

Requiem

by Daniel Lawson

Introit

$\text{♩} = 90$
Soprano

Alto

Bass

Piano

⑤

Re - qui-

10

- em ae - ter - nam do - na

14

e - is, Do - mi - ne

Re - qui-

18

In the midst of life we are in death: of whom may we

- em ae - ter - nam do - na

22

who for our sins art just-ly dis-

seek for suc - cour, but of thee, O Lord?

e - is, Do - mi - ne Re - qui-

26

- pleased? et lux per - pe-

Yet, O Lord God most ho-ly, O Lord most migh - ty, O ho-ly and most

- em et lux per - pe-

30

- tu - a lu - ce - at e - is. Re - qui-

mer - ci-ful Sav - iour, de - li-ver us from e - ter-nal death.

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

34

- em ae - ter - nam do - na

Lord, you know the se-crets of our hearts; shut not your ears to our prayers, but

38

e - is, Do - mi - ne Re - qui-

spare us, spare us, O Lord. Re - qui-

42

- em ae - ter - nam do - na

O Lord God most ho-ly, O Lord most migh - ty, O ho-ly and most

- em ae - ter - nam do - na

46

e - is, Do - mi - ne

mer - ci-ful Sav - iour, de - li-ver us from e - ter-nal death Lord I be-

e - is, Do - mi - ne Re - qui-

50 *Flute with soprano*

O wor- thy and e- ter- nal Judge, let not the pains of death turn
 - lieve. Lord I be - lieve. Lord I be-
 - em ae - ter - nam do - na

54 *Flute tacet; violins with soprano*

us a - way from you at our last hour Re - qui-
 - lieve. Help me in my un - be - lief.
 e - is, Do - mi - ne Re - qui-

Cello with bass

58

- ^{em} ae - ter - nam do - na

Viola with alto

O Lord God most ho-ly, O Lord most migh - ty, O ho-ly and most

- em ae - ter - nam do - na

62

e - is, Do - mi - ne

mer - ci-ful Sav - iour, de - li-ver us from e - ter-nal death

e - is, Do - mi - ne

Kyrie

Soprano $\text{♩} = 50$

Tenor

Piano $\text{♩} = 50$

Kyr - i - e E - le - i - son. Kyr - i - e E - le - i - son.

Kyr - i - e Kyr - i - e

⑤

Lord have mer - cy. Lord have mer - cy. Lord have mer - cy.

⑨

Chris - te E - le - i - son Chris - te E - le - i - son

Christ have mer - cy

⑬

Christ have mer - cy Christ have mer - cy Christ have mer - cy.

⑰

Kyr - i - e E - le - i - son. Kyr - i - e E - lei-son. Lord have mer - cy.

Kyr - i - e e - le - i - son Kyr - i - e e - le - i -

21

Kyr-i-e E-le-i-son. Lord have mer-cy up-on us.

- son Kyr-i-e e-lei-son Lord have mer-cy on us.

25

In peace let us pray to God

Lord have mer-cy up-on us.

27

For the peace from a-bove

For sal-va-tion of our souls

For God's lov-ing kind-ness

29

For the peace of the world For un - i - ty of all

For the good of God's church let us pray to the Lord

31

For this ho - ly house and all who

Lord have mer - cy up - on us

34

of - fer here their wor-ship and praise. For all bish-ops

Lord have mer-cy up - on us For all bish-

37

dea-cons and priests And all of the bap-tized Christ-ians who gath-er here

- ops dea-cons and priests God's min - is-

41

help, save, com-fort and de-

- ters in this place! help, save, com-fort and de - fend

44

- fend de - fend us gra - cious Lord

help, save, and com - fort us A-

46

par-ted all rest in peace shine on them

- men. May the souls of the de- and light per-pet - u - al A-

49

Kyr - i - e E - le - i - son. Kyr - i - e E - le - i - son.

- men.

53

Lord have mer - cy. Lord have mer - cy. Lord have mer - cy.

