

Requiem for Peace

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1. Fratres in unum

Brothers in Unity

Psalm 133 (*Latin*)
(Psalm 132 in the Vulgate)

Larry Nickel

Lento $\text{♩} = 60$ Hopeful

Men

chime ♩ mp

Quam

poco rit.

f

Ped.

A gentle - floating sound

po o $\text{♪} = \text{♪}$

iu - cun-dum ha - bi - re fra - tres in u - nur

How pleasant it is when brothers live together in unity

eggiero with rhythmic precision $\text{♪} = \text{♪}$

use pedal freely

Women

B

Le' ig sound - one long phrase

mf $\text{♪} = \text{♪}$ div.

quam bo - num et quam de-co - rum ha - bi-ta-re

told, how good and honorable it is when brothers live together in unity

Ped.

22

fra - tres in u - num, in u - num.

29

Si - cut un - guen - tum in

37

ca - pi-te quod in bar - bam, in bar - bam Aa - ron,

It is like water poured on the head, running down on Aaron's beard

PERUSAHL SCORE ONLY PLEASE DO NOT COPY

43

Women **D** one long phrase (stagger breathing)

quod de - scen - dit in o - ram_ ves - ti - men - ti

(8) down on the collar of his robe

Men **mf**

ec - ce quam bo - num et

E

8va

Altos and Men **mf** unison

fratres in u - num, in

fratres in u - num, in

PERUSAL SCORE ONLY PLEASE DO NOT COPY

Behold, how good and honorable it is when brothers live together in unity

3

quam de - na - bi - ta - re

Ped.

Ped.

sim.

Fratres in unum

60

u - num.

u - num.

legato *8va*

p (oil running down Aaron's beard) *8va*

pp

=

F dolce - full rich tone

66 *mp*

Si-cut ros Her-mon, qui de-scer-tem Si-on. Quo-niam il-lis man-da-vit

mp

Si-cut ros Her-mon, qui de-scer-tem Si-on. Quo-niam il-lis man-da-vit

mp

Si-cut ros Her-mon, qui de-scer-tem Si-on. Quo-niam il-lis man-da-vit

mp

Si-cut ros Her-mon, qui de-scen-dit in mon-tem Si-on. Quo-niam il-lis man-da-vit

F

the dew of Hermon, which falls on Mount Zion

rehearsal

mp

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

72

G tutti - unison

Do - mi-nus Be-ne-dic - ti - o - nem et
 Do - mi-nus Be-ne-dic - ti - o - n et
 Do - mi-nus Be-ne-dic - ti em et
 Do - mi-nus Be-ne-dic o - nem et

For there the Lord bestows His blessing, even life forevermore

PLEASCE DO NOT COPY

78 (unison)

Women rubato f mf

vi - tam us in sae cu-
 vi que

PERUSAL SCORE ONLY

forever more

PLEASCE DO NOT COPY

84

lum. _____

dew falling

Ped. _____

88

cresc.

92

warm relaxed tone

H Tr. _____

ce_ quam bo - num et quam de-co - rum ha - bi-ta-re _____

Ec - ce_ quam bo - num et quam de-co - rum ha - bi-ta-re _____

How pleasant it is when brothers live together in unity

8va-

H

mp

mf

Ped. _____

98 *f*

Fra - tres in u - num, — in u - num —

f

Fra - tres in u - num, — in u - —

mf

Rubato **I** *p* rit.

in u — num —

p

in u — num —

rit.

PERUSAL SCORE ONLY PLEASE DO NOT COPY

98 *f*

Fra - tres in u - num, — in u - num —

f

Fra - tres in u - num, — in u - —

mf

Rubato **I** *p* rit.

in u — num —

p

in u — num —

rit.

PERUSAL SCORE ONLY PLEASE DO NOT COPY

105

in u — num —

mf *mp*

rit.

PERUSAL SCORE ONLY PLEASE DO NOT COPY

105

in u — num —

mf *mp*

rit.

PERUSAL SCORE ONLY PLEASE DO NOT COPY

2. Requiem aeternam

Eternal Rest

Latin Liturgy

Larry Nickel

Piano

$\text{♩} = 40$
expressivo legato

5

8

11

15

PERUSUAL SCORE ONLY - PLEASE DO NOT COPY

A $\text{♩} = 70$ funeral dirge

strings
f mp
Ped.

brass
mf

B **Soprano solo** *this funeral dirge moves from solemnity to anger*

19 **mf**
 Re - qui - em, Re - qui - em, do - na e - is,

Altos and Tenors *sotto voce*
 pp Re - qui - em, re - qui - em ae - ter - nam e - is, Do - mi - ne,
 pp Re - qui - em, re - qui - em ae - ter - do - na e - is, Do - mi - ne,

B *Rest, eter* *unto them, O Lord*

23 **f**
 Do - mi - ne, Re - qui - em, **mp**
 et lux per - pe - tu - a lu - ce - at e - is. Re - qui - em, re - qui - em ae - ter - nam
 et lux per lu - ce - at e - is. Re - qui - em, re - qui - em ae - ter - nam **ff**

ar d Light shine upon them
cresc. **mf** **mp**

PERUSAL SCORE ONLY PLEASE DO NOT COPY

27 **C**

Re - qui - em, do - na e - is

Men

Re - qui - em, Re - qui - em ae - ter - nam do - na e - is, Do et lux per-

Re - qui - em, Re - qui - em ae - ter - nam do - na e ai - ne, et lux per-

C

Do - mi - ne

Re - qui

Re - qui - em, Re - qui

Re - qui - em, Re - qui

pe - tu - a lu ce - at e is Re - qui - em.

pe lu ce - at e is Re - qui - em.

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

31

f

mf

cresc.

f

mf

mf

mf

mf

f

35 **D** with anger

em do-na e-is,
em, Re-qui-em, Re-qui-em, Re-qui-em, Re-qui-em
em, Re-qui-em, Re-qui-em, Re-qui-em, em ae-ter nam
Re-qui-em, Re-qui-em ae-ter nam do-na e-is, Do-r et lux per -
Re-qui-em, Re-qui-em ae-ter nam do-na e-ne et lux per -

D

agitato

39

Do - - - - - full sound Re - qui -
em, do-na, e-is, Do-mi-ne, full sound Re-qui-em
full sound Re-qui-em Re-qui -
do-na e - Do mi - ne, Re-qui-em Re-qui -
pe-tu-a lu ce-at e-is. Re-qui-em
full sound Re-qui-em Re-qui -
lu ce-at e-is. Re-qui-em
Re-qui-em

PERUSA SCORE ONLY PLEASE DO NOT COPY

43 E

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

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

full sound

8 Re-qui-em Re-qui-em ae-ter - nam do-na e - is, Do-mi-ne, per - pe - tu - a lu

full sound

Re-qui-em Re-qui-em ae-ter - nam do-na e - is, Do-mi-ne, aux per - pe - tu - a lu

E

48

(turn the page now)

Attacca!

poco rit. ff mi - ne, Do - mi - ne

Attacca!

et lux per - pe - tu - a, et lux per - pe - tu - a

Attacca!

et lux per - pe - tu - a, et lux per - pe - tu - a

Attacca!

