

Requiem



Courtesy of Gad Gross – JB Pictures

For the Victims of AIDs

Soprano, Mezzo, Tenor and Baritone soli and SATB divisi

1991

Gary Bachlund

Requiem for the Victims of AIDS

Texts from Job, the Latin Requiem Mass,
and poetry of the composer

Gary Bachlund

I. Lesson - "Remember me"

♩ = 86

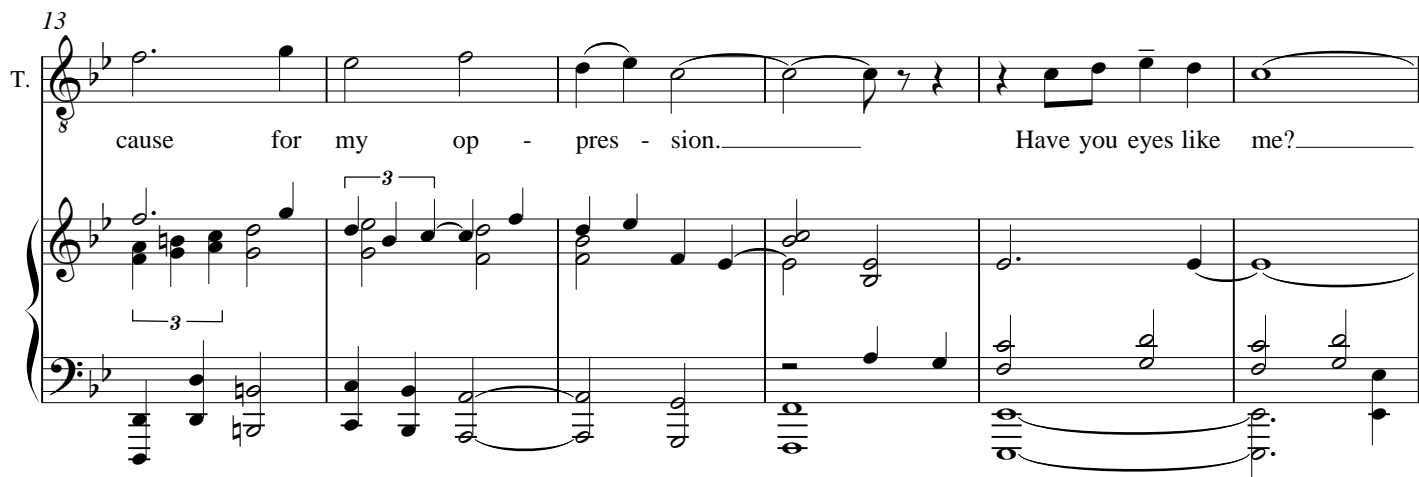
Tenor Solo *mf*

T. 

I am sick-ened of life; I will give free rein to my griefs, and the

7 

bit-ter-ness of my soul. I will ask of God, do not con-demn me but show me

13 

cause for my op - pres - sion. Have you eyes like me?

19

T. *8*

Can you see me as I do? Life... must it va - nish soon?

mf

26

accelerando poco a poco

34

T. *8*

a tempo

Once a - gain let me taste of the hap - pi - ness of my life be - fore life's

mp

40

T. *8*

end and the ga - ther - ing sha - dows of the un - known. And who shall re - mem - ber me?

mf

47 *tenuto a piacere*

T. Who shall re - mem - ber me? I am sick-ened of life. Re-mem - ber

f *colla parte* *mp*

II. Introit - "Requiem aeternam"

54 ♩ = 56

T. me.

S. *p* *divisi* Re - qui - em ae - ter - nam do - na e - is

A. *p* Re - qui - em ae - ter - nam do - na e - is

T. *p* Re - qui - em ae - ter - nam do - na e - is

B. *p* *divisi* Re - qui - em ae - ter - nam do - na e - is

58

S Do - mi - ne et
Do-mi - ne et lux per-pe - tu - a, et lux per - pe - tu - a

A. Do-mi - ne et lux per-pe - tu - a, et lux per - pe - tu - a

T. Do - mi - ne et lux per - pe - tu - a, et lux per - pe - tu - a
per - pe - tu - a

B. Do - mi - ne et lux per - pe - tu - a, et lux per - pe - tu - a

62

S lu - ce - at e - is. *mp* Re - qui - em ae - ter - nam.

