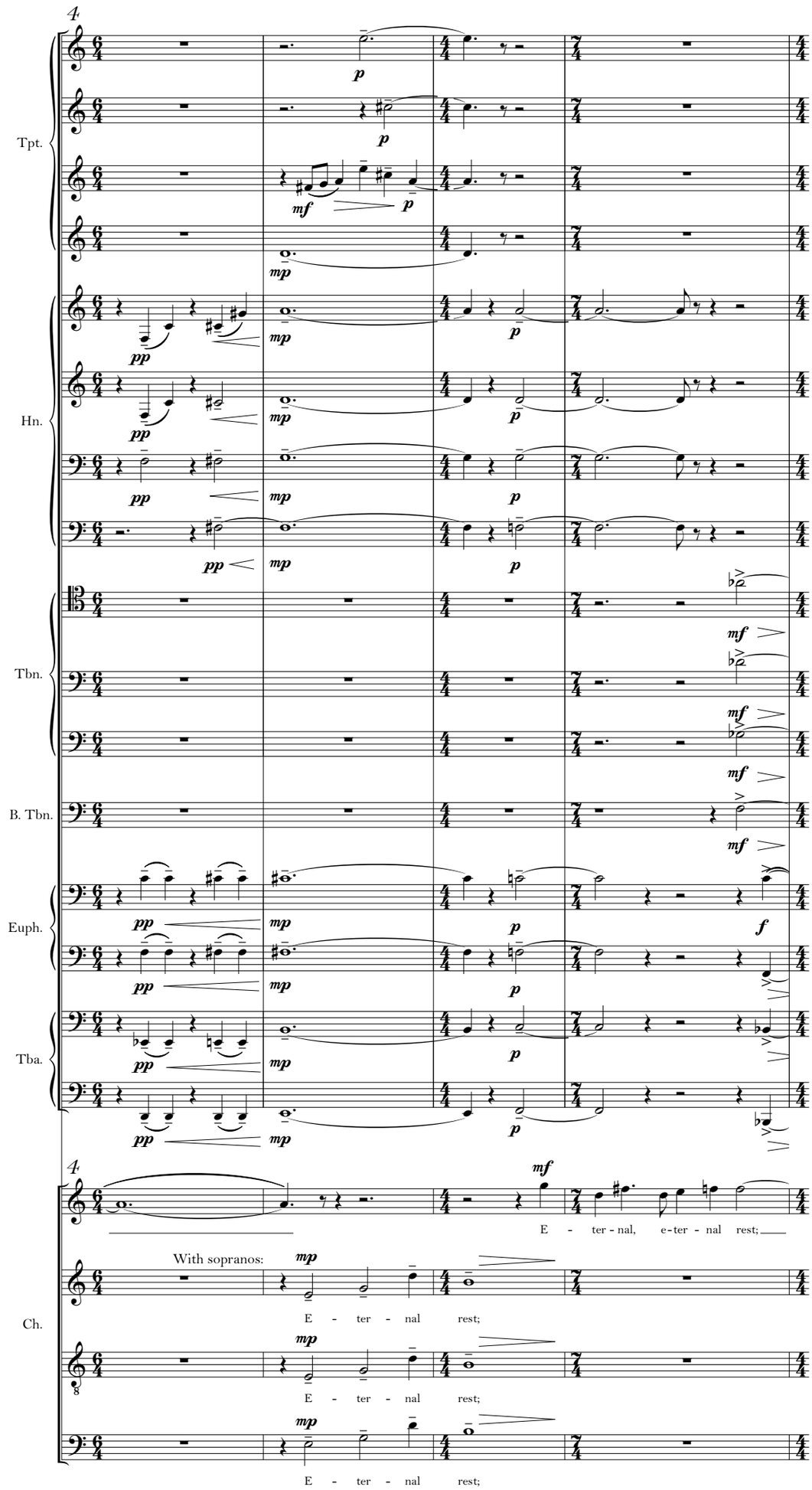

58
Tpt.
pp
p
mf
58
Ch.
mf
f
La - za-rus, once a pau - per, May you have e - ter - nal
Ensemble: mf
And with

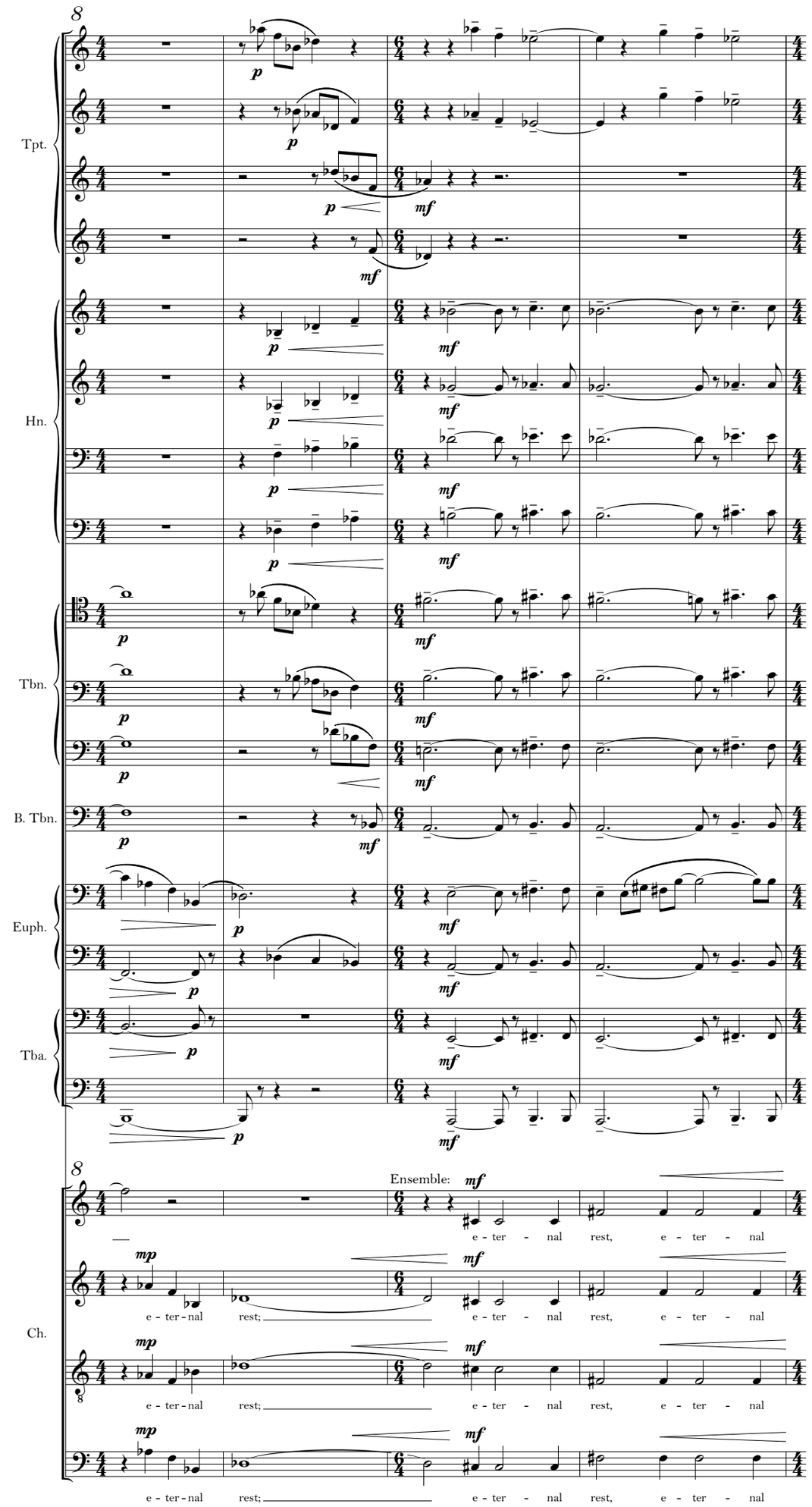

pushing slightly ...
64
Tpt.
pp
p
pushing slightly ...
64
p
And with La - za-rus,
Ch.
p
And with La - za-rus, once a pau - per, May
pp
Ensemble: p
rest.
And with La - za-
p
La - za-rus, once a pau - per, May you have e -

