

REQUIEM

for soprano solo, mixed choir, and small orchestra
(or organ with instrumental ensemble)

Requiem is available in two different instrumentations; these cannot be combined.

1. For organ with six instruments:

Flute
Oboe
3 Pedal timpani
Glockenspiel
Harp
Cello
Organ

The organ part is different from the piano reduction that appears in this vocal score, and must be rented together with the other instrumental parts.

2. For small orchestra (without organ):

2 Flutes
Oboe
2 Clarinets in B flat
Bassoon
2 Horns in F
3 Pedal timpani
Glockenspiel
Harp
Strings

Requiem was first performed on 13 October 1985 at Lovers' Lane United Methodist Church, Dallas, Texas (Director of Music: Allen Pote) by the Sanctuary Choir and orchestra. Movements 1, 2, 4, and 7 were first performed on 14 March 1985 at Fremont Presbyterian Church, Sacramento, California (Minister of Music: Mel Olson) by the Sanctuary Choir and ensemble. Both performances were conducted by the composer. *The Lord is my shepherd* was originally written in 1976 as a separate anthem.

Requiem has been recorded by the Cambridge Singers and City of London Sinfonia with soprano soloists Caroline Ashton and Donna Deam, conducted by the composer. The recording is on the Collegium label, COL 103 (album), COLC 103 (cassette), and COLCD 103 (compact disc).

Duration: 40 minutes

REQUIEM

JOHN RUTTER

Slow and solemn (♩ = 60)

OXFORD UNIVERSITY PRESS, MUSIC DEPARTMENT, GREAT CLARENDON STREET, OXFORD OX2 6DP

15 - ter - nam do - na e - is, Do - mi - ne, —
 - ter - nal, *mp* Lord our God, we pray to thee, —

- ter - nam do - na e - is, Do - mi - ne, — do - na
 - ter - nal, Lord our God, we pray to thee, Lord our

cresc. *mp* *cresc.*

— do - na e - is, Do - mi - ne, — do - na e - is, Do - mi -
 Lord our God, we pray to thee, — Lord our God, we pray to

18 *mf* *p*

- is, Do - mi - ne, — do - na e - is, Do - mi -
 God, we pray to thee, Lord our God, we pray to

mf *p*

- ne: _____ et lux, et lux per - pe - tu - a, _____ per -
 thee: _____ and light, and light per - pe - tu - al, _____ per -

21 **A** *pp*

- ne: et lux, et lux per - pe - tu - a, per -
 thee: and light, and light per - pe - tu - al, per -

Hp. *p*

* *

25

- pe - tu - a lu - ce - at e - is,
 - pe - tu - al shine on them for ev - er,

mp dim. pp

* *

29 **rit.** **B** A little faster ($\text{♩} = 69$)

lu - ce - at e - is.
 shine on them for ev - er.

rit. **B** A little faster ($\text{♩} = 69$)

Timps. *p legato*

* * *

SOPRANOS (and ALTOS) *p dolce e legato*

34

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne:
Grant them rest e - ter - nal, Lord our God, we pray to thee:

sim.

39

et lux per - pe - tu - a lu - ce - at e - is. Re - qui - em ae -
and light per - pe - tu - al shine on them for ev - er. Grant them rest e -

cresc. mp unis. p dolce

sim.

44

- ter - nam do - na e - is, Do - mi - ne: et lux per - pe - tu - a
- ter - nal, Lord our God, we pray to thee: and light per - pe - tu - al

cresc. p dolce

sim.