A. lu - ce - at e - is. *mp* Re - qui - em ae - ter - nam.

T. lu - ce - at e - is. *mp* Re - qui - em ae - ter - nam.

B. lu - ce - at e - is. *mp* Re - qui - em ae - ter - nam.

67

ritardando *a tempo* **mf**

S. Ex - au - di

A. Ex - au - di

T. Ex - au - di

B. Ex - au - di

71

S. o - ra - ti - o - nem me - am. Ad te om - nis ca - ro ve - ni - et.

A. o - ra - ti - o - nem me - am. Ad te om - nis ca - ro ve - ni - et.

76

S. Ex - au - di... Ex - au - di...

A. Ex - au - di... Ex - au - di...

81 *ritardando* *a tempo*

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

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

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

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

♩ = 84

85 *mf* Soprano solo

S. Do - mi - ne Do mi - ne: Question "Re - qui - em." Question "ae - ter - nam."

S. Do mi - ne:

A. Do - mi - ne:

T. Do - mi - ne:

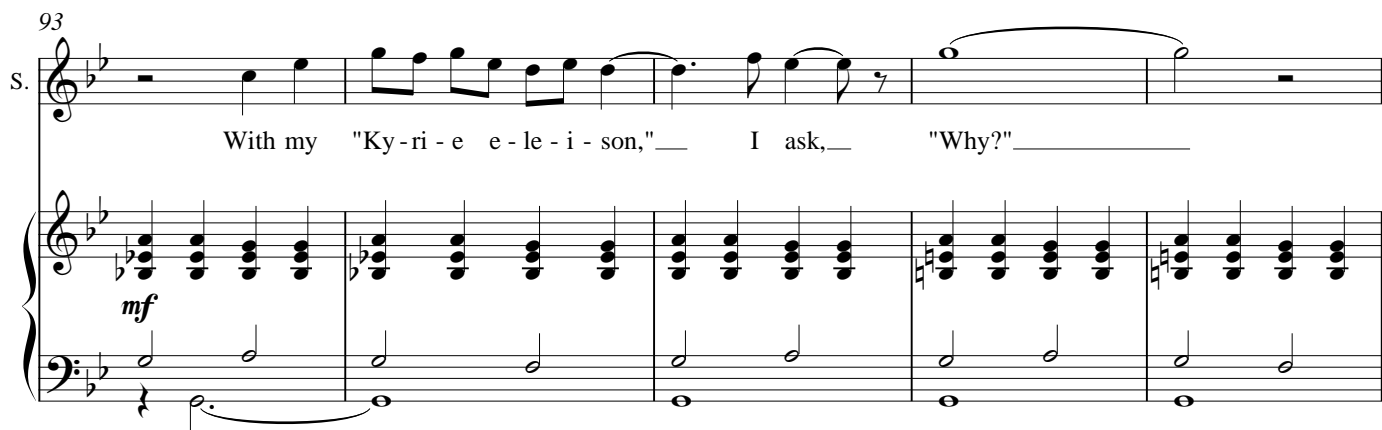
B. Do - mi - ne:

88

S. 

Question e - ven "Do - mi - ne." _ "Do - mi - ne." _ "Do - mi - ne."

93

S. 

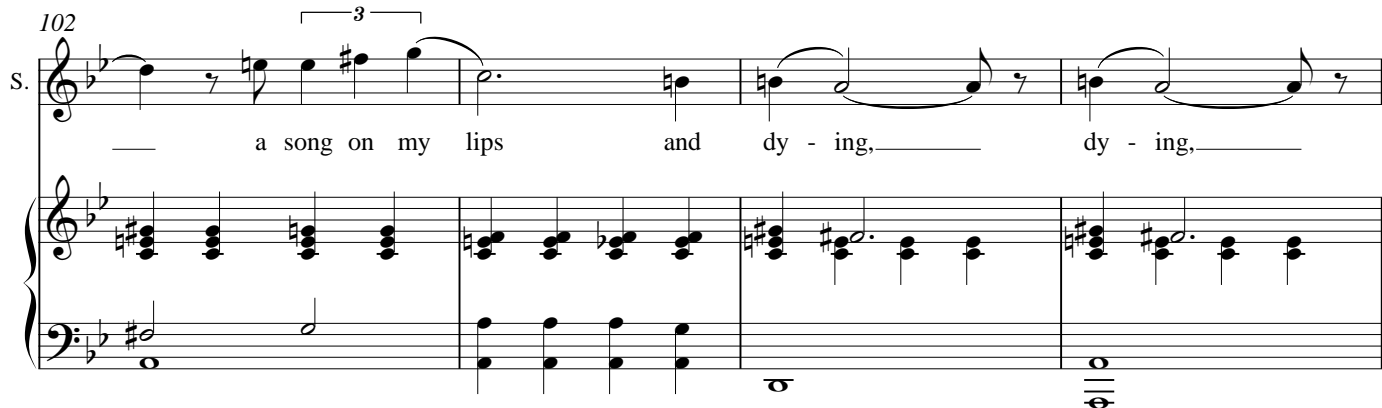
With my "Ky - ri - e e - le - i - son," _ I ask, _ "Why?" _

98

S. 

"why, God?" I say. "Why, God?" _ I cry _ in won - der,

102

S. 

