



CAROL BARNETT

REQUIEM FOR TREBLE VOICES

*for SSA Chorus*



  
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CAROL BARNETT  
REQUIEM FOR TREBLE VOICES  
*for SSA Chorus*

Premiered March 26, 1982 by the Paul Kaye Chamber Singers,  
Paul Kaye, director,  
at the Walker Art Center, Minneapolis, MN.

c. 11 minutes

PROGRAM NOTE:

Inspired by a marvelous performance of the St. Paul Cathedral Boy's Choir given at the 1980 American Guild of Organists convention in Minneapolis, I wrote the "Lux Aeterna." The rest of the *Requiem* followed gradually, and was finished in November of 1981.

# REQUIEM FOR TREBLE VOICES

CAROL BARNETT  
1981

## I- INTROIT/KYRIE

freely ( $\text{♩} = c.132$ )

sprechstimme

*mp*

S  
Ky-ri-e-e-le-i-son, Chris-te-e-le-i-son,

A  
Ky-ri-e-e-le-i-son, Chris-te-e-le-i-son,

T  
Ky-ri-e-e-le-i-son, Chris-te-e-le-i-son,

S  
Ky-ri-e-e-le-i-son. (n)

A  
Ky-ri-e-e-le-i-son. (n)

T  
Ky-ri-e-e-le-i-son. (n)

4 (♩ = c. 80; ♪ constant)

*p* (unis.)

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

ne: et lux per-pe-tu-a lu-ce-at

14

e-is. Ex-au-di o-ra-ti-o-nem me-am, ex-

20

au-di o-ra-ti-o-nem me-am, ad te

om-nis, om-nis ca-ro ve-ni-et.

BARNETT - REQUIEM

25

three voices *P*

Re-qui-em ae-ter — nam do-na e — is,

sprechstimme *pp*

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

gli altri

sprechstimme *pp*

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

sprechstimme *pp*

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

31

Do-mi-ne: et lux per-pe-tu-a

Chris-te-e-le-i-son, e-le-i-son,

Chris-te-e-le-i-son, e-le-i-son,

Chris-te-e-le-i-son, e-le-i-

freely

lu-ce—at e—is. ky-ri-ê-le-i-son.(n) son, Ky-ri-ê-le-i-son.(n)

II - ABSOLVE

(♩ = c. 60; ♪ constant)  
quasi coro russo

Ab-sol-ve, Do-mi-ne, a-ni-mas om-ni-um fi-de-li-um de-func-

Ab-sol-ve, Do-mi-ne, a-ni-mas om-ni-um fi-de-li-um de-func-

to-rum ab om-ni vin-cu-lo de-lic-to-rum; et gra-ti-a tu-a il-lis

to-rum ab om-ni vin-cu-lo de-lic-to-rum; et gra-ti-a tu-a il-lis

suc-cur-ren-te, gra-ti-a tu-a il-lis suc-cur-

suc-cur-ren-te, gra-ti-a tu-a il-lis suc-cur-

13

*mp* *cresc.*

ren-te, me-re-an-tur e-va-de-re, me-re-an-tur e-va-

*mp* *cresc.*

ren-te, me-re-an-tur e-va-

*mp* *cresc.*

me-re-an-tur e-va-de-re,

19

*p*

de-re ju-di-ci-um ul-ti-o-nis, et lu-cis ae-ter-nae

*p*

de-re ju-di-ci-um ul-ti-o-nis, et lu-cis ae-ter-nae

*p*



be-a-ti-tu-di-ne per-fru-i.

be-a-ti-tu-di-ne per-fru-i.

be-a-ti-tu-di-ne per-fru-i.

### III - SANCTUS

(♩ = c. 100; ♩ constant)  
 marcato

Sanctus, sanctus, sanctus, sanctus, sanctus Do-mi-nus

Sanctus, sanctus, sanctus, sanctus, sanctus Do-mi-nus

Sanctus, sanctus, sanctus, sanctus, sanc-tus

De-us Sa-ba-oth. Ple-ni sunt coe-li et

De-us Sa-ba-oth, Sa-ba-oth. Ple-ni sunt coe-li et

8

ter-ra glo-ri-a tu-a, tu-a. Be-ne-dic-tus, be-ne-dic-tus,

ter-ra glo-ri-a tu-a, tu-a. Be-ne-dic-tus, be-ne-dic-tus,

12

## BARNETT - REQUIEM

*p* *cresc.*  
be-ne-dic-tus, be-ne-dic-tus, in no-mi-ne Do-mi-ni.