49 *mf* **accel.** **Più animato** (♩ = 76) *f risoluto*

lu - ce - at e - is. Te de - cet
shine on them for ev - er. Thou, Lord, art

mf **accel. marcato** **Più animato** (♩ = 76) *f risoluto*

mf *dim.* *p* *mf* *f*

53

hym - nus, De - us in Si - on: et ti - bi red - de - tur
wor - shipped, wor - shipped in Si - on: thy prais - es shall ev - er be

57 *ff* *mf dim.* *p*

vo - tum in Je - ru - sa - lem, vo - tum in Je - ru - sa - lem.
sung in all Je - ru - sa - lem, sung in all Je - ru - sa - lem.

ff *mf dim.* *p*

dim. *mf dim.* *p*

61

f Ex - au - di, *ff* ex - au - di, *f* ex - au - di o - ra - ti - o - nem,
f O hear us, *ff* O hear us; *f* O Lord, hear thy faith - ful ser - vants'

mf *f* *ff* *f*

65

mf *dim.*
 me - am, ad te om - nis ca - ro ve - ni - et.
 pray - er; to thee shall all mor - tal flesh re - turn.

mf *dim.* *(dim.)* *p*

69 *poco rit.* **Tempo II** ($\text{♩} = 69$) *p*
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

poco rit. **Tempo II** ($\text{♩} = 69$) *p*
dolce e sempre legato

sim.

74

Ky - rie e - lei - son, e - lei - son, e - lei - son,

78

S. *p* Ah *cresc.* Ky - ri - e e -

A.

T. *mp* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, *cresc.* Ky - ri -

B. *mp* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, *cresc.* Ky - ri -

83

f dolce *mf*

- lei - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son: —

mf cresc. *f dolce* *mf*

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son: —

f dolce *mp*

- e e - lei - son, e - le - i - son, e - le - i - son, Chri -

f dolce

- e — e - lei - son, e - lei - son,

88

E *mp legato espress.*

Chri - ste e - lei - son, Chri - ste e - lei - son, —

mp legato espress.

Chri - ste e - lei - son, Chri - ste e - lei - son, —

legato espress.

- - - ste e - lei - son, Chri - ste e -

E

Hp.

92

mf

Chri - ste e - lei

mf

Chri - ste e - lei

mf

- lei son, Chri -

mf

97

poco rit.

a tempo (♩ = 69) F

dim. *p* *pp dolce*

- son, e - lei - son: Ky-ri-e e - le - i - son,

dim. *p* *pp dolce*

- son, e - lei - son: Ky-ri-e e - le - i - son,

dim. *p* *p dolce*

- ste e - lei - son: Ky-ri-e e - le - i - son,

p dolce

Ky-ri-e e - le - i - son,

poco rit. **a tempo** (♩ = 69) F Ww., Hp.

dim. *p* *legato sempre*

Timp.

102

Ky-ri-e e-le-i-son, Ky-ri-e, Ky-ri-e
 Ky-ri-e e-le-i-son, Ky-ri-e, Ky-ri-e
 Ky-ri-e e-le-i-son, Ky-ri-e, Ky-ri-e
 Ky-ri-e e-le-i-son, Ky-ri-e, Ky-ri-e

107

Ky-ri-e e-lei-son, e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son
 e-lei-son, e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son
 Ky-ri-e, Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son

2. OUT OF THE DEEP

Psalm 130

Slow, with some rubato (♩ = c.54)

SOLO CELLO

p espress.

mp

poco stringendo

f

mf

S.

A.

T.

B.

Vc.

calmando alTempo I

ten.

pp 3 *p* 3

Out of the deep have I

p

10

Musical score for measures 10-12. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "called un - to thee, O Lord: Lord, hear my voice." The music features triplet eighth notes in the vocal parts, marked with *pp* (pianissimo). The piano accompaniment includes a triplet eighth note pattern in the right hand and a single eighth note in the left hand.

Musical score for measures 13-15. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "Out of the deep have I called un - to thee, O Lord: Lord, hear my voice." The music features triplet eighth notes in the vocal parts, marked with *p* (piano) and *mp* (mezzo-piano). The piano accompaniment includes a triplet eighth note pattern in the right hand and a single eighth note in the left hand. The section is marked with a box labeled "A". The piano part includes the instruction *espress.* (espressivo).