_ a song on my lips and dy - ing, _ dy - ing, _

106

S. dy - ing in my eyes.

8^{vb}

♩ = 56

ritardando

tutti coro

p

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

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

T. Re - qui - em ae - ter - nam...

B. Re - qui - em ae - ter - nam...

p

attacca

III. Sequence - "Of Events"

$\text{♩} = 100$ tutti coro $\text{♩} = 90$

mp

S. Di - es i - rae, di - es il - la.

A. Di - es i - rae, di - es il - la.

T. Di - es i - rae, di - es il - la.

B. Di - es i - rae, di - es il - la.

Piano *mf* *f*

8

f

S. AIDS pa - rades the ci - ty; don't think!

A. AIDS pa - rades the ci - ty; don't think!

T. AIDS pa - rades the ci - ty; don't think it's where you're not!

B. AIDS pa - rades the ci - ty; don't think it's where you're not! Di - es -

17

S. AIDS in - vades the house - hold! AIDS! Di - es

A. AIDS in - vades the house - hold to raid the new - born's cot! Di - es

T. AIDS in - vades the house - hold to raid the new - born's cot! Di - es

B. AIDS in - vades the house - hold to raid the new - born's cot. Di - es i - rae, Di - es i - rae,

26

S. i - rae, di - es il - la! An - ger!

A. i - rae, di - es il - la! An - ger!

T. i - rae, di - es il - la! Di - es i - rae, di - es il - la!
i - rae, di - es il - la! Di - es i - rae, di - es il - la! Rage!

B. di - es il - la! Rage! Rage!

35

S. AIDS cha-rades, dis - guis-es and jades the lo - vers' knot.

A. AIDS cha-rades, dis - guis-es and jades the lo - vers' knot.

T. AIDS cha-rades, dis - guis-es and jades the lo - vers' knot.

B. AIDS cha-rades, dis - guis-es and jades the lo - vers' knot.

44

S. AIDS e - vades de - tec - tion Day of an - ger! ...de - tec - tion while John - ny on the spot.

A. AIDS e - vades de - tec - tion, while John - ny on the spot.

T. AIDS e - vades de - tec - tion, while John - ny on the spot.

B. Day of an - ger. ...while John - ny on the spot.

53

S. Di - es i - rae, di - es
Di - es i - rae, di - es il - la. di - es il - la.

A. Di - es i - rae, di - es il - la. di - es il - la.

T. Di - es i - rae, di - es il - la. Di - es i - rae, di - es il - la.

B. Di - es i - rae, di - es il - la. Rage! ...di - es il - la.

62

S. AIDS per - suades its vic - tims on towards the grave - yard

A. AIDS per - suades its vic - tims on towards the grave - yard

T. AIDS per - suades its vic - tims on towards the grave - yard

B. AIDS per - suades its vic - tims on towards the grave - yard

71

S. Day of an - ger. Rage!
plot. Day of an - ger. Day of rage Rage! Rage! Rage!

A. plot. Day of rage! An-ger and rage!

T. plot. Day of an - ger. Day of rage! Rage! Rage! Rage!

B. plot. Rage! Rage! An-ger and rage! Rage! Rage!

80

S. AIDS may come one day to me. I pray for - get
AIDS may come one day to me. I pray for - get

A. AIDS may come one day to me. I pray for - get

T. AIDS may come one day to me. I pray for - get

B. AIDS may come one day to me. I pray for - get

89

S. me _____ not! Di - es i - rae. _____ Mors tre -

A. me _____ not! _____ Mors tre -

T. me _____ not! Di - es i - rae. _____ Mors tre -

B. me _____ not! _____ Mors tre -

Di - es i - rae. _____

97

S. men - dae ma - je - sta - tis. _____ Day of an - ger, _____ day of rage! _____

A. men - dae ma - je - sta - tis. _____ Day of an - ger, _____ day of rage! _____

T. men - dae ma - je - sta - tis. _____ Day of an - ger, _____ day of rage! _____

B. men - dae ma - je - sta - tis. _____ Day of an - ger, _____ day of rage! _____

105

S. Rage! Rage!

A. Rage! Rage!

T. Rage! Rage!

B. Rage! Rage!

pizz.

111

S. An - ger!

A. An - ger!

T. An - ger!

B. An - ger!

pizz.

♩ = 90

117

Baritone solo

B.

Cle-ver Death's e - nor-mous voice reads the lists and takes his choice. Lo-ver Death, he makes his date,

mp

123

B.

com-ing quick-ly; don't be late! La-dy Death, she's quite de - si-rous; Johns rent love and buy the vi - rus.

129

B.

Doc - tor Death is not so spry, sprink - ling dead-ly blood a - wry. Nee - dle Death just

grv

mp

134

B.

shares his track, go - ing one way, ne - ver back. Ba - by Death with ba - by cries

(8)

mp

f

blur with pedal

139

B.

comes to soon to say good-byes. Ques-tion Death? Whens,whys and hows? Ques-tions such as

(8)

144

B.

Death al-lows. Far-mer Death's own har-vest home fills the rea-per's ca - ta-comb.

149

B.

Stu - pid Death goes blind - ly on! Stu - pid Death goes blind - ly on! Stu - pid Death goes

mf

154

B.

blind - ly on! Stu - pid Death goes _____ on! _____

ff

158

B. 

