REST: AN AMERICAN REQUIEM FOR CHOIR AND BRASS

by

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A DISSERTATION

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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 *Fanfär* 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 *Fanfär*, 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.
CHAPTER II

REST
An American Requiem for Choir and Brass

1. Introduction: Rest I

Solemn $\frac{1}{4} = 50$

Evan C. Paul
Opus 45 (2014)
REST — I. Introduction: Rest I

e ter nal rest, Lord,

Give them e ter nal rest, Lord,

Give them e ter nal rest, Lord,

Give them e ter nal rest, Lord,
And let a light perpetual shine upon them.
REST — I. Introduction: Rest I

A hymn adorns you, O God, in Zion.

With Tenors (div.):
Hear my prayer;
The same tempo $\binom{\text{b}=94}{\text{}}$.

Hear my prayer;

The same tempo $\binom{\text{b}=94}{\text{}}$.
REST — I. Introduction: Rest

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**45**

Hear my prayer; Hear my prayer; All flesh comes to

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Hear my prayer; Hear my prayer; All flesh comes to
Tempo I

53

Tpt.

Hn.

Thn.

B.Tbn.

Euph.

Tbn.

53 Tempo I

you Give them eternal rest, Give them eternal rest,

Ch.

you Give them eternal rest, Give them eternal rest,
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

---

slowing slightly until the end

---

63

---

slowing slightly until the end

---

63
2. Mercy

*Regal, gently moving* $\frac{1}{4} = 76$

**Euphoniums**

**Tubas**

**Choir**

*Regal, gently moving* $\frac{1}{4} = 76$

*Lord,*

*Euph.*

*Tba.*

*Ch.*

— have mercy —

Lord — Lord —
Euph. 4

Tba. 4

Ch.

Ensemble:

have mercy;

Lord,

have mercy;

Lord,

have mercy;

Lord,

have mercy;

Lord,

have mercy;

Lord,

have mercy;

Lord.

Solo:

held back slightly; in time

Christ,

held back slightly; in time

Lord, in time

Solo:

Lord, in time

Lord, in time

Christ,
REST — 2. Mercy

Euph.

Tba.

Ch.

moving forward

with more mf articulation

with more mf articulation

with more mf articulation

moving forward
slowing until the end

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.
3. Memory: Rest II

Ethereal $\frac{4}{4} = 63$

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

Choir

Ethereal $\frac{4}{4} = 63$

Rest eternal rest eternal

Rest eternal rest eternal

Rest eternal rest eternal

Rest eternal rest eternal
REST — 3. Memory Rest II

[Sheet music with musical notation and dynamics indicators]
REST — Memory Ret II
Calmer; in triples $\frac{4}{4} = 56$

In memory...
Ensemble: mp

And had

tid-ings do not cause him fear.
Moving $\ \text{d} = 100$ ($\frac{3}{4}$ $\frac{1}{4}$)

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

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

cause him fear, cause him fear, cause him fear,
Give them eternal rest, Lord,
And let a light perpetual
REST — 3. Memory Rest II
4. **Absolution**

*With great calmness* $\frac{d}{d}=46$

**Bass Trombone**

*bucket mute*

**Choir**

*O Lord, absolve*

**Solo**

$\text{mf}$

*All the souls of the faithful dead*
all of the chains of their offenses

All the souls, all the souls...
And by your fostering grace
May they be worthy to avoid

vengeful judgment

Ensemble: vengeful judgment

Ch.: vengeful judgment

25

29
rest — 4. absolution

vengeful judgment

And en-joy the blessing

blessing, the blessing,
5. Offering

Foreboding $\frac{\downarrow}{\downarrow} = 84$

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

Choir

Foreboding $\frac{\downarrow}{\downarrow} = 84$
Lord Jesus Christ, King of glory, Free all the souls.
REST — 5. Offering
Free them from the lion's mouth;
Free them from the lion's mouth;
Free them from the lion's mouth;
Free them from the lion's mouth;
Free them from the lion's mouth;
24
Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tpt.

Tbn.

Ch.

Tar tar us,

or let them fall into

Tar tar us,

or let them fall into

Tar tar us,

or let them fall into

Tar tar us,

or let them fall into

Tar tar us,

or let them fall into
Ensemble: \textit{mf}

\textit{them in to the holy light. Which you promised to A-then-ham and his}

\textit{and his becam...
REST — 5. Offering
53

Lead them in to the holy light
Which you promised to

53

Lead them in to the holy light
Which you promised to

53

Lead them in to the holy light
Which you promised to

53

Lead them in to the holy light
Which you promised to

53
Even slower, quasi recitativo $\frac{1}{4}=50$

Make them to proceed from death into life, As you promised to Abraham and his
6. Holy