*mp* *mf cresc.*  
Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni.

*p* *cresc.*  
be-ne-dic-tus, be-ne-dic-tus,

18 *legato*

*ff* *mf* *dim.*  
Ho-san-na in ex-cel-sis. Ho-san-na in ex-

*ff* *mf* *dim.*  
Ho-san-na in ex-cel-sis. Ho-san-na in ex-

*ff* *mf* *dim.*  
Ho-san-na in ex-cel-sis. Ho-san-na in ex-

27 **marcato**

cel—sis. Ho-san-na in ex—cel—sis.

cel—sis. Ho-san-na in ex—cel—sis. *pp cresc.* Sanc-tus,

*p* *pp cresc.*

*pp cresc.* *mf* *molto cresc.*

sanc-tus, sanc-tus Do-mi-nus De-us Sa—ba—oth.

*mf* *molto cresc.*

sanc-tus, sanc-tus Do-mi-nus De-us Sa—ba—oth.

*mf* *molto cresc.*

## BARNET - REQUIEM

34 *legato*

*ff poco a poco dim.*

Ple-ni sunt coe-li et ter-ra glo-ri-a, glo-ri,  
Ple-ni sunt coe-li et ter-ra glo-ri,  
Ple-ni sunt coe-li et ter-ra glo-ri,

42 *marcato*

*P* glo-ri-a tu-a. *pp* Ho-san-na  
*P* glo-ri-a tu-a. *pp* Ho-san-na  
*P* glo-ri-a tu-a, *pp* tu-a. *pp* Ho-san-na

in ex-cel-sis. Ho-san-na in ex-cel-sis.

in ex-cel-sis. Ho-san-na in ex-cel-sis.

in ex-cel-sis. Ho-san-na in ex-cel-sis.

Ho-san-na in ex-cel-sis. Ho-san-na.

Ho-san-na in ex-cel-sis. Ho-san-na.

Ho-san-na in ex-cel-sis. Ho-san-na.

## BARNETT - REQUIEM

## IV - AGNUS DEI

(♩ = 56)

unison

*pp*

Ag-nus De—i, qui tol—lis pec—ca—ta mun—

di, qui tol—lis pec—ca—ta mun—di,

9

do—na e—i—s re—qui—em sem—pi—

15

S ter—nam. Ag-nus De—i, qui tol—lis pec—

S ter—nam. Ag-nus De—i, qui

A ter—nam. Ag-nus De—

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

24

mun—di, do—na e— is  
 ca—ta mun—di,  
 tol—lis pec—ca—ta mun—di, do—na



*mp*  
re — qui — em sem — pi — ter — nam.

*mp*  
do — na e — is re — qui — em sem — pi

*mp*  
e — is re — qui — em sem — pi — ter

**32**  
*pp*  
Ag — nus De — i, do — na

*pp*  
ter — nam. Ag — nus De — i,

*pp*  
nam. Ag — nus De — i,

*poco rit....*

Musical score for three voices (Soprano, Alto, and Tenor/Bass) with lyrics. The lyrics are: e-is re-qui-em sem-pi-ter do-na e-is re-qui-em sem-pi-ter do-na e-is re-qui-em sem-pi-ter. The score includes musical notation with notes and rests, and dynamic markings such as *poco rit....*

Musical score for three voices (Soprano, Alto, and Tenor/Bass) with lyrics: nam. nam. nam. The score includes musical notation with notes and rests, and dynamic markings such as *poco rit....*

# V - LUX AETERNA

(♩ = c. 84)

*pp sempre*

S II  
LUX ae-ter-na, lux ae-ter-na, lux ae-ter-na,

A  
Lux ae-

11

*pp*

S I  
LUX ae-ter-na lu-ce-at e-is,

S II  
lux ae-ter-na, lux ae-ter-na, lux ae-ter-na,

A  
ter-na,

*mp*      *dim.*

Do-mi-ne;

*p*      *dim.*

lux ae-ter-na, lux ae-ter-na, lux ae-ter-na,

Do-mi-ne;