S. *mp* **tutti coro** ...do - num fac re - mi - si -

A. *mp* ..do - num fac re - mi - si - o -

T. *mp* ..do - num fac re - mis - si -

B. *mp* ..do - num fac re - mis - si -



162

S. o - nis an - te di - em ra - ti - o - nis. In - ge -

A. nis an - te di - em ra - ti - o - nis. In - ge -

T. -nis an - te di - em ra - ti - o - nis, ra - ti - o - nis. In - ge - mis -

B. o - nis an - te di - em ra - ti - o - nis. In - ge -



ritardando

168

S. mis - co
 mis - co tan - quam re - us... tan - quam re - us...

A. co tan - quam re - us... tan - quam re - us...

T. - co tan - quam re - us... tan - quam re - us...

B. mis - co tan - quam re - us... tan - quam re - us...

Small group from chorus

$\text{♩} = 120$

174 *mf*

S. Mis - ter and Mis - sus A - fraid, a - fraid of the world com - ing,

A. *mf*
 Mis - ter and Mis - sus A - fraid, a - fraid of the world com - ing,

T. *mf*
 Mis - ter and Mis - sus A - fraid, a - fraid of the world com - ing,

B. *mf*
 Mis - ter and Mis - sus A - fraid, a - fraid of the world com - ing,

f secco

178

S. com-ing with in - a - de - quate rea - son, rea - son their way to hate,

A. com-ing with in - a - de - quate rea - son, rea - son their way to hate, —

T. com-ing with in - a - de - quate rea - son, rea - son their way to hate,

B. com-ing with in - a - de - quate rea - son, rea - son their way to hate, —

182

S. hate the vi - rus vic - tim, vic - tim twice of the vi - rus, the

A. hate the vi - rus vic - tim, vic - tim twice of the vi - rus, the

T. hate the vi - rus vic - tim, vic - tim twice of the vi - rus, the

B. hate the vi - rus vic - tim, vic - tim twice of the vi - rus, the

186

S. vi-rus and Mis-ter and Mis - sus A - fraid, a -

A. vi-rus and Mis-ter and Mis - sus A - fraid, a -

T. vi-rus and Mis-ter and Mis - sus A - fraid, a -

B. vi-rus and Mis-ter and Mis - sus A - fraid, a -

190

S. fraid of the world com - ing... Come, pray for them too.

A. fraid of the world com - ing... Come, pray for them too.

T. fraid of the world com - ing... Come, pray for them too.

B. fraid of the world com - ing... Come, pray for them too.

♩ = 92 **tutti coro**

195

mf *divisi*

S. Ti - mor_ mor - tis

A. Ti - mor mor - tis

T. *mf* *divisi*
Ti-mor mor - tis mor-te pe - jor. Ti-mor mor - tis

B. *mf* *divisi*
Ti-mor mor - tis mor-te pe - jor. Ti-mor mor - tis

mf

201 *f* Tenor solo

T. *f*
If... If I speak out, the fear re - mains, and... if I am si - lent, it

S. mor - te pe - jor.

A. mor - te pe - jor.

T. mor - te pe - jor.

B. mor - te pe - jor.

207

T. ra - ges with - in me. We are short-lived. We are dis - qui-et-ed.

214

T. We blos - som on - ly to wi - ther. Like the sha-dows, we slip a - way.

220

T. And where are we? Where are we?

226

232 *tutti coro*
pp

S. *pp*
O - ro sup - plex, sup-plex et ac - cli - nis, cor con - tri - tum qua - si

A. *pp*
O - ro sup - plex, sup-plex et ac - cli - nis, cor con - tri - tum qua - si

T. *pp*
O - ro sup - plex, sup-plex et ac - cli - nis, cor con - tri - tum qua - si

B. *pp*
O - ro sup - plex, sup-plex et ac - cli - nis, cor con - tri - tum qua - si

238

S. *f*
ci - nis, ge - re - cu - ram me - i fi - nis, fi - nis, me - i...

A. *f*
ci - nis, ge - re - cu - ram me - i fi - nis, fi - nis, me - i...

T. *f*
ci - nis, ge - re - cu - ram me - i fi - nis, fi - nis, me - i...

B. *f*
ci - nis, ge - re - cu - ram me - i fi - nis, fi - nis, me - i...

244 ♩ = 88

S. *f* La-cry-mo-sa, day of

A. *f* La - cry-mo-sa di-es il - la. La - cry-mo-sa di-es

248

S. an - ger, day of sor - row. Day of pi-ty. La - cry-mo-sa di-es...

A. il - la. La - cry-mo-sa di-es il - la. La - cry-mo-sa di-es...

252 **Soprano solo**

S. Now I lay me down to sleep. Pray the

mp

258

S. Lord my soul to keep. While I dream, re - call the

264

S. joys of yes - ter - day. Yes - ter - day. Ev' - ry day,

270

ritardando think on me and yes - ter - day. *a tempo* Now I lay me

275

S. down to die, with a gen - tle last good - bye.

281

S. Dream with me that once I lived in yes - ter - day.

287

S. Yes - ter - day. Ev' - ry hour, ev' - ry day, think on me.

292 *ritardando a tempo*

S. Think on me and yes - ter - day. Yes - ter - day.

297 *meno mosso ritardando e diminuendo p*

S. ...re - qui - em.

T. ...re - qui - em.

B. ...re - qui - em.

pp

S. Hu-ic er-go par-ce De-us, do-na e - is re - qui - em.

A. Hu-ic er-go par-ce De-us, do-na e - is re - qui - em.

T. Hu-ic er-go par-ce De-us, do-na e - is re - qui - em.

B. Hu-ic er-go par-ce De-us, do-na e - is re - qui - em.

pp

IV. Vigil - "Room A-460"

♩ = 60 Mezzo soprano solo

Mezzo

Rest? _____ How? Ques-tion "Re - qui - em?"

