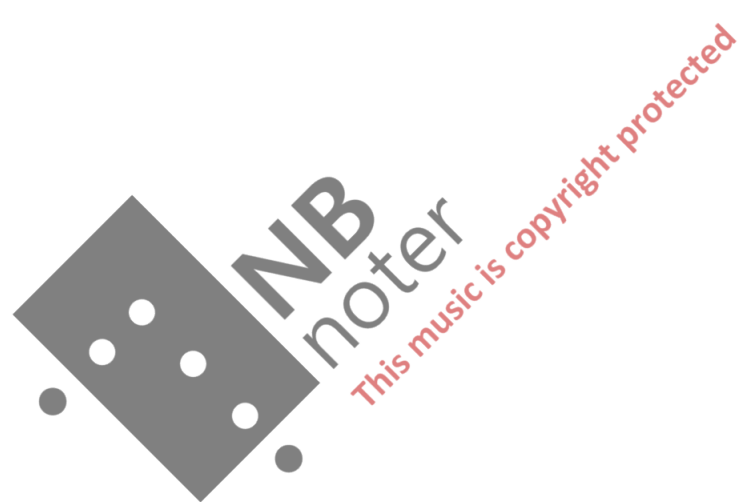


Tyler Futrell

## Rest

requiem for strings and voices

2024



*for LPM, who died,  
and LVM, who didn't.*

### Instrumentation:

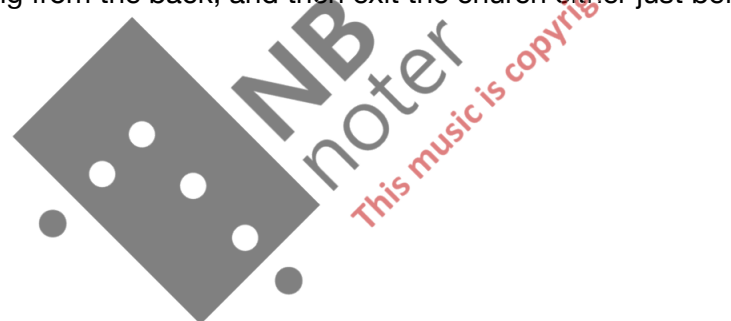
Soprano solo  
Baritone solo  
Tape (pre-recorded Alto/Mezzo voice - can be sung live if necessary)  
Violin solo

Mixed Choir (preferably 24 singers or more)  
String Orchestra (preferably at least 6/6/4/4/2), including a 5-string bass

### Staging:

Soprano and violin soloists should stand next to each other (to the conductor's left);  
the speaker for the pre-recorded Alto should stand next to the Baritone (to the conductor's right).  
Violins 1 and 2 preferably grouped together (as is most common now).

The ending involves the choir walking up the aisle, and through opened doors to the outside, and then singing there. There are various problems that could occur: winter, making it too cold to be out there, or an especially noisy location (a little traffic/people noise is good). In such cases, the choir could pause just inside the church, singing from the back, and then exit the church either just before their part is finished (perhaps with coats waiting for them).



### Performance notes

#### ALL:

**WAVE** Various versions (mid-out, L-R, out-in, mid-out-mid): Conductor sweeps hand(s) across ensemble (sometimes just choir, sometimes others too). The musicians wait until the hand is pointing at them to play. Sweeps can go from left to right ("L-R"), or from the middle out ("mid-out"), or from the outer edge to the middle (out-mid). For simplicity, the group in question has a notation as if they played/sung at the same time, but this is not the case. An arpeggio squiggle has been added to hint at this, with the arrows being used to show that there is a direction change. The notated duration of the note shows approx. how long the effect lasts (thus, how fast the sweep movement needs to be).

For example, at 1 before B, there are two waves close together: starting in the middle and moving outwards, then back from the edges to the middle. On the way out from the middle, it is the choir (palm strike), Vln. 1a, Vla. 1, and Vc. 1 playing their sounds; on the way back it is choir (fist strike), Vln. 1b, Vla. 2, and Vc. 2 playing. The rhythm means that each wave last about an eighth note (*not* that the sounds are simultaneous!).


**Microtones** 1/4 tones (50 cents): ♭ ♮ ♯ ♯ and 1/6 tones (31 cents): ♭ ♮ ♯ ♯ ♯ ♯

**Lines with arrows** mean a gradual transition from one thing to another - this could be from one note to another (a glissando), one technique to another, or one set of word to another.



**scoop** a stylistic/expressive effect where the written note is slid into from slightly below (should be done subtly, not exaggeratedly).

**Letter C** Whether the Soprano soloist takes the high Eb, or C, affects also which pitch the sopranos in the choir, and the violins, should take (they should take the same pitch-class). The Eb is preferred, but it is more important to find a voice that is best for the rest of the piece (the high note in question can sound like a scream - but still needs an identifiable pitch). Choir sopranos who can hum the higher octave should do so. Violins, at measure 38, divide to take both C and Eb in any case.

## VOICES:

- Chest strike strike chest with fist or open hand (this part of the fist):  Effect works best if hand is left against chest after strike.
- Lip buzz (bass) (Used with a downward glissando): create a tone with lips open but very close together, and lots of air escaping over them, creating an intense almost-buzzing effect.
- Desync. mumbling De-synchronized mumbling: take the given word(s)/phrase and alternate randomly which you use, sung on the given note. Ideally singers use different speeds and rhythms as well, such that the effect is a cloud of words that are almost impossible to understand. "Dies irae" to "Kjente jeg deg" transition: the voices in the choir should shift word sets at different times, for a gradual change effect.

## STRINGS:

- ST/SP *sul tasto / sul ponticello*  
CL/CL Batt. *Col legno / col legno battuto* 
- Viol clef The viol clef shows where on the instrument (usually the fingerboard) an action is taking place.
- Bow sl. Slide the bow down the fingerboard, perpendicular to the strings. A breath-like sound, with a directional feel (SP to ST sounds like downward glissando). Transitions from ord. notes to bow slide (and vice versa) should be gradual, i.e. start moving the bow into bow slide position while still fingering the indicated note. Also, *the transition should be de-synchronized in the section*, to help with the feeling of the smooth transition. Sometimes used with a scoop into the normal note to help the effect.
- m.v. *molto vibrato*: a very wide vibrato, perhaps half-way toward a trill.
- Damping grip dampen the strings so they do not ring (if an arrow precedes it, do this gradually, otherwise all at once). 
- Grind press the hair of the bow against the wood of the instrument (backside is best, but can be done on the side or even on the strings near the bridge), and twist the wood of the bow over the hair, creating a wood splintering sound.
- Dry R "Dry" ricochet: on the lowest two strings (at the same time): a ricochet without drawing the bow - with enough bow pressure that the stroke is silenced after 3-4 bounces. Damping grip is used; should be pitchless. There is at one point a transition to "Ord. R" (ordinary ricochet), in which gradually the pitches emerge (but still rough tone).
- DESYNC furioso De-synchronized furioso ad lib bowing: ad lib furious fast bowing changes, with random groupings of 2-4 fast strokes with longer strokes in between. Very rough, heavy accents on every stroke (dig in to the string).
- WB Pizz. (violin) "Woodblock" pizzicato: a very high, dry pizz. with indeterminate pitch.
- Crinkle (violin) An effect using a single bow hair: drag/scrape the hair over the indicated string(s) back and forth. If a muting grip is indicated, muffle the strings with the same hand used to anchor the bow hair. A video exists illustrating.
- DESYNC Scraping Desynchronized *col legno battuto* and scraping: the notated rhythm can be ignored; ad lib clusters of articulations, "scraping" means *col legno tratto*, but mixed vertical and horizontal bowing. The intent is to refer to the "crinkle" effect (without the inconvenience of setting up the bow hair).
- Slap (VC/CB) slap (all) the strings hard enough to hit the fingerboard, leaving the hand there, which prevents the strings from ringing. Both hands are needed for rapid strikes series. Sound is a little like a Bartok pizz., but messier.
- Scordatura (Bass) Bass II must be a 5-string, with the lowest two strings tuned down to F (V) and C (IV). Bass I also tunes the fourth string down to C.
- Rattle (Bass II) increase bow pressure and alter angle, such that the loosened string strikes the fingerboard with every (or most) vibration. Bowing from underneath the string can help; alternatively, especially when playing on two strings (thus bowing normally), attaching blue tack above and below the bowing area can help. Some randomness is inevitable (and desired).