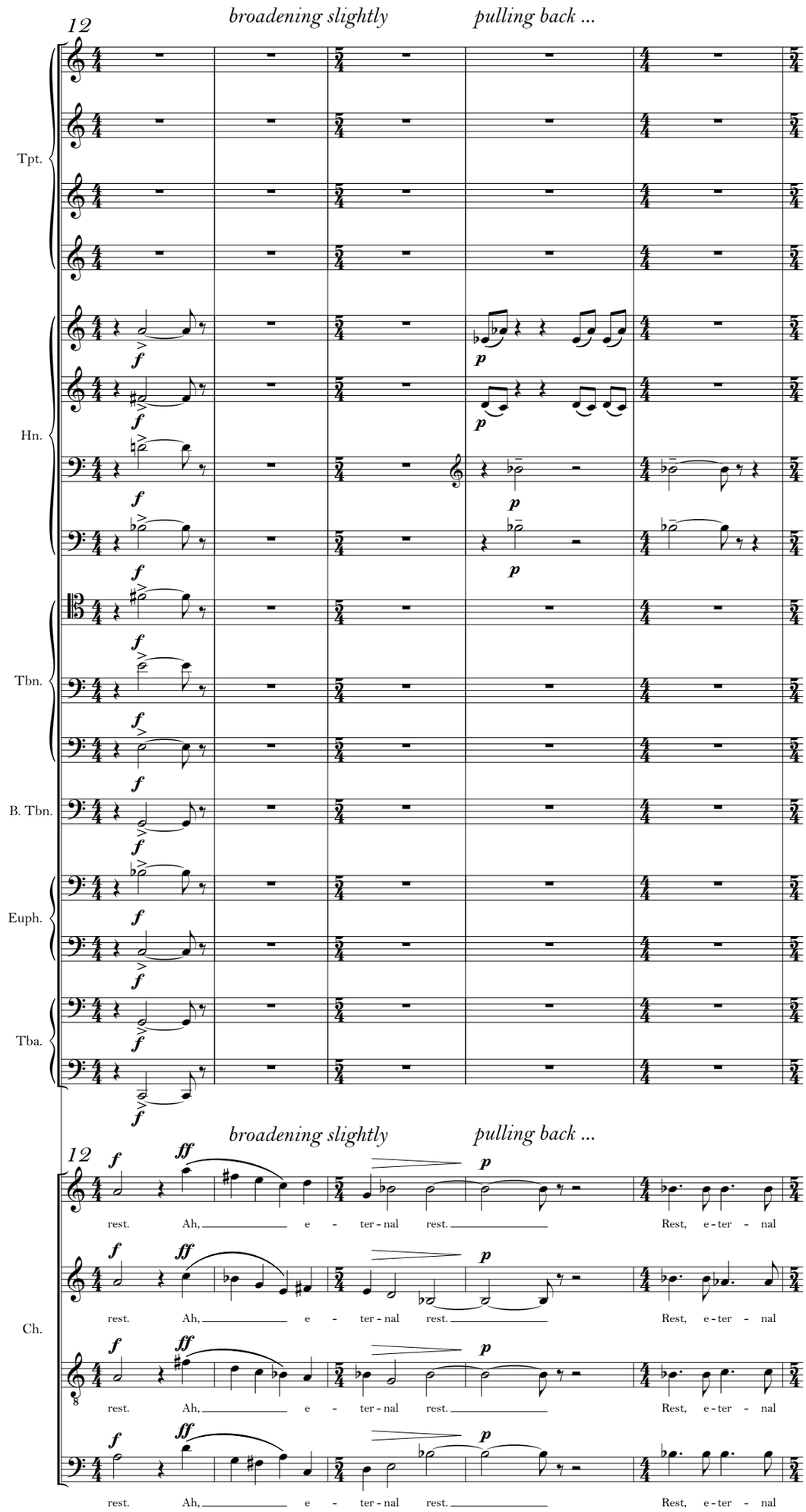

69
a tempo
Tpt.
mp
69
mp
f
a tempo
once a pau - per, May you have e - ter - nal
mf
you have e - ter - nal rest.
Ch.
f
rus, once a pau - per, May you have rest, e - ter -
mp
f
- ter - nal rest, e - ter - nal rest.
74
slowing to the end
Tpt.
f
pp
ppp
74
slowing to the end
pp
rest. e - ter - nal rest.
Ch.
p
Solo:
- nal rest. e - ter - nal rest. (E - ter - nal rest.)