- at e - is, et lux per - pe - tu - a, et lux per - pe - tu - a

Attacca!

ce - at e - is, et lux per - pe - tu - a, et lux per - pe - tu - a

Attacca!

poco rit.

ff

3. Long Black Arm

Wildred Owen (1893-1918)

13

Larry Nickel

Long Black Arm

29

bout to curse reach at the ar-ro-gance which needs thy harm

'bout to curse reach at the ar-ro-

34

beat it down be-fore sins grow worse

needs thy harm beat be-fore the sins grow worse Hah

ff

(E)

C

ff

Hah

mf

f

H

f

PERUSUAL SCORE ONLY - PLEASE DO NOT COPY

Long Black Arm

44

D *tutti*

Be slow - ly lift-ed up to - ward hea - ven

slow - ly lift-ed up to - ward hea - ven

D *rock steady*

3

mp

=

49

Great gun to-her-ing Long black arm

Gre - her-ing Long black arm

E

(G)

PERUSAL SCORE ONLY PLEASE DO NOT COPY

F

54 *f* off on 1 *ff* *ff* *ff* *ff* *ff* *ff*

and when thy spell be cast____ com - plete and whole____ may_

and when thy spell be cast____ com - plete and whole____ may_

and when thy spell be cast____ com - plete and whole____ May God curse thee

and when thy spell be cast____ com - plete and_ May God curse thee

G *seething anger* *mp* *mp* *mp* *mp* *mp* *mp*

Musical score for section F and G. The score consists of two staves. Staff 1 (Treble) starts with a whole note, followed by a half note, a quarter note, and a dotted half note. Staff 2 (Bass) starts with a half note, followed by a quarter note, a dotted half note, and a whole note. A bracket groups the first four measures. A box labeled "rehearsal only" is placed below the staff. Section G begins with a whole note, followed by a half note, a quarter note, and a dotted half note. The bass staff continues with a half note, followed by a quarter note, a dotted half note, and a whole note.

59

H

— God curse thee — may God curse thee

— God curse thee — may God curse thee

— God curse thee — may God curse thee

Long black arm — may God curse thee

May God curse thee — May God curse thee — may God curse thee

ff

3/4

4/4

mf

ff

ff

ff

ff

ff

ff

A musical score for two staves. The top staff uses a treble clef and consists of six measures. The first measure has a common time signature (indicated by 'C'). The second measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The third measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The fourth measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The fifth measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The sixth measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The bottom staff uses a bass clef and consists of six measures. The first measure has a common time signature (indicated by 'C'). The second measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The third measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The fourth measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The fifth measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. The sixth measure begins with a common time signature, followed by a measure in 3/4 time, indicated by a circled '3'. A large, bold letter 'H' is positioned above the top staff. The tempo is marked as 'f' (fortissimo).

Long Black Arm

I

64

and cut thee from our soul
and cut thee from our soul
and cut thee from our soul
and cut thee from our soul

==

69

* (only 3 to 5 pur . this high Bb)

mf

mf

mf

mf

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

J

73

Ah

Ah

Ah

Ah

J

ff

ff

(D)

repeated pattern

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

78

loud stage whisper

ff Cha

ff Cha

ff Cha

tubular bells and cymbals die away

ff

all ten fingers - hold until barely audible

4. Bugles Sang

Wilfred Owen 1893-1918

Larry Nickel

Mournfully $\text{♩} = 100$

19 *clarinet*

Pno. { brass **19**

*instrumental intro
(Taps)*

A *legato*
 mp *mf*
 ped.

**poco rit.** **B** *a tempo*

27

S. *mf*

Bu - gles san -
sad-den-ing the ev' - ning air;

A. *mf*

- gles sang, sad-den-ing the ev' - ning air;

T. *mf*

Bu - gles sang, *f*
bu - gles

B. *mf*

Bu - gles sang

B *a tempo*

Pno.

mp

* *pedal freely*

32

S. *f* Ooo to hear. Voi-ces of

A. *f* Ooo sor-row-ful to hear.

T. *mf* an-swered sor-row-ful to hear. Voi-ces of

B. *f* bu-gles an-swered sor-row-f

Pno.

37

S. boys, voic-es of boys were by the riv-er side. *poco rit.*

A. Voi-ces of boys, ces of boys were by the riv-er side.

T. boys were by the riv-er side, *p* riv-er -

B. Voi-ces of boys were by the riv-er-side, by the riv-er -

Pno.

Bugles Sang

C rubato **p**

S. Sleep mo-thered them, sleep moth-ered them,

A. Sleep mo-thered them, sleep moth-ered them,

T. side, by the riv - er - side, the riv - ver -

B. side, by the riv - er - side, by the riv - er -

C rubato **p**

Pno.

poco rit.

=

a tempo

45 **mp**

S. sleep moth - ered (close to "m")

A. sleep ed them; and left the twi - light

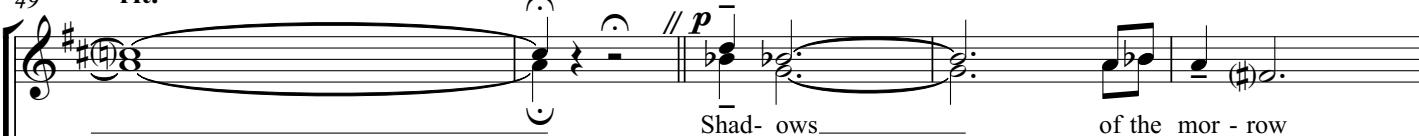
T. side... and left the twi - light

B.

Pr. **ppp**

D a tempo primo

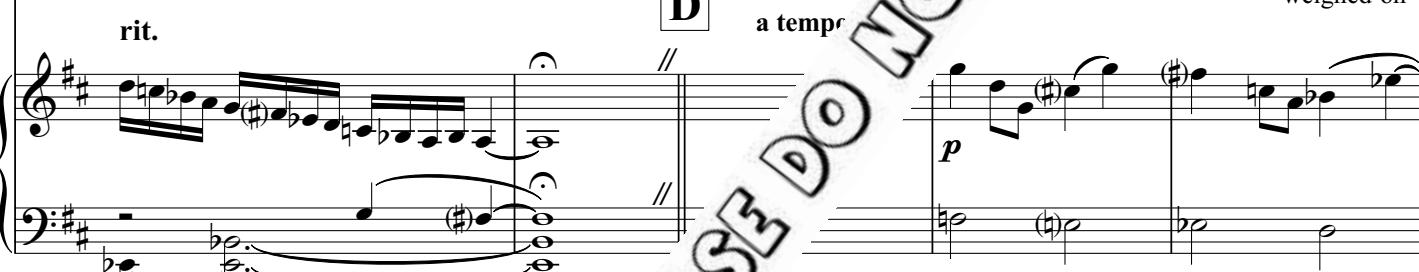
49 rit.

S. 

A. sad. Shad- ows or - row

T. 8 sad. Shad- ows o weighed on

B. weighed on

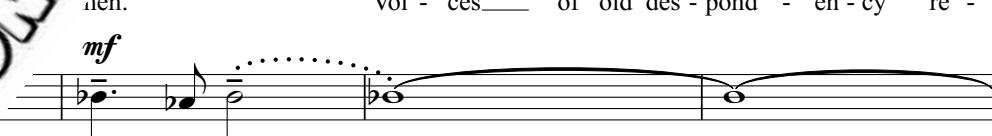
Pno. rit. 

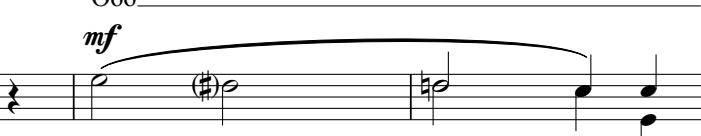
Pno. Ped. 