## TAPE / ALTO

There is a part for a pre-recorded alto voice in the score, however if this is not possible technically (a single mono speaker between the conductor and baritone is best - so they can hear it - perhaps draped in a white cloth), the part can be sung by a live singer offstage, or by the soprano soloist. If the tape part is used (which is preferable because this disconnects the voice from any body in the room), it is undesirable for the audience to look around, confused, trying to find the person singing - for this reason, some sort of solution is needed: a physical gesture by someone onstage to the speaker to draw our attention there, or an effect added to the voice recording such that it is clearly not a natural voice (for example reverb from a different room, or an "old record" effect).

## Text

### I. Introit

Wer  
From Rainer Maria Rilke: *Duino Elegies*

*Requiem aeternam*

*Elskede, så er det altså hendt. Hele livet vårt,  
smilet, tårene og motet. Reisene våre tilslutt:  
- under sneen. Under den brune kransen.*

*Kjæreste venn, hvor er vår glede nu,  
de gode hendene, det unge smilet,  
- under sneen. Under den brune kransen.*

*Her er så ødslig nu og tiden mørkner.  
Ordene blir så få og ingen hører mer.  
Kjæreste, du som sover. [Ta meg ned med deg,] Eurydike.  
- under sneen.*

From Suddenly: In December. Used with permission from Rolf Jacobsen's descendants

*Tu se' morta, mia vita*  
From Monteverdi: *L'Orfeo*

*(Requiem aeternam) dona eis,  
et lux perpetua luceat eis.*

### II. Eleison

*a slow nightmarish  
stumble to the bed,  
he almost slipping free.*

*Never so powerless,  
exchanging that one glance.*

*as he lay back, Thanks boy,*

*No other words beside the pulsing,  
mortal, mortal, mortal, mortal.*

From *Natal Command* by Peter Sacks. Used by permission of University of Chicago Press.

*Eleison*

*Wer, wenn ich schrie, hörte mich denn aus der Engel Ordnungen? ...das  
Schöne ist nichts als des Schrecklichen Anfang, den wir noch grade  
ertragen...*

From Rainer Maria Rilke: *Duino Elegies*

### III. Dies irae

*Dies irae, dies illa  
Solvat saeculum in favilla*

### Introduction

Who

Eternal rest

Beloved, so it has finally happened. Our whole life,  
The smile, the tears, the courage. Our journey in the end:  
- under the snow. Under the brown wreath.

Dearest friend, where is our joy now,  
The good hands, the young smile,  
- under the snow. Under the brown wreath.

So desolate here now, and the hour darkens.  
The words are so few, and no one is listening.  
Dearest, you who sleep. [Take me down with you,] Eurydice.  
- under the snow.

You are dead, my life

Grant them (eternal rest),  
and let perpetual light shine on them.

### Have Mercy

Have mercy

Who, if I cried out, would hear me among the orders of Angels? ... beauty is  
really nothing but the beginning of terror we are only just able to bear...

### Day of wrath

Day of wrath, that day  
Will dissolve the earth in ashes



Kjente jeg deg  
egentlig. Noe  
du aldri fikk sagt eller  
vi lot ligge. Halv-  
tenkte tanker. En skygge  
som strøk over ansiktet.  
Noe i øynene. Nei  
jeg vil ikke tro det.  
Men det kommer igjen. Natten  
har ingen lyd,  
bare rare tanker. Ord  
som stiger opp av søvnen:  
Kjente jeg deg?

"Kjente jet deg?" By Rolf Jacobsen; used with permission from his descendants

#### IV. Sanctus

Det var her. Akkurat her  
ved bekken og det gamle nypekjerret.  
Sen vår i år, rosene er bleke ennå,  
nesten som kinnet ditt  
den første morgenen bak døden.  
Men det kommer,  
bare lyset, bare duften, bare gleden  
kommer ikke.

Men det var her  
og det var kveld og måne,  
bekkesildr  
sånn som nå. Ta hånden min,  
legg armen der.  
Så går vi da  
sammen i sommernatten, tause  
mot det som  
ikke er.

"Det var her" by Rolf Jacobsen; used with permission from his descendants

#### V. Lux aeterna

*Ein Mal jedes, nur ein Mal. Ein Mal und nichtmehr. Und wir auch ein mal. Nie wieder. Aber dieses ein Mal gewesen zu sein, wenn auch nur ein Mal: irdisch gewesen zu sein, scheint nicht widerrufbar.*  
From Rainer Maria Rilke: *Duino Elegies*

#### VI. Libera me

his face, unwrapped,  
already yellowed,  
papery, recovered  
with a small white cloth

then lowered away  
and shut to the earth;

So pierced,  
so mute,  
these words  
re-opening:

Did I know you  
really. Something  
you never said or  
we let lie. Half-  
thought thoughts. A shadow  
that passed over the face.  
Something in the eyes. No,  
I don't want to believe that.  
But it comes again. The night  
has no sound,  
only alien thoughts. Words  
that well up in sleep:  
Did I know you?

#### Holy

It was here. Right here  
by the brook and the old rose hip bush.  
Late spring this year, the roses are still pale,  
Almost like your cheek  
that first morning after death.  
But it's coming -  
just the light, just the fragrance, just the joy  
won't be coming.

But it was here,  
and it was evening, with a moon,  
trickling brook -  
just like now. Take my hand,  
put your arm there.  
Then we'll go  
together in the summer night, silent,  
towards what  
isn't.

#### Light eternal

Everyone once, only once. *Once* and no more. And we too, only *once*. Never again. But this having been *once*, if only *once*, this having been of the *earth*, seems irrevocable.

#### Release me

Before. Not yet.

Not this.

From *Natal Command*, by Peter Sacks. Used by permission of University of Chicago Press.