57

Chris - te E - le - i - son Chris - te E - le - i - son

Christ have mer - cy

61

Christ have mer - cy Christ have mer - cy Christ have mer - cy.

65

Kyr - i - e E - le - i - son. Kyr - i - e E - lei-son. Lord have mer - cy.

Kyr - i - e e - le - i - son Kyr - i - e e - le - i -

69

Kyr-i - e E - le - i - son. Lord have mer-cy up - on us.

- son Kyr-i - e e - lei-son Lord have mer - cy on us.

A Psalm in Times of Trouble

$\text{♩} = 120$
A capella

1. How long, O LORD? how long will you be far? For
 2. The news from dis - tant lands fills me with tears And
 5. But as for me, O LORD, I am be - set with
 6. Your sa - cred pla - ces, LORD, have been de - filed; No

how long shall your peo - ple walk a - lone? For
 grows still worse with ev - every pass - ing day The
 grief and sor - row more than I can bear long Though
 pro - phets here re - main to say how a -

how long shall this vale of tears per - sist? How
 tid - ings from both far and near a - like, They
 with - out cause, my en - 'mies hunt me down; They
 - gainst your peo - ple shall your wrath en - dure, But

soon shall come the King - dom you have shown? 3. And
 fill my heart with sor - row and dis may. 4. The
 trap me with their pit and with their snare. 7. Blessed
 still and al - ways we in - voke this song. 8. A -

yet I know you are the ho - ly one more You
 dra - gons on the wa - ters are no free; The
 be the LORD who comes to set us In
 rise, O God, your serv - ants to re - store; Dis -

24

are our fore - bear's God from days gone by. The
mon - sters of the deep fled at your might You
you the poor and need - y find their aid. A-
perse the wick - ed, sound your might - y horn. The

28

wa - ters part - ed at your might-y word The e - lem - ents o-
fixed in hea - ven both the sun and moon sea - sons are yours,
rise, O God, main - tain your ho - ly cause; praise All Do not for - sake the
peo - ple you re - deem shall sing your Un - to a gen - er-

33

(2) D.C.

- bey you from on high.
and both day and night.
peo-ple you have made.
a - tion yet un - born.

A Song to the Lamb

♩=120

Unison vocals with piano

1. Splen - dor and hon - or
2. And yours by right who
3. And so, to him who

and king - ly pow - er
O Lamb that was slain,
sits up - on the throne

This system is in 4/4 time. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The piano accompaniment (bass clef) consists of four chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3.

③

are yours by right, O Lord our God,
for with your blood you have re deemed
And to Christ the Lamb,

For you cre - a - ted
From ev - ery fam - ily,
Be wor-ship and praise,

This system continues the melody from the first system. The vocal line has a whole rest in the second measure. The piano accompaniment continues with the same chordal pattern.

⑥

ever - y - thing that is,
lan - guage and na - tion,
do - min - ion and splen - dor

and by your will they have their
a king - dom of priests to serve our
for ev - er and for ev - er-

This system continues the melody. The piano accompaniment continues with the same chordal pattern.

⑧

being.
God.
- more.

This system concludes the piece. The vocal line has a whole rest. The piano accompaniment continues with the same chordal pattern.

Dies Irae

Daniel Lawson

$\text{♩} = 90$
Vocals

Violin

Viola

Cello

Trumpet

This system contains five staves. The top four staves (Vocals, Violin, Viola, and Trumpet) are currently empty, each beginning with a treble clef and a 3/4 time signature. The Cello staff, which begins with a bass clef and a 3/4 time signature, contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, and C3 in the first measure, and continuing with various eighth and quarter notes through the six measures.

⑦

This system contains five staves. The top staff (Vocals) is empty. The Violin staff contains a melodic line starting with a quarter note G4 in the third measure, followed by eighth notes A4, B4, and C5 in the fourth measure, and continuing with various eighth and quarter notes through the sixth measure. The Viola staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5 in the first measure, and continuing with various eighth and quarter notes through the sixth measure. The Cello staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, and C3 in the first measure, and continuing with various eighth and quarter notes through the sixth measure. The bottom staff (Trumpet) is empty.