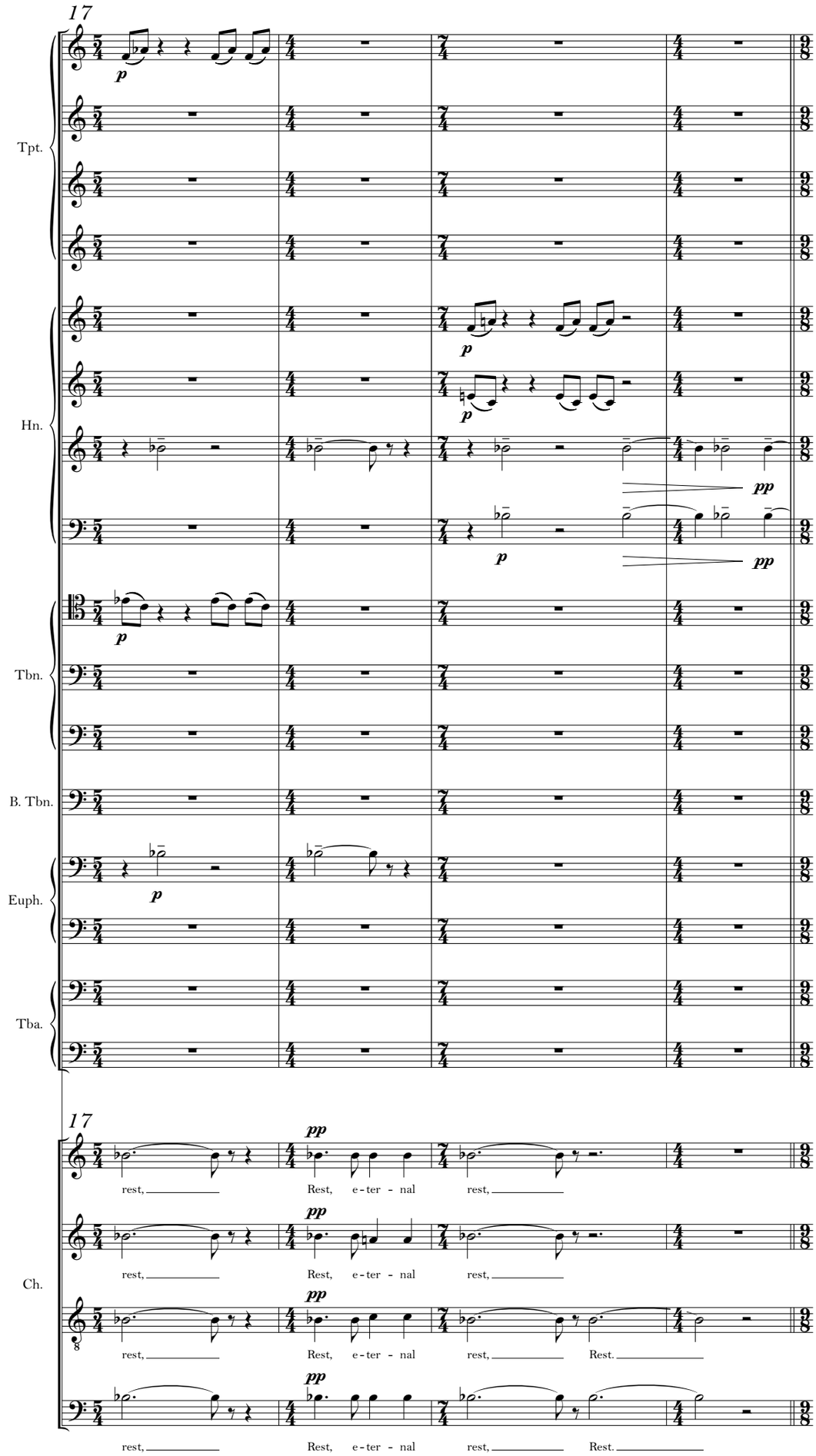
12. Epilogue: *Rest V*

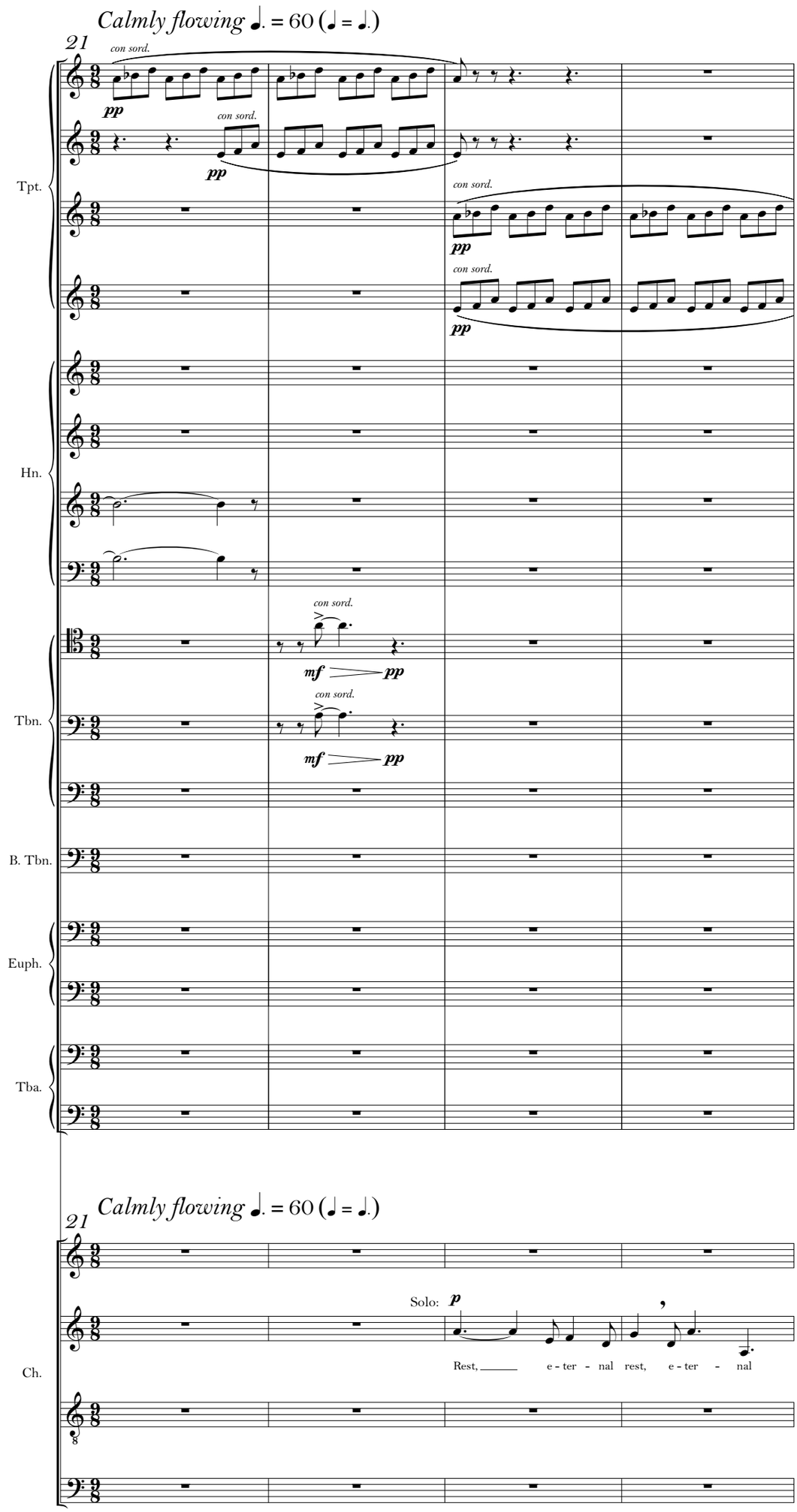


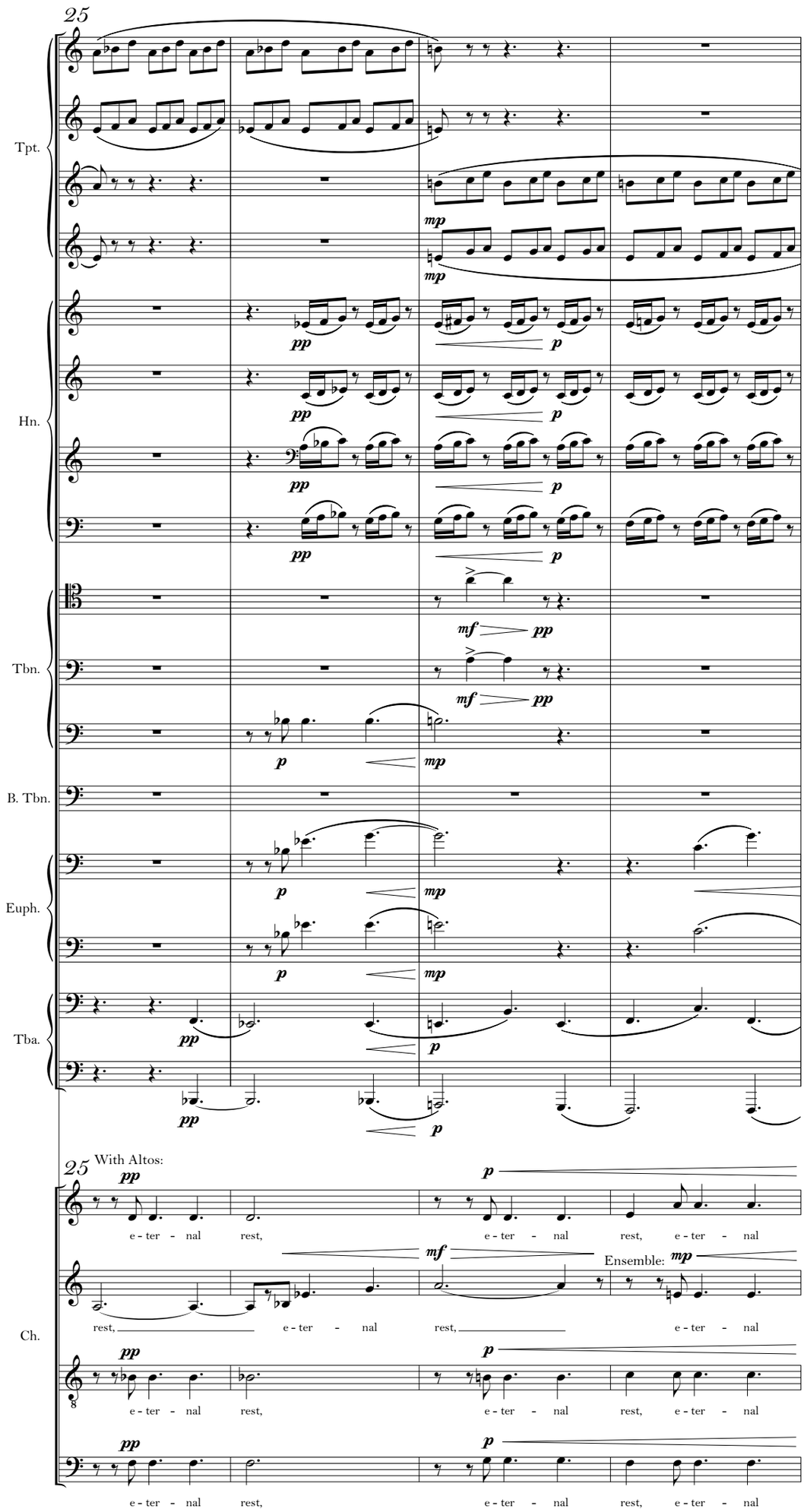

4
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
4
Ch.
With sopranos:
E - ter - nal, e - ter - nal rest;
E - ter - nal rest;
E - ter - nal rest;
E - ter - nal rest;

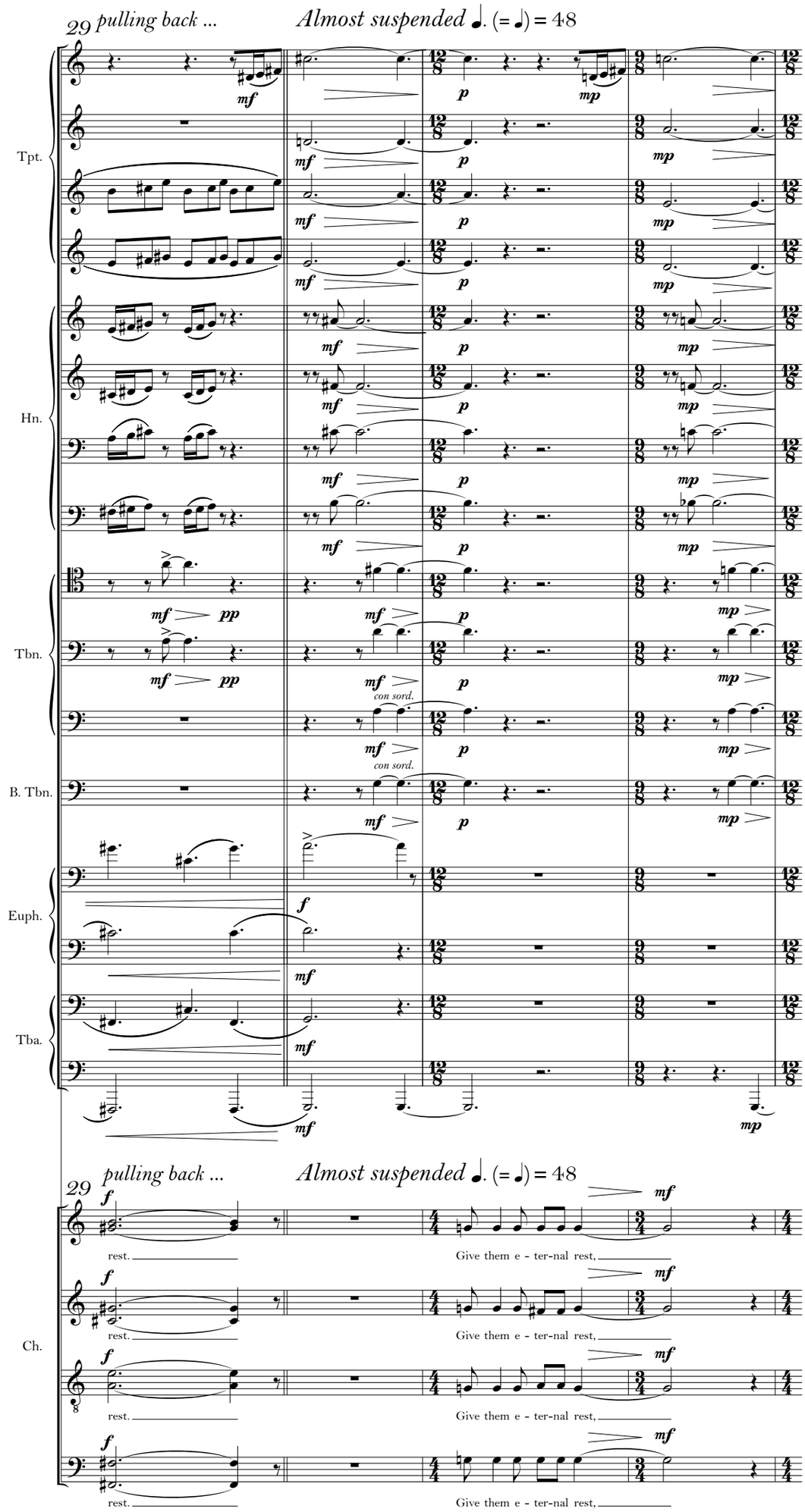

Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
Ensemble:
e - ter - nal rest, e - ter - nal
e - ter - nal rest; e - ter - nal rest, e - ter - nal
e - ter - nal rest; e - ter - nal rest, e - ter - nal
e - ter - nal rest; e - ter - nal rest, e - ter - nal

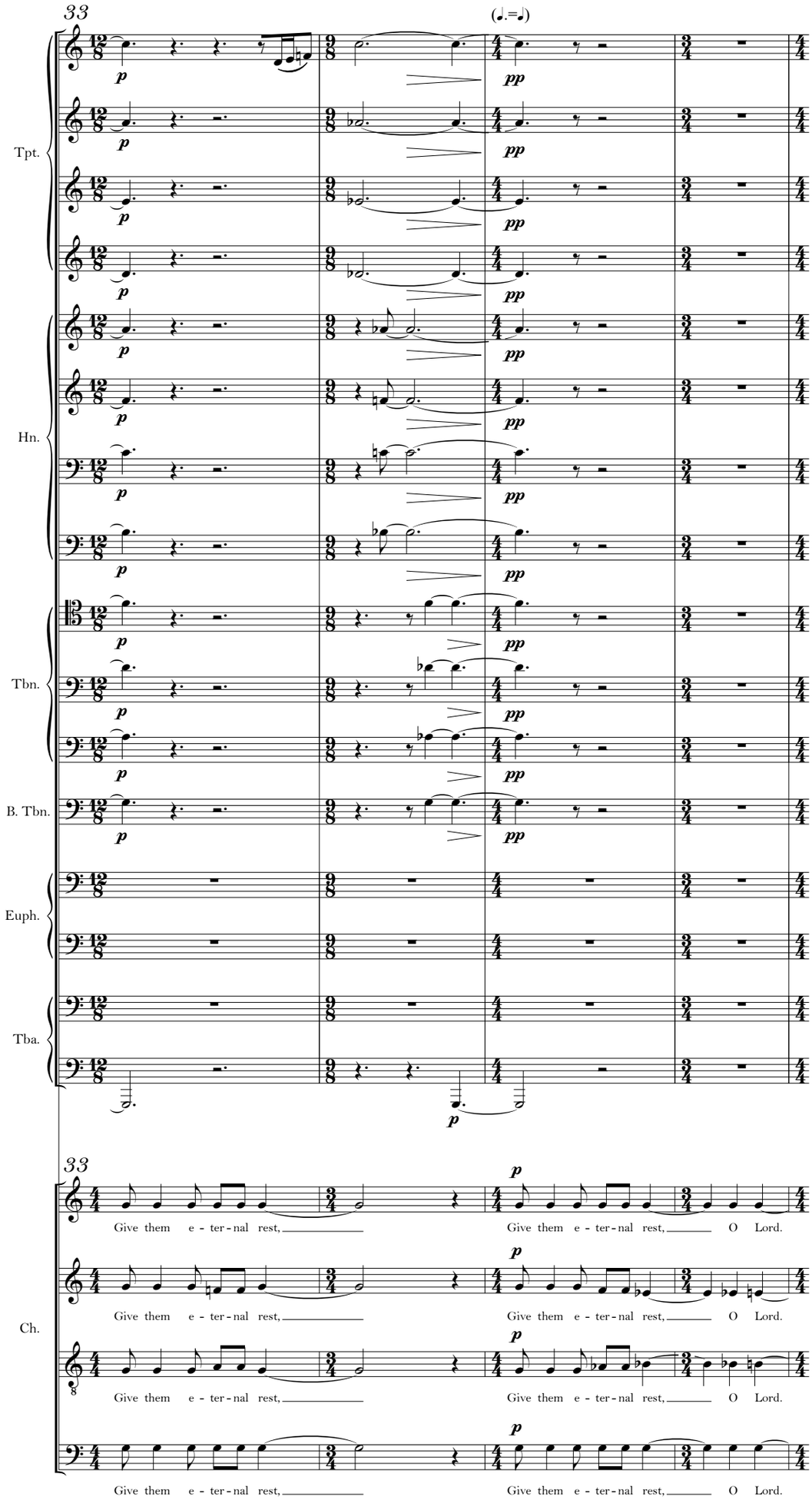

12
broadening slightly
pulling back ...
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
rest. Ah, e - ter - nal rest. Rest, e - ter - nal