54 poco rit.

S. weighed on 

A. weighed close to "n" Voi - ces of old des - pond - en - cy re -

T. men, close 

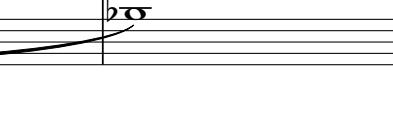
B. weighed on men, Ooo 

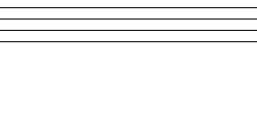
Pno. poco rit. 

a tempo

S. 

A. 

T. 

B. 

Pno. 

Bugles Sang

58

molto rit. . . . **f a tempo**

S. signed, bowed by the shad - ow of the mor - row,—

A. signed, bowed by the shad - ow of the mor - row—

T. shad - ows weighed on men. bowed by the shad

B. signed, bowed by t' ow

Pno.

63

rit. . . . **mp a tempo**

S. slept.

A. slept.

T. slept.

B. slept.

Pno.

poco rit.

PERUSAL SCORE ONLY PLEASE DO NOT COPY

25

E *a tempo*

S. Bu - gles sang, _____ sad-den-ing the ev' - ning air;

A. Bu - gles sang, _____ sad-den-ing the ev' - ning air;

T. Bu - gles sang, _____ bu - gles

B. gles sang,

E *a tempo*

Pno.

S. Ah _____ to hear.

A. Ah _____ sor-row-ful to hear.

T. an - swered _____ sor-row-ful to hear.

B. gles an - swered, sor - row-ful to hear.

Pno.

5. *Ani Shalom**I Am a Person of Peace*

Psalm 120 (Hebrew)

Larry Nickel

 $\text{♩} = 152$ Vivace

Baritone solo f A

El ai Bat-sa-ra - ta - li

I call on the Lord in my distress

ka va - ya - a - ne-ni A-do-nai hat-

answers me



24

si - la naf - shi mi - ssfat_ she - ker_ mi - la shon - ra-mi- yah

Save me, O Lord, from lying lips and from deceitful tongues

dim.

Save me, O Lord, from lying lips and from deceitful tongues



31

yi-ten l'-cha u-mah Yo- sif_ lach la- shon

ned enthusiasm



B

What will He do to you?



37

ra-mi

and' sides, O deceitful tongue?

sparkle

sparkle

f *mf* *cresc.* *8va*

PERUSAL SCORE ONLY PLEASE DO NOT COPY

All Men **C** *f* *vehemently*

41 Chit-se gi - bor sh' -nu-nim_ Chit-se gi - bor sh' -nu-nim im

(8) *He will punish you with a warrior's sharp arrows, with burning coals of the broom tree.*

C *ff*

47 *unis.* ga - cha - ley r' - ta - mim

div.

(burning coals)

All Women **D** *f* *sostenuto*

o - ya - li - ki - gar - ti

ff

D *Woe to me, that I dwell in Meshech*

mf

PERUSAL SCORE ONLY PLEASE DO NOT COPY

59

Me - shekh sha - chan - ti im - o - ha - le Ke - dar

- that I live among the tents of Kedar!

Baritone Solo

65

ra - bat shakh-na - lah naf- shi

im so - ne, so - ne

too long have I lived....

among those who hate peace,

Tutti

71

sha - lom, sha - lom

a - ni sha -

sha - lom, sha - lom

a - ni sha -

(peace) 8va

I am a man (person) of peace

78

lom, a - ni sha - lom a - ni sha - lom ve-khi a - da- ber-

lom, a - ni sha - lom Ooo

lom, a - ni sha - lom Ooo

rit. **E** *Rubato sadly*

mp

mp

mp

mp

rit. **E** *if peace... but when I speak...*

rubato

accel.

a tempo

mf

rit.

ma la - mil - kha - ma

p

mf

p

accel. *they are for war!* *a tempo* *rit.*

mp

p

6. Bani Adam

Children of Adam

31

Sa'adi Shirazi (circa 1233) (*Farsi*)
Ahmad Shawqi (circa 1920) (*Arabic*)

Larry Nickel

J = 86

The musical score consists of six staves of music. Staff 1 (top) starts with a forte dynamic (f). Staff 2 (second from top) has a sustained note. Staff 3 (third from top) features a melodic line with grace notes and slurs. Staff 4 (fourth from top) begins at measure 6 with a dynamic (mf). Staff 5 (fifth from top) starts at measure 10 with a soprano solo. Staff 6 (bottom) starts at measure 14 with lyrics and a dynamic (one long phra).

PERUSAHL SCORE ONLY PLEASE DO NOT COPY

soprano solo **A** **mp** **mf**

Ba - ni

A **dim.** **mp**

A - dam - za - ye yek pey - ka - rand Ke dar a -

Children of Adam are members of one body

19

fa - ri-nesh ze yek_ go - ha - rand Cho oz - vi be dard

Who are created from the same origin

if one member is in pain

24

a - va - rad roz - gar

cresc.

28

Choir *mf one long phrase (stagger breathing)*

De - gar oz - v' - ha ra na-ma- nad

cresc.

De - gar, de - gar oz - v' - ha ra na-ma -

B

the other members cannot be at peace

B

cresc.

PERUSUAL SCORE ONLY PLEASE DO NOT COPY

33

soprano solo

f

De - gar oz - v' - ha____ra na - ma - nad____ gha

gha - rar____

nad____ gha - rar____

=

38

mf

rar____

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

43

freely

48

baritone solo *mf dolce*

Wu-li-da

3

3

3

mp

52

D

alto solo

mu-ru a-tu wal

Rif-qu_yau-ma mau-li-di, mau-li-di a'I

D *Kindness, chivalry, guidance and humility were born*

as was born

express.

f

hu - da v a - u bi - sa

waz - da- hel_ kau-nu bil-wa-li - di wa - da - ät bi - sa

His coming brightened the world

PERUSAL SCORE ONLY PLEASE DO NOT COPY

65

nä - hi mi - nä the- rel
er - je - u

His light illumined it

His light illumined it

69

alto solo *mf* wa - sa - rat a-ya-tul ma

F

74

si-hi ka s'-ri

baritone solo *mf*

mi-nel fe - j'-ri fil - wu - ju - di, fil - wu - ju - di dai - a - u

light of dawn, flowing through the universe so did the sign of the Messiah flow

Ped.

PERUSUAL SCORE ONLY PLEASE DO NOT COPY

81

Tam - la-ul or - da wa-la a - wa - li - ma nu-ran fa - theh-ra ma i-jon
fa - theh-ra ma i-jon

He filled the wrold with light

making the ee

its brightness

G

bi- ha_ wad - do _ u

bi- ha_ wad - do

G

H $d. = 120$ - subito

f

92

97

PERUSAL SCORE ONLY

101

soprano soloist *f* **I**
la wa - i - dun, la wa-

all Women *f*
la wa - i - dun, la wa-

I *no th* *no threat*

=

104

-i - dun la sau la sau - la

-i - dun a - la - tun la sau - la

tyranny *no tyranny*
cresc. *ff*

=

107

PERUSAL SCORE ONLY

F

J baritone soloist

109

f La in - ti - ga - mun, la hu-sa - mun, la raz - wa - tun

all Men

f La in - ti - ga - mun, la hu-sa - mun, la raz - wa - tun

no revenge *no sword* *no raids*

mf

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

111

la raz - v la di - ma'

cresc. **ff**

la wa - tun la di - ma'

no bloodshed - (did He use in His call to the new faith)

cresc. **ff**

Choir**K** legato - full open sound

115

Ba - ni A - dam a - za - ye yek pey-ka-rand

f unis.

