

# Philip Moore

## *Requiem*

Promotional copy

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For soprano solo, mixed voices and organ

Vocal score

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## Scorings

This Requiem can be performed with two different instrumentations:

1. for organ
2. for chamber ensemble

# Promotional copy

Vocal scores are available on sale or for hire/rental from the publisher.

Full scores and instrumental parts are available for hire/rental only.

Duration about 42 minutes

Requiem was first performed on 18 November 2016 at St Paul's Church, Knightsbridge in a concert given by the BBC Singers, conducted by David Hill. The concert was also broadcast on BBC Radio 3.

## Composer's note

I sometimes think that every composer has a requiem waiting to be composed, in the same way, perhaps, as the book we all have waiting to be written. Many of the well-known requiems contain some of the finest music of a composer's output. Certainly this is the case with Mozart, Fauré, Duruflé, Brahms and Britten, to name only a few. Even the lesser known requiems are of a very high quality. Works such as those by Dvořák, Cherubini and Stanford come to mind.

During the 20th and 21st Centuries there has been an outpouring of requiems in which some composers have chosen to set parts of the standard text. Others have taken Brahms' example and chosen religious texts that have relevance to life beyond the grave. Some have combined the two.

My own effort has taken time to come to fruition. For some years I considered writing a large-scale work. Eventually I felt that a work that could be sung liturgically, with organ accompaniment, might be the most useful approach. Having taken part, either as a chorus member, conductor or player in no fewer than 12 requiems, those with an eye to influences will see with clarity the guiding hand of many of them.

Much of the material in my Requiem is based on two motto themes that appear in the first eight bars of *Requiem aeternam*. I have tried to be sparing in my use of divisi and to use contrapuntal writing where it seemed appropriate. I have also attempted to write phrases that are not over long, so that, apart from *In paradisum*, staggered breathing is, hopefully, not necessary. Some may be surprised at the lively nature of *Domine, Jesu Christe*. Even a service of requiem can afford to have some lively music, and here I acknowledge freely the energy in both Stanford's and Mozart's settings of the same words.

Like many composers of the last 100 years, I have not set the whole of *Dies irae*. The final part of the text, *Pie Jesu*, was immortalised by Fauré. This probably accounts for its appearance in many requiems since. I have often felt that this part of the text can appear somewhat isolated if it is not linked in any way to the drama of the words that precede it. I have therefore set *Lacrimosa*, the part of the text immediately preceding *Pie Jesu*, in order give the latter more meaning. *In Paradisum* is a later addition to the Requiem text, and was sometimes sung while mourners processed to the graveside. The solemn tread of a funeral procession is suggested by the slow moving pedal line.

Organ registration is left to the player, although there are a few indications about which passages may be played on a solo stop. The voice parts contain some phrasing indications, but there are many other places, not marked, where crescendos and diminuendos may be used freely.

This Requiem is dedicated to the memory of my Mother and Father. They were both talented amateur musicians and gave me every encouragement to pursue a life in cathedral music.

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## *Biography of the composer*

Philip Moore was born in 1943. He studied organ, piano, composition and conducting at the Royal College of Music. He also holds a Bachelor in Music degree from Durham University, as well as the diplomas of the Royal College of Organists. During his student years he was Organist and Choirmaster at St Gabriel's Church, Cricklewood, and on graduating in 1965 he was appointed to the music staff at Eton College. In 1968 he moved to become Assistant Organist at Canterbury Cathedral, and in 1974 he succeeded Dr Barry Rose as Organist and Master of the Choristers at Guildford Cathedral.

In 1983 he succeeded Dr Francis Jackson as Organist and Master of the Music at York Minster, a post he held until 2008, when he was made Organist Emeritus of the Minster. He was also conductor of the York Musical Society for 27 years and performed many large scale oratorios and cantatas, as well as numerous orchestral works.

To mark 50 years of service to Church Music, and to celebrate his retirement, the Archbishop of York bestowed on him the Order of St William. He has also been awarded Honorary Fellowships by the Royal School of Church Music, the Guild of Church Musicians and the Academy of St Cecilia. In 2014 he was awarded an Honorary Doctorate from the University of York. He is active as a composer and recitalist and in 2015 he became President of the Royal College of Organists, a post that is held for two years. In 2016, he received The Cranmer Award for Worship from the Archbishop of Canterbury, in recognition of his contribution to the English choral tradition.

# Requiem

Words: from Missa pro defunctis

Music: PHILIP MOORE  
(b. 1943)

## I. Introit: Requiem

**Andante espressivo**  $\text{♩} = c.72$

ORGAN

Ped.

6

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11 **A** **p**

S. A. 

Re - qui - em ae - ter - nam

T. B. 

Re - qui - em ae - ter - nam

Org. 

Re - qui - em ae - ter - nam

Ped.

17

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

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**mf**

Man.

23

lux, et lux per - pe - tu - a

**f**

**mf**

**f**

28

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

**mf**

**mf**

**mf**

34 **p**

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**B** **Un poco più mosso**  $\text{♩} = c.84$

S. *mf*  
A. *mf*  
T. *mf*  
B. *mf*

et  
Te de - cet hym - nus, De - us, in Si - on, *mf*  
et  
Te de - cet hym - nus, De - us, in Si - on, *mf*

**B** **Un poco più mosso**  $\text{♩} = c.84$

Org. *mf*  
Ped.

45

ti - bi ed - de - tur vo - tum in Je - ru - sa - lem.