16

voice. O let thine ears con - si - der well the voice of my com-

— hear my voice. *p* *pp* the

voice. *p* *hum*

— hear my voice. *p* *hum*

20

- plaint.

voice of my com-plaint, *mp* O let thine ears con - si - der well the voice *dim.* of my com-

(hum)

(hum)

24

p
- plaint.
(hum)
(hum)

p *mf* *mp*

[B]
accel. ----- **Più mosso** (♩ = 72)

27
S.
A.
T.
B.

pp *pp*

3 3 3

If thou, Lord, wilt be ex - treme to mark what is done a - miss: _____

accel. ----- **Più mosso** (♩ = 72)
[B]

p

pp

31 *mf*

O Lord, _____ who may a - bide it?

mp

O Lord, _____ who may a -

mf *mp*

mp *dim.* *p*

35 **Più mosso** (♩ = 80)

For there is mer-cy with

~ bide it? _____

Più mosso (♩ = 80)

Ob. *mp* *legato*

39

thee: — there - fore shalt thou be — fear'd. —

I look for the

mp *mf*

Trills in measures 41 and 42.

43

Lord: — my soul doth wait for him, and in his —

cresc. molto

cresc.

47

ff *rall.* *mp*

word is my — trust. — My

ff *rall.* *mf dim.*

ff ($\text{ff} \rightarrow f$) (*dim.*) *mf (dim.)*

p * *p* *

Tempo II ($\text{♩} = 72$)

51 **D**

mf

soul flee-eth un - to the Lord: be - fore the morn-ing watch, I say, —

Tempo II ($\text{♩} = 72$)

D *mp*

p

54

be-fore the morn-ing watch.

O Is - ra-el, trust in the

mp cresc. *mf* *legato espress.*

O Is - ra-el,

mp *legato espress.*

58

Lord, for with the Lord there is mer - cy:

trust in the Lord, with the Lord there is mer - cy: and with him is plen - teous re -

mf

mf

62

E *f dolce* *mp*

sins, from all his

- demp-tion. And he shall re - deem Is - ra-el from all his sins, all his

f dolce *mp*

f legato *mp*

Measures 62-65. The vocal line (soprano) has lyrics: "sins, from all his - demp-tion. And he shall re - deem Is - ra-el from all his sins, all his". The piano accompaniment (piano) features triplets and a key signature change to E major. Dynamics include *f dolce* and *mp*.

66

sins. *dim.* *p* **rall.**

sins. *dim.* *p*

Vc. *mp* **rall.**

dim. *p*

Measures 66-69. The vocal line (soprano) has lyrics: "sins. sins.". The piano accompaniment (piano) features a key signature change to E major and a 'rall.' marking. The Vc. line (violin) has a 'mp' marking and a 'rall.' marking. The piano accompaniment (piano) features a 'dim.' marking and a 'p' marking.

70 **Tempo I** ($\text{♩} = \text{c. } 54$)

p *hum* *pp* 3 Lord, hear_ my

p 3 3 3 3 *pp* 3 Lord, hear_ my

Out of the deep have I called un - to thee, O Lord: Lord, hear_ my

p *hum* *pp* 3 Lord, hear_ my

p 3 3 3 3 *pp* 3 Lord, hear_ my

Out of the deep have I called un - to thee, O Lord: Lord, hear_ my

Tempo I ($\text{♩} = \text{c. } 54$)

p *mp* *p* *pp*

pp

8va B. ad lib.

73

rit.

voice. (stagger breathing)

voi(ce) (ce).

voice. (stagger breathing)

voi(ce) (ce).

p *rit.* *dim.* *pp*

3. PIE JESU*

Andante e dolce (♩ = 66)

Piano Reduction *p semplice espress.*

5 **SOPRANO SOLO** *p dolce e semplice*

Pi - e Je - su Do - mi - ne, do - na e - is
 Bless-ed Je - su, Lord, I pray, in thy mer - cy

10

re - qui - em, re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,
 grant them rest, grant them rest e - ter - nal, Lord our God, I pray - thee,

*It is suggested that the choir should remain seated during this number.