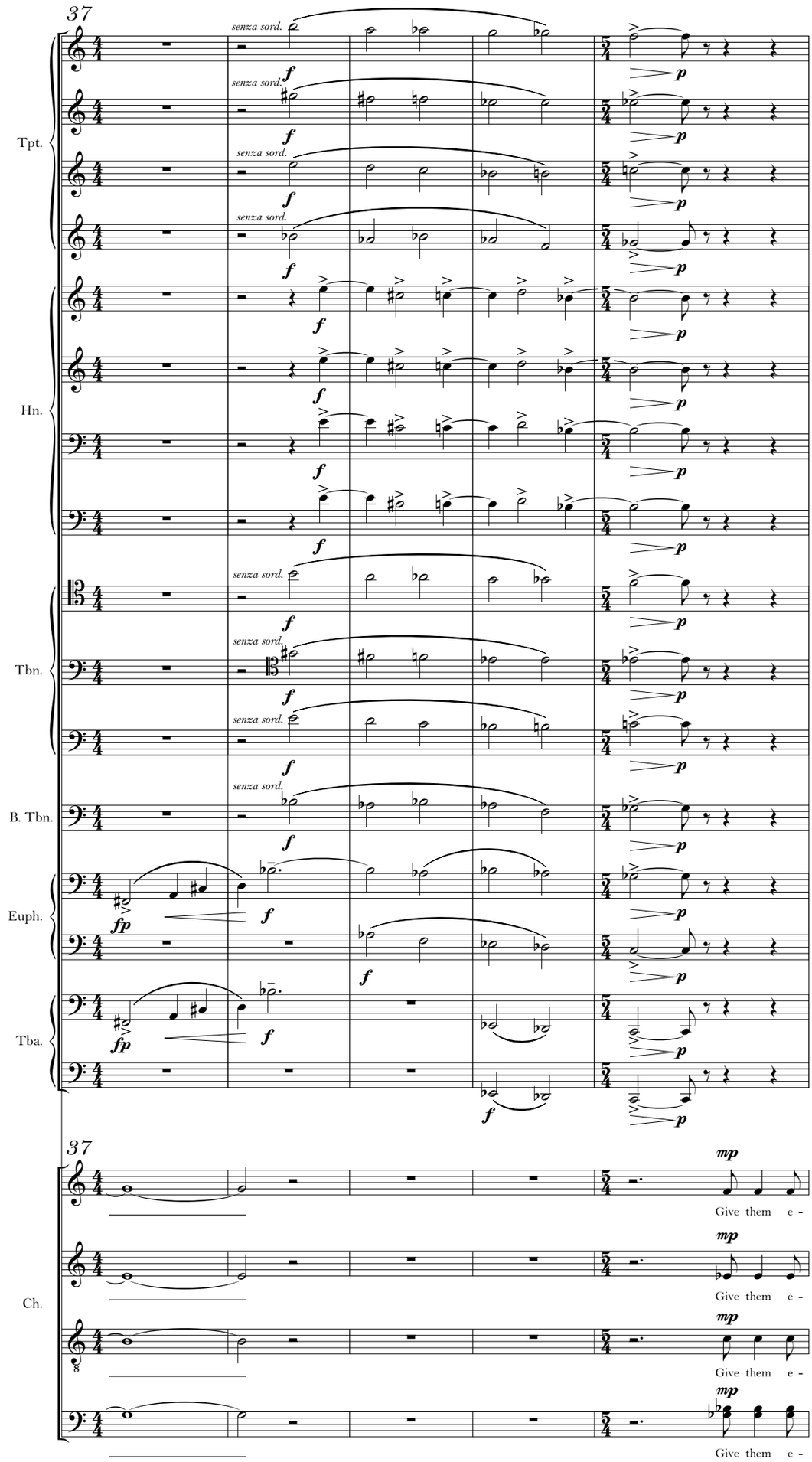

17
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
17
Ch.
p
pp
rest,
Rest, e-ter-nal
rest,
Rest.

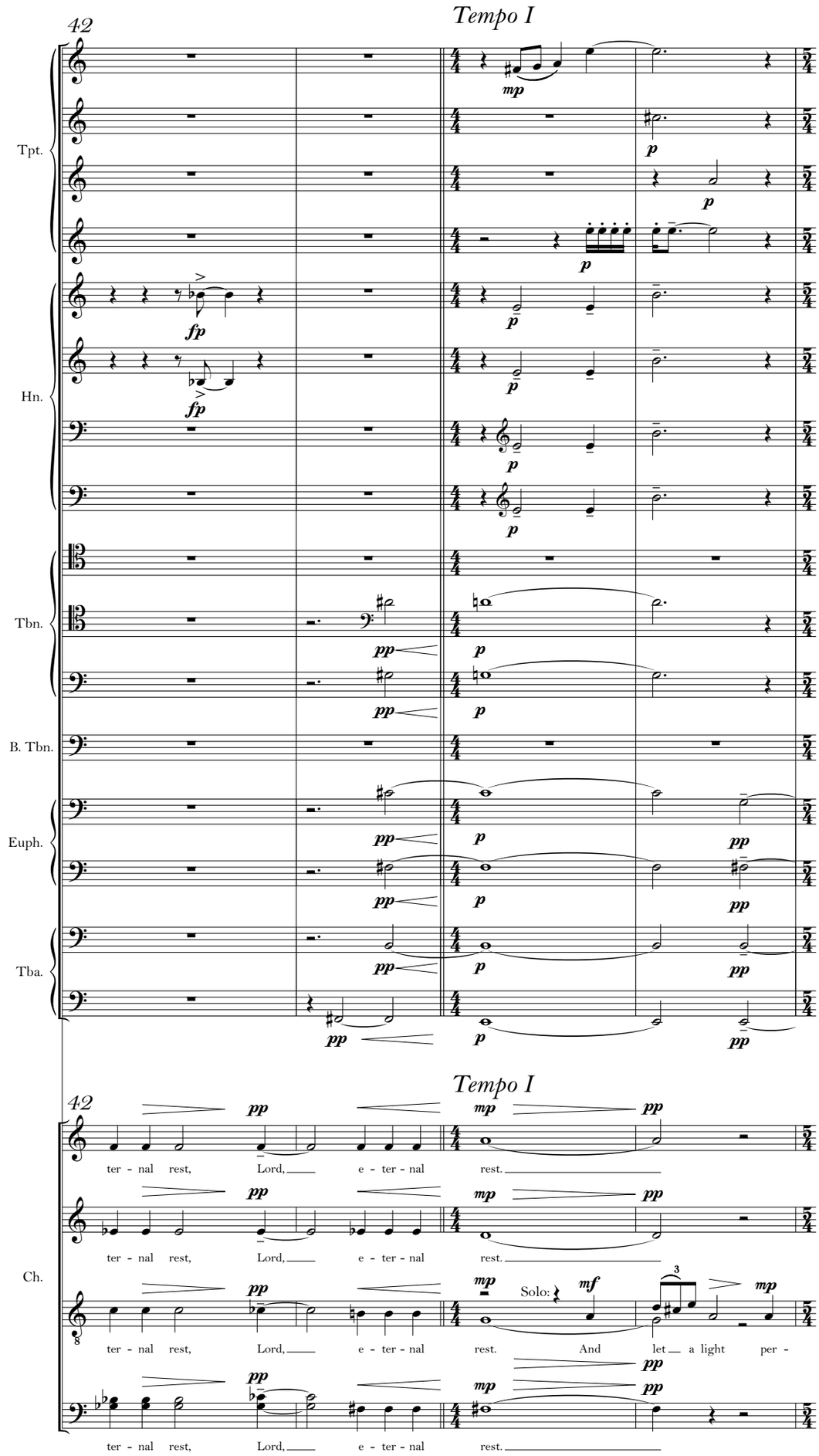

Calmly flowing ♩. = 60 (♩ = ♩.)
21
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
pp
mf
Calmly flowing ♩. = 60 (♩ = ♩.)
21
Ch.
Solo:
p
Rest, e - ter - nal rest, e - ter - nal

