

# John Sanders

## *Requiem*

for unaccompanied mixed voices

ENCÔRE  
*publications*

# Requiem

## by John Sanders

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### INTRODUCTION

The seeds of this work were sown in a motet, *Requiem aeternam*, which I wrote for a Thanksgiving Service for the life of Eric Evans, formerly Archdeacon of Cheltenham and later Dean of St Paul's, held in his Cathedral in September 1996. Several people at the time encouraged me to go on and write a complete Requiem. The final stimulation to accomplish this came in 1997 when Innes Williams commissioned me to write a work in thanksgiving for the life and work of her husband, Kenneth Williams, Priest, and all former members of the Choral Foundation of Gloucester Cathedral. The music was finally completed in 1998 and received its first liturgical performance by the Choir of Gloucester Cathedral at All Souls tide.

The text was arranged by Canon Neil Heavisides, Precentor of Gloucester, and includes the customary Latin words from the *Missa pro defunctis* for *Introit*, *Kyrie eleison*, *Pie Jesu*, *Sanctus*, *Agnus Dei*, *Lux aeterna* and *In paradisum*, but omits other sections such as the *Dies irae* and *Lacrymosa*. He also decided to pursue a somewhat unorthodox course in choosing words from the Offertory which are in English translation of the Russian Contakion of the Departed, and for the Communion a passage taken from the writings of John Donne.

Much of the music for the Introit is based on the motet mentioned above, *Requiem aeternam*. The chord sequences used in this tend to recur throughout the work, particularly in *Lux aeterna* and in the final bars of *In paradisum*.

Overall I have tried to create an atmosphere of light and peace. The only quick movement is the *Sanctus* which is inspired by the ringing of bells. The *Pie Jesu* is essentially in the style of a Berceuse and is dedicated to the memory of my first grand-daughter, Celia, who was born severely disabled in January 1998 and who died aged only 6 months in the following August.

In the Offertory, basically a funeral march, I have tried to capture some of the mystery and intensity so typical of Russian Orthodox music. After the 'con brio' feeling of the *Sanctus*, the atmosphere of calm and comfort is restored in the *Agnus Dei* and *In paradisum*.

### **John Sanders**

Duration about 25 minutes

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# Requiem

Words: from the Missa pro defunctis,  
the Russian Contakion of the Departed,  
and the writings of John Donne

Music: JOHN SANDERS  
(1933-2003)