15

do - na e - is, Do - mi - ne.
Lord our God, I pray_ thee.

unis. *pp*

S. A. CHOIR Do - na e - is, Do - mi - ne,
Lord our God, we pray_ thee, unis. *pp*

T. B. Do - na e - is, Do - mi - ne,
Lord our God, we pray_ thee.

+Hp.

19

A *mp*

Pi - e Je - su Do - mi - ne,
Bless - ed Je - su, Lord, I pray,

do - na e - is re - qui - em.
grant them ev - er - last - ing rest.

A *mp*

cresc.

*

23 *cresc.* *mf* *mp*

do - na e - is re - qui - em; do - na e - is, Do-mi-ne, do -
 in thy mer - cy grant them rest; Lord our God, I pray thee, Lord

cresc. *mf* *dim.*

27 *p molto dolce* *poco rit.*

- na e - is, Do-mi-ne, re - qui - em ae - ter -
 our God, I pray thee, grant them rest e - ter -

mp *dim.* *p*

30 *a tempo*

- nam. _____
 - nal. _____

unis. p

Do - na e - is, Do-mi-ne,
 Lord our God, we pray thee,

unis.

p Do - na e - is, Do-mi-ne, _____
 Lord our God, we pray thee, _____

a tempo

B

mp

cresc.

 m_f

cresc

cresc

 m_f

crese

45 *f dolce* *dim.* *mf* *dim.* *mp*

re - qui - em do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne: _____
 - ter - nal, Lord our God, I pray - thee, Lord our God, I pray - thee: _____

unis. *p*
 Do -
 Lord.

f dolce *dim.* *mf* *dim.* *mp dim.*

50

na e - is, Do - mi - ne, _____ sem - pi - ter - nam re - qui - em.
 our God, we pray - thee, _____ grant them ev - er - last - ing rest.

unis.
p Do - na e - is Do - mi - ne, *dim.* *pp*
 Lord our God, we pray - thee, *dim.* *pp*

p *dim.*

54 C *pp* rit.

Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,
 Bless-ed Je - su, Lord, I pray, in thy mer - cy grant them rest,

58 **a tempo** *p molto dolce* rit.

sem - pi - ter - nam re - qui - em.
 grant them unis. *pp* ev - er - last - ing rest.

do - na e - is, Do-mi-ne, sem - pi - ter-nam re - qui - em.
 Lord our God, we pray-thee, grant them ev-er-last - ing rest.

unis. *pp*

Do - na e - is, Do-mi-ne, —
 Lord our God, we pray. thee, —

a tempo rit.

pp

4. SANCTUS

Andante maestoso (♩ = 72)

SOPRANOS *mp poco marcato* *cresc.*

San - ctus, San - ctus,
Ho - ly, Ho - ly,

Glock. *non legato*

Piano Reduction *mp* *cresc.*

con la

4 *mf cresc.* *f.*

San - ctus Do - mi-nus De - us Sa - ba - oth.
Ho - ly Lord, God of power and ma - jes - ty.

mf cresc. *f.*

8va

8 SOPRANOS *mp*

TENORS *f poco marcato*

San - ctus, San - ctus, San - ctus
Ho - ly, Ho - ly, Ho - ly

San - ctus, Do -
Ho - ly, Ho - ly, Ho - ly Lord,

11 *cresc.* *mf*

Do mi - nus De - us Sa - ba - oth.
Lord, God of power and ma - jes - ty.

mi - nus De - us Sa - ba - oth.
God of power and ma - jes - ty.

gva

dim.