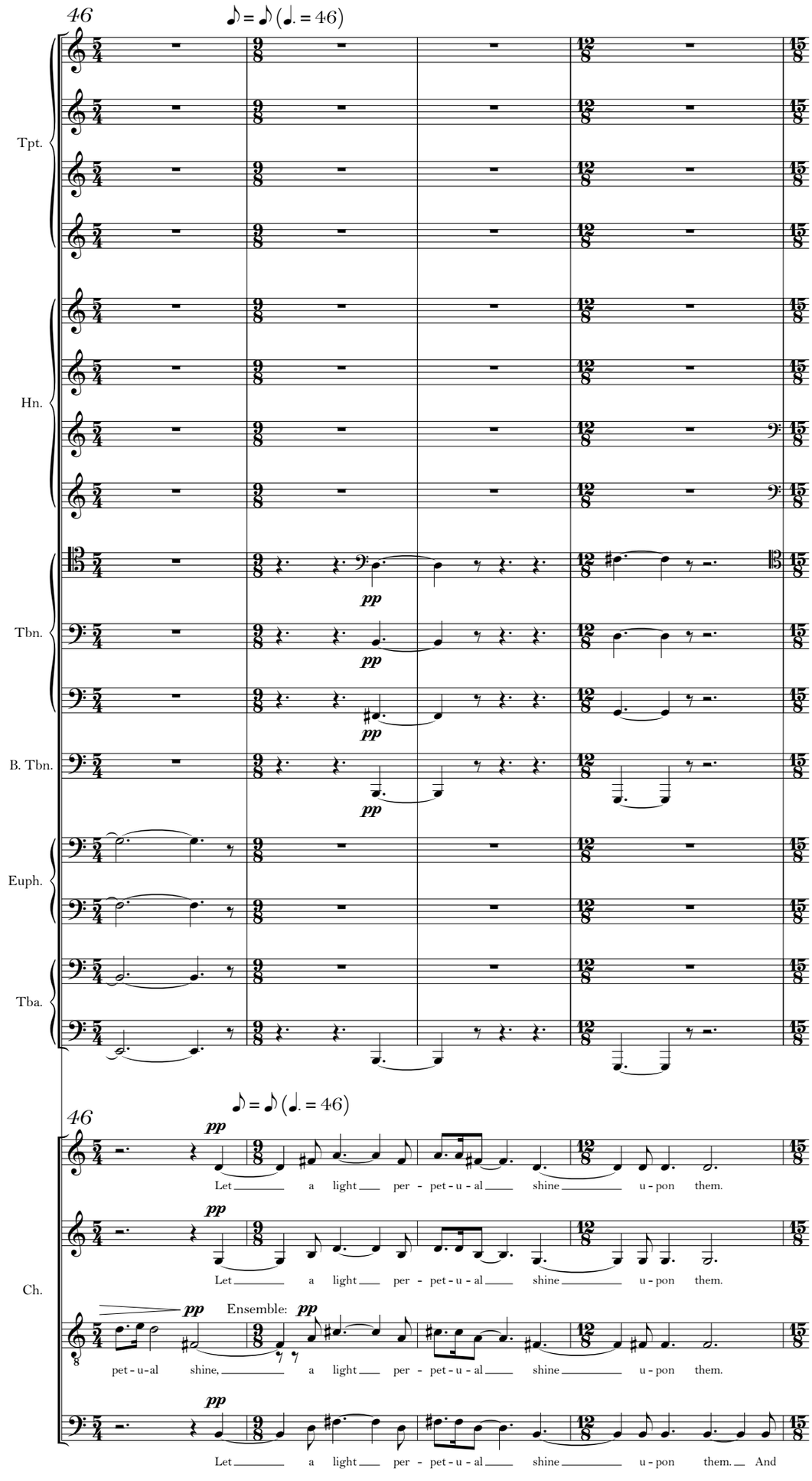

25
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
25
With Altos:
Ch.
Ensemble:
e - ter - nal rest, e - ter - nal rest, e - ter - nal

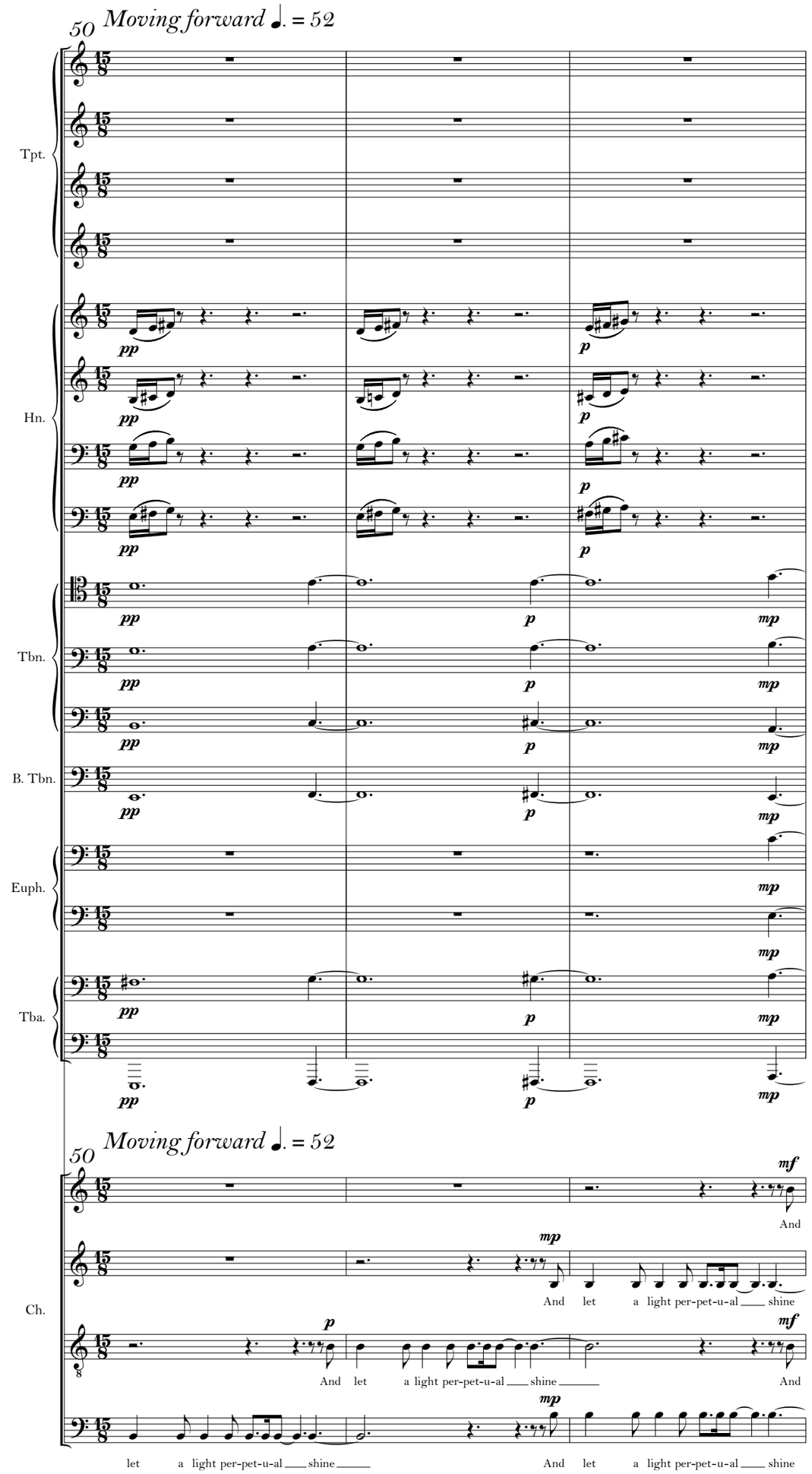

29
pulling back ...
Almost suspended ♩. (= 𝅗𝅥) = 48
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
con sord.
Ch.
rest.
Give them e - ter-nal rest,

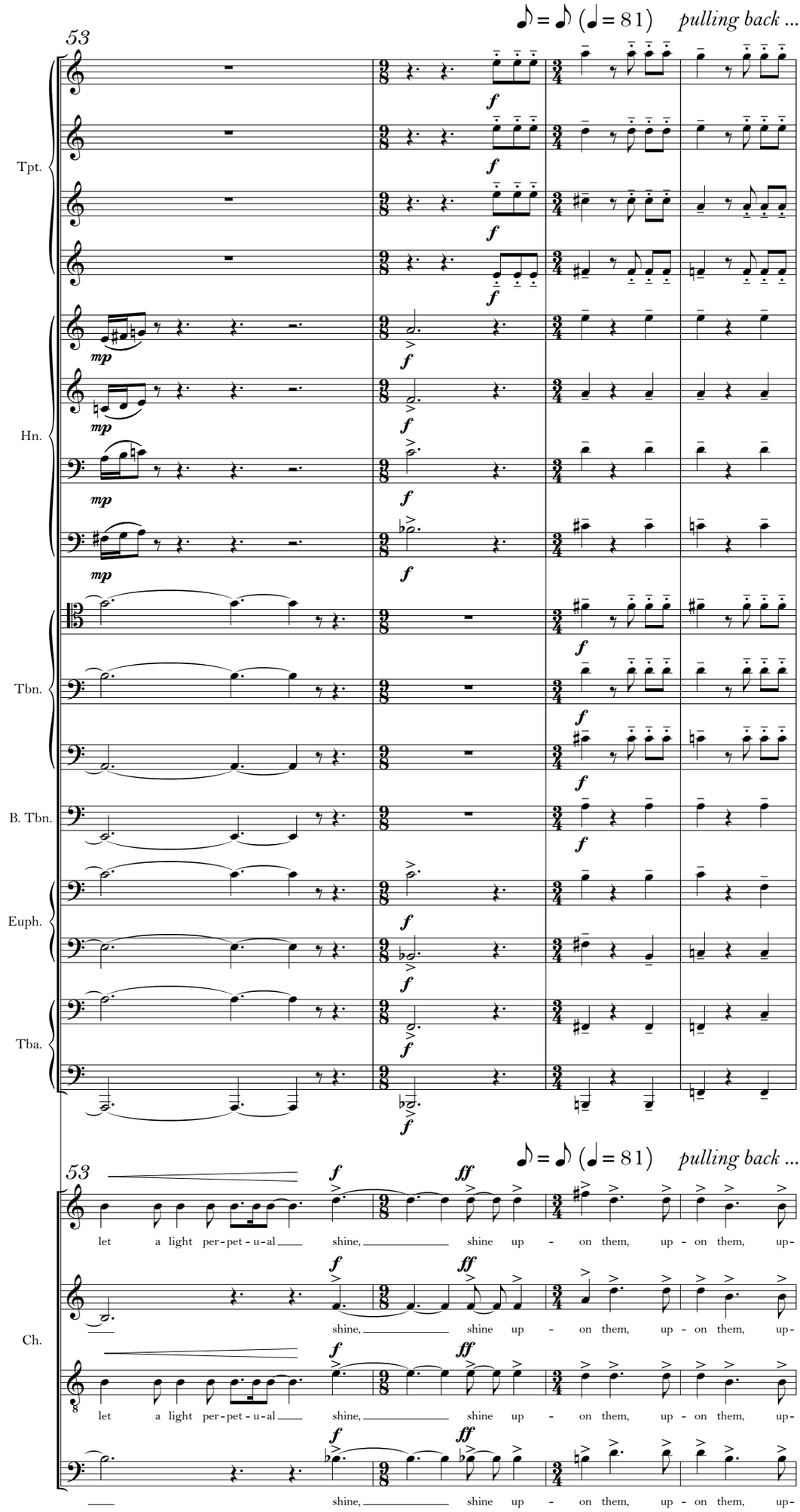

33
(♩.=♩)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
p
pp
Give them e - ter - nal rest,
Give them e - ter - nal rest, O Lord.