Piano

p

7 *poco movendo a piacere*

M.

How ma - ny neigh - bors? How ma - ny friends? How ma - ny chil - dren must

12 *lullaby (tempo primo)*

M.

come to their ends? _____ In - side that


mp

16

M.

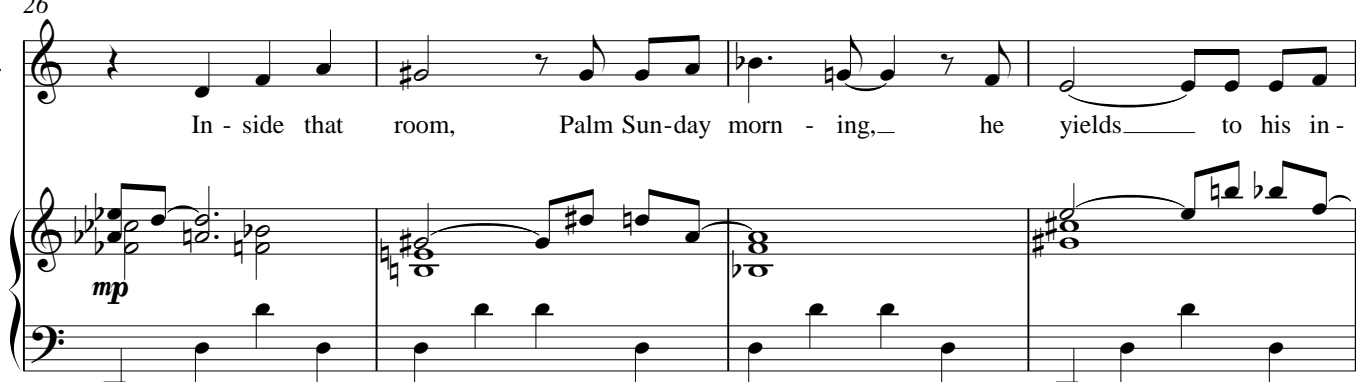
room, A-four - six - ty, - be - yond pain and feel - ing he lies, tir - ed,

21

M.  *bo-dy and soul sleep - ing in a deep, — deep_ sleep, sleep.*

The musical score for measures 21-25 features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

26

M.  *In - side that room, Palm Sun-day morn - ing, — he yields — to his in -*

mp


The musical score for measures 26-29 continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mp* (mezzo-piano). The key signature remains one flat, and the time signature is 4/4.

30

M.  *fec - tions and dies, — tir - ed bo-dies and souls weep - ing for his*

The musical score for measures 30-33 continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mp* (mezzo-piano). The key signature remains one flat, and the time signature is 4/4.

34

M.  *last, — deep_ sleep, sleep, sleep. —*

mp

The musical score for measures 34-38 concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mp* (mezzo-piano). The key signature remains one flat, and the time signature is 4/4.

39 *mp* *accelerando*

S. How ma - ny neigh - bors? ____ How ma - ny friends? ____

A. *mp* How ma - ny chil - dren? ____ Friends? ____

V. Litany of Finger Pointing

43 *f* $\text{♩} = 76$

T. Who's re - spon - si - ble for the plague? Who's re - spon - si - ble to act up? Act up!

B. *f* Who's re - spon - si - ble for the plague? Who's re - spon - si - ble to act up? Act up!

47

T. Who's re - spon - si - ble is ra - ther vague. All that fear is backed up. ____

B. Who's re - spon - si - ble is ra - ther vague. All that fear is backed up. ____


51 *mf*


T.  What a-bout those shame-less gays? Folks con-demn their blame-less ways.


B. *mf*  What a-bout those shame-less gays? Folks con-demn their blame-less ways.

mp  What a-bout those shame-less gays? Folks con-demn their blame-less ways.


55


T.  As for all those right-eous straights, AIDS in-fects their one-night dates.


B.  As for all those right-eous straights, AIDS in-fects their one-night dates.

 As for all those right-eous straights, AIDS in-fects their one-night dates.

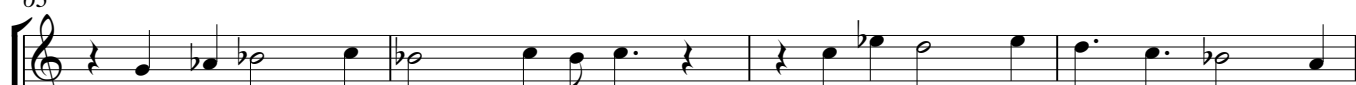
59 *f* *mf*

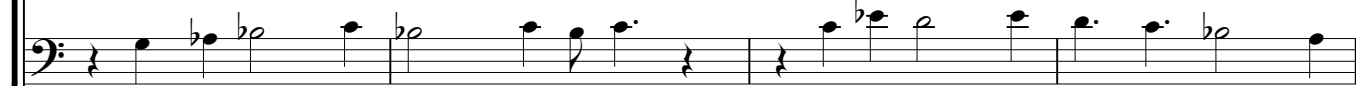
T.  Who's re-pon - si- ble? Who's to blame? How a-bout those il - le - gal La- tins?


