

VOCAL SCORE

REQUIEM FOR THE LIVING

DAN FORREST

for soprano (boy and/or mezzo-soprano) and tenor soli,
mixed choir (SATB), and orchestra or chamber ensemble

HINSHAW MUSIC INC.

INSTRUMENTATION:

Requiem for the Living is available in two different instrumentations:

1. for orchestra:

Flute 1, 2
Oboe 1, 2
Clarinet in B-flat 1, 2
Bassoon 1, 2
Horn in F 1, 2 (or 1-4*)
Trumpet in B-flat 1, 2
Trombone 1, 2
Bass Trombone
Tuba
Percussion**
Timpani (3) (one player)
Harp
Strings

*if performing with a large choir, horn lines may be doubled
by a second player on each part.

**one player: suspended cymbal, crash cymbal, bass drum, triangle,
glockenspiel, crotales (bowed), snare drum, low tom-tom (optional)
(or other low drum).

2. for chamber ensemble with organ: flute, oboe, horn in F (optional), harp, percussion (one player), violin, cello, and organ.

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Duration: c. 40 minutes

TEXTS

Note: In some cases, the traditional texts have been re-arranged slightly. Some extra-liturgical texts have been interpolated, and the traditional Dies Irae has been replaced by a biting essay on the vanity and pain of existence. The two movements which then follow have been inverted from their usual order: the Agnus Dei is offered as a prayer to the Lamb of God for an answer to pain and sorrow, and the Sanctus then follows as an awe-inspired response.

1. Introit - Kyrie

(Choir)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison. Kyrie eleison.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Hear my prayer, for unto Thee all flesh shall come.
Lord have mercy; Christ have mercy;
Lord have mercy.*

2. Vanitas Vanitatum

(Choir)

Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa,
et locutus est, pereat dies in qua natus sum.

*Vanity of vanities, all is vanity!
(from Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears,
(from the Dies Irae)
he said, Let the day perish wherein I was born.
(from Job 3:2-3)*

3. Agnus Dei

(Soprano solo)

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.

(Choir, and solo)

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem, miserere nobis,
dona eis requiem.

*Lamb of God,
who takes away the sins of the world,
have mercy on us; grant them rest.
Lamb of God,
who takes away the sins of the world,
grant us peace; have mercy on us; grant them rest.*

4. Sanctus

(Choir)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

*Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!*

5. Lux Aeterna

(Soprano solo, and choir)

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum: quia pius es.
Et lux perpetua luceat eis.

*May light eternal shine upon them, O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.*

(Tenor Solo)

Come unto me,
all ye who labor and are heavy laden,
and I will give you rest.

(Matthew 28:19)

(Choir, and soprano solo)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Grant us peace.*

Commissioned by the Hickory Choral Society (Hickory, NC),
J. Don Coleman, conductor, for their 35th anniversary year

REQUIEM FOR THE LIVING

1. Introit - Kyrie

Keyboard reduction

Very freely ♩ = c. 60

pp

p

10

pp

p

19

p

molto legato e espressivo

mf

25

moving forward...

f

...pulling back

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29 **rit.** **Molto adagio, freely** ♩ = c. 56

A **SOPRANOS and ALTOS**
pp very dark, mysterious
 Re - qui - em ae - ter - nam re - qui - em ae -

TENORS and BASSES
pp very dark, mysterious

A
pp espress.

42
 ter - nam, do - na e - is Do - mi - ne.

42

L'istesso tempo, ma con moto

B *p molto legato e espressivo*

S. Re - qui - em, ae - ter nam, re - qui - em, ae -

A. Re - qui - em, ae - ter nam, re - qui - em, ae -

T. *p molto legato e espressivo*
8 Re - qui - em, ae - ter - nam, re qui -

B.

B L'istesso tempo, ma con moto

p

55

ter - nam, do - na e - is, Do - mi - ne.

ter - nam, re - qui - em, do - na e - is Do - mi - ne.

8 em, ae - ter - nam, do - na e - is Do - mi - ne.

55

with growing intensity

C Poco più mosso ♩ = c. 60

mp

Re - qui - em, ae - ter - nam, — Do - na

mp *espress.* 3 3

Re - qui - em et lux per-pe-tu-a lu - ce - at e - is, ex - au-di o-ra-ti - o - nem

mp

Re - qui - em, ae - ter - nam, — Do - na

mp *espress.* 3 3

Re - qui - em et lux per-pe-tu-a lu - ce - at e - is, ex - au-di o-ra-ti - o - nem

C Poco più mosso ♩ = c. 60

mp

68

e - is, Do - mi - ne, et lux — per - pe - tua lu - ce - at

3

me-am, ad te om-nis ca-ro ve - ni-et, Do-mi-ne, Do-mi-ne, lux per - pe - tua lu - ce - at

8

e - is Do - mi - ne, Do-mi-ne, lux per - pe - tua lu - ce - at

3

me-am, ad te om-nis ca-ro ve - ni-et, Do-mi-ne, Do - mi - ne, lu - ce - at

68

D Poco più mosso ♩ = c. 66

mf *espress.* *poco a poco cresc.*

e - is. Re - qui-em ae-ter-nam, do - na

mf *espress.* *3* *poco a poco cresc.*

ad te om-nis ca-ro ve - niet, lux per-pe-tu-a e - is.

mf *espress.* *3* *poco a poco cresc.*

e-is. ad te om-nis ca-ro ve - niet, re - qui - em,

mf *poco a poco cresc. espress.*

e - is. per - pe - tu - a, ad te om-nis ca-ro

D Poco più mosso ♩ = c. 66

mf *poco a poco cresc.*

80

e - is, re-qui-em ae-ter-nam, e - is

3

ad te om-nis ca-ro ve - niet,

per - pe - tu - a, re - qui-em, re - qui-em ae -

ve - niet, per - pe - tu - a, ad te om-nis ca-ro ve -

80

f

85 *f* re-qui-em ae-ter-nam, — e — is,

f lux per-pe-tu-a e — is, e — is, lux per-pe-tu-a

8 ter — nam re-qui-em ae-ter — nam

niet, ad te om-nis ca-ro ve — niet,

85

85 *mp* re-qui-em ae-ter-nam, e — is, *più mosso*

mp e — is, e — is,

mp e — is, *mf* Do — mi — ne,

mp e — is, *mf* ex-au-di o-ra-ti — on — em,

90 *più mosso*

90

95 *mf* moving forward... rit.