13

System 13 (Measures 13-17): This system contains five staves. The first staff has whole rests for all five measures. The second staff has a half note in measure 13, a half note in measure 14, whole rests in measures 15 and 16, and an eighth-note triplet in measure 17. The third staff has eighth-note triplets in measures 13, 14, 15, and 16, followed by a quarter note in measure 17. The fourth staff has eighth-note triplets in measures 13, 14, 15, and 16, followed by a quarter note in measure 17. The fifth staff has whole rests for all five measures. A 4/4 time signature is shown at the start of measure 17.

18

System 18 (Measures 18-22): This system contains five staves. The first staff has whole rests for all five measures. The second staff has a whole note in measure 18, a whole rest in measure 19, and an eighth-note triplet in measure 20. The third staff has eighth-note triplets in measures 18, 19, and 20, followed by a quarter note in measure 21. The fourth staff has a whole rest in measure 18, eighth-note triplets in measures 19 and 20, and a quarter note in measure 21. The fifth staff has whole rests for all five measures. A 4/4 time signature is shown at the start of measure 22.

22

System 22 (Measures 22-26): This system contains five staves. The first staff has whole rests for all five measures. The second staff has eighth-note triplets in measures 22, 23, and 24, followed by a quarter note in measure 25. The third staff has eighth-note triplets in measures 22, 23, and 24, followed by a quarter note in measure 25. The fourth staff has eighth-note triplets in measures 22, 23, and 24, followed by a quarter note in measure 25. The fifth staff has whole rests in measures 22, 23, and 24, followed by a quarter note in measure 25. A 4/4 time signature is shown at the start of measure 26.

27

Alto solo

O day of wrath!

32

On that dark day earth shall dis - solve: to ash de-cay As Da-vid's pro - phe - sy did say.

37

Soprano solo

How great a tre - mor that day will be When the great judge will come, then he

41

Tutti (unison)

will shat-ter all the graves brisk-ly. Then a mir - ac - u - lous

8

3

45

trum-pet sounds through the tombs, call-ing all be-fore the throne.

8

50

8

55

Alto solo

How Death is stunned a - long with na - ture With the re - sponse of dead crea - tures

59

Soprano solo

When the judge de - mands they ap - pear. The writ - ten book shall be dis - played. The

63

ritard.

re - cord of all deeds ar - rayed: On this the world shall be as - sayed

67 *Britone solo*

The judge, there - fore, when he shall sit, shall o'er - look not the ti - ny'st bit.

71 *Tutti (unison)*

No - thing can hide, nor he for - get. O Lord God, ma - jes - tic

75

bright-ness of the Tri - ni - ty: join us to your ho - li - ness.

Sanctus

$\text{♩} = 90$
Flute with Soprano

Violin with alto

Viola with tenor

Cello with bass

Piano

Ho - ly ho - ly ho - ly Lord

Sanc - tus Sanc - tus Sanc - tus

God of pow'r and might: Hea - ven and Earth are full of your glo - ry Ho-

Do - mi - nus De-us Sa-ba-oth. Ple - ni sunt cae - li et ter-ra glo-ri - a tu - a. Ho-

⑨

- san - na in the high - est. Sanc - tus Sanc - tus Sanc-tus Do - mi-nus

- sa - nna in ex - cel - sis.