B. *f* *mf*  Who's re-pon - si- ble? Who's to blame? How a-bout those il - le - gal La- tins?

f *mf*  Who's re-pon - si- ble? Who's to blame? How a-bout those il - le - gal La- tins?

63

T.  E - ven ba - bies swathed in sa-tins. How a-bout those late - night crui - sers?

B.  E - ven ba - bies swathed in sa-tins. How a-bout those late - night crui - sers?



67


T.  How a-bout those damned drug a - bu - sers? Who's re-spon - si - ble? Who's to blame?

B.  How a-bout those damned drug a - bu - sers? Who's re-spon - si - ble? Who's to blame?



71

T.  How a - bout the go - vern - ment? The med - i - cal es - tab - lish - ment?

B.  How a - bout the go - vern - ment? The med - i - cal es - tab - lish - ment?

mf 

75 *a piacere* Mezzo soprano solo ♩ = 92

M. It was a cross, a red, red dou - ble cross that

M. spread the vi - rus bri - gades. It was the price, to high a

M. sac - ri - fice to test the blood with AIDS. Pre - ven - tion ver - sus.

M. cost? Pa tient - ly cost won. Death by me - mo - ran - dum.

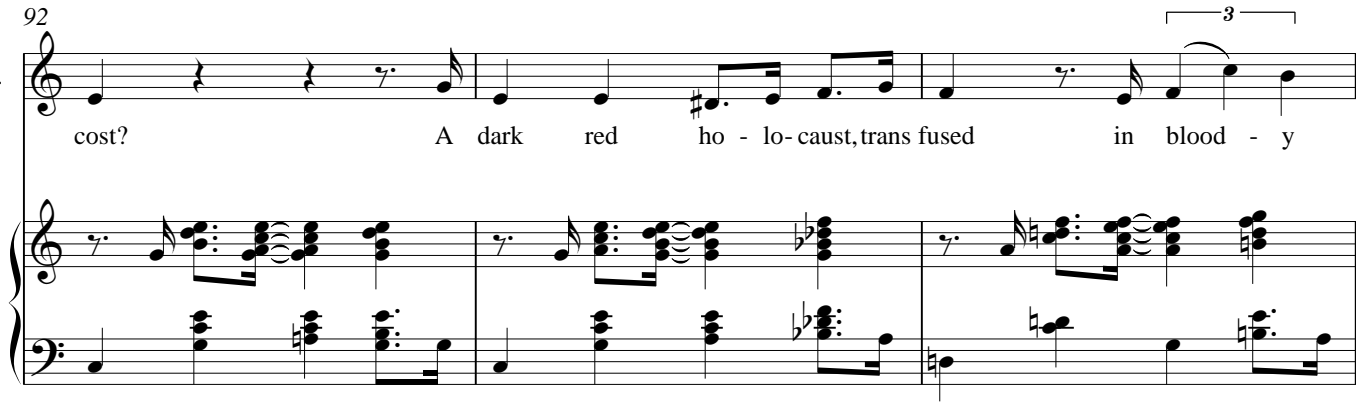
non ritardando

89

M. 

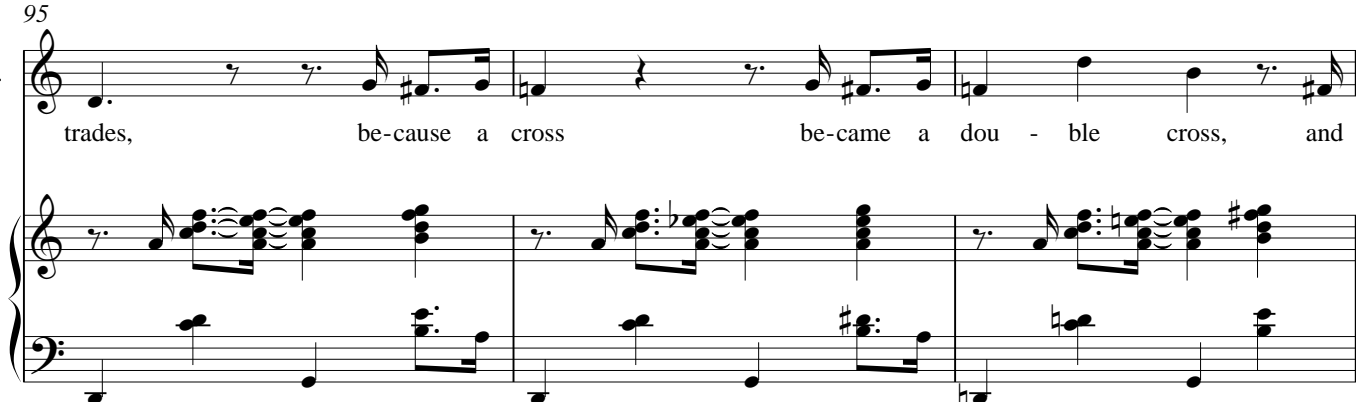
Death by me - mo-ran - dum. In - cre - di-bly dumb. The re - al

92

M. 

cost? A dark red ho - lo-caust, trans fused in blood - y

95

M. 

trades, be-cause a cross be-came a dou - ble cross, and

98

M. 

used the blood with_ AIDS. Pre - ven - tion ver - sus_ cost?