## VII. In Paradisum

*To live in this world  
you must be able  
to do three things:  
to love what is mortal;  
to hold it to your bones knowing  
your own life depends on it;  
and, when the time comes to let it go,  
to let it go.*

*You must be able  
To let it go, must let it go.  
When the time comes,  
You let it go, let go.  
Your life depends on it:  
Hold it close, then let it go.  
When the time comes, let go.  
Don't go, let go.  
Don't go, let go.*

Adapted from *In Blackwater Woods*, by Mary Oliver

## Into Paradise



# REST

Tyler Futrell

## requiem for strings and voices

### I. Intoit - Requiem æternam

♩ = 44

*pppp* (almost inaudible)

Soprano  
Alto  
Tenor  
Bass

### I. Intoit - Requiem æternam

♩ = 44

Violin I  
Violin II  
Contrabass

S  
A  
T  
B

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

14

S  
A  
T  
B

(breath) *mp* chest strike (fist) **WAVE: mid-out choir only**

(breath) *mp* chest strike (fist) **WAVE: mid-out choir only**

(breath) *mp* chest strike (fist) **WAVE: mid-out choir only**

(breath) *mp* chest strike (fist) **WAVE: mid-out choir only** lip buzz

Vln. I

arco *pp* bow sl. **A** ST *mf* WB Pizz.

Vln. II

arco *pp* bow sl. **CRINKLE** *mf p* I-IV I.

Vla.

con vib. *pp* bow sl. **CRINKLE** *mf p* I-II. I-IV I.

Vc.

*pp* arco *pp* bow sl.

Cb.

**RATTLE** *mf* ord. **RATTLE** *mf* ord.

*mf* *pp* *mf*

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20

**WAVE: out-mid choir + Vln1/Vc/Cb1**

**WAVES: mid-out-mid choir (both ways) + vln1 (out)/ Vc/Cb1 (in)**

**WAVE: R-L choir + Vln1/Vc/Cb1**

**WAVE: L-R choir + Vln1/Vla/Vc**

S  
chest strike (fist)  
*mf*

A  
chest strike (fist)  
*mf*

T  
chest strike (fist)  
*mf*

B  
chest strike (fist)  
lip buzz  
*mf*  
ord.  
lip buzz  
mmm  
bbb  
lip buzz  
bbb

**WAVE: out-mid choir + Vln1/Vc/Cb1**

**WAVES: mid-out-mid choir (both ways) + vln1 (out)/ Vc/Cb1 (in)**

**WAVE: R-L choir + Vln1/Vc/Cb1**

**WAVE: L-R choir + Vln1/Vla/Vc**

Vln. I  
arco  
WB Pizz.  
*pp* *mf*

Vln. II  
*mf* *p*  
I-IV. I-II. I-IV. I-II. 0 (not damped)  
(behind bridge)

Vla.  
arco  
p  
SLAP  
p  
arco  
p  
bow sl.

Vc.  
*mf*  
SLAP  
*pp*  
arco  
*mf*  
SLAP

Cb.  
*mf*  
RATTLE  
ord.  
RATTLE  
ord.  
RATTLE

*pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff*

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WAVES: mid-out-mid  
choir/Vln2/Vc (both ways)  
vln1a/Vla1 (out)  
Vln1b/Vla2 (in)

**B** chest strike (fist)  
*mf*

28

S chest strike (palm/fist) *mf*

A chest strike (palm/fist) *mf*

T chest strike (palm/fist) *mf*

B chest strike (palm/fist) *mf* lip buzz *mf* chest strike (fist)

WAVES: mid-out-mid  
choir/Vln2/Vc (both ways)  
vln1a/Vla1 (out)  
Vln1b/Vla2 (in)

**B**

Vln. I WB Pizz. arco *mf* WB Pizz. arco Dry R arco Dry R

Vln. II *mf* [I-IV.] Dry R arco Dry R arco Dry R

Vla. arco *mf* GRIND Dry R arco Dry R arco Dry R

Vc. SLAP arco *mf* SLAP *f* SLAP

Cb. ord. RATTLE ord. RATTLE ord. RATTLE ord. RATTLE ord.

*mf* simile

accel. poco a poco

WAVE: out-mid everyone (2nd strike) except Bass 2

WAVE: R-L choir only (3rd strike)

C ♩ = 67

S solo

32

Re-qui-e - m,

ff chest strike (fist) mf f (alternate breathing)

Wer? mmm mmm

(C if Sop sings C) (Eb in any case)

A

ff chest strike (fist) mf f (alternate breathing)

Wer? mmm mmm

(C if Sop sings C)

T

ff chest strike (fist)

Wer?

B

ff chest strike (fist)

Wer?

accel. poco a poco

WAVE: out-mid everyone (2nd strike) except Bass 2

WAVE: R-L choir only (3rd strike)

C ♩ = 67

Vln. I

WB Pizz. tutti extremely high damping grip

GRIND non-div. Dry R 3 → ord. R

ff

0 (not damped) m.v. DESYNC furioso ad lib m.v.

(C if Sop sings C) (C and Eb both - div)

Vln. II

GRIND Dry R GRIND non-div. Dry R 3 → ord. R

ff

m.v. DESYNC furioso ad lib m.v.

(C if Sop sings C)

Vla.

GRIND non-div. Dry R 3 → ord. R

ff

tutti DESYNC furioso ad lib m.v.

(C if Sop sings C)

Vc.

ff

DESYNC furioso ad lib m.v.

ff

Cb.

ord. RATTLE ord. RATTLE

ff

WAVE: out-mid  
choir strike only

REST

accel.                  a tempo

*molto rit.*                  *a tempo*

S solo

Re-qui-em ae-ter-na - m, re-qui-em ae-ter - nam.

S

*f*                  *pp*  
+ chest strike

→ ah ah                  → mmm

A

*f*                  *pp*  
+ chest strike

→ ah ah                  → mmm

T

*f* (tune pure)                  *f*

ah                  chest strike (fist)

B

*f*                  *f*

ah                  chest strike (fist)

Vln. solo

*pp espress.*

WAVE: out-mid  
choir strike only

Desync - one at a time but  
overlapping; Ebs first

Vln. I

*pp*                  *pp*                  *pp*                  *pp*

senza vib.                  accel.                  a tempo                  *molto rit.*                  *a tempo*  
(desync continues)                  m.v.                  (norm. vib.)                  senza vib.

Vln. II

*pp*                  *pp*                  *pp*                  *pp*

senza vib.                  SYNC                  SYNC                  senza vib.

(desync continues)                  m.v.                  m.v.

Vla.

*pp*                  *pp*                  *pp*                  *pp*

senza vib.                  SYNC                  SYNC                  senza vib.

(desync continues)                  m.v.                  m.v.

Vc.

*pp*                  *pp*                  *pp*                  *pp*

SYNC                  SYNC                  SYNC                  senza vib.

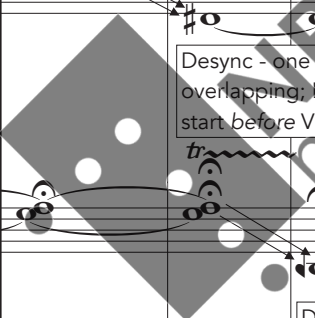
(tune pure)                  m.v.                  m.v.

Cb.