Ho - ly ho - ly ho - ly Lord God of pow'r and

Sanc - tus Sanc-tus Sanc-tus Do - mi - nus De - us

⑭

De - us Sa-ba-oth. Ho - san - na in the

Hea - ven and Earth are full of your glo - ry Ho - san - na in the

might: Hea - ven and Earth are full of your glo - ry Ho - san - na in the

Sa-ba-oth. Ple - ni sunt cae - li et ter-ra glo-ri - a tu - a. Ho - sa - nna in ex-

18

high - est. Bless - ed is he who comes in the name of the

high - est. Bless - ed is he who comes in the name

high - est. Bless - ed is he who comes in the

- cel - sis. Bless - ed is he who comes in the name of the Lord. Ho-san-

22

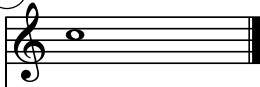
Lord! Ho - san - na Ho - san - na Ho - san - na in the

of the Lord. Ho - san - na Ho - san - na Ho - san - na in the

name of the Lord. Ho - san - na Ho - san - na Ho-san - na in the

- na Ho - san - na Ho - san - na in the

26



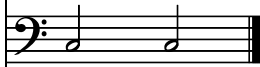
high'st.



high - est.



⁸
high - est.



high - est.



Agnus Dei

$\text{♩} = 100$
Soprano

Alto

Tenor

Bass

Flute

Violin

8

⑦

8

12

Lamb of God who takes a-way the sins of the world

Lamb of God who takes a-way the sins of the world

8

17

have mer-cy on us. Lamb of God who

have mer-cy on us. Lamb of God who

8 Lamb of God who takes a-way the sins of the world have

Ag-nus De-i qui to-lis pec-ca-ta mun-di do-na e-is

22

takes a - way the sins of the world have mer - cy on

takes a - way the sins of the world have mer - cy on

8 mer - cy on us. Lamb of God who takes a - way the sins

re - qui - em do - na e - is re - qui - em Ag - nus De - i qui to - lis

28

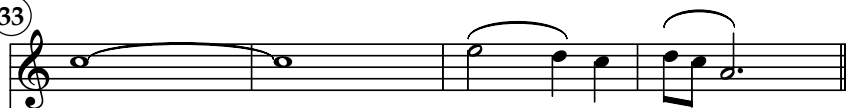
us. Lamb of God who takes a - way the sins of the world

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

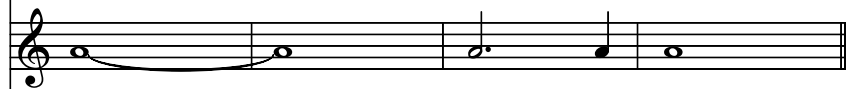
8 of the world have mer - cy on us.

pec - ca - ta mun - di do - na e - is re - qui - em do - na e - is re - qui - em

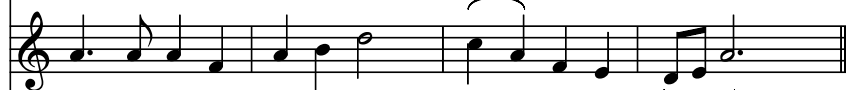
33



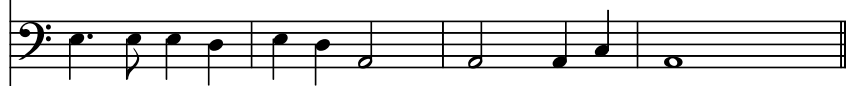
grant grant us peace.



grant grant us peace.



