

Requiem Introitus

DAVID YOUNG

q = 128

Luttosamente

SOPRANO

ALTO

TENOR

BASS

mf

mf

ae - ter - nam do - na

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

6

mf

ae -

eis do - me Re - qui - em ae -

eis do - me - - ne ae -

11

ter - nam do - na - eis do -

ter - nam do - na - eis do -

ter - nam do - na - eis do -

2 16

mf

ae - ter - nam

me - ne Re - qui - em ae - ter - nam

- me - ne ae - ter - nam

- me - ne ae - ter - nam

21

f

do - na eis do - me ne

do - na eis do - me ne

do - na - eis do - me - ne

do - na - eis do - me - ne

26

Allegretto

mp

Et lux per - pe - tu - a

Et lux per - pe - tu - a lu - ce - at eis

et lux per - pe - tu - a te
 et lux per - pe - tu - a te
 lu - ce - at eis te de - cet
 lu - ce - at eis et lux per - pe - tu - a te
 et lux per - pe - tu - a lu - ce at eis hym -

de - cet hym - nus De - us in
 de - cet hym - nus De - us in
 hym - nus te de - cet hym - nus De - us in
 de - cet hym - nus De - us in
 nus hym - nus De - us De - us in

Si - on Ooo...
 Si - on Si - on Ooo...
 Si - on Si - on Ooo... Et lux per -
 Si - on Et lux per - pe - tu - a lu - ce -

Ooo... et lux per - pe - tu - a
 Ooo... et lux per - pe - tu - a lu - ce - at eis
 pe - tu - a lu - ce - at eis et lux per - pe - tu - a
 at eis et lux per - pe - tu - a lu - ce - at eis

te de - cet hym - nus De -
 te de - cet hym - nus De -
 te de - cet hym - nus De -
 hym - nus hym - nus De - us

us Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem
 - us in Si - on Ooo... Si - on Ooo...
 us in Si - on Ooo Ooo Si - on Ooo Ooo
 De - us in Si - on Ooo Si - on Ooo

Et ti-bi red-de-tur vo-tum in Je-ru-sa-lem
 Si-on Ooo Si-on Ooo Et ti-bi
 Si-on Ooo Ooo Si-on Ooo Ooo red-et
 Si-on Ooo Si-on Ooo Ooo

red-de-tur Je-ru-sa-
 red-de-tur Je-ru-sa-
 tur vo-tum in Je-ru-sa-lem Je-ru-sa-
 red-de-tur Je-ru-sa-lem Je-ru-sa-

lem Ooo... Ahh...
 lem Ooo... Ahh...
 lem Ooo... ex-a-u-di o-
 lem ex-a-u-di o-ra-ti-o-nem me-am Ahh...

ra - ti - o - nem me - am Ahh... Ahh...
 ex - a - u - di o - ra - ti - o - nem me - am

ex - a - u - di o - ra - ti - o - nem meam Ad te
 ra - ti - o - nem me - am Ahh... Ad te
 Ahh... Ahh... Ad te

Pregando

te om - nis car - o ve - ni - et
 te om - nis car - o ve - ni - et
 te om - nis car - o ve - ni - et

Luttosamente

mf
8
ae - ter - nam do - na - eis
mf
Re - qui - em ae - ter - nam do - na - eis

mf
8
do - me Re - qui - em ae - ter -
do - me - - ne ae - ter -

mf
8
nam do - na - eis do - me -
nam do - na - eis do - me -
nam do - na - eis do - me -

mf

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

eis do - me
 eis do - me
 eis do - me
 eis do - me

f mf

ne A - - - - men
 ne A - - - - men
 - ne A - - - - men
 ne A - - - - men

Requiem Introitus

This work is only a requiem introduction. To be a complete requiem, additional sections will be needed, including possibly Kyrie Eleison, Dies Irae, Offetorium, Sanctus, Benedictus, Agnus Die, etc. Hopefully someday I'll find the time to add more.

The music takes the standard text from the Introitus portion of the Missa pro defunctis:

Requiem aeternam dona eis, Domine.	Eternal rest give to them, O Lord
Et lux perpetua luceat eis	And let perpetual light shine on them
Te decet hymnus, Deus, in Sion,	To you praise is due, O God, in Zion,
Et tibi reddetur votum in Jerusalem	And a vow shall be paid to thee in Jerusalem
Exaudi orationem meam	Hear my prayer
Ad te omnis caro veniet	To you all flesh will come

Measures 75 through 82 are a chosen permutation of 4 parts for 4 voices over 4 measure pairs. As shown in the table below, I observed the constraint that no part can be in any row and column more than once:

	Measures 75-76	Measures 77-78	Measures 79-80	Measures 81-82
S	Response 1	Response 2	Response 3	Theme
A	Theme	Response 3	Response 2	Response 1
T	Response 2	Response 1	Theme	Response 3
B	Response 3	Theme	Response 1	Response 2

This is known in mathematics as a Latin Square, and in this case, there are 576 unique permutations. (Though counting the permutations seems at first glance a trivial task in combinatorics, a general counting solution eluded mathematicians for well over 100 years until finally discovered in 1992 by J. Shao and W. Wei.)

My choice of permutation in the Latin Square was perhaps poor, as it occasionally requires the voices to cross (the parts are not bounds to one another), which is generally a bad idea. Other traditional voice arrangement "errors" I happily commit are omitting the 5th instead of the 3rd in incomplete chords, and the flagrant employment of parallel 5ths. Parallel 5ths are traditional vocal arrangement no-no because of the perception that they weaken the individuality of the counterpoint, as well as creating a hollow sound.

David (6/11/03)