*ff*                  *pp*                  *pp*                  *pp*

arco                  ord.                  tr                  tr

IV.                  (non-div.)



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Desync - one at a time but  
overlapping; F#s first (to C)  
start before Vln I is finished

Desync - one at a time but  
overlapping; Ds first.  
Start before Vln II is finished

start when the 2nd  
Vla hits the A  
(Sync)

WAVE: out-mid  
choir only

D ♩ = 72

rit. Molto espr./rubato ♩ = 65 con moto

52

B solo

chest strike (palm) SYNC

mp

chest strike (palm) SYNC

mp

chest strike (palm) SYNC

mp

chest strike (palm) SYNC

mp

Vln. solo

*p* *mf p* *mf p* *p* *mf p* *mf*

Els - ke-de,

6/4

WAVE: out-mid  
choir only

D ♩ = 72

rit. Molto espr./rubato ♩ = 65 con moto

Vln. I

*p* *mf p* *mf p* *p* *mf p* *mf p*

(norm. vib.)

Vln. II

*p* *mf p* *mf p* *p* *mf p* *mf p*

(norm. vib.)

Vla.

*p* *mf p* *mf p* *p* *mf p* *mf p*

(norm. vib.)

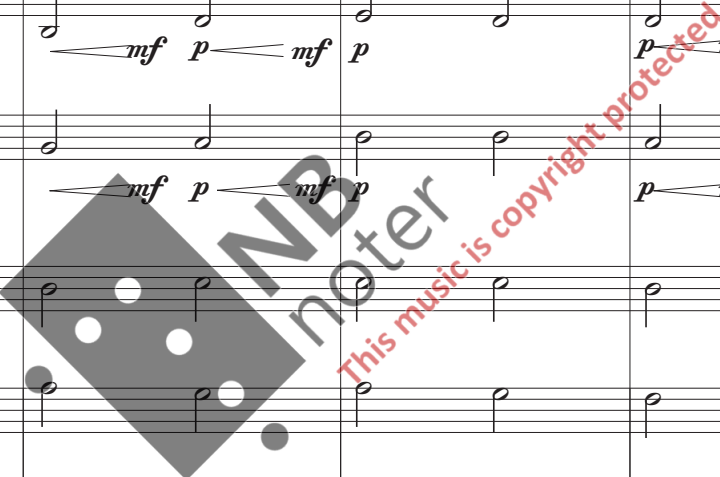
Vc.

*p*

Cb.

*p* pizz.

6/4



B solo

58

så er det alt-så hendt. He-le li-vet vårt, smi-let tå-re-ne, smi-let tå-re-ne og mot-et. Rei-se-ne vå-re til-slutt:

*mf mp* *mf* *mp*

scoop *riten.* *molto rit.* *a tempo* scoop

S

*p*

Un - der sne - en.

A

*p*

Un - der sne - en.

T

*p*

Un - der sne - en.

B

*p*

Un - der sne - en.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp p* *mp p* *mp p* *pp* *pp*

*riten.* *molto rit.* *a tempo*

tutti



riten. rit.

a tempo (ritenuto tempo)

**E** a tempo (72)

65

B solo

6/4

*p* Kjæ-re-ste venn, *mp* hvor er vår gle - de nu, *mp* *p*

S

*mp* Un - der den bru - ne kran - sen. *p*

A

*mp* Un - der kran - sen. *p*

T

*mp* Un - der kran - sen. *p*

B

*mp* Un - der kran - sen. *p*

Vln. solo

*pp* *p* *mp* *p*

riten. rit.

a tempo (ritenuto tempo)

**E** a tempo (72)

Vln. I

*p* *mp* *p*

Vln. II

*pp* *p* *mp* *p*

Vla.

*p* *mp* *p*

Vc.

*p* *mp* *p*

Cb.

*pp* *p* *mp* *p*



72 *mp* *p* scoop

B solo

de go-de hen-de-ne, det un-ge smi-let? un-der sne-en,

S

Un - der sne - en. Un - der den bru-ne kran - sen. Un - der

A

Un - der sne - en. Un - der kran - sen. Un - der

T

Un - der sne - en. Un - der kran - sen. Un - der

B

Un - der sne - en. Un - der kran - sen. Un - der

Vln. I

m.v. (min. vib.) (norm. vib.)

sub. *pp* *p* *pp*

Vln. II

*pp*

Vla.

*pp*

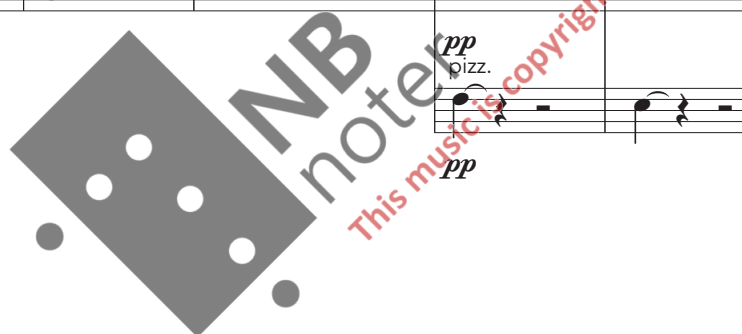
Vc.

*pp*

Cb.

*pp* tutti

*pp* pizz. *pp*





81

con moto

**F** a tempo

B solo

Her er så ød-slig nu,

S

sne - en. Un-der den bru-ne kran - sen.

5/4

A

sne - en. Un - der den bru-ne kran - sen.

5/4

T

sne - en. Un - der den bru-ne kran - sen.

5/4

B

sne - en. Un-der den bru-ne kran - sen.

5/4

Vln. solo

*pp* *p* *mf p* *mf p* *mp* *mf p* *mf*

Vln. I

*ppp* *p* *mf p* *mf p* *con moto* *mf p* *mf p*

Vln. II

*ppp* *p* *mf p* *mf p* *mf p* *mf p*

Vla.

*ppp* *p* *mf p* *mf p*

Vc.

*ppp* *p*

Cb.

*p*

NB noter  
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pizz.  
*p*

90

B solo

og ti - den mørk - ner, ord - e - ne blir så få og in - gen hør - er mer, Kjæ - re - ste du som so - ver,

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

mp p

m.v.

95

B solo

ta meg ned med deg, E - vry - di - ke. un - der sne - en, Tu se' mor - ta, se' mor - ta mi - a vi - ta, Tu se'

S

A

T

B

Tu se' mor - ta mi - a vi - ta, Tu se'

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco riten.

mp

p

dolce

a tempo

mf

mf

mf

mf

m.v.

a tempo

div.

arco

mp p

poco accel.

a tempo

G ♩ = 62

molto rit.

104

B solo  
mor - ta, se mor - ta mi - a vi - ta.