Ke - dar - far - i - nesh ze-yek

K*Children of Adam are members of one body**Who are creat me origin*


118 *unison*

Cho oz - vi be - dard a-va - rad roz - gar

go - ha - rand De - gar oz - v' ha - ra na - ma-nad gha-rar

*If one member is in pain**the others cannot be at peace*


121

dim.

PERUSUAL SCORE ONLY**PLEASE DO NOT COPY**

L Soprano and Alto soloists

123 *mf*

baritone *mf*

mf *unis.*

mf

L *mf*

no tyranny

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

125 *f*

f

f

f

f

no raids

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

no bloodshed

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

PERUSAL SCORE ONLY

7. Kyrie eleison

Lord, Have Mercy

Latin and Greek Liturgy

Larry Nickel

cantus firmus melody by Kuni Murai

$\text{♩} = 64-70$ plainchant style

p ————— *mp*

Lord, grant us peace

A musical score for rehearsal number 35, page 12, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The score consists of ten measures. Measure 1 starts with a rest followed by a eighth note. Measures 2-4 show eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). Measures 5-8 continue with eighth-note patterns. Measures 9-10 conclude the section. A box labeled "rehearsal only" is located in the upper left area of the first measure. The page number "35" and the rehearsal number "35" are printed vertically along the right edge of the music.

7

re - re no - bis. Ky - ri - e, do-na no - bis pa - cem.

re - re no - bis. Ky - ri - e, do-na no - bis pa - cem.

re - re as, Ky-ri - e pa - cem

re no - bis, Ky-ri - e pa - cem

on us

PERUSAHL SCORE ONLY

8

re - re as, Ky-ri - e pa - cem

re no - bis, Ky-ri - e pa - cem

on us

a tempo

13 **A**

Mi - se - re - re no - bis. Ky - ri - e,

Mi - se - re - re no - bis. Ky - ri - e,

Mi - se - re - re no - bis. Ex-au - di o-ra - ti - ne-am, ex-au - di o-ra - ti -

Mi - se - re - re no - bis. Ky e, ky - ri -

Have mercy on us

my prayer

19 **A**

e, ele

ky - ri - e - son, do - na, do - na no - bis

o - ner e - le - i - son, ex - au - di o - ra - ti - o - nem me - am, do - na no - bis

e - le - i - son, ex - au - di o - ra - ti - o - nem me - am, no - bis

Lord, hear my prayer
PERUSUAL SCORE ONLY - PLEASE DO NOT COPY

Kyrie eleison

24

pa - cem, pa - cem, do - na no - bis pa - cem
pa - cem, pa - cem, do - na no - bis pa - cem (pa - cem)
pa - cem, pa - cem, do - na no-bis pa - cem
pa - cem, pa - cem, do - na no-bis pa - cem
pa - cem
peace, grant us peace

B

30 $\text{♩} = 70$

P

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

Kyrie eleison

47

- stele - i - son, do - na, no - bis
Chri - ste e - le - i - son, do - na, do - na no - bis
o - nem_ me-am e - le - i - son, ex-au - di o - ra - ti - o - nem me - am, no - bis
stele - i - son, ex-au - di o - ra - ti - o - nem r - no - bis

52

PERUSAL SCORE ONLY PLEASE DO NOT COPY

pa - cem, pa - cem, na no - bis pa - cem
pa - cem, pa - cem, do - na no - bis pa - cem (pa - cem)
pa - cem, cem, do - na no-bis pa - cem pa - cem
pa - cem, pa - cem, do - na no-bis pa - cem pa - cem rit.

8. Bêtise de la guerre

the Stupidity of War

Victor Hugo (1802-1885)
Claude-Joseph Rouget de Lisle (1792)

47

Larry Nickel

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

Baritone solo

A *with biting sarcasm*

mock march

solemn fanfare - tongue-in-cheek

with precision

Servant without eyes

childish Penelope

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Bêtise de la guerre

B

19

Ou-vri-ère sans yeux, Guerre, ô guerre, oc-cu -

all Men

Ber-ceuse du cha-os où le né-ant os - cille, Ou-vri-ère sans yeux,

Ber-ceuse du cha-os où le né-ant os - cille, Ou-vri-ère sans yeux,

cradle where newborn chaos rocks Servant without eyes

cresc. mf regally

peé au choc des es-ca-drons, Tou-te pleine du bruit fu-ri-eux des clair-ons,

Tou-te pleine du bruit fu-ri-eux des clair-ons,

Tou-te pleine du bruit fu-ri-eux des clair-ons,

War, Ov s herself with the clash of troops (cavalry) filled with the furious blasts of trumpets

PERUSA'S SCORE ONLY - PLEASE DO NOT COPY

29

C

f *mf* *f*

Ô, bu-veuse de sang,— qui fa - rouche, flé - trie, hi - deuse,- en cette

Ô, bu-veuse de sang,— hi - deuse, — traî-ne l'homme en cette

Ô, bu-veuse de sang,— hi - deuse. — traî-ne l'homme en cette

C *O drinker of blood* *who drags men along in her drunken* *arivedel, hideous*

f *3* *3*

* "march" on the spot
right, left, right

34

D *with nationalistic bravado*

*R**. L. R. *f*

iv - rog - ne - rie, O ns yeux. — Qu'un

WOMEN

saa *f*

Mar - chons, mar - chons, Qu'un

Mar - chons, mar - chons, Qu'un

rie, Ou - vri - ère sans yeux. — Mar - chons, mar - chons, Qu'un

Mar - chons, mar - chons, Qu'un

servant without eyes **D** *March! march!*

f *3*

Bêtise de la guerre

40

sang im - pur, Mar - chons, mar - chons, a - breu-ve nos sil - lons.

sang im - pur, Mar - chons, mar - chons, a - breu-ve sil - lons.

sang im - pur, Mar - chons, mar - chons, a - ve nos sil - lons.

Let impure blood

March! march!

(arrowheads)

E

46

50

Men

f

Si tes é-croule - ments re-con - struisent le mal,

Si tes é-croule - ments re-con - struisent le mal,

Si tes é-croule - ments re-con - struisent le mal,

F

What if your destruction reconstructs evil?

f

PERUSAL SCORE ONLY PLEASE DO NOT COPY

54

G

si tu ne sais, dans l'om-bre où ton ha-sard se

Si pour le be-stial tu chas-ses l'a - ni - mal,

Si pour le be-stial tu chas-ses l'a - ni - mal,

What if, in your blood lust, you seek the animal in us all?

G *What if you don't know, within 't*

here your opportunity grovels?

vau - tre, Dé - faire un em que pour en faire un au - tre?

Dé - faire un em que pour en faire un au - tre?

Dé - faire un em - per-eur que pour en faire un au - tre?

How to bring down an emperor without creating another?

vau - tre, Dé - faire un em que pour en faire un au - tre?

62

PERUSAL SCORE ONLY PLEASE DO NOT COPY

Bêtise de la guerre

65

I *pounding*

ff

=

69

SOLO **J** **ff**

WOMEN

MEN **ff**

Ou -vri -ère sans yeux,

Ou -vri -ère sans yeux,

without eyes

dim.

