

Commissioned by Ensemble Laude, Director Elizabeth Maclsaac

# Sanctum

Words taken from the *Missa pro defunctis*

SARAH QUARTEL

## 1. Requiem aeternam

Like the tumult of a dark sea ♩ = 60 *unis. mp*

SOPRANO 1  
SOPRANO 2

SOPRANO 3

ALTO 1  
ALTO 2

\* SMALL GROUP

Re-qui-em ae - ter-nam,

Re-qui-em ae - ter-nam,

Start together and then repeat *ad lib.*, at your own pace

Re-qui-em ae-ter-nam

6

S. 112

S. 3

SMALL GROUP

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

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

12

do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

\* This part needs to provide a strong foundation while also allowing the upper parts to be in the forefront. Depending on the size and distribution of the choir, having around a third of singers, with a mixture of sopranos and altos, on this lower part would be appropriate.

First performed by Ensemble Laude, directed by Elizabeth Maclsaac, at First Church of Christ, Scientist, Victoria, British Columbia, on 27 April 2014.

Duration: 10 mins

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## 2. Kyrie

Tempo I: With grandeur ♩ = 120

*f* (♩ = ♩)

\* SOPRANO 1  
SOPRANO 2

Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_

ALTO 1  
ALTO 2

Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_

5

*poco rit.*

\_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_

Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_

Tempo II: Expansive and open ♩ = 60

10 *mp*

S. 1  
S. 2

Ky - - ri - e, Ky - - ri - e,

S. 3

*mp*

Ky - - ri - e, Ky - - ri - e,

A. 1

*mp*

Ky - - ri - e, Ky - - ri - e,

A. 2

*mp*

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

Tempo II: Expansive and open ♩ = 60

*mp*

†

\* In this movement, the sopranos split into two parts in some sections and three parts in others. Ideally the parts should be balanced throughout, so some singers will need to switch between parts, at the conductor's discretion.

† Keyboard reduction for rehearsal only

14 *mf* *mp*

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

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

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

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

*mf* *mp*

### Tempo I

18 *f*

S. 1  
S. 2

Ky - ri - e, \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_

A. 1  
A. 2

Ky - ri - e, \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_

22 *poco rit.*

Ky-ri-e. \_\_\_\_\_

\_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e, \_\_\_\_\_ Ky-ri-e. \_\_\_\_\_

Ky-ri - e, \_\_\_\_\_ Ky-ri - e, \_\_\_\_\_ Ky-ri - e, \_\_\_\_\_ Ky-ri - e. \_\_\_\_\_

## 3. Agnus Dei

With the freshness of the wind ♩ = 108

SOPRANO 1  
SOPRANO 2

*mp* A - gnus De - i, \_\_\_\_\_

*mp* A - - gnus De - -

ALTO 1  
ALTO 2

*mp* A - - gnus De - -

5 a - - gnus De - i, \_\_\_\_\_ De - - -

- i, a - - gnus De - - -

- i, a - - gnus De - - -

- i, qui tol - lis pec - ca - ta mun - di.

9 - i, a - - gnus De - i.

- i, a - - gnus De - i.

13 *mp* A - gnus De - i, \_\_\_\_\_

*mp* A - gnus, a - - gnus, a - gnus De - -

SOPRANO SOLO or SMALL GROUP

17

*mf*

A - - - - - gnus

S. 1 *mf*  
S. 2 a - gnus De - i,

A. 1 *mf*  
A. 2 - i, a - gnus, a - gnus De - -

\* *mf*

De - - - - - i,

a - gnus De - i, De - -

- i, a - gnus, a - gnus De - -

\* Keyboard reduction for rehearsal only

4. *Lux aeterna*

With lots of push and pull ♩ = c.76

*p*

SOPRANO 1  
SOPRANO 2

Lux ae - ter - na lu - ce - at e - is, lu - ce - at

ALTO 1  
ALTO 2

Lux ae - ter - na lu - ce - at e - is, lu - ce - at

6

e - is, Do - mi - ne, lux ae - ter - na lu - ce - at

e - is, Do - mi - ne, lux ae - ter - na lu - ce - at

12

e - is, lu - ce - at e - is, Do - mi - ne, cum

e - is, lu - ce - at e - is, Do - mi - ne, cum

17

san - ctis tu - is in ae - ter - num, qui - a

san - ctis tu - is in ae - ter - num, qui - a