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



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

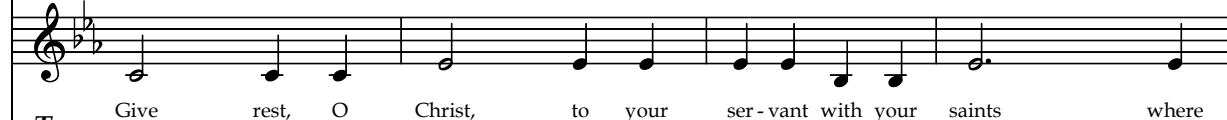


In Paradisum

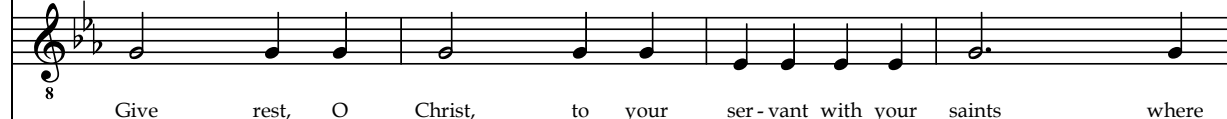
♩ = 120
Soprano



Alto



Tenor



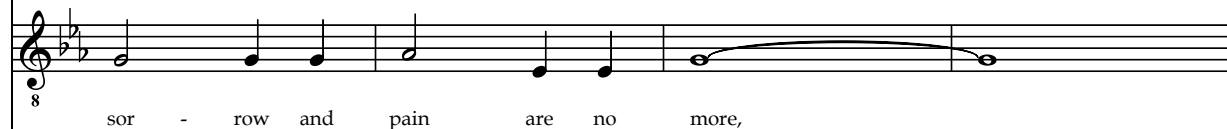
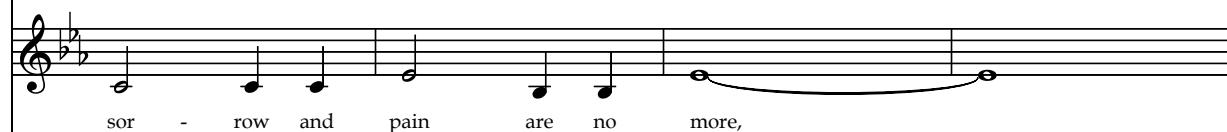
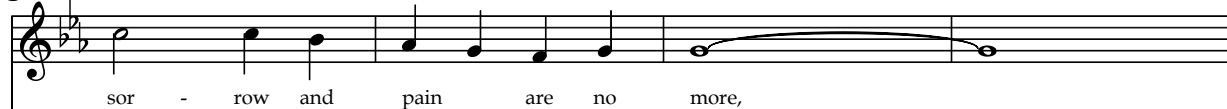
Bass



Piano



⑤



⑨

nei - ther sigh - ing, nei - ther sigh - ing, but

nei - ther sigh - ing, nei - ther sigh - ing, but

8 nei - ther sigh - ing, nei - ther sigh - ing, but

nei - ther sigh - ing, nei - ther sigh - ing, but

⑬ *To Coda* ☼

life ev - er - last - ing.

life ev - er - last - ing.

8 life ev - er - last - ing.

life ev - er - last - ing.

17

You on - ly are im - mor - tal, the cre - a - tor and

8

You on - ly are im - mor - tal, the cre - a - tor and

22

mak - er of man - kind; and we are mor - tal,

mak - er of man - kind; and we are mor - tal,

8

mak - er of man - kind; and we are mor - tal,

27

formed of the earth, and to earth shall we re - turn.

formed of the earth, and to earth shall we re - turn.

8 formed of the earth, and to earth shall we re - turn.

formed of the earth, and to earth shall we re - turn.

33

For so did you or - dain when you cre - a - ted me, say - ing "You are dust; to

For so did you or - dain when you cre - a - ted me, say - ing "You are dust; to

8 For so did you or - dain when you cre - a - ted me, say - ing "You are dust; to

For so did you or - dain when you cre - a - ted me, say - ing "You are dust; to

38

dust you shall re - turn." All of us go

dust you shall re - turn." All of us go

8 dust you shall re - turn." All of us go

dust you shall re - turn." All of us go

43

down to the dust; yet ev - en at the grave we make our song:

down to the dust; yet ev - en at the grave we make our song:

8 down to the dust; yet ev - en at the grave we make our song:

down to the dust; yet ev - en at the grave we make our song:

49 *Flute with soprano*

Al - le - lu - ia, Al - le - lu - ia, Al - le-

Violin with alto

Al - le - lu - ia, Al - le - lu - ia, Al - le-

Viola with tenor

8 Al - le - lu - ia, Al - le - lu - ia, Al - le-

Cello with bass

Al - le - lu - ia, Al - le - lu - ia, Al - le-

54 *Flute tacet* *D.C. al Coda* *Coda* *ritard.* ♪=90 (8)

- lu - ia.