=

74

f

-mense, de vent et de fou-dres ar-mée,

f

À quoi sers-tu, gé-ante,

f

À quoi sers-tu, gé-ante,

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

Gigantic folly, - armed with wind and lightning What use are you, Monster?

What use are you, Smoky One!?

Servant without eyes

83

yeux.

ye

A musical score for two voices. The top staff is in treble clef, B-flat major, and 3/4 time. The lyrics "yeux." are written below the notes. The bottom staff is in bass clef, B-flat major, and 3/4 time. The score features large, expressive slurs over groups of notes. A large, semi-transparent watermark reading "1/ SCORE" is diagonally across the page.

ye

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (ff) and consists of eighth-note chords. Measure 12 continues with eighth-note chords, maintaining the dynamic ff.

22

9. Bing Che Xing

March of the Battle Carts

Dù Fu (712-770)
featuring 22 out of the 34 lines

Larry Nickel

$\text{♩} = 94$ imagine the Emperor's army - 1,300 years ago - marching over the distant hill - towards your village

The musical score consists of five staves of music, each with a treble clef and a bass clef. The key signature changes frequently, including sections in A major, E major, and G major. The time signature is mostly common time (4/4). The score includes dynamic markings such as *p*, *mp*, *cresc.*, *mf*, *f*, *tr*, and *mf*. Performance instructions like "building dynamically to bar 19" and "cresc." are also present. The score concludes with a section labeled "A".

24

28

B **Alto Solo** full warm sound - tell the story

Che lin lin ma xiao xiao Xing rén gong jian ge zai yao

Women

Che lin lin ma xiao xiao
Che lin lin ma xiao xiao

B Wagons rattling and horses neighing and snorting

pts marching, each with bow and arrows at his hip.

31

e, sostenuto

Ye niang qi zi zou Ye niang qi zi zou xiang song

Xing ren gong ji yao

Xing ren ge zai yao

fathers and mothers, wives and children, running to see them off

p

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

34

mf

Che lin lin ma xiao xiao Xing ren gong jian ge zai yao
Che lin lin ma xiao xiao Xing ren gong jian ge zai yao

Wagons rattling and horses neighing and snorting conscripts marching, each with bow o is hip.

mf

8va-----

37

C *mf Soloist*

Chen ai bu jí yang qíao Qian yi dun zu lan dao ku

Tutti Choir

(8)

C so much dust kicked up, you can't see the Xian-yang Bridge!
and the families pulling at their clothes, stamping their feet in anger, blocking the way and weeping

42 **D**

Ku sheng zhi shàng gan yun xiao
Ku sheng zhi shàng gan yun xiao
Ku sheng zhi shang gan yun xiao
Ku sheng zhi shang gan yun xiao

the sound of their wailing rises straight up to assault heaven

D 8^{va}-

=

46 **E** Men

Bian ting liu xue a shui Wu huang kai bian yi wei yi
Bian ting liu chang hai shui Wu huang kai bian yi wei yi

E the first battle was fought with blood enough to fill an ocean and the war-loving Emperor's dreams of conquest have still not ended!

PERUSAJ SCORE ONLY PLEASE DO NOT COPY

50 **F** Soloist

Jun_ bu wén Han jia shan dong er bai zhou Qian cun wan_ luo sheng jing

F Hasn't he heard that in Han, east of the mountains, there are hundreds of prefectures, thousands and thousands of villages, growing nothing but thorns?

55 **G**

qi

G

Women **H** f d - Elgarian style

you jian fu ba chu li He sheng long mu wu dong xi

Zong you jian fu ba chu li He sheng long mu wu dong xi

H and even where there is a sturdy wife to handle hoe and plough,
the crops grow raggedly in haphazard fields

Men

63 *mf*

Kuang fu Qin bing nai ku zhan_ Bei qu bu yi quan_ yu ji

8 *mf*

Kuang fu Qin bing nai ku zhan_ Bei qu bu yi quan_ yu ji

It's even worse for the men of Qin; they're such good fighters they're driven from battle to battle like dogs or chickens

I

J

72

sadly

zhi sheng nan_ e Fan_ shi sheng nu_ hao

Women *mp*

Xin zhi sheng nan_ e

mp

Xin zhi sheng nan_ e

K

Truly, it is an evil thing to bear a son these days; it's much better to have daughters

PERUSAL SCORE ONLY

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76

mf

Sheng nu you de jia bi lin Sheng nan mai mo sui bai cao

Fan shi sheng nu haoo

Fan shi sheng nu haoo

at least you can marry a daughter to the neighbor

L f

*born only to die,
rest in the wild grass*

cresc.

81

M

p

Jun bu jian qing hai tou Gulai bai gu wu ren shou

mf

p

Jun bu jian qing hai tou Gulai bai gu wu ren shou

mf

p

Jun bu jian qing hai tou Gulai bai gu wu ren shou

mf

p

Jun bu jian qing hai tou Gulai bai gu wu ren shou

*Has my lord seen the shores of Kokonor?
where white bones lie there in drifts, uncollected?*

M

mp

88 *mf*

Xin gui fan yuan jiu gui ku Tian yin yushi sheng jiu jiu

cresc. *f* *dim.*

Tian yin yushi sheng jiu

cresc., *f* *dim.*

Tian yin yushi sheng jiu

cresc. *f* *dim.*

Tian yin yushi sheng jiu

p

New ghosts complain and old ghosts weep Under the lowering sky their voices cry out in

rehearsal

94 *p* *jiiu jiiu jiiu jiiu jiiu* "jiiu" - the sound of rain drops (onomatopoeic)

p *jiiu jiiu jiiu*

p *jiiu jiiu jiiu jiiu jiiu jiiu*

p *jiiu jiiu jiiu*

leggiero (rain drops) *pp secco* *mf*

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

 Soloist

Junbu jiang qing hai tou

99

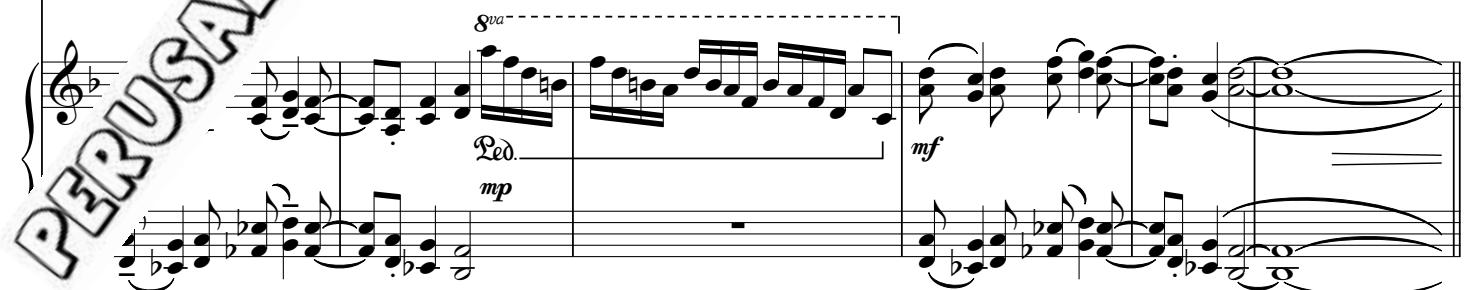


==

Jun bu jian qing hai tou

Gu lai bai gu

Has my lord seen the shores of Kokonor?