S  
mor - ta, 'se mor - ta mi - a vi - ta. do - na e - is

A  
mor - ta, se mor - ta mi - a vi - ta. do - na e - is

T  
mor - ta, se mor - ta mi - a vi - ta. do - na e - is

B  
mor - ta, se mor - ta mi - a vi - ta. e - is

ff p

pp

Vln. solo

p pp

poco accel.

a tempo

G ♩ = 62

molto rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

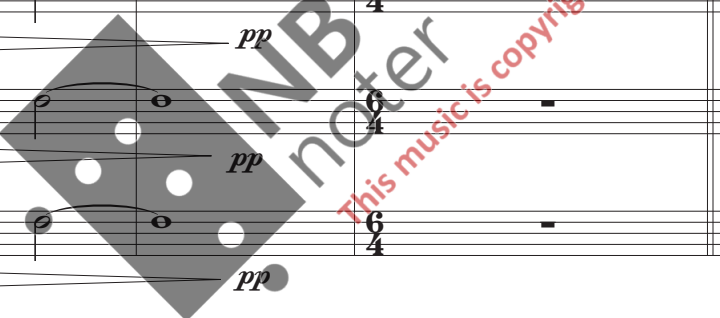
f pp

pp

pp

pp

pp



114

S solo  
do - na e - is et lux per-pe - tu - a

S  
et lux per-pe - tu - a do - na e - is et lux

A  
et lux per-pe - tu - a do - na e - is et lux

T  
et lux per-pe - tu - a do - na e - is et lux

B  
et lux per-pe - tu - a do - na e - is et lux

pp

Vln. solo

III. fragile scoop II.

125

S solo *p* *pp* *p*

do - na e - is et lux per - pe - tu - a *< p >* *> pp*

S lu - ce - at e - is. do - na e - is et lux lu - ce - at e - is. *< p >* *> pp*

A lu - ce - at e - is. do - na e - is et lux lu - ce - at e - is. *< p >* *> pp*

T lu - ce - at e - is. do - na e - is et lux lu - ce - at e - is. *< p >* *> pp*

B lu - ce - at e - is. do - na e - is et lux lu - ce - at e - is. *< p >* *> pp*

Vln. solo

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

*pp* *ppp*

**H** II. Eleison  $\text{♩} = 70$

134

S solo *mp*

a slow night-mar - ish stum - ble to the

S mor - tal, mor - tal, mor - tal, mor - tal, a slow night-mar - ish stum - ble to the

A mor - tal, mor - tal, mor - tal, mor - tal, a slow night-mar - ish stum - ble to the

T mor - tal, mor - tal, mor - tal, mor - tal, mor - tal,

B mor - tal, mor - tal, mor - tal, mor - tal, mor - tal,

**H** II. Eleison  $\text{♩} = 70$

Vc. arco **RATTLE** ord. ord. *pp* ord. *pp*

Cb. *mf* *pp* *mf* *pp*

(this should sound disturbing/abnormally low - but if really too low, sing the choir sopranos line)

143

S solo  
bed, he al-most slip-ping free. *pp*

S  
bed, he al-most slip-ping free. *pp* ne - ver

A  
bed, he al-most slip-ping free. *pp* ne - ver *pp* ne - ver

T  
mor-tal, *pp* ne - ver

B  
mor-tal, *pp* ne - ver

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* **RATTLE** ord. *mf* *ppp*

154

Riten. (♩ = 62) A tempo (♩ = 70) Meno mosso (♩ = 62) *mp*

S solo  
ne - ver so pow'r-less ex -

S *pp* *pp* sotto voce  
e - lei - son ne - ver so pow'r-less e - lei - son, (h) e -

A *pp* *pp* sotto voce  
e - lei - son ne - ver so pow'r-less e - lei - son, e -

T *pp* sotto voce  
e - lei - son e - lei - son, e -

B *pp* sotto voce  
e - lei - son e - lei - son, e -

Riten. (♩ = 62) A tempo (♩ = 70) Meno mosso (♩ = 62)

Vln. I

Vln. II

Vla.

Vc.

Cb. *pp* tutti div.

J

164

S solo

chang - ing that one glance as he lay back, no o-ther words

S

lei - son, thanks boy, be-sides the pul-sing, mor-tal mor-tal

A

lei - son, thanks boy, mor - tal, mor - tal, mor - tal

T

lei - son, thanks boy, mor - tal, mor - tal, mor - tal

B

lei - son, thanks boy, mor - tal, mor - tal, mor - tal

Vln. solo

*mf* airy/raspy (but not too exaggerated) ord. *ff*

J

Vln. I

Vln. II

Vla.

Vc.

Cb.

RATTLE

*mp* *ff*

*mp* *ff*

tutti

div.

*mp* *ff*

*pp* *mf* *ff*

*p* *pp* *p* *pp*

*p* *pp* *p* *pp*

*mf* *p*

*mf* *p*

*pp* *mf* *ff* *mf* *p*

172

S solo

Wer, wenn ich schrie-e, hör - te mich denn

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

182

S solo

aus der Eng-el ord-nung - en? das Schö-ne ist nichts als den schreck - lich-en An - fang,

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

RATTLE

192

S den wir noch gra-de er - tra - gen Wer, wenn ich schrie-e, hör - te mich aus der Eng-el

A den wir noch gra-de er - tra - gen Wer, wenn ich schrie-e, hör - te mich aus der Eng-el

T den wir noch gra-de er - tra - gen Wer, wenn ich schrie-e, hör - te mich aus der Eng-el

B den wir noch gra-de er - tra - gen Wer, wenn ich schrie-e, hör - te mich aus der Eng-el

*pp mp f mp f p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Use open F is A doesn't work)

RATTLE

ord.

*mf*

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III. Dies Irae

K ♩ = 62

L mp

203

S solo

S  
ord - nung - en? Wer? Dies irae/dies illa/ solvet saeclum/in favilla Kjen - te jeg deg, e - gent - lig,

A  
ord - nung - en? Wer? Dies irae/dies illa/ solvet saeclum/in favilla Kjente/kjente jeg/ kjente jeg deg jeg deg, e - gent - lig,

T  
ord - nung - en? Wer? Dies irae/dies illa/ solvet saeclum/in favilla Kjente/kjente jeg/ kjente jeg deg

B  
ord - nung - en? Wer? Dies irae/dies illa/ solvet saeclum/in favilla Kjente/kjente jeg/ kjente jeg deg

Desync. mumbling  
ppp (almost inaudible)

Desync. mumbling  
ppp (almost inaudible)

Desync. mumbling  
ppp (almost inaudible)

Desync. mumbling  
ppp (almost inaudible)

III. Dies Irae

K ♩ = 62

L

Vln. I

Vln. II

bow sl.

CRINKLE

pp



214

S solo

S  
no - e du al - dri fikk sagt el - ler vi lot lig - ge, halv tenk - te tan - ker, en skyg - ge som strøk o - ver an - sikt - tet.

A  
no - e du al - dri fikk sagt el - ler vi lot lig - ge, Kjente/kjente jeg/ kjente jeg deg

T  
Kjente/kjente jeg/ kjente jeg deg

B  
Kjente/kjente jeg/ kjente jeg deg

Desync. mumbling  
ppp (almost inaudible)

Desync. mumbling  
ppp (almost inaudible)

Desync. mumbling  
ppp (almost inaudible)

Desync. mumbling  
ppp (almost inaudible)

Vln. I

Vln. II

bow sl.

pp

Meno mosso ♩ = 55

222

S solo

nei, jeg vil ik - ke tro det. Men det kom-mer i-gjen. Nat-ten har in-gen lyd, ba-re ra - re

S

noe i øyene nei, nei/jeg vil ikke/ jeg vil ikke tro det Ingen lyd en lyd, ba-re ra - re

A

noe i øyene nei, nei/jeg vil ikke/ jeg vil ikke tro det Ingen lyd en lyd, ba-re ra - re

T

noe i øyene nei, nei/jeg vil ikke/ jeg vil ikke tro det Ingen lyd en lyd, ba-re ra - re

B

noe i øyene nei, nei/jeg vil ikke/ jeg vil ikke tro det Ingen lyd en lyd, ba-re ra - re

Sync Desync. mumbling don't change notes at precisely the same time

*f* senza vib. *con vib.* *mp* *p*

*mf* *pp*

230

S solo

tan - ker. Ord som sti-ger opp av søv-nen: Kjen-te jeg deg? Kjen-te jeg deg? Kjen-te jeg deg? Kjen-te jeg deg?