Very quick $\dot{\omega} = 84 \ (\dot{\omega} = 168)$

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

Very quick $\dot{\omega} = 84 \ (\dot{\omega} = 168)$

Choir
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;

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;

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;

The Lord God of Hosts;
REST — 6. *Holy*
Suddenly more relaxed $\dot{=} 76$

Hosts;  The Lord God of  Hosts;  The Lord God of

Ch.  Hosts;  The Lord God of  Hosts;  The Lord God of
Heaven and Earth are full of your glory, of your

Heaven and Earth are full of your glory, of your

Heaven and Earth are full of your glory, of your

Heaven and Earth are full of your glory, of your
Again, slower even $J = 72$ ($J = 144$)

Harmon mute

Again, slower even $J = 72$ ($J = 144$)

full of your glory.

full of your glory.

full of your glory.

full of your glory.

full of your glory.
REST — 6. Holy
REST — H. Holy

\textbf{Euph.}
\textbf{B. Tbn.}
\textbf{Tbn.}
\textbf{Tba.}
\textbf{Tpt.}
\textbf{Hn.}
\textbf{Ch.}

\textit{san na, Ho - san na in the high est}
REST — a. Holy

Tempo I \( \tfrac{1}{4} = \tfrac{3}{8} \)

p

Bles sed

p

p

Blas - solo

Blas - solo
are they who come in the name of the Lord,
in the name of the Lord,
63. Again, relaxed $\frac{d}{= 72}$
73

Tempo I

Lord, of the Lord  

73

Tempo I

Lord, of the Lord  

89
slowing to...

77

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Tpt.

Ts.

Ch.

---

REST — 6. Holy
<table>
<thead>
<tr>
<th>89</th>
<th>Tempo I (( \frac{4}{4} ))</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>( \text{Tpt.} )</td>
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<td>( \text{Hn.} )</td>
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<td>( \text{Tbn.} )</td>
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<td>( \text{Euph.} )</td>
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</tbody>
</table>

89  Tempo I

\( \frac{4}{4} \)
7. Lamb of God

Luminous $\frac{1}{3} = 54$

*) NB: only one half of the ensemble is using mutes.
Lamb of God who takes away the
RENT — 7. Lamb of God

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them

sins of the world, Give
them
REST — 7. Lamb of God

Lamb of God who takes away the sins of the world,
"broadly" Excitedly \( \mathfrak{f} = 80 \)

Ensemble:

Give them rest

Ch.

Give them rest

Lamb of God who takes away
Lamb of God

Give them rest.

Give them rest.
Grandly, gradually slowing $\frac{\text{1}}{\text{4}} = 72$

Tpt.:

Hn.:

Tbn.:

Bb. Tbn.:

Euph.:

Tba.:

Ch.:

23

rest,

rest,

rest,

rest, Give them

rest,

rest, Give them

rest, Give them

rest,

rest, Give them

rest,

rest, Give them

rest,

rest, Give them

rest,

rest, Give them
rest. Give them
rest. Give them
rest. Give them
held back ... As at first; slightly slower

32

Tpt.

Hn.

Thn.

B. Thn.

Euph.

Tba.

Ch.

Solo

Lamb of God who takes away the sins of the world, Give us peace. —
sins of the world, Give them eternal

sins of the world, Give them eternal

sins of the world, Give them eternal

sins of the world, Give them eternal
REST — 7. Lamb of God

of God who takes away the sins of the world,
48 broadening to the end

Give them e - ter - nal rest.

Ensemble:
Give them e - ter - nal rest.
8. Communion: Rest III

Prismatic \( \frac{1}{4} = 63 \)

Prismatic \( \frac{1}{4} = 63 \)

Prismatic \( \frac{1}{4} = 63 \)

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Prismatic \( \frac{1}{4} = 63 \)
REST — 8. Communion: Rest III
REST — 8. Communion Rest III

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Ch.

Tpt.

Hn.

Tbn.

B. Tbn.

Euph.

Ch.

Give them e-

Give them e-

Give them e-

Give them e-
REST — 8. Communion: Rest III

Moving slightly

With all your saints for ever — — — —

Ch.

With all your saints for ever — — — —

Euph.

With all your saints for ever — — — —

B. Tbn.

With all your saints for ever — — — —

Tbn.

Moving slightly

With all your saints for ever — — — —

Hn.

With all your saints for ever — — — —

Tpt.

With all your saints for ever — — — —

Tbn.
slowly

For you are good.

For you are good.
9. Merciful Jesus

*Lilting* \( \frac{4}{4} = 76 \)

*Solo:*

Merciful Lord Jesus, Merciful Lord Jesus,

Mer-ci-ful Lord Je-sus,  

P

Lord give them rest.