102

M.
Death by me - mo-ran - dum! Death by me - mo-ran - dum! Death by me - mo - ran - dum!

S. *mf*
Death by me - mo-ran - dum! Death by me - mo-ran - dum! Death by me - mo - ran - dum!

A. *mf*
Death by me - mo-ran - dum! Death by me - mo-ran - dum! Death by me - mo - ran - dum!

T. *mf*
Death by me - mo-ran - dum! Death by me - mo - ran - dum!

B. *mf*
Death by me - mo - ran - dum!

ff

3

♩. = 80

105

T. *f* *mp*
Who's re - spon - si - ble? Who's to blame? Where's the lamb who will

B. *f* *mp*
Who's re - spon - si - ble? Who's to blame? Where's the lamb who will

f *mf*

108

T.

B.

serve as scape-goat? Ev' - ry sa - cred cow's a life-boat. AIDS takes all as

112

T.

B.

e - qual fel - lows, whe - ther blacks, browns or whites or yel - lows.

115 *f*

T.

B.

Who's re - spon - si - ble? Who's to blame? What of pro - mis -

f *mp*

f *mf*

118

T. *8*
 cu - i - ty? The sex - meets-death con - gru - i - ty? Pass the guilt and

B.
 cu - i - ty? The sex - meets-death con - gru - i - ty? Pass_ the guilt and

122

T. *8*
 shun the shame. God for - bid, we're all to blame! Oh, is

B.
 shun the shame. God for - bid, we're all to blame! Oh, is

125

T. *8*
 God re - spon - si - ble for the plague? Is God re - spon - si - ble to

B.
 God re - spon - si - ble for the plague? Is God re - spon - si - ble to

ff

128

T. act up? Act up! Else who's re - spon - si - ble is ra - ther vague.

B. act up? Act up! Who's re - spon - si - ble? Who's re - spon - si - ble?

131

T. You're re - spon - si - ble? They're re - spon - si - ble? We're re - spon - si - ble?

B. You're re - spon - si - ble? They're re - spon - si - ble? We're re - spon - si - ble?

134

T. God's re - spon - si - ble? Who's re - spon - si - ble?

B. God's re - spon - si - ble? Who's re - spon - si - ble?

VI. Sanctus - "The Victims"

mp $\text{♩} = 100$

S. *mp* Can we learn from the vic - tims? Vic-tims are ho - ly. Ho - ly.

A. *mp* Can we learn from the vic - tims? Vic-tims are ho - ly. Ho - ly.

Piano *mf*

This system contains the first three staves of the musical score. The top staff is for Soprano (S.), the middle for Alto (A.), and the bottom for Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as *mp* (mezzo-piano) with a quarter note equal to 100 beats per minute. The lyrics for both voices are: "Can we learn from the vic - tims? Vic-tims are ho - ly. Ho - ly." The piano accompaniment begins with a *mf* (mezzo-forte) dynamic.

8

S. Can we learn from the vic - tims to love in the face of

A. Can we learn from the vic - tims to love in the face of

Piano *poco cresc.*

This system contains the next three staves. The vocal parts continue with the lyrics: "Can we learn from the vic - tims to love in the face of". The piano accompaniment is marked *poco cresc.* (poco crescendo).

15

S. loss. Can we learn? Will we learn?

A. loss. Can we learn? Will we learn?

This system contains the final three staves. The vocal parts continue with the lyrics: "loss. Can we learn? Will we learn?". The piano accompaniment continues with the same texture.

poco ritardando

21

S. Vic-tims are ho - ly. Ho - ly. Ho - ly.

A. Vic-tims are ho - ly. Ho - ly. Ho - ly.

mp

$\text{♩} = 60$

divisi

NOTE: Altos may sing with Tenor I as necessary or advisable.

28

T. Sanc - - tus. Sanc - - tus.

B. Sanc - - tus. Sanc - - tus.

mp

32

T. Sanc - tus Do - mi - nus De - us a - mor.

B. Sanc - tus Do - mi - nus De - us a - mor.

mf

36 *mf*

T. Ple - ni sunt cae - li et ter - ra et vi - ta et mors.

B. *mf* Vi - - - ta et mors.

f Life and

39

T. Ple - ni sunt cae - li et ter - ra et vi - ta et mors.

B. Vi - - - ta et

death fill the earth.