S

tan - ker. Ord søv-nen: te jeg deg? te jeg deg? Kjen-te jeg deg? Kjen-te jeg deg?

A

tan - ker. Ord søv-nen: te jeg deg? te jeg deg? Kjen-te jeg deg? Kjen-te jeg deg?

T

tan - ker. Ord søv-nen: te jeg deg? te jeg deg? Kjen-te jeg deg? Kjen-te jeg deg?

B

tan - ker. Ord søv-nen: te jeg deg? te jeg deg? Kjen-te jeg deg? Kjen-te jeg deg?

*mp* *pp*

rit. a tempo  $\text{♩} = 55$

Vln. I

Vln. II

Vla.

Vc.

*pp* arco ord. arco *pp* *pp* *pp*

M IV. Sanctus

rit.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*



250 ♩ = 55 N

p O

B solo

S

A

T

Vln. solo *pp*

Det var her. Ak-ku-rat her, ved bek-ken og det gamle

Det var her, ak - ku - rat her mmm

Det va ak - ku - ra mmm

Det var ak - ku mmm

Det a mmm

a her

♩ = 55 N

O

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

press finger down

press finger down

press finger down

press finger down

262

B solo

ny - pe - kjer - ret. Sen vår i år, ro - se - ne er ble - ke en - nå nes - ten som kin - net

Vln. I tutti

Vln. II

Vla.

Vc.

Cb.

*pp*

268

B solo

diitt den før - ste mor - gen - en bak dø - den. Men det kom - mer, ba - re ly - set, ba - re duf - ten, ba - re gle - den kom - mer ikke. Men det

S

A

T

B

*p*

*p*

*p*

*p*

stretch 3rd beat

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

stretch 3rd beat

riten. *mf* *maestoso* *pp* **Q**

276

B solo

var her.

S *pp* var her mmm hmm

A *pp* var her mmm hmm

T *pp* var her mmm hmm

B *pp* var her mmm hmm

Tape

riten. *mf* *maestoso* *pp* **Q** Alto voice *p* hmm

men det var her, og det var kveld og må - ne, bek-ke-

Vln. I *mf* *pp* *ppp*

Vln. II *mf* *pp* *ppp*

Vla. *mf* *pp* *ppp* pizz.

Vc. *mf* *pp* *ppp* pizz.

Cb. *mf* *pp* *ppp* pizz.

(Bass II solo) RATTLE ord. *pp*

*ppp* min. *ppp* necessary  
(Use open F if F#/G don't work)

284

alternative: sing the same as the Tape part (down an octave)

B solo

S

A

T

B

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

sil - dr, sånn som nå. Ta hånd-en min, legg ar-men der. Så går vi da sam - men i som - mer som - mer-

hmm

hmm

hmm

hmm

hmm

hmm

RATTLE

ord.

RATTLE

ord.

min. necessary

simile

290

B solo

nat - ten, tau - se, mot den som ik - ke er. Men det var her. —

S

hmm mot den som

A

hmm mot den som

T

hmm mot den som

B

hmm mot den som

Tape

nat - ten, tau - se, mot den som ik - ke er.

Vln. I

Vln. II

Vla.

Vc.

Cb.

RATTLE

ord.

*p*

*dolciss.*

*mp*

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B solo

S  
ik - ke er. Ein Mal *pp*

A  
ik - ke er. Ein Mal *pp*

T  
ik - ke er. ot Mal *pp*

B  
ik - ke er. Ein Mal *pp*

Vln. solo *pp*

Vln. I *ppp* DESYNC ad lib (behind CL batt. (behind bridge) arco *pp* R

Vln. II *ppp* DESYNC ad lib (behind CL scraping (behind bridge) arco *pp* arco *pp* bow sl.

Vla. *pp*

Vc. *pp* (tune pure) arco IV. *pp*

Cb. arco RATTLE (non-div.) ord. RATTLE ord. RATTLE *pp* ord.

*pp* *mf* *mf* *pp*

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S

307

S solo

B solo

ein Mal nur ein nur ein Mal Und wir ein Mal.

S

A

T

B

S

Vln. I

arco

Vln. II

arco

Vla.

Vc.

Cb.



T

317

*p*

S solo

Musical notation for S solo part, measures 317-322. Lyrics: Nie wie-der. (triplets), ein Mal, a-ber die - ses, ein Mal, ein Mal ge-

B solo

Musical notation for B solo part, measures 317-322. Lyrics: ein Mal, a-ber die - ses, ein Mal, ein Mal ge-

S

Musical notation for Soprano part, measures 317-322. Lyrics: Nie wie-der. Nie wie - der. die - ses ein Mal ein Mal ge-

A

Musical notation for Alto part, measures 317-322. Lyrics: Nie wie-der. Nie wie - der. die - ses ein Mal ein Mal ge-

T

Musical notation for Tenor part, measures 317-322. Lyrics: Nie wie-der. Nie wie - der. die - ses ein Mal ein Mal ge-

B

Musical notation for Bass part, measures 317-322. Lyrics: Nie wie-der. Nie wie - der. die - ses ein Mal ein Mal ge-

Vln. solo

Musical notation for Violin solo part, measures 317-322. Dynamics: *p*, *mf*

T

Vln. I

Musical notation for Violin I part, measures 317-322. Dynamics: *pp*, *p*, *mp*, *mf*

Vln. II

Musical notation for Violin II part, measures 317-322. Dynamics: *pp*, *p*, *mp*, *mf*

Vla.

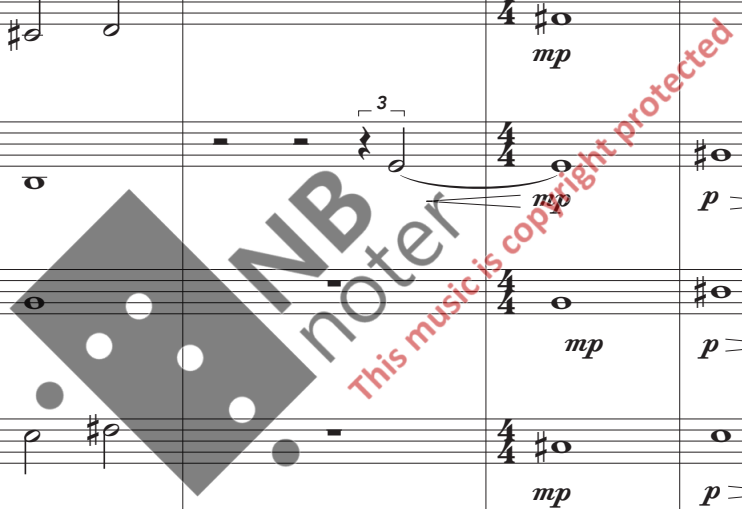
Musical notation for Viola part, measures 317-322. Dynamics: *mp*, *p*, *pp*, *mp*, *mf*

Vc.