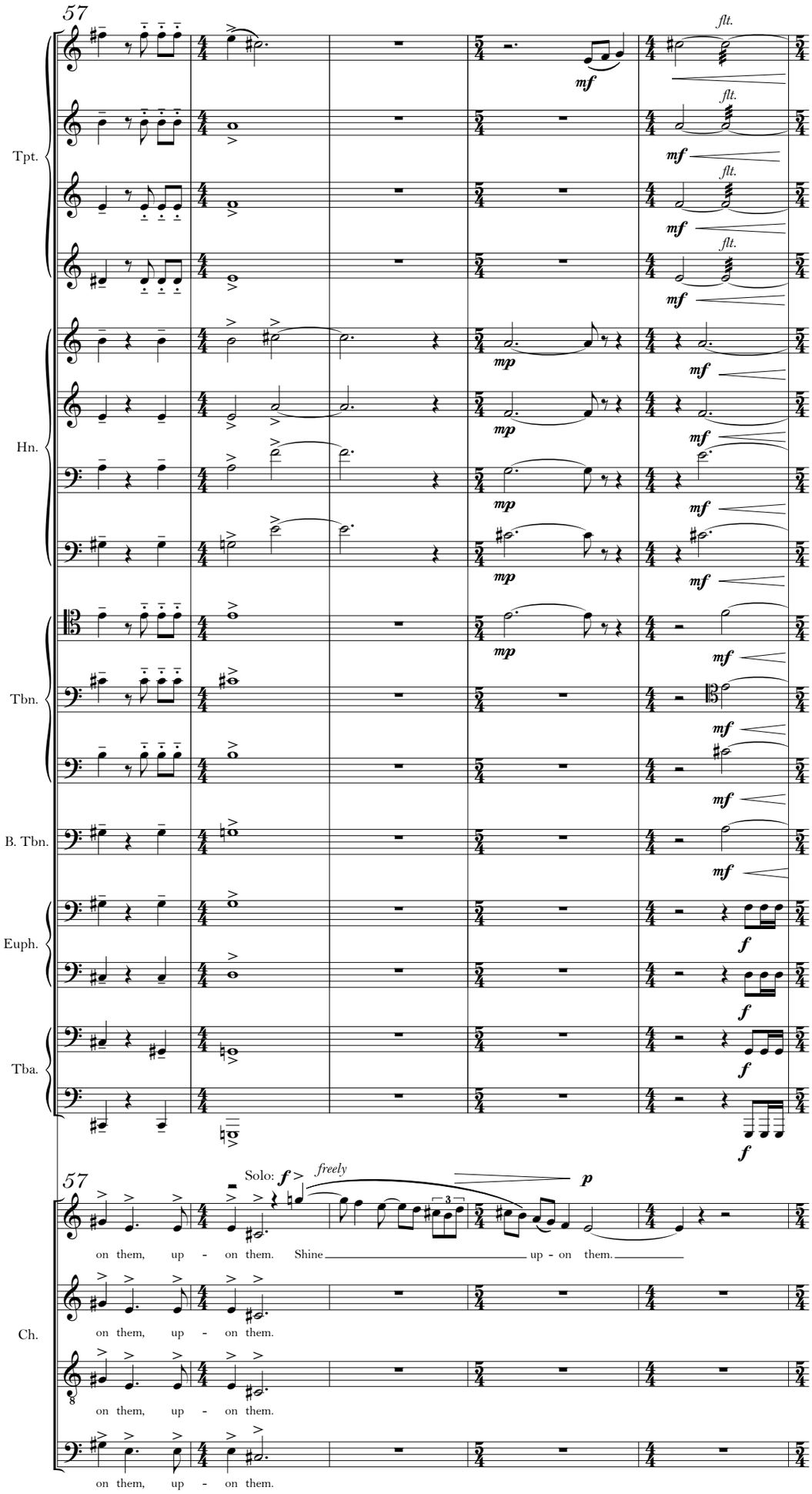

37
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
senza sord.
f
p
fp
37
Ch.
mp
Give them e -

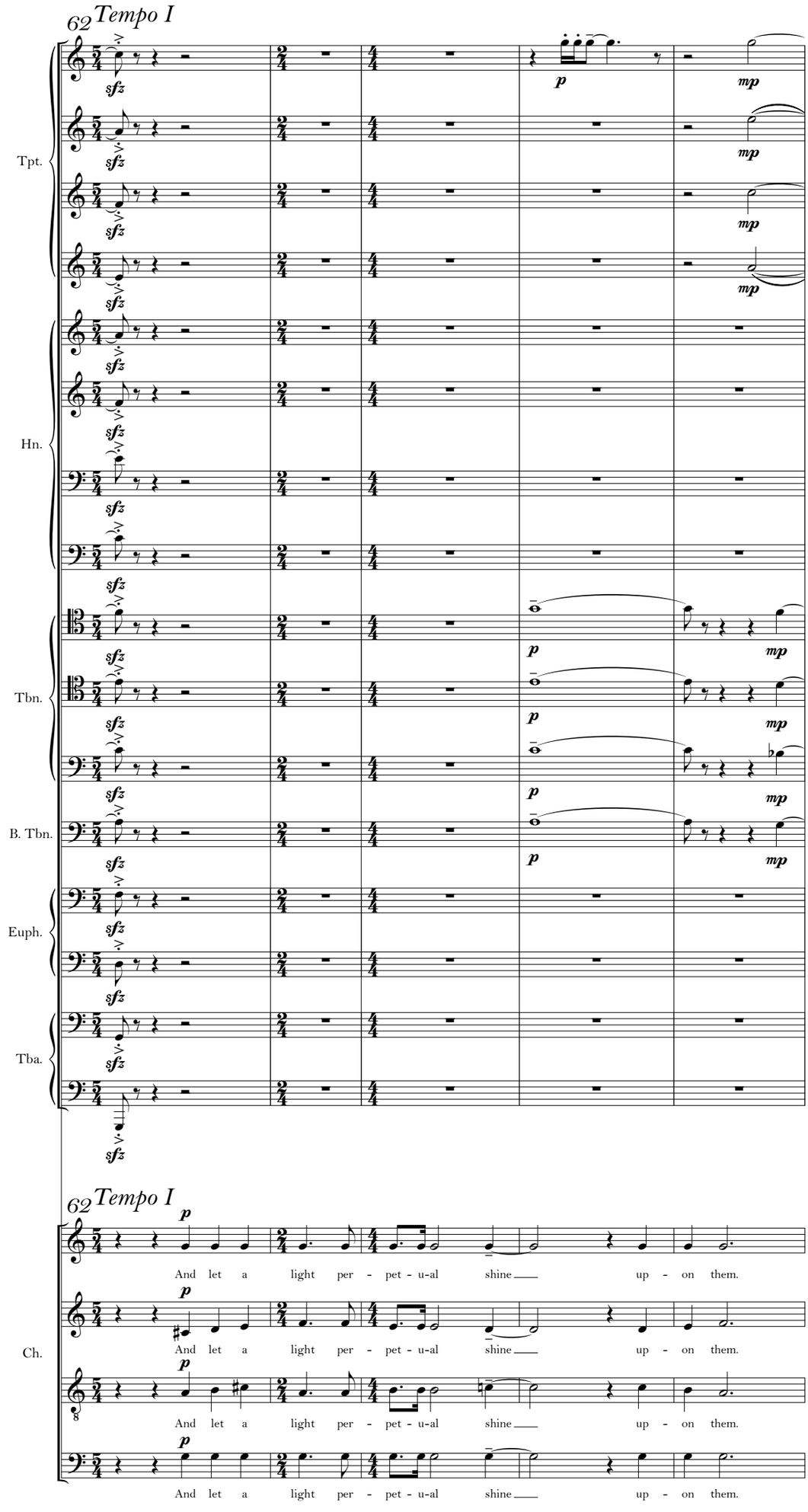

Tempo I
42
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Tempo I
42
Ch.
ter - nal rest, Lord, e - ter - nal rest.
ter - nal rest, Lord, e - ter - nal rest.
ter - nal rest, Lord, e - ter - nal rest. Solo: And let a light per -
ter - nal rest, Lord, e - ter - nal rest.

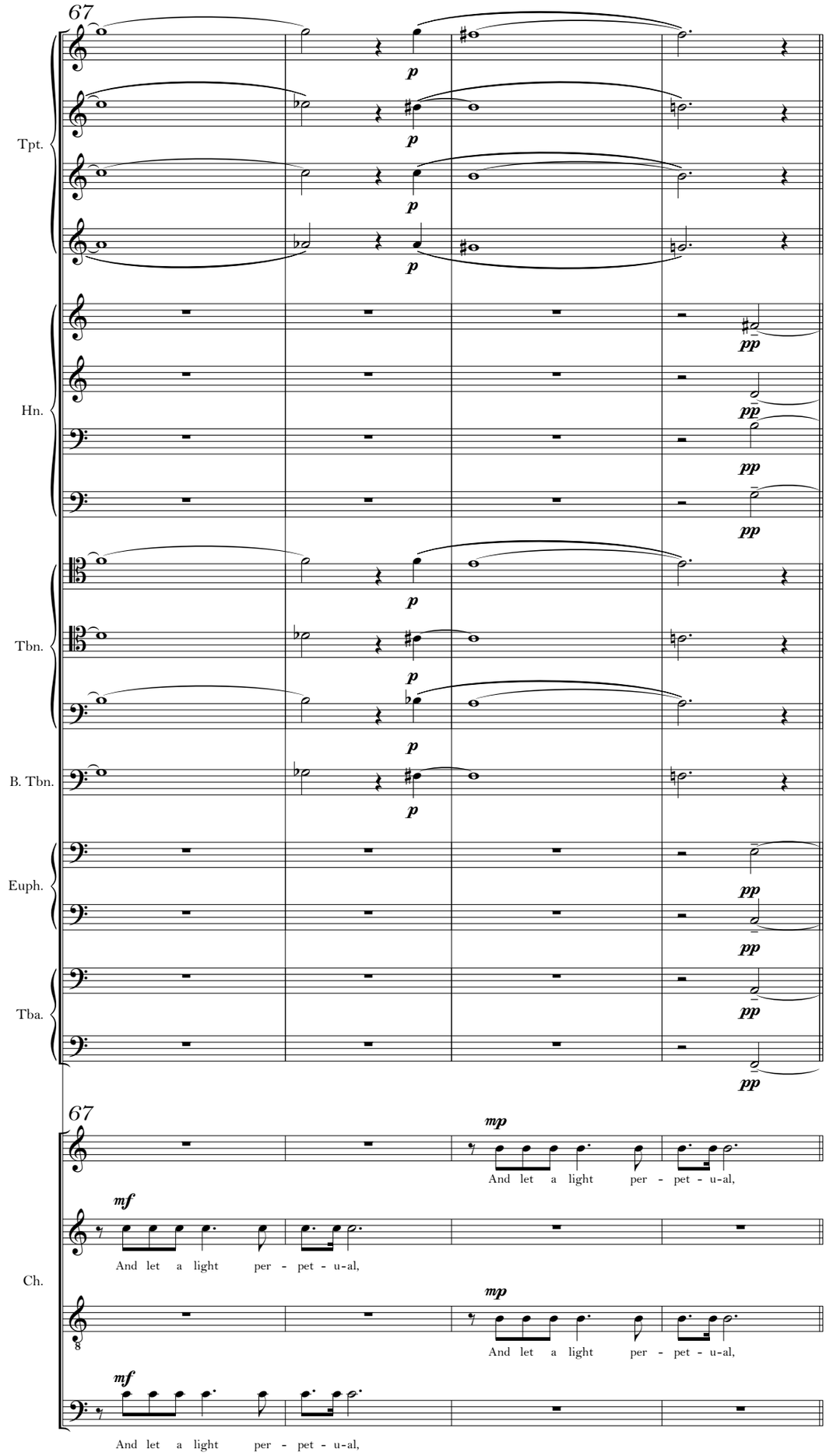

46
♪ = ♪ (♩. = 46)
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
pp
46
♪ = ♪ (♩. = 46)
Ch.
Let a light per - pet - u - al shine u - pon them.
Let a light per - pet - u - al shine u - pon them.
Ensemble:
pet - u - al shine, a light per - pet - u - al shine u - pon them.
Let a light per - pet - u - al shine u - pon them. And