42

T. Sanc - - tus, mys -

B. *f* Life and death fill the earth. Sanc - tus

mors. Sanc - - tus, mys -

46

T. te - ri - um tu - um. Be - ne - dic - tus qui

B. te - ri - um tu - um. Be - ne - dic - tus qui

mp

49

T. vi - vet in a - mo - rem Do - mi - ne. Be - ne - dic - tus qui
Be - ne - dic - tus qui

B. vi - vet in a - mo - rem Do - mi - ne. Live in love.

53

T. vi - vet in a - mo - rem Do - mi - ne. Ho - san - -
vi - vet in a - mo - rem Do - mi - ne.

B. Die in love. Life and Death speak love. Ho - san - -

f

57

T. - na, Ho - na. Ho - san - na in ex -

B. - na, Ho - na. Ho - san - na in ex -

61

T. cel - sis. Ho - ly are the

B. cel - sis. Ho - ly are the

65

T. vic - tims. Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus,

B. vic - tims. Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus,

69 *broader*

T. *8* Sanctus, Sanctus,

B. Sanctus, Sanctus,

f

73 *8* Sanctus, Sanctus,

B. Sanctus, Sanctus,

mp

77 *8* Sanctus, Sanctus,

B. Sanctus, Sanctus,

mp

VII. Libera me - "Fear Not Death"

♩ = 100

Tenor solo

T.

Slight fair Death!

Piano *mf* *f* *mp*

6 T.

Night-mare Death! Bold, brave Death! Cold, grave Death! Would that I had suf-fered then!

11 T.

But I could not save them when their lives had ebbed so slow. Pale_ Death

16 T.

at the door! Frail_ Death, want-ing more! Would that I had died in- stead?

21

T.

But I could not help the dead, and had to let them go! Go! Go!_____

27

T.

broadening *ritardando* ♩ = 60

Li-be-ra e - as Do-mi-ne! Li-be-ra me! Li-be-ra nos!_____

32 **Soprano solo**

S.

Weep - ing is a com - fort, but Love says, "Fear not

* *red.* * *simile*

38

S.

Death!" For Love be - gets Love, born to

44

S. glo - - - ry. Love is com - fort.

T. Love must be our com - fort, —

51

S. — Love — says, "Fear not Death!" Blessed are they who

T. — for Love says, "Fear not Death! — And blessed are they_ who

58

S. die with Love, with Love and Faith and Hope. —

T. die with — Love and Faith and Hope. —

64 *mp*

S. Love must be our com - fort, _____ for Love says, "Fear not Death! Not

A. Love must be our com - fort, _____ for Love says, "Fear not Death! Not

T. Love must be our com - fort, _____ for Love says, "Fear not Death! Not

B. Love must be our com - fort, _____ for Love says, "Fear not Death! Not

71 *ritardando espressivo*

S. Weep - ing is a com - fort. _____

S. Death!"

A. Death!"

T. Death!"

B. Death!"

77 *ritardando espressivo* **p** ♩ = 100

S. A com - fort of Love.

S. *divisi* **p** Wash with tears the an - ger
Wash with tears the

T. **p** Wash with tears

B. *divisi* [Bass I] **p** Wash with

pp

83 and the sor - row. Think on yes - ter - day and dream to -
an - ger and sor - row. Think on yes - ter - day to -

T. the an - ger and the sor - row. Think on yes - ter - day and
tears the an - ger and sor - row. Think on yes - ter -

B. [Bass II sings at measure 89]

88 mor - row. Wash with tears the an - ger and the

S. mor - row. Wash with tears the an - ger and

A. Now I lay me down to

T. dream to - mor - row. Wash with tears the an - ger
day to - mor - row. Wash with tears the

B. [Bass II] *mp* Now I lay me down to

92

S. Love must be our com - fort. sor - row. Think on yes - ter - day and dream to -

S. sor - row. Think on yes - ter - day to -

A. die. Love must speak my last good -

T. and the sor - row. Think on yes - ter - day to -
an - ger and sor - row. Think on yes - ter -

B. die. Love must speak my last good -

VIII. In paradisum - "The Quilt"

96 ♩ = 60

S.

T. **Tenor solo** *f*

B. **Baritone solo** *rubato a piacere*

S. *mor - row.*

A. *bye.*

T. *mor - row.*

B. *day.*

B. *bye.*

pp

102 3

B.

pp

108 *stricter*

B. Patch the quilt with no more names. Death has had its fun and games. Ry-an, Ro-ger, Je-

NOTE: Within the rhythmic constraints of the melody line, names may be substituted throughout this section, so as to personalize the performance.

113

B. sus and A-ri-el. Za-cha-ry, Greg, Chris-ti-na, Ann. Name the names...
Name the names...

118

B. Built to catch those dy-ing flames. Nam-ing saints in fab-ric frames.
Don, Ha-cib, Ma-ri-a, Mac... Jim, Ni-cole, Kate, Ho-ward, Jacques.

122

B. Mi-chael, Lar-ry, Co-reen and Jen-ni-fer. An-ge-lo, Dane, and A-li. John.
Tan-ya, Mor-ty, Eu-gene and Be-a-trice. Kim-ber-ly, Nils, and Fred-die, Joe.

tutti soli e coro unisono

126 *p*

S. A. Name your names. Re-mem-ber them and pray. And

T. B. Name your names. Re-mem-ber them and pray. And

$\text{♩} = 100$

come prima - "absolutely hushed"

131 *pp*

S. A. pray. Pray. Re - qui - em ae - ter - nam

T. B. pray. Pray. Re - qui - em ae - ter - nam

135

ritardando e perdendosi

S. A. do - na e - is Do - mi - ne.

T. B. do - na e - is Do - mi - ne.

lunga