20

*p* cum — sanc-tis tu-is in ae-ter—nam, — qui—  
*mf* lux — ae-ter—na, lux — ae-ter—na, lux ae-ter—na,  
*pp* ae — ter-na, lux — ae — ter-na, lux — ae-ter—na,

30

*f* Re-qui-em — ae-  
*mf* a — pi — us — es. Lux — ae-  
*p* lux ae-ter—na, lux ae-ter — na, — lux — ae-  
*f* lux — ae-ter—na, Do-mi-ne, Do —

<sup>3</sup>  
 ter—nam — do—na e— is, Do—mi—ne,  
 ter—na, lux — ae—ter—na, lux — ae—ter—na, lux — ae—  
 ter—na, lux — ae—ter—na, lux — ae—ter—na, lux — ae—  
 mi — ne, Do — mi —

41  
 ter—na, lux — ae—ter—na,  
 ter—na, lux — ae—ter—na, lux — ae—ter—na,  
 ne,

(tutti) *mp* *mf*  
 et lux per-pe-tu-a  
*mf*  
 lux ae-ter-na, lux ae-ter-na, lux ae-ter-na,  
*mp* *mf*  
 et lux, et lux

51

*mp* *dim.*  
 lu-ce-at e is,  
*mp* *dim.*  
 lux ae-ter-na, ae-ter-na,  
*mp* *dim.*  
 lu-ce-at e is,

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

## VI-LIBERA ME

Li-ber-a me, Do-mi-ne, de mor-te ae-ter-na, li-ber-a me.

Do-mi-ne, in di-e il-la tre-men-da; quan-do coe-li mo-ven-di, quan-do

*mp* *p marc.*

coe-li mo-ven-di sunt et ter-ra, dum ve-ner-is

*mp* *p marc.*

sunt et ter-ra, dum ve-ner-is

20 poco rubato  
*p espress.*

solo

Tre-mens fac-tus sum e-go,

*pp*

S ju-di-ca-re sae-cu-lum per ig-nem. (m)

*pp*

A ju-di-ca-re

*accel....*  
*molto*

et time-o, dum dis-cus-sio ve-ner-it et ven-tura i-ra.

*molto*

*molto*



25

(♩ = c. 112)

(tutti) **ff**

S I Di — es ir — ae, di — es il — la,

S II Di — es ir — ae, di — es il — la,

A Di — es ir — ae, di — es il — la,

*soffocato*

*mp*

*poco rit....*

ca-la-mi-ta-tis et mi — se-ri — ae;

ca-la-mi-ta-tis et mi — se-ri — ae;

ca-la-mi-ta-tis et mi — se-ri — ae;

36

a tempo ( $\text{♩} = c.112$ )sub. *ff*

di — es ir — ae, di — es il — la, di — es mag — na, a — ma — ra

di — es — ir — ae, — di — es a — ma — ra

ritard.... ( $\text{♩} = c.80$ )*mp marc.*

val — de, — dum ve — ner — is ju — di — ca — re sae — cu — lum per

val — de, — dum ve — ner — is ju — di — ca — re sae — cu — lum per

BARNET - REQUIEM

*ritard....* 47 (♩ = 72; ♪ constant)

ig-nem. \_\_\_\_\_

ig-nem. \_\_\_\_\_

*P legato*

Re-qui-em ae-ter-nam do-na

*P legato*

<sup>3</sup> Li-ber-a me, Do-mi-ne, \_\_\_\_\_

*P 19-3*

e-is, Do-mi-ne, \_\_\_\_\_ et lux per-

li-ber-a me de mor-te ae-ter-na.

pe-tu-a lu-ce-at e-is.

ATTACCA

## VII - IN PARADISUM

(♩ = c. 96)

In pa-ra-di-sum de-du-cant te an-ge-li,

in tu-o ad-ven-tu su-ci-pi-ant te mar-tyr-es.

10

*f* Chor-us an-gel-o-rum te su-ci-pi-at, *(unus.)* *mf* et ae-

*dim.* *ritard....*

ter-nam ha-be-as re-qui- *p*

*mf* *dim.* *p*

et ae-ter-nam ha-be-as re-qui-

*em.*

*p.* *em.*