PERUSUAL SCORE ONLY - PLEASE DO NOT COPY

P

109

wu ren shou Jun bu jian qing hai tou Gu lai bai gu wu ren
 Jun bu jian qing hai tou Gu lai bai gu wu ren shou
 Jun bu jian qing hai tou Gu lai bai gu wu
 Jun bu jian qing hai tou Gu lai bai gu wu re
 Jun bu jian qing hai tou Gu lai bai gu sho Gu lai

P

Has my lord seen the shores of Kokonor? where wh ere in drifts, uncollected?

112

shou Xin gui fan yu - ai ku Tian yin yu shi sheng jiu jiu
 Jun bu jian qing hai tou
 wu ren shou bu jian qing hai tou
 bai gu wu re' slowly ga lai bai gu wu ren shou
 bai s nou

PERUSAL SCORE ONLY

s complain and old ghosts weep Under the lowering sky, their voices cry out in the rain. 8va
 mp rit. Ped.

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DO NOT COPY

10. Dvadtsat Vosyem Shtïkovikh

Twenty-Eight Bayonets

Anna Akmatova (1889-1966)

Larry Nickel

J = 64

mf

Nye bï - vat' teb- ye,____ nye bï - vat' teb- ye v' zhi - vikh
 Nye bï - vat' teb- ye,____ nye bï - vat' teb- ye zhi - vik' - vikh,____
 Nye bï - vat' teb- ye,____ nye bï - vat' teb- ye zhih vikh, So snye-
 Nye bï - vat' teb- ye,____ nye bï - vat' teb- ye vikh zhi-vikh, So snye-

You are no longer among th

rehearsal only



J = 64

mf

So snye - gu nye vstat', ____ - gu nye vstat', ____ so snye - gu nye vstat', ____
 So snye - gu ____ nye so snye - gu ____ nye vstat', ____ so snye - gu ____ nye vstat', ____
 gu ____ nye so snye - gu ____ nye vstat', ____ so snye - gu ____ nye vsta(t') ____
 gu ____ vstat', so snye - gu ____ nye vstat', ____ so snye - gu ____ nye vsta(t') ____

poco rit.

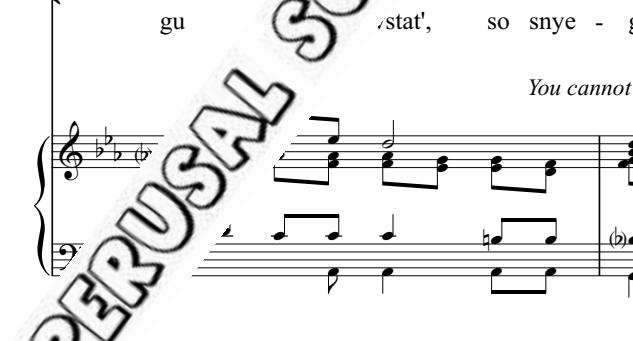
mp

poco rit.

poco rit.



You cannot rise from the snow



A *a tempo*

8

mf

Dvad-tsat vo-syem shtü - ko-víkh Og-nye-stryel-níkh pyat'.

p

Dvad-tsat vo-syem shtü - ko - víkh, Dvad-tsat vo-syem shtü - ko - víkh, ahh... Og-nye - stryel - níkh

p

Dvad-tsat vo-syem shtü - ko - víkh, ahh... .ye - stryel - níkh pya(t)

p

Og-nye - stryel - níkh pya(t)

twenty-eight bayonet wounds five gunshot wounds

B $\text{♩} = 72$ *meno mosso*

13

mf

Gor - ku - yu ob - no - vush - ku - gu shi - la - ya. Gor - ku - yu ob - no - vush - ku -

mf

Gor - ku - yu ob - no - dru - gu shi - la - ya. Gor - ku - yu ob - no - vush - ku -

mp

vush - ku - shi - la - ya. Gor - ku - yu -

mp

Ob - no - vush - ku - shi - la - ya. Gor - ku - yu -

f

mf

mf

mf

mf

mf

a bitter new shroud, I sewed for my husband

f

72

19

dru - gu shi - la ya.

Dvad - tsat vo-syem shtü - ko-vikh og - strye-nükh pyat!.

shi - la ya.

shi - la ya.

twenty - .e wounds five gunshot wounds

Nye bii - vat' teb - ye,

C $\text{♩} = 64$

24

PERUSAL SCORE ONLY PLEASE DO NOT COPY

mp

mf

f

mp

f

mf

f

You are no longer among the living

28

poco rit.

So snye-gu nye vstat', so snye-gu nye vstat', so snye-gu nye vstat'.
Dvad-tsat vo-syem

So snye-gu nye vstat', so snye-gu nye vstat', so snye-gu nye vstat'. I - bit, lyu - bit

gu nye vstat', so snye - gu nye vstat', so snye-gu nye vstat'. a - bit, lyu - bit

gu nye vstat', so snye - gu nye vstat', so snye - at'. ah...

You cannot rise from the snow

32

rit.

shti - ko - vikh, og - r kh pyat'.
Rus-ska-ya zyem - lya

kro - vush - ku, bit, Rus - ska - ya zyem - lya.

kro - v yu - bit, lyu - bit, Rus - ska - ya zyem - lya.

Rus - ska - ya zyem - lya.

rit.

the Russian soil loves - loves droplets of blood

11. Hiroshima Lacrimosa

Tears for Hiroshima

Sankichi Toge (1917-1953)
Latin Requiem Mass; Dies Irae, Lacrimosa

Larry Nickel

tutti *espressivo*

A $\text{♩} = 86$

mf Ooo

note: in the chamber version the vibes should give a starting pitch (B) in the full orchestral version the strings play these 4 bars the choir may choose to double the strings (optional)

mf

mp

mf

poco rit.

apo *keep the quarter pulse by subdividing half notes*

leggiero

pedal freely

baritone solo

B *mf* *passionately*

A - no sen - ga wa - su - re e

How could I ever forget that flash of light!

yō - ka A - no sen - ko - ga

15

18

22

C

mf **Choir**

shun-ji ni ga - i - to no san - man wa ki - e
 shun-ji ni ga - i - to no san - man wa ki - e
 wa - su - re yo - ka
 wa - e yo - ka

mf

In a moment, thirty thousand people ceased to exist



25

(baritone)

A - no sen - ko - ga shun-ji ni gai to - no san - man wa ki - e

p Di -

p Di -

p

mp

uld I ever forget!



Hiroshima lacrimosa

29 **D** $\text{♩} = \text{♩}$

alto solo *mf* as if crying

chi-chi o ka-e-se

stagger breathing well supported "core" tone

- es i - rae, di - es, il - la. La - cri - mo - sa

- es i - rae, di - es, di - es i - rae, di - es

p carry through - no breaks

Di - - - es i - - - rae, di - - -

Di - - - es i - - - di - - -

(The day of wrath ...) Bring back the fat^h (...that day is one of weeping)

34 **baritone solo** *mf*

ha-ha c se to-shi-yo-ri o

di - es il - la. La - cri - mo - sa

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

es - la, La - cri, la - cri - mo - sa, di - es il - la, ✓

es il - - - la, La - cri - mo - sa. ✓

Soprano solo *mf*

Bring back the mothers Bring back the old people

pp *Ped.*

sim.