Musical notation for Violoncello part, measures 317-322. Dynamics: *mp*, *p*, *pp*, *mp*, *mf*

Cb.

Musical notation for Contrabass part, measures 317-322. Dynamics: *mp*, *mf*



326

S solo

B solo

S

A

T

B

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

we-sen zu sein ir - disch zu sein scheint nicht wi-der - ruf - bar.

we-sen zu sein wenn auch nur ein Mal: gewe - sen scheint nicht wi-der-ruf - bar.

we-sen zu sein wenn auch nur ein Mal: gewe - sen scheint nicht wi-der-ruf - bar.

we-sen zu sein wenn auch nur ein Mal: gewe - sen scheint nicht wi-der-ruf - bar.

we-sen zu sein wenn auch nur ein Mal: gewe - sen scheint nicht wi-der-ruf - bar.

*p*

*mp*

*p*

*p*

*p*

*tr~*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*mp*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*mp*

*p*

*mp*

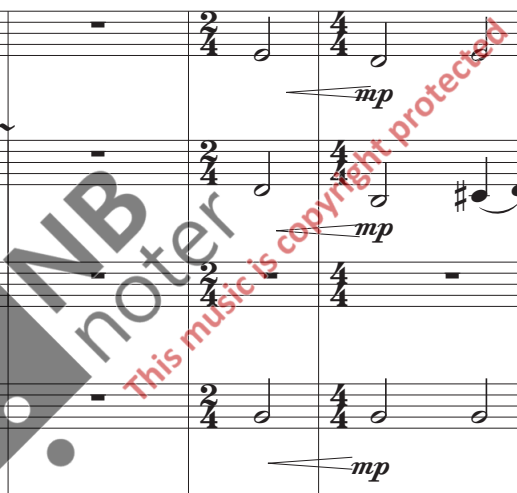
*p*

*mp*

*p*

*mp*

*p*



334

*p*

*mf*

*p*

*rit.*

S solo

B solo

S

A

T

B

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ir - disch

zu

sein

scheint nicht

wi - der - ruf - bar.

ir - disch

gewe - sen

scheint

nicht

wi - der - ruf - bar.

ir - disch

zu

sein

scheint nicht

wie - der - ruf - bar,

wi - der - ruf - bar.

ir - disch

zu

sein

scheint nicht

wie - der - ruf - bar,

wie - der - ruf - bar.

ir - disch

zu

sein

scheint nicht

wie - der - ruf - bar,

wie - der - ruf - bar.

ir - disch

zu

sein

scheint nicht

wie - der - ruf - bar,

wie - der - ruf - bar.

*p*

*mf*

*p*

*rit.*

*mf*

*p*

*p*

*pp*

*mf*

*p*

*p*

*pp*

*mf*

*p*

*p*

*pp*

*mf*

*p*

*p*

*pp*

*mf*

*p*

*p*

*pp*



VI. Libera Me

343 a tempo

S solo *p*  
his face un-wrapped al - rea - dy yel - lowed, pa - pry, re - co - vered with a small white cloth

B solo

S *ppp* (alternate breathing) *pp*  
his un a his pa co - vered cloth

A *ppp* (alternate breathing) *pp*  
fae wrapped a pa co - vered

Vln. solo *p*

VI. Libera Me

a tempo

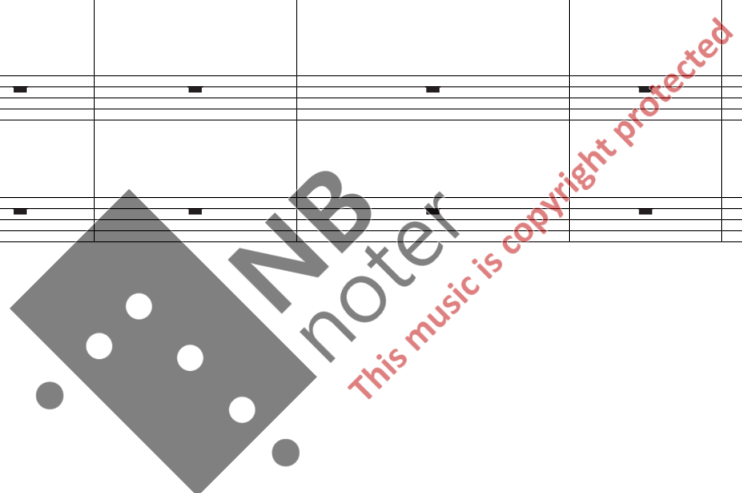
Vln. I

Vln. II

Vla.

Vc.

Cb.



U ♩ = 70

353

S solo

S (then) a - way and shut to the eath

A then lo - wered a - way and shut to the eath

Vln. solo

*p*

*pp*

*pp*

*pp*

*pp*

shut to the eath

U ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

RATTLE ord.

*pp* *min. necessary* *ppp*

365

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

375

V

S *pp* so pierced, so mute these words re - op-en-ing: *p*

A *pp* so pierced. so mute, these words re - op-en-ing: *p<sub>3</sub>*

T *pp* so pierced, so mute, these words re - op-en-ing: *p*

B *pp* so (h) pierced, so mute, these words re - op-en-ing: *p<sub>3</sub>*

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*



W

♩ = 55

386

S solo

Musical staff for S solo, showing a whole rest for the duration of the measure.

not

S

Musical staff for Soprano, with lyrics: not yet, not yet.

not

A

Musical staff for Alto, with lyrics: ore. not yet, not yet.

not

T

Musical staff for Tenor, with lyrics: be - fore. not yet, not yet.

not

B

Musical staff for Bass, with lyrics: not yet, not yet.

not

W

♩ = 55

Vln. I

Musical staff for Violin I, showing a melodic line.

Vln. II

Musical staff for Violin II, showing a melodic line.

Vla.

Musical staff for Viola, showing a melodic line.

Vc.

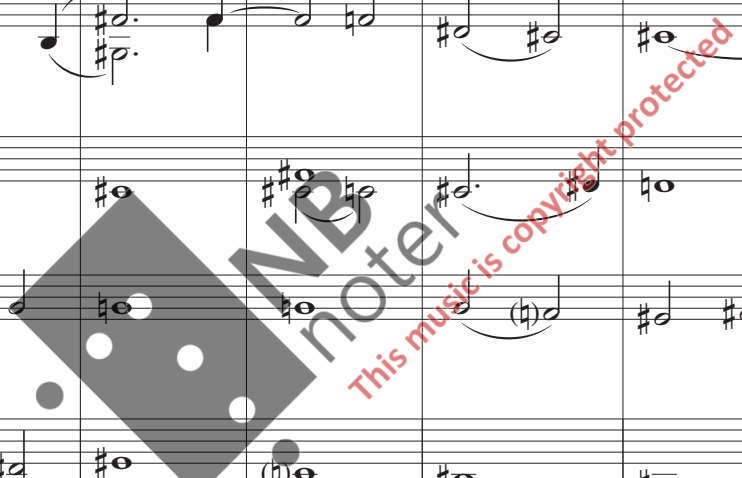
Musical staff for Violoncello, showing a melodic line.