Do - mi - ne.

Do - mi - ne.

Do - mi - ne.

Do - mi - ne.

moving forward... rit.

102 **E** Plaintive, freely moving ♩ = c. 69-76

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

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

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

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

102 **E** Plaintive, freely moving ♩ = c. 69-76

ff legato

108

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

113

ste, e - le - i - son, Chri -
Chri - ste, re-qui-em ae-ter-nam, Chri - ste e - le - i - son, Chri-ste,
ste, e - le - i - son, Chri -
Chri - ste, re-qui-em ae-ter-nam, Chri - ste e - le - i - son, Chri-ste,

113

ff

118

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

re-qui-em ae-ter - nam, Chri - ste e - lei - son. Ky - ri -

ste, e - le - i - son.

re-qui-em ae-ter - nam, Chri - ste e - lei - son.

F *mf* con moto

mf

123

e - lei - son,

e, e - lei - son,

Chri - ste e -

Chri - ste e -

F con moto

f

f

128 **G Slightly broader** *ff* e,

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

e - lei - son, Ky - ri - e, ex-au-di or-at-i-

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

le - i - son, Ky - ri - e, ex-au-di or-at-i-

128 **G Slightly broader** *ff*

poco rit. Broader still

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

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

on - em me - am, Do-mi-ne, Ky-ri - e e - le - i -

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

on - em me - am, Do-mi-ne, Ky-ri - e e - lei - son, e -

poco rit. Broader still

133

poco rit.

a tempo

138

son, Ky - ri - e

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

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

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

poco rit.

a tempo

138

mf

rit.

Slowly $\text{♩} = c. 56$

rit.

attacca no. 2

145 *p*

Re - qui - em.

mp Ky - ri - e e - lei - son.

mp Ky - ri - e e - lei - son.

mp Ky - ri - e e - lei - son.

rit.

Slowly $\text{♩} = c. 56$

rit.

attacca no. 2

145 *mp*

p

2. Vanitas Vanitatum

*Let the day perish on which I was born. All are from the dust...and the dust returns to the earth as it was.
Vanity of vanities,...all is vanity. (Job 3:3, Ecclesiastes 3:20, 12:7-8)*

Relentlessly marching ♩ = 124

Keyboard reduction *mp*

6 *più mosso* *mf*

12

With sinister precision ♩ = 138-144

17 *sempre staccato* *f sub. mp molto marcato*

The musical score is for a keyboard reduction of a piece titled 'Vanitas Vanitatum'. It is written in 4/4 time and consists of four systems of music. The first system, measures 1-5, is marked 'Relentlessly marching' with a tempo of ♩ = 124 and a dynamic of *mp*. The second system, measures 6-11, is marked 'più mosso' and *mf*. The third system, measures 12-16, continues the 'più mosso' section. The fourth system, measures 17-20, is marked 'With sinister precision' with a tempo of ♩ = 138-144, and includes the instruction 'sempre staccato' for the right hand and 'f sub. mp molto marcato' for the left hand. The score is a keyboard reduction, meaning it is written for a single instrument with both hands. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

A

SOPRANOS and ALTOS

mp but foreboding, with great intensity

Va-ni-tas! va - ni - ta - tum! Om - ni - a va-ni-tas! va - ni - ta - tum! Om - ni - a

TENORS and BASSES

mp but foreboding, with great intensity

A

mp

25

va-ni-tas! Va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum! Om - ni - a

poco a poco cresc.

25

poco a poco cresc.

29

va-ni-tas! va - ni - ta - tum! *f* va - ni - ta - tum!

29

f

33

33

fp

mf

37

37

f

41

Va-ni-tas va-ni-ta-tum! Va-ni-tas va-ni-ta-tum! Om-nia! Va-ni-tas!

41

45

B
mp legato

S. Pi - e Je -

mp molto marcato

A. Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum!

mp molto marcato

T. Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum!

mp molto marcato

B. Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum!

45 (LH over) *mf*

B

mp

50

poco a poco cresc.

su, Do - - - mi - ne,

poco a poco cresc.

Om-ni-a va-ni-tas! Va-ni-ta-tum! Om-ni-a va-ni-tas! Va-ni-ta-tum!

poco a poco cresc.

Om-ni-a va-ni-tas! Va-ni-ta-tum! Om-ni-a va-ni-tas! Va-ni-ta-tum!

poco a poco cresc.

Om-ni-a va-ni-tas! Va-ni-ta-tum! Om-ni-a va-ni-tas! Va-ni-ta-tum!

50

poco a poco cresc.

54 **SOPRANOS and ALTOS** *f legato* **TENORS and BASSES** *f legato*

C

Pi - e Je - su,

54 *f legato* con. And.

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

59

64 *f molto marcato* Va-ni-tas! va-ni-ta-tum! va-ni-ta-tum!

64 *f molto marcato*