39

soprano - alto duet

mf — *f* — *mf* —

ka-e-se ko-do-mo o ka-e-se wa-ta-shi-o

Sol-vet sae-clum in fa-vil-la. Di-es i-rae, di-es il-la. wa-ta-shi-o

Sol-vet sae-clum in fa-vil-la. Di-es i-rae, di-es il-ta-shi-o

Sol-vet sae-clum in fa-vil-la. Di-es i-rae, di-es wa-ta-shi-o

Sol-vet sae-clum in fa-vil-la. Di-es i-rae, il-la. wa-ta-shi-o

(The day of wrath shall consume the world in ashes)

mf — *f* — *mf* —

Bring back the children Bring me back

44

E

f — *mp* — *mf* —

ka-e-se cri-mo-sa wa-

ka-e-se La-cri-mo-sa, la-cri-mo-sa

ka-e- ka-e-se. La-cri-mo-sa, la-cri-mo-sa

ka-e La-cri-mo-sa, la-cri-mo-sa

se. La-cri-mo-sa, la-cri-mo-sa

(Tears, sorrow!)

F soprano - alto duet (cont.)

50

- ta - shi ni tsu - na-ga - ru nin - gen oka - e - se nin - gen no nin - gen no _____ yo no
baritone solo *mf* tsu - na - ga - ru

Bring back the people I used to know *For as long as* *nan beings*

G

54

a - ru ka - gi - ri *mp*
Nin - gen r *mf* nin - gen no _____ yo no a - ru

PERUSAL SCORE ONLY

rae, di - es il - la *Sol - vet sae - clum*
es i - rae, di - es, di - es i - rae, *Sol - vet sae - clum*

Nin - gen no, nin - gen no _____ yo no a - ru
Nin - gen no, nin - gen no _____ yo no a - ru

Hiroshima lacrimosa

H

73

59

f

He - i - wa_ o__ ka-e - se
ka - gi - ri ku-zu-re-nu he-i - wa_o
in_ fa - vil - la_ ku-zu-re-nu he-i - wa_o
in_ fa,... in_ fa - vil - la_ ku-zu-re-nu he-i - wa_o
ka - gi - ri ku-zu-re-nu he-i - wa_o
ka - gi - ri ku-zu-re-nu he-i -

For as long as there are human beings, a world of human beings - bring unbroken peace

65

Nin - gen no, nin - gen no
Nin - gen no, nin - gen no
Di - es i - rae, di - es il - la
Di - es i - rae, di - es il - la
Hmm *a resonant buzz (in the mask)* *Hmm*
Hmm *Hmm*
dim. *p (harp)*

Ped. *Ped.*

Hiroshima lacrimosa

70

yo no a - ru ka - gi - ri
yo no a - ru ka - gi - ri
Sol - vet sae - clum in fa - vil - la,
Sol - vet sae - clum in fa - vil - la,
Hr

sim.

73

J *mf* *mf* *mf* *mf* *mf*

he - i - wa - o
mo - sa Hi - ro - shi - ma, La - cri -
he - i - wa - o
La - cri - mo - sa Hi - ro - shi - ma, La - cri -
he - i - wa - o
La - cri - mo - sa Hi - ro - shi - ma, La - cri -
he - i - wa - o
La - cri - mo - sa Hi - ro - shi - ma, La - cri -
he - i - wa - o
La - cri - mo - sa Hi - ro - shi - ma, La - cri -

Tears for Hiroshima

Hiroshima lacrimosa

79 *f* — *mp* — *mf* *poco rit.* **K** *a tempo* *mp* *unis.*

mo - sa Hi - ro - shi - ma Hi - ro - shi -

f — *mp* — *mf* *poco rit.* *a tempo* *mp*

mo - sa Hi - ro - shi - ma Hi - ro - shi -

f — *mp* — *mf* *poco rit.* *a tempo* *p*

mo - sa Hi - ro - shi - ma

f — *mp* — *mf* *poco rit.* *a tempo* *p*

mo - sa Hi - ro - shi - ma

f — *mp* — *mf* *poco rit.* *a tempo* *p*

mo - sa Hi - ro - shi - ma

f — *mp* — *mf* *poco rit.* *a tempo* *p*

mo - sa Hi - ro - shi - ma

poco rit. *a tempo*

84 *rit.*

ma

ma

ma

ma

ma

p

12. Håll Facklan Högt

Hoppets Fackla

Pär Lagerkvist (1891-1974)

♩ = 48

Larry Nickel

S. *mp* Oo... *mf*

A. *mp* Oo... *mf*

T. *mp* Oo... *mf*

B. *mp* Oo... *mf*

(Soprano part includes a rehearsal ending: rehearsal only)

a tempo

A *espressivo - unison*

S. *mf* Tänd hop-pets fack-la -de kväll_ blås le-van-de själ i dess lå - ga. Än

A. *mf* Tänd hop-pets fack-la -de kväll_ blås le-van-de själ i dess lå - ga. Än

T. *mf* Tänd hop-pets fack-la i kvä-van-de kväll_ blås le-van-de själ i dess lå - ga. Än

B. *mf* hop-pets fack-la i kvä-van-de kväll_ blås le-van-de själ i dess lå - ga.

*Still there a glow on the altar**still the gods are there to be asked.*

13

S. A. T. B.

lig - ger glö-den på al - ta - rets häll och gu - dar - na kan vi frå - ga.

lig - ger glö-den på al - ta - rets häll och gu - dar - na kan vi - ga.

lig - ger glö-den på al - ta - rets häll och gu - dar - na k? an vi frå - ga

lig - ger glö-den på al - ta - rets häll och gu - vi, kan vi frå - ga

B a tempo
full warm sound

Hold the tor

Shine the light of love and peace.

17

S. A. T. B.

Håll fack - lan högt. fack - lan högt. Låt lju - set ski-na av kär-lek och fred, få

Håll fack - lan högt. Håll fack - lan högt. Låt lju - set ski-na av kär-lek och fred, få

Håll fack - lan högt. Håll fack - lan högt. Låt lju - set ski-na av kär-lek och fred, få

lan högt. Håll fack - lan högt. Låt lju - set ski-na av kär-lek och fred, få

Håll Facklan Högt

23

S. *f*
ski-na av kär-lek och fred. Håll fack-lan högt. Håll fack-lan högt. låt

A. *f*
ski-na av kär-lek och fred. Håll fack-lan högt. Håll fack-lan högt. låt

T. *f*
ski-na av kär-lek och fred. Håll fack-lan högt. Håll fack-lan högt. låt

B. *f*
ski-na av kär-lek och fred. Håll fack-lan högt. fack-lan högt. låt

29

S. rit. *mf*,
lju - set ski - na av kär fred, få ski - na av kär - lek och fred.

A. *mf*,
lju - set ski - na lek och fred, få ski - na av kär - lek och fred.

T. *mf*,
lju - set kär - lek och fred, få ski - na av kär - lek och fred.

B. *mf*,
lju - set ski - na av kär - lek och fred, få ski - na av kär - lek och fred.

rit.

33 **C** a tempo

S. *mp* Oo... *mf*

A. *mp* Oo... *mf*

T. *mp* *mp* Oo... *mf*

B. *mp* *mp* Oo... *mf*

C

40 **D** *Our human world is getting* but the fires can still be lit.

S. *mf* Vår män-nis-ko - värld l ner, men å - ter skall el-dar-na

A. *mf* Vår män-nis-ko - mörk - nat ner, Oo

T. *mp* *mf* värld har mörk nat ner, Oo

B. *mf* Oo värld har mörk nat ner, Oo

D

Håll Facklan Högt

*And the torches can still give clarity**with a message sent around the world.*

44

S. *mp* tän - das. Och vig - da fack-lor som klar het ger. med bud skap kring lan - den
 A. *mp* (Oo) med ap kring lan - den
 T. *mp* (Oo) bud skap kring lan - den,
 B. *mp* (Oo) med bud skap kring lan - den,

f rit.