Horns

Choir

*) 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.
Merciful Lord Jesus, give them rest.
Suddenly faster \( \frac{\text{d}}{\text{d}} = 88 \)

\[ \text{Hn.} \quad \text{Suddenly faster \( \frac{\text{d}}{\text{d}} = 88 \)} \]

\[ \text{Ch.} \quad \text{Suddenly faster \( \frac{\text{d}}{\text{d}} = 88 \)} \]

\[ \text{Ensemble:} \quad \text{Suddenly faster \( \frac{\text{d}}{\text{d}} = 88 \)} \]

\[ \text{Lord Jesus,} \quad \text{Suddenly faster \( \frac{\text{d}}{\text{d}} = 88 \)} \]

\[ \text{Mer ci ful Lord Je sus} \quad \text{Suddenly faster \( \frac{\text{d}}{\text{d}} = 88 \)} \]
Slower, as previous movements $\frac{d}{d} = 60$ on and

Hn.

31

Slower, as previous movements $\frac{d}{d} = 60$

p

give them rest.

Give them e - ter - nal rest.

Give them e -

Ch.

31

wind down;
becoming more distant

winding down;
becoming more distant

Hn.

35

winding down;
becoming more distant

35

winding down;
becoming more distant

Ch.
10. Liberation: *Rest IV*

*Forceful* \( \frac{\text{d}}{\text{b}} = 126 \)

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

*Forceful* \( \frac{\text{d}}{\text{b}} = 126 \)

Choir
free me, o lord, from e
When the heavens
When the heavens
When the heavens
When the heavens
When the heavens
When the heavens
37


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

Trem - ble,
That day, the day of ire, calamity.
That day, the day of ire, calamity.
That day, the day of ire, calamity.
That day of great rest...
When you come to judge the world by
interest.
When you come to judge the world by
interest.
When you come to judge the world by
interest.
interest.
interest.
interest.
interest.
interest.
interest.
interest.
interest.
interest.
pulling back ...
And let a light per -
REST — 10. Liberation: Rest II
11. Paradise

**Celestial** $\frac{4}{4}$

*Trumpets*

*Choir*

May the angels lead you to paradise; May the

**A bit faster** $\frac{6}{6}$

*Tpt. C*

Ch.

May the angels lead you to paradise; May the
Tpt.

May the martyrs receive you at your arrival

Ch.

May the angels lead you to paradise

Solo:

As at first

May the angels lead you to paradise
Faster $\frac{d}{d} = 80$

And bring you to the holy city

Broader, declamatory

Rest — 11. Paradise
36  slowing ...

Tempo I

36  slowing ...

Tpt.

Ch.

41  slowing ...

Tempo II

41  slowing ...

Tpt.

Ch.

May a choir of
choir of angels receive you.

May a choir of angels receive you.

And with you, receive you.

May a choir of angels receive you.
12. Epilogue: Rest V

With wonderment $\frac{4}{4} = 69$

Trumpets

Horns

Trombones

Bass Trombone

Euphoniums

Tubas

Choir

With wonderment $\frac{4}{4} = 69$
REST — iv. Epilogue: Rest V

With sopranos:

E ter nal, e-ter nal rest;

E ter nal, e-ter nal rest;

E ter nal rest;

E ter nal rest;
12

broadening slightly

pulling back...

REST — 12. Epilogue: Rest V
Calmly flowing \( \frac{1}{4} = 60 (\frac{1}{4} = \frac{3}{8}) \)

Solo: \( \text{Rest, e-t-e-r-n-a-l} \)
163
Give them e ter nal rest,

O Lord.

Give them e ter nal rest,

O Lord.

Give them e ter nal rest,

O Lord.

Give them e ter nal rest,

O Lord.
REST — Epilogue: Rest V

Tempo I

Tpt.

Hn.

Tbn.

R. Tbn.

Euph.

Ch.

166
Let a light perpetually shine upon them.

Let a light perpetually shine upon them. And
Moving forward \( \frac{\dot{\phi}}{\dot{\phi}} = 52 \)

Let a light per pet al shine

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

pulling back...
And let a light perpetual shine upon them.

And let a light perpetual shine upon them.

And let a light perpetual shine upon them.

And let a light perpetual shine upon them.

And let a light perpetual shine upon them.

And let a light perpetual shine upon them.

And let a light perpetual shine upon them.
And let a light per-
pet-u-al,
71 With grandeur $\frac{d}{d} = 54$

and let a light persistent shine up on them.

and let a light persistent shine up on them.

and let a light persistent shine up on them.

and let a light persistent shine up on them.

and let a light persistent shine up on them.

and let a light persistent shine up on them.

and let a light persistent shine up on them.
Give them eternal rest, Lord, and let a light perish.

Give them eternal rest, Lord, and let a light perish.

Give them eternal rest, Lord, and let a light perish.

Give them eternal rest, Lord, and let a light perish.
gradually slowing to the end
89

The End
Springfield, Oregon
2014