## I. Introit (Requiem aeternam)

**Largo**  $\text{♩} = \text{c.}60$

**SOPRANO** *pp* molto legato e espress.

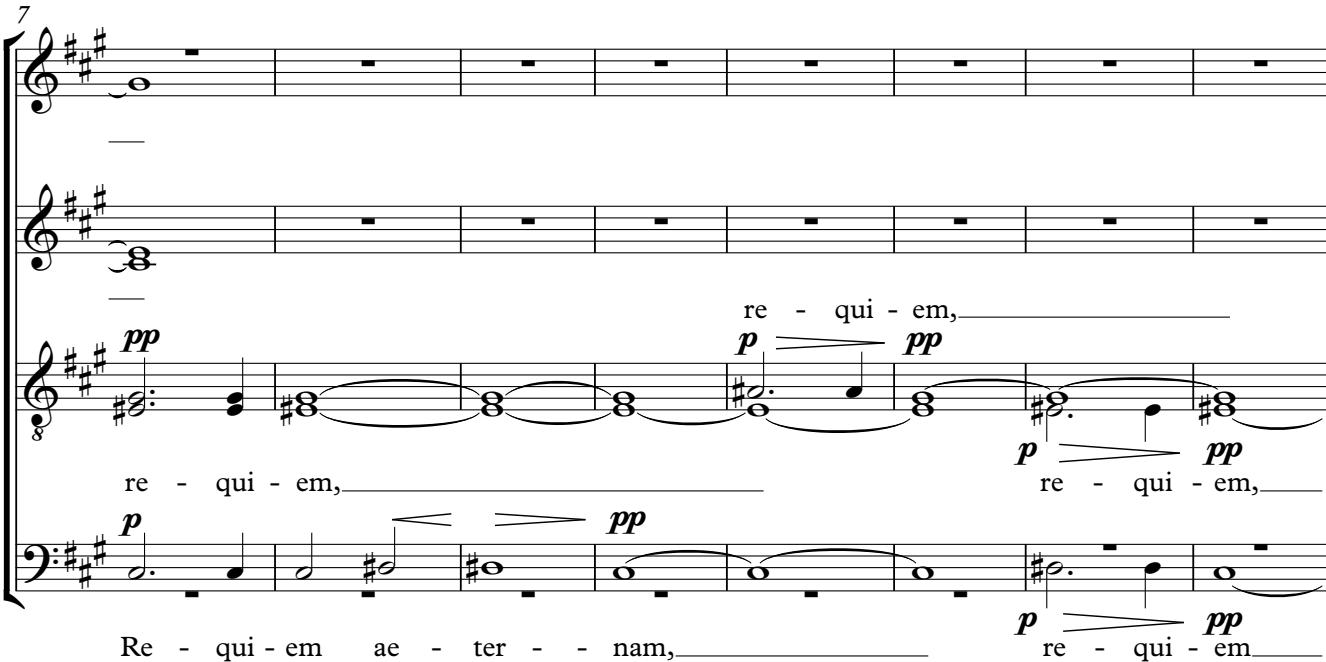
**ALTO** *pp* molto legato e espress.

**TENOR**

**BASS**



7



15 ***pp***

re - - qui - em ae - - - ter - - - - nam,

re - - qui - em ae - - - ter - - - - nam,

re - - qui - em ae - - - ter - - - - nam,

ae - - - ter - - - - nam,

21

re - qui - em ae - ter - - nam,

re - qui - em ae - ter - - nam,

re - qui - em ae - ter - - nam,

re - qui - em ae - ter - - nam,

28

do - na

re - qui - em ae - - ter - - nam, ae - - ter - - nam

re - qui - em ae - - ter - - nam, ae - - ter - - nam

34

Do - mi - ne: \_\_\_\_\_

*mf* *p*

do - na e - is Do - mi - ne, Do - mi - ne: \_\_\_\_\_

*mf* *p*

e - - - is, do - na e - - is Do - mi - - ne: \_\_\_\_\_

*mp*

8 do-na

do-na

40

et lux \_\_\_\_\_

*mf* et lux per -

*mf* -

et lux per -

e - is Do - mi - ne, Do - mi - ne: \_\_\_\_\_

e - is Do - mi - ne, Do - mi - ne: \_\_\_\_\_

47

*f*

*ff*

-pe - - tu - a, per - pe - - tu - a lu - - ce - - at, lu -

*f*

*ff*

-pe - - tu - a, per - pe - - tu - a lu - - ce - - at, lu -

*mf*

*f*

*ff*

et lux per - pe - - tu - a lu - - ce - - at, lu -

*mf*

*f*

*ff*

et lux per - pe - - tu - a lu - - ce - - at, lu -

53

e - - - is, lu - - ce - - at,  
- ce - - - at e - - - is,  
- ce - - - at e - - - is,  
- ce - - - at e - - - is, lu -

59

e - - - is, e - - - is,  
- - - is, e - - - is, lu - - ce - - at  
e - - - is lu - - ce - - at, e - - - is,  
e - - - is, e - - - is, e - - - is,  
- ce - - - at e - - - is, e - - - is,

65

poco rit. **p** **pp** **p** **pp** **p** **pp**  
**più mosso e marcato**  $\text{♩} = \text{c.72}$  **mf**  
e - - - - is. Te de - cet hym - nus, De - us in Si - on:  
e - - - - is. Te de - cet hym - nus, De - us in Si - on:  
e - - - - is.