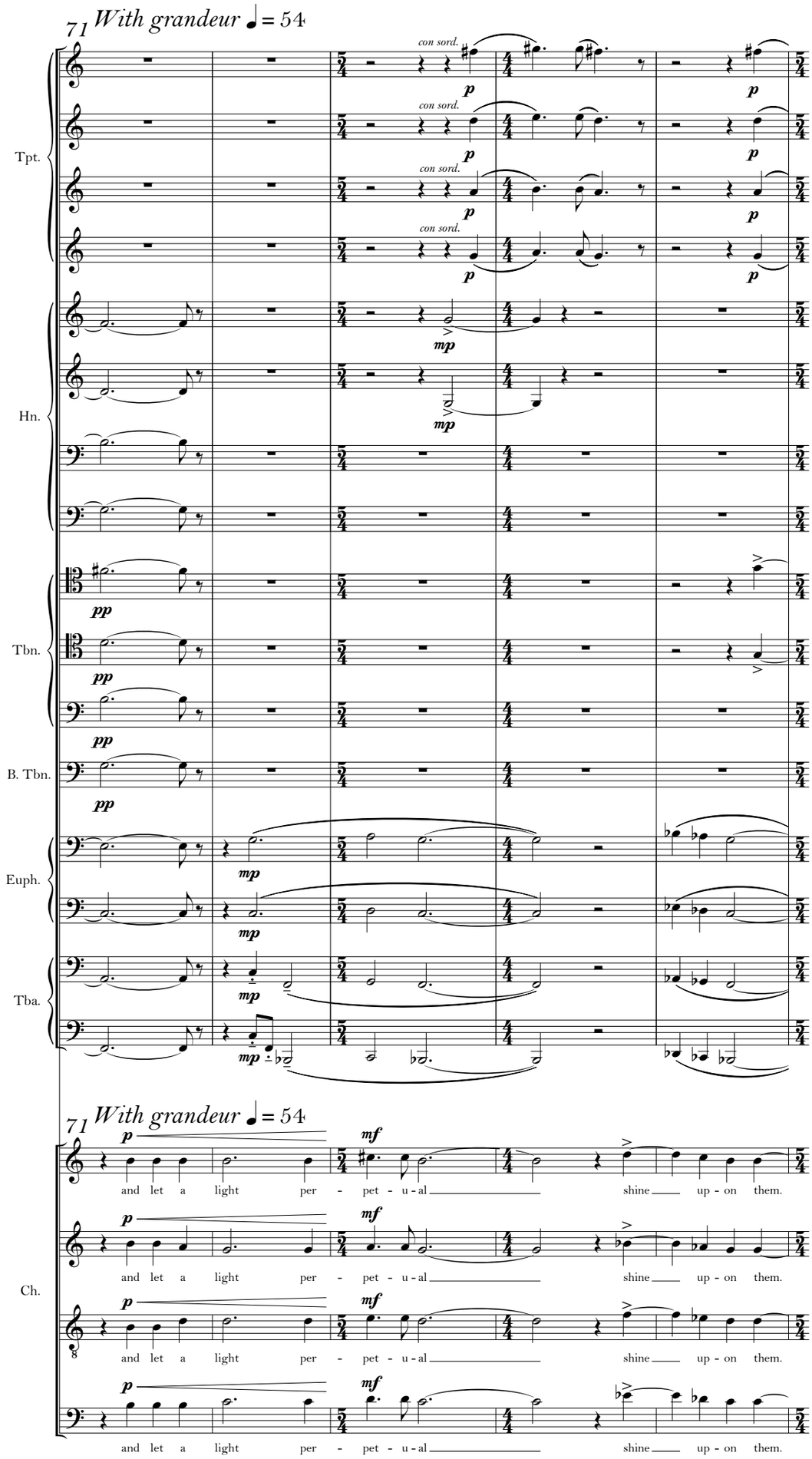

50
Moving forward ♩. = 52
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
pp
p
mp
mf
And let a light per-pet-u-al shine
let a light per-pet-u-al shine

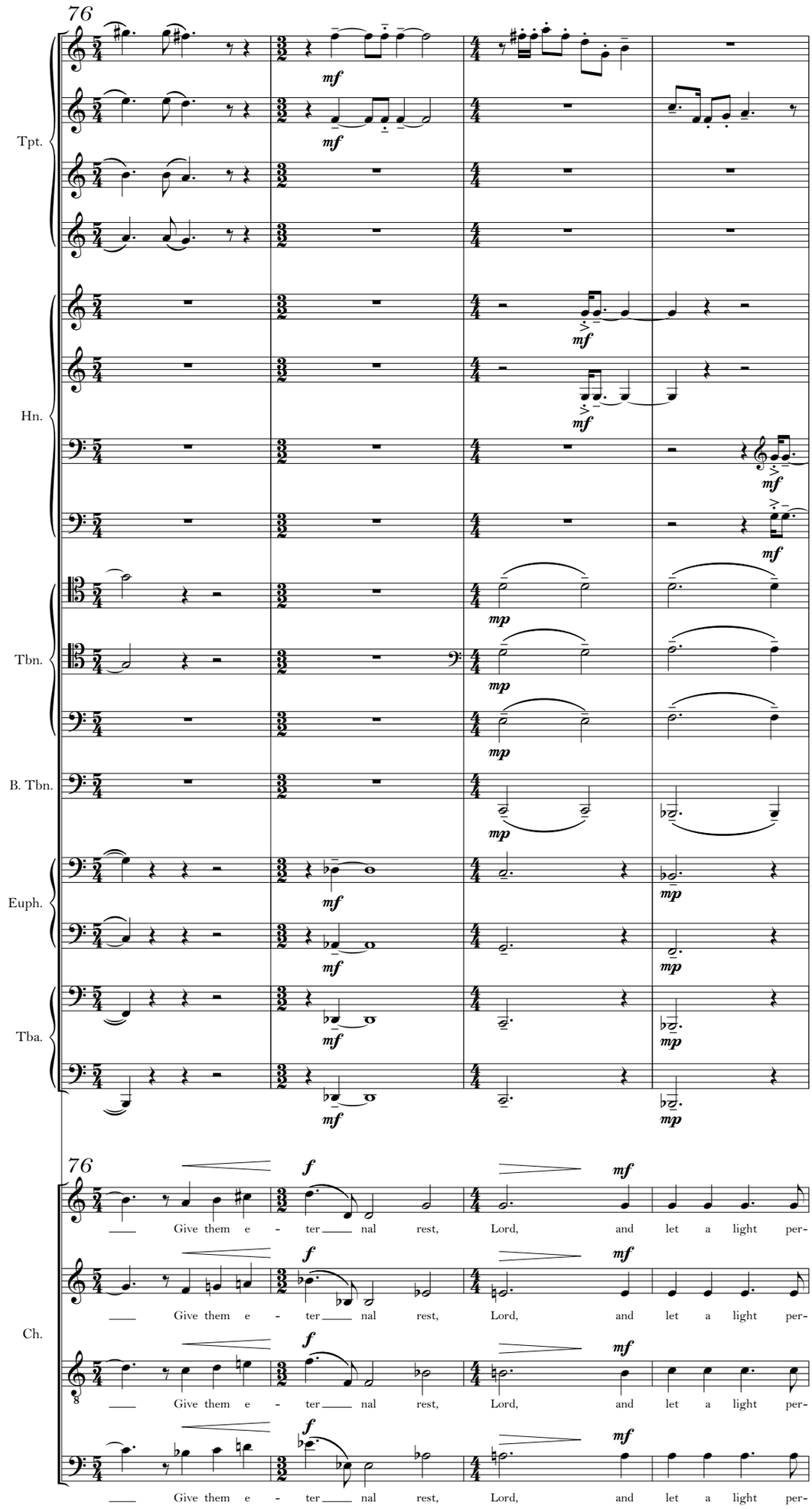

53
♪ = ♪ (♩ = 81) pulling back ...
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
let a light per-pet-u-al shine, shine up - on them, up - on them, up-
shine, shine up - on them, up - on them, up-
let a light per-pet-u-al shine, shine up - on them, up - on them, up-
shine, shine up - on them, up - on them, up-

