

Commissioned by Ensemble Laude, Director Elizabeth MacIsaac

Sanctum

Words taken from the *Missa pro defunctis*

SARAH QUARTEL

1. *Requiem aeternam*

Like the tumult of a dark sea $\text{♩} = 60$ *unis. mp*

The musical score consists of several staves of music. At the top, two soprano parts (Soprano 1 and Soprano 2) sing a rhythmic pattern of eighth notes. Below them, three soprano parts (Soprano 3, Alto 1, and Alto 2) sing the same pattern. The next section starts with a dynamic *p* and includes a instruction: "Start together and then repeat *ad lib.*, at your own pace". The *SMALL GROUP part provides harmonic support with a sustained eighth-note pattern. The vocal parts then sing the lyrics "Re - qui - em ae - ter - nam" followed by "do - na e - is, Do - mi - ne,". This pattern repeats. The score then moves to measure 12, where the vocal parts sing "do - na e - is, Do - mi - ne," again, followed by a sustained eighth-note pattern from the *SMALL GROUP. The vocal parts sing the same phrase again in measure 13. The score concludes with a final sustained eighth-note pattern from the *SMALL GROUP.

SOPRANO 1
SOPRANO 2

SOPRANO 3

ALTO 1
ALTO 2

*SMALL GROUP

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

p

6

S. 1/2

s. 3

SMALL GROUP

12

* 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.

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Duration: 10 mins

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2. Kyrie

Tempo I: With grandeur $\text{♩} = 120$

* SOPRANO 1
* SOPRANO 2
ALTO 1
ALTO 2

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

poco rit.

5
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 $\text{♩} = 60$

s. 1
s. 2
s. 3
A. 1
A. 2

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

Tempo II: Expansive and open $\text{♩} = 60$

†

* 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

Tempo I

Musical score for the Kyrie section, measures 18-21. The score consists of four staves. Staves 1 and 2 (Soprano) sing "Ky - ri - e," with measure 18 ending on a half note. Staves A.1 and A.2 (Alto) sing "Ky - ri - e," with measure 18 ending on a half note. Measures 19-21 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with measure 21 ending on a half note. The key signature changes from B-flat major to G major at the beginning of measure 19.

poco rit.

Musical score for the Kyrie section, measures 22-25. The score consists of two staves. The top staff begins with a fermata over a dotted half note, followed by a sixteenth-note pattern. The bottom staff begins with a sixteenth-note pattern. The vocal line "Ky-ri-e, _____" is repeated four times, followed by a final "Ky-ri-e." The key signature changes between 4/4 and 6/8. Measure 25 concludes with a forte dynamic and a repeat sign.

3. Agnus Dei

With the freshness of the wind ♫ = 108

SOPRANO SOLO or SMALL GROUP

17

mf

S. 1
S. 2

A. 1
A. 2

* Keyboard reduction for rehearsal only

a - gnu^s De - i,
- i,
a - gnu^s, a - gnu^s De - -

21

De - - - i,
a - gnu^s De - i, De - -

- i,
a - gnu^s, a - gnu^s De - -

4. *Lux aeterna*

With lots of push and pull ♩ = c. 76

p

SOPRANO 1
SOPRANO 2

ALTO 1
ALTO 2

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