Cb.

Musical staff for Contrabass, showing a melodic line.

RATTLE

Musical staff for Rattle, showing a dynamic range from pp to f.





WAVE:  
out-mid  
(choir chest stike only)

expansive, terrifying  
(change bows freely)

REST

X VII. In Paradisum

hold as long as  
the singers can

398

S solo

S  
this. *ff* to live in this world you must be ab - le to do <sup>3</sup>three things:

A  
this. *ff* + chest stike to live in this world must be ab - le do three things:

T  
this. *ff* + chest stike to live in this world must be ab - le do three things:

B  
this. *ff* + chest stike do three things: *pp*

WAVE:  
out-mid  
(choir chest stike only)

expansive, terrifying  
(change bows freely)

X VII. In Paradisum

hold as long as  
the singers can

Vln. I *ff* *fff* *pp*

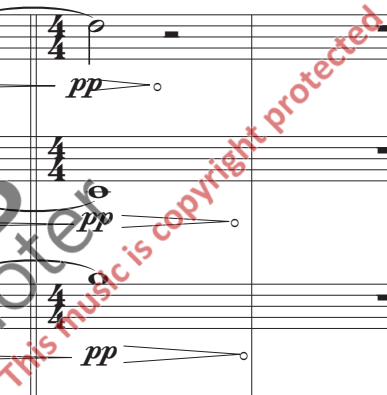
Vln. II *ff* *fff* *pp*

Vla. *ff* *fff* *pp*

Vc. *ff* *fff* *pp*

Cb. *ff* *fff* *pp*

tutti



408

S  
to love what is mor - tal; to hold it to your bones know - ing your own life de - pends on it; and, when the time comes to let it go, to

A  
love hold to your bones know own life de - pends on it; and time let go

T  
to love what is mor - tal; hold to bones know own life de - pends on it; and time comes, let go

B  
to love what is mor - tal; hold to bones know own life de - pends on it; and time let go

416

S let it go. you must be ab - le to let (it) go must let go, when the time comes, you let go, let it go, your life de-pends on it:

A let go must be ab - le let go let go, when time let go, let go, life de-pends

T let go must be ab - le let go, let go, when time let go, let go, life de-pends

B let go must be ab - le let go, let go when time let go, let go, life de-pends

*mp*

424

S solo

S hold it close then let it go, when the time comes, let go must let go, let go, don't go, dont go, dont go, let go, let go,

A hold it, then let go, and time comes let go, let go, let go, let go, let go, let go,

T hold it close, then let go, and time comes, let go, let go, let go, let go, let go, let go,

B hold it, then let go, and time let go, let go, let go, let go, let go, let go,

*p*

Y

S solo

when the time comes, don't go, don't go, when the time comes, don't go, don't go, when the time comes, let it go,

S when the time comes, let go, let go, when the time comes, let go, let go, when the time comes, let go,

A let go, let go, let go, let go, let go, let go, let go, let go,

T let go, let go, let go, let go, let go, let go, let go, let go,

B let go, let go, let go, let go, let go, let go, let go, let go,

Vln. solo *ppp* *pp*

as needed

On repeat: choir begins to leave, walking up the aisle; Baritone leaves with them

doors open on last repeat

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

\*B-nat to C variation on repeat

\*not on all repeats

choir is singing  
outside church now

442

Z

(mf)

S solo

let go, let go, don't go, don't go, when the time comes, let go, let go, when the

S

let go, let go, let go, let go, when the time comes, let go, let go, when the

(mf)

A

let go, let go, let go, let go, let go, let go, let go, let

(mf)

T

let go, let go, let go, let go, let go, let go, let go, let

(mf)

B

let go, let go, let go, let go, let go, let go, let go, let

(mf)

Vln. solo

let go, let go, let go, let go, let go, let go, let go, let

Z

choir is singing  
outside church now

bow sl.

Vln. I

let go, let go, let go, let go, let go, let go, let go, let

Vln. II

let go, let go, let go, let go, let go, let go, let go, let

*p* *pp*

*p* *pp*

*p* simile

Vla.

let go, let go, let go, let go, let go, let go, let go, let

*p* *pp*

*p* *pp*

*p* simile

Vc.

let go, let go, let go, let go, let go, let go, let go, let

*p*

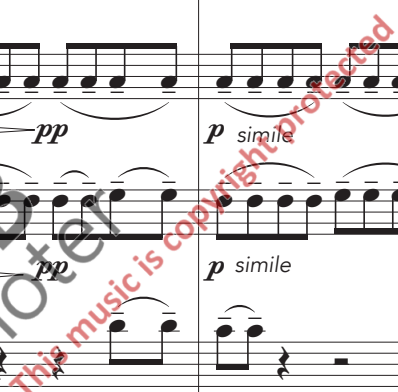
Cb.

let go, let go, let go, let go, let go, let go, let go, let

*p*

arco

*p*



doors shut,  
choir outside

*molto rit.*

AA

450

S solo

time comes, let it go, let go, let go,

S

time comes, let go, let go, let go,

A

go, let go, let go, let go,

T

go, let go, let go, let go,

B

go, let go, let go, let go,

Vln. solo

Vln. I

doors shut,  
choir outside

*molto rit.*

AA

Vln. II

Vla.

Vc.

Cb.

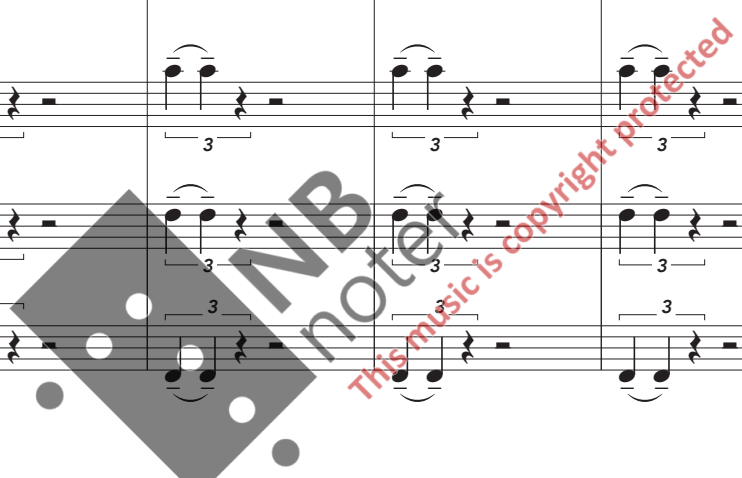
Vln. I

Vln. II

Vla.

Vc.

Cb.



♩ = 25

Vln. I

Vc.

Cb.

*pppp*

*pppp*

*pppp*

3

3

3

Detailed description: This is a musical score for three instruments: Violin I (Vln. I), Viola (Vc.), and Contrabass (Cb.). The score is written in 4/4 time with a tempo of quarter note = 25. The Vln. I part features a melodic line with a long slur across the first three measures. The Vc. and Cb. parts provide harmonic support with repeated eighth-note patterns. The Cb. part includes triplets in the third measure of each instrument's part. Dynamics are marked as *pppp* (pianissimo) throughout. The score concludes with a double bar line.

durata: ca. 32'