Violin tacet

- lu - ia.

Viola tacet

8 - lu - ia.

Cello tacet

- lu - ia.

58

8

This system contains measures 58 through 61. Measures 58, 59, and 60 are represented by empty staves for all five parts. Measure 61 features a piano accompaniment. The right hand of the piano part consists of four measures of whole notes: G4, A4, B4, and C5. The left hand consists of four measures of eighth notes: G3, A3, B3, C4; A3, B3, C4, D4; B3, C4, D4, E4; and C4, B3, A3, G3. A piano (p) dynamic marking is present at the beginning of measure 61.

62

8

This system contains measures 62 through 65. Measures 62, 63, and 64 are represented by empty staves for all five parts. Measure 65 features a piano accompaniment. The right hand of the piano part consists of four measures of eighth notes: G4, A4, B4, C5; A4, B4, C5, D5; B4, C5, D5, E5; and C5, B4, A4, G4. The left hand consists of four measures of eighth notes: G3, A3, B3, C4; A3, B3, C4, D4; B3, C4, D4, E4; and C4, B3, A3, G3. A piano (p) dynamic marking is present at the beginning of measure 65.

66

8 Lord, who of all things are a - ble You have fed us at your ta - ble and have giv - en

Lord, who of all things are a - ble You have fed us at your ta - ble and have giv - en

71

Flute with soprano

8 us a fore-taste of the feast to come. With more haste an - gel cho - irs

us a fore-taste of the feast to come. With more haste an - gel cho - irs

75 *accel.*

start to warm up. Hosts of mar-tyrs start to form up

78

in their ranks: the Church Tri - um - phant, in the realms of

81 *Trumpet with flute and soprano* $\text{♩} = 120$ *Trumpet tacet* $\text{♩} = 100$

May you join their midst.

Viols with alto

May you join their midst.

Viola with tenor

8 light a - bun-dant. May you join their midst.

Cello with bass

light a - bun-dant. May you join their midst.

Harpsicord

85 *Ethereally*

In - to pa - ra - dise may the an - gels lead you.
and may they bring you in - to the ho - ly city

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

8 In - to pa - ra - dise may the an - gels lead you.
and may they bring you in - to the ho - ly city

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

89

At your com - ing may the mar - tyrs re - ceive you,
 Je - ru - sa - lem. Al - le - lu - ia. A - men. A - men. A - men.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. A - men.

8

At your com - ing may the mar - tyrs re - ceive you,
 Je - ru - sa - lem. Al - le - lu - ia. A - men. A - men. A - men.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

93 *Instruments only*

8

97

3

8

101

8

106

Measures 106-109 of a musical score. The score is written for five staves: three single staves at the top and a grand staff (treble and bass clef) at the bottom. The first staff begins with a measure rest. The second staff features eighth-note patterns with a slur in measure 108. The third staff includes an eighth-note triplet in measure 106, indicated by a bracket and the number '3'. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

110

Measures 110-113 of a musical score. The score continues on five staves. The first staff features a half note with a fermata in measure 110. The second staff has eighth-note patterns with slurs. The third staff contains a half note triplet in measure 110, marked with a bracket and the number '3'. The grand staff continues the accompaniment with various chordal and melodic textures.

114

A musical score for measures 114, 115, and 116. The score is written for three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music is in 4/4 time. Measure 114 features a treble staff with a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The grand staff has a treble staff with a half note G4, a quarter note A4, and a half note B4, and a bass staff with a half note G3, a quarter note A3, and a half note B3. Measure 115 features a treble staff with a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The grand staff has a treble staff with a half note G4, a quarter note A4, and a half note B4, and a bass staff with a half note G3, a quarter note A3, and a half note B3. Measure 116 features a treble staff with a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G3, a quarter note A3, and a half note B3. The grand staff has a treble staff with a half note G4, a quarter note A4, and a half note B4, and a bass staff with a half note G3, a quarter note A3, and a half note B3. The score ends with a double bar line.