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8 ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

vo - tum in Je - ru - sa - lem.

C

50 ff

S. A.

Ex - au - di o - ra - ti - o - nem me - am, \_\_\_\_\_

T. B.

ff

Org.

Ped.

54

*f* *f* *mf*

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

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*f* *mf*

59

**D** **Tempo I**

Org.

*p*

Ped.

64

*p*

S. A.

Re - qui - em ae - ter - nam

T. B.

*p*

Org.

Man.

70

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

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75

S. et lux, et lux per -

A. et lux, et lux per -

T. et lux, et lux per -

B. et lux, et lux per -

Org.

Ped.



90 *p*

S. A. Promotional copy  
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T. B.

Org.

Ped.

95 *pp*

E un poco rall.

lu - ce - at e - - - is.

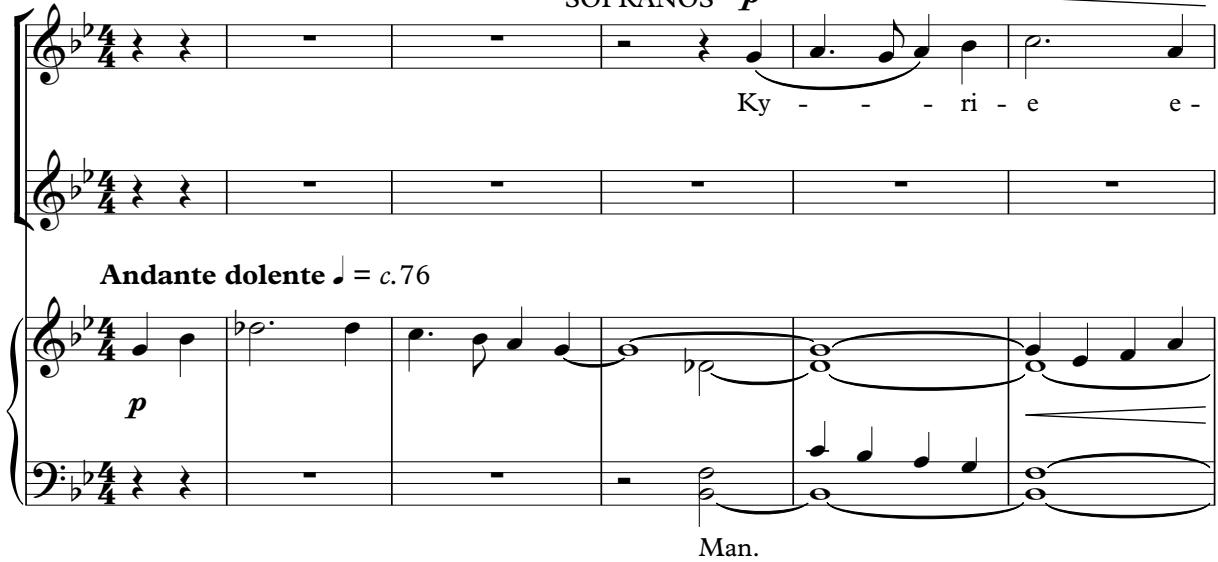
*pp*

E un poco rall.

## 2. Kyrie

**Andante dolente**  $\text{♩} = c.76$

SOPRANOS ***p***

S. 

A. 

**Andante dolente**  $\text{♩} = c.76$

Org. 

6 

- le - i - son,  
ALTOS ***p***

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12 

- le - - - i - son,  
***p***

e - le - i - son,  
***mf***

12 

- le - - - i - son,  
***mf***

18

Promotional copy  
for reading purposes only

24

S.  
A.

T.  
B.

Org.

Ped.

**A** **Un poco più mosso**  $\text{♩} = c.80$

**A** **Un poco più mosso**  $\text{♩} = c.80$

30

35

S.

A.

T.

B.

Org.

Ped.

**Promotional copy**  
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40

un poco rall. **B** Tempo I *mf*

Ky - - - - - ri -

*p*

- i - son.

*p*

- i - son.

*p*

son.

un poco rall. **B** Tempo I

*p*

*mf*

45

Promotional copy  
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49

C

# Promotional copy

for reading purposes only

61

*mf* e - le - - - - i - son. *p*

*mf* e - le - - i - son, e - - le - i - son, *p*

ri e e - le i - son, e - le i - son. *p*

*mf* e - le - i - son, e - le - i - son. *p*

18

*mf* *p*

*p*

66

Solo ad lib. *pp tenuto*

e - le - i - son.

son.

*pp*

*p*

## 3. Lacrimosa

Andante doloroso  $\text{♩} = c. 72$ 

Org. *p* Man.

6

Org.

Ped.

11 **A** SOPRANOS

S. *p* La cri - mo - sa di - es il - - la, ✓

Org.

Ped.

15

S. *p* Qua re - sur - get ex fa - vil - - la, ✓

A. *p* La - - cri - mo - sa di - es il - - la, ✓

Org.

Ped.



This block contains musical staves for organ, soprano, alto, and basso continuo. The soprano and alto parts are labeled 'A' and 'B' respectively. The basso continuo part is labeled 'Ped.'. The music is in 3/4 time, with various key changes indicated by numbers (3, 4, 5) and sharps/flats. The soprano part begins with 'La cri - mo - sa' and continues with 'di - es il - - la'. The alto part begins with 'Qua re - sur - get' and continues with 'ex fa - vil - - la'. The basso continuo part provides harmonic support throughout.