14 *SOPRANOS mf* *cresc.*

ALTOS *mf*

Ple - ni sunt cae - li glo - ri - a
Hea - ven and earth are full of thy

Ple - ni sunt cae - li glo - ri - a tu - a,
Hea - ven and earth are full of thy glo - ry,

mf

17

f

S.1
tu - a. Ho - san - na, ho-san-na in ex - cel - sis, _____ ho -
glo - ry. Ho - san - na, ho-san-na in the high - est, _____ ho-

S.2
tu - a. Ho - san - na, ho-san-na in ex - cel - sis, _____
glo - ry. Ho - san - na, ho-san-na in the high - est, _____

A.
tu - a.
glo - ry.

cresc.

f

20

cresc. *ff*

- san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho - san - na. _____
- san-na in the high - est, ho - san-na in the high - est, ho - san - na. _____

(*f*) *cresc.* *ff*

ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis, ho - san - na. _____
ho-san-na in the high - est, ho-san-na in the high - est, ho - san - na. _____

ff

ho - san - na. _____
ho - san - na. _____

8va -

23 B

TENORS *mf*

Ple - ni sunt cae -
Hea - ven and earth

BASSES *mf*

Ple - ni sunt cae - li glo - ri - a
Hea - ven and earth are full of thy

dim.

B *mf*

26

1st SOPRANOS *f*

Ho - san - na, ho - san-na in ex -
Ho - san - na, ho - san-na in the

2nd SOPRANOS *f*

Ho - san - na, ho - san-na in ex -
Ho - san - na, ho - san-na in the

cresc. *f* *f* *f*

3

li glo - ri - a tu - a. Ho -
are full of thy glo - ry. Ho -

cresc. *f*

tu - a,
glo - ry, tu glo - ry.

cresc. *f*

- cel - sis, _____ ho - san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho -
 high - est, _____ ho - san-na in the high - est, ho - san-na in the high - est, ho -
 - cel - sis, _____ ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis, ho -
 high - est, _____ ho-san-na in the high - est, ho-san-na in the high - est, ho -
 - san - na, ho-san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho - san - na, ho -
 - san - na, ho-san-na in the high - est, ho-san-na in the high - est, ho-san-na, ho -
 ho -
 ho -
 8va

- san - na.
- san - na.

- san - na.
- san - na.

- san - na.
- san - na.

- san - na.
- san - na.

- san - na.
- san - na.

dim.

C TENORS
35 *p dolce e legato*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do -
Bless - ed is he who comes in the name of the Lord

BASSES *p dolce e legato*

Be - ne - di - ctus qui ve - nit in
Bless - ed is he who comes in the

p legato

38

SOPRANOS *p dolce e legato*

Be - ne - di - ctus qui ve - nit in
Bless - ed is he who comes in the

ALTOS *p dolce e legato*

Be - ne - di - ctus
Bless - ed is he

mi - ni,
our God,

no - mi - ne Do mi - ni:
name of the Lord our God:

41

no - mi - ne Do mi - ni: Ho - Ho -

qui ve - nit in no - mi - ne
who comes in the name of God:

Ho - san - na, ho - san - na in ex -
Ho - san - na, ho - san - na in the

non legato Ho - Ho -

cresc.

44

S. *cresc.*
 - san - na, ho-san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho -
 - san - na, ho-san-na in the high - est, ho - san-na in the high - est, ho -

A. *f*
 Ho - san - na in ex -
 Ho san na in the high -

T. *cresc.*
 - cel - sis, ho - san-na in ex - cel - sis, ho - san - na, ho - san-na in ex -
 high - est, ho - san-na in the high - est, ho - san - na, ho-san-na in the

B. *cresc.*
 - san - na in ex - cel - sis, ho -
 - san - na in the high - est, ho -

8va

47 *rit. ff*
 - san-na in ex - cel - sis, ho - san - na.
 - san-na in the high - est, ho - san - na.
 - sis, ho - san-na in ex - cel - sis, ho - san - na.
 - est, ho-san-na in the high - est, ho - san - na.
 - cel - sis, ho - san - na.
 high - est, ho - san - na.
 - cel - sis, ho - san - na.
 high - est, ho - san - na.
 - san - na, ho - san - na.
 - san - na, ho - san - na.
rit.
 (8va) *cresc. ff*

* * *