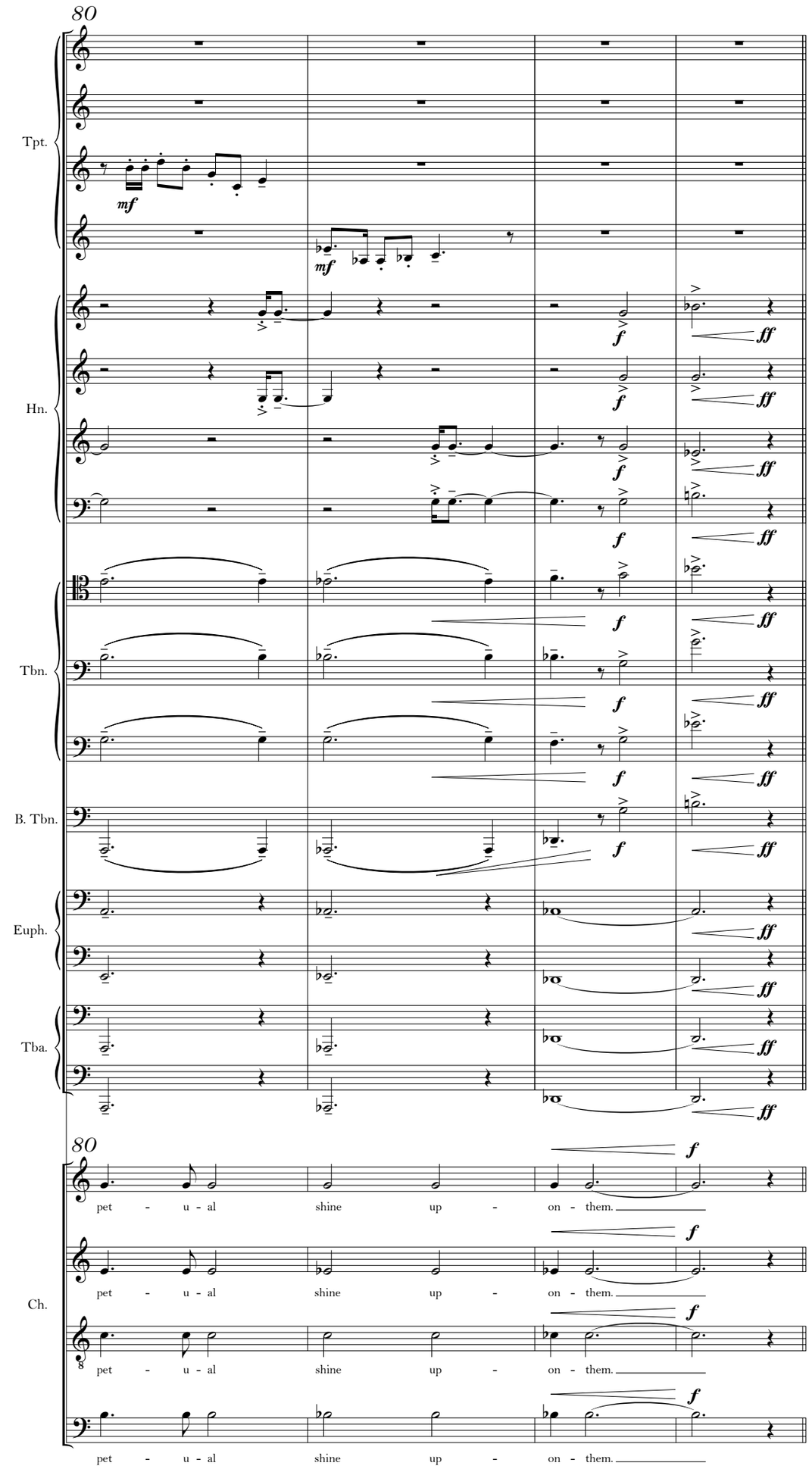

57
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
flt.
mf
mp
f
57
Solo: f
freely
p
Ch.
on them, up - on them. Shine up - on them.
on them, up - on them.
on them, up - on them.
on them, up - on them.

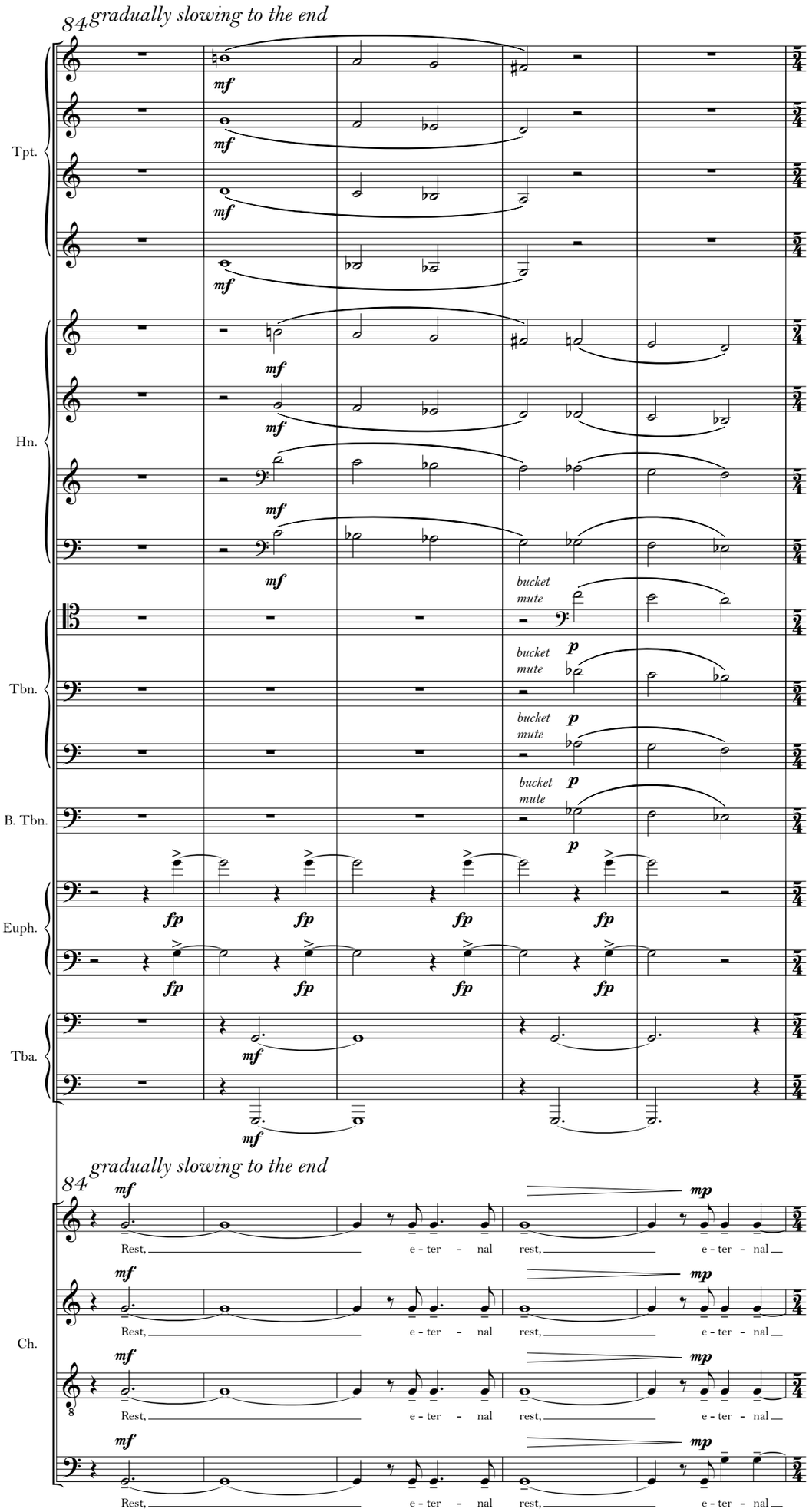

62 Tempo I
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
62 Tempo I
Ch.
And let a light per - pet - u-al shine up - on them.

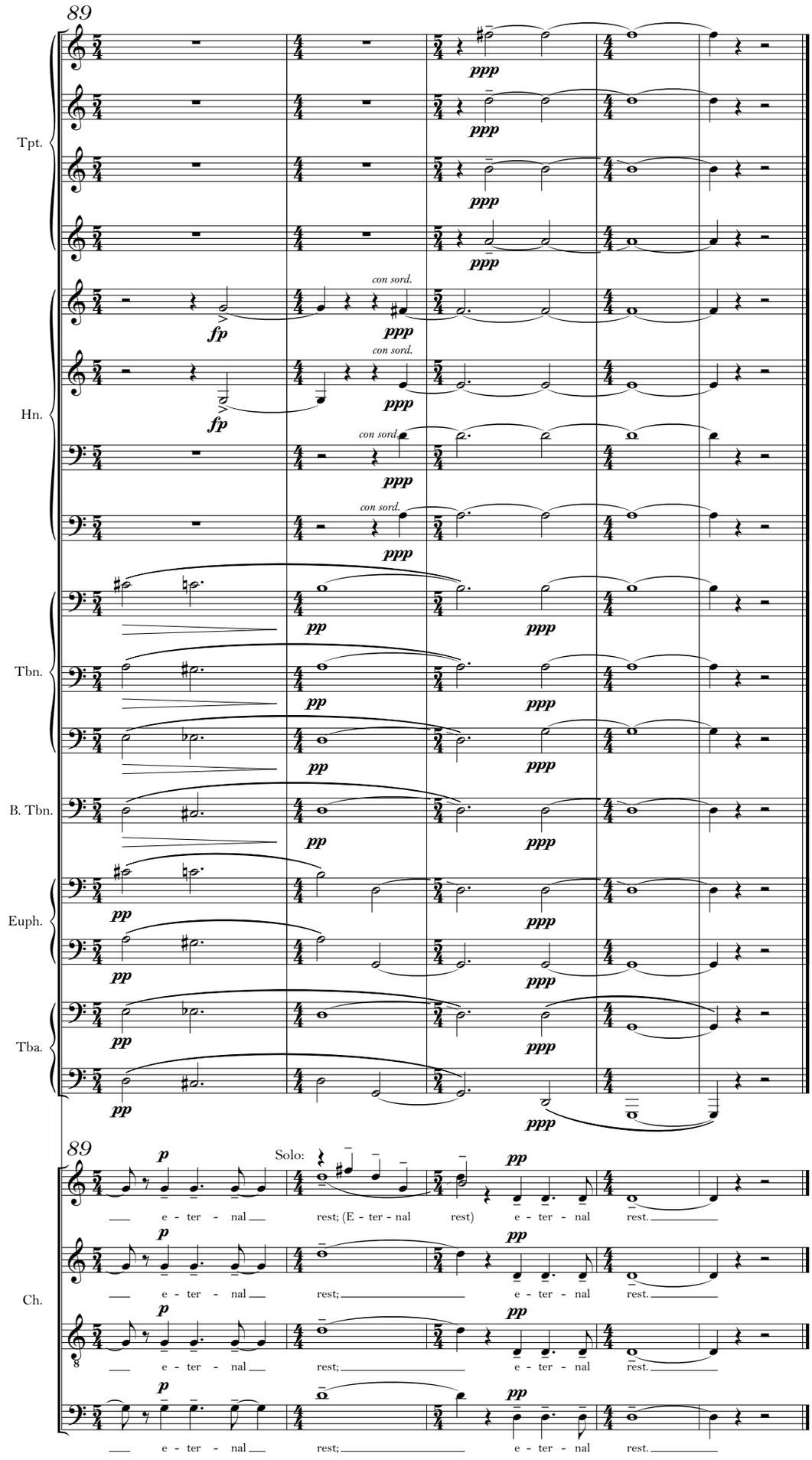

67
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
p
pp
mp
mf
And let a light per - pet - u-al,


71 With grandeur ♩ = 54
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
Ch.
con sord.
p
mp
pp
mf
and let a light per - pet - u - al shine up - on them.


76
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
76
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.
Ch.
mf
f
ff
pet - u - al shine up - on - them.


84
gradually slowing to the end
Tpt.
Hn.
Tbn.
B. Tbn.
Euph.
Tba.
bucket mute
Ch.
Rest, e - ter - nal rest, e - ter - nal



The End

Springfield, Oregon

2014