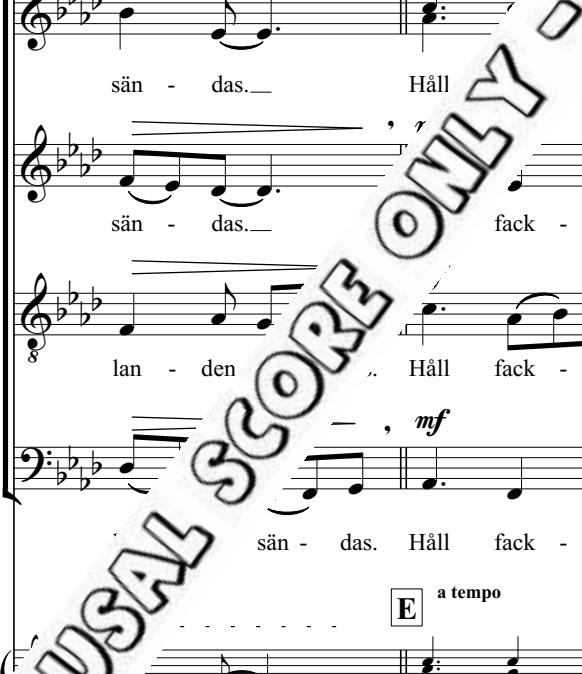
=

48

S. *a tempo* E *mf* sän - das. Håll lan högt. Håll fack - lan högt. Låt
 A. *mf* sän - das. fack - lan högt. Håll fack lan högt. Låt
 T. *mf* lan - den Håll fack - lan högt. Håll fack lan högt. Låt
 B. *mf* sän - das. Håll fack - lan högt. Håll fack lan högt. Låt

mp

a tempo E



53

S. lju - set ski - na av kär - lek och fred, få ski - na av kär - lek och fred.

A. lju - set ski - na av kär - lek och fred, få ski - na av kär - lek och

T. ⁸ lju - set ski - na av kär - lek och fred, få ski - na av kär - fred.

B. lju - set ski - na av kär - lek och fred, få ski - na och fred.

57

S. *f* Håll fack - lan högt. låll fack - lan högt. låt lju - set ski - na av

A. *f* Håll fack - lan högt. Håll fack - lan högt. låt lju - set ski - na av

T. ⁸ *f* Håll fack - lan högt. Håll fack - lan högt. låt lju - set ski - na av

B. *f* Håll fack - lan högt. Håll fack - lan högt. låt lju - set ski - na av

Håll Facklan Högt

(breathe!)

molto rit.

mf

kär - lek och fred, få ski - na av kär - lek, _____ ski - na av kär - lek och
mp

kär - lek och fred, få ski - na av kär - lek, _____

kär - lek och fred,
—
mp

ski - na av kär - ley
mf —

A musical staff with two measures of notes. The first measure has a 'c' above it and a 'kär' below it. The second measure has a 'l' above it and an 'el' below it. The word 'copy' is written diagonally across the staff.

A musical score page featuring a piano staff. Above the staff, the dynamic instruction "molto rit." is written in black ink. The staff itself contains several notes: a bass note on the first line, followed by two treble notes on the second and third lines, and another bass note on the fourth line. The notes are connected by horizontal stems.

A musical staff with a treble clef. It features several note heads and rests. A curved line starts from the first note, goes up to the second, then down to the third, and then back up to the fourth. The notes are connected by vertical stems. There are also horizontal dashes above the staff, likely indicating a dynamic or performance instruction.

The musical score consists of two staves. The soprano staff has a vocal line with a fermata over the note 'l'. The bass staff has a vocal line with a fermata over the note 'j'. Both staves have a dynamic marking **f**.

total work.

Requiem for Peace was premiered in 2005 at the University of British Columbia.

Since then Nickel has replaced "Recordare" (heard on the original recording) with "Bugles Sang".

Håll Facklan Högt was added in 2014 for the European premiere of **Requiem for Peace** in Sweden.

Like any of the movements, it can be performed separately or as part of the total work.

"Requiem for Peace is a work in progress" says Nickel. "Should the work be performed in India one day, I'd be happy to add a new piece in Hindi or Punjabi!"



13. Dulce et decorum

83

Horace (65 BC - 8 AD)
Wilfred Owen (1893-1918)
adapted - L.N.

Larry Nickel

J = 70

Dul-ce et de-co rum
est pro pa-tri-a

Dul-ce et de-co rum
est pro pa-tri-a

Dul-ce et de-co rum
est pro pa-tri-a

Dul-ce et de-co
est pro pa-tri-a

J = 70

It is s rable to die for the fatherland

mo - ri

mo - ri

mo - ri

mo -

PERUSAL SCORE ONLY PLEASE DO NOT COPY

Dulce et decorum

84 Dulce et decorum

A *mf* enunciate - tell the story

Bent o -ver dou-ble like old beg-gars un -der sacks, knock-kneed, cough-ing, cough-ing like hags we

mf

Bent o -ver dou-ble like old beg-gars un -der sacks, knock-kneed, cough-ing, cough-ing like hags we

mf

Bent dou -ble beg-gars sacks, knock-kneed, couf gh-ing like hags we

mf

Bent dou -ble beg-gars sacks, knock-kneed, couf ing, cough-ing like hags we

A

12

cursed through sludge, _____

cursed through sludge, _____

cursed through sludge, _____

cursed through sludge, _____

ah... _____ we turned our backs and to -

ah... _____ and to -

pp

Perusal Score Only

Play

15

mp

ah the dis-tant rest
ah the dis-tant rest
wards our dis-tant rest,
wards our dis-tant rest,

ff

be-gan to trudge..
be-gan to trudge..
be-gan to trudge..
be-gan to

Dul - ce et de -
Dul - ce et de -
Dul - ce et de -
Dul - ce et de -

B

mp

f

=

20

co - rum_ pa - tri - a mo - ri.
co - rum_ est pro pa - tri - a mo - ri.
co - rum_ est pro pa - tri - a mo - ri.
co - est pro pa - tri - a mo - ri.

3

PERUSAL SCORE ONLY PLEASE DO NOT COPY

Dulce et decorum

24 **C** *mf*

Men marched a - sleep. Ma - ny lost their boots but limped on, blood- shod. All went lame; all blind;

mf

Men marched a - sleep. Ma - ny lost their boots but limped on, blood- shod. All were lame; all blind;

mf

Men a-sleep. Ma - ny boots limped on, blood- shod. lame; all blind;

mf

Men a-sleep. Ma - ny boots limped on, blood- shod. All went lame; all blind;

C

Men a-sleep. Ma - ny boots limped on, blood- shod. All went lame; all blind;

27

f

drunk with fa - tigue, deaf e - ven to hoo

f

drunk with fa - tigue, deaf the hoots, hoo

f

drunk with fa - tigue, ah... of gas shells drop-ping soft-ly be - hind

f

drunk sue, ah... of gas shells drop-ping soft-ly be - hind

p

PERUSAHL SCORE ONLY PLEASE DO NOT COPY

32 **D** $\text{J} = 160$ ensuing panic

Gas! Gas! Gas! Quick boys!
Gas! Gas! Gas! Quick boys!
Gas! Gas! Gas! Quick boys!

D $\text{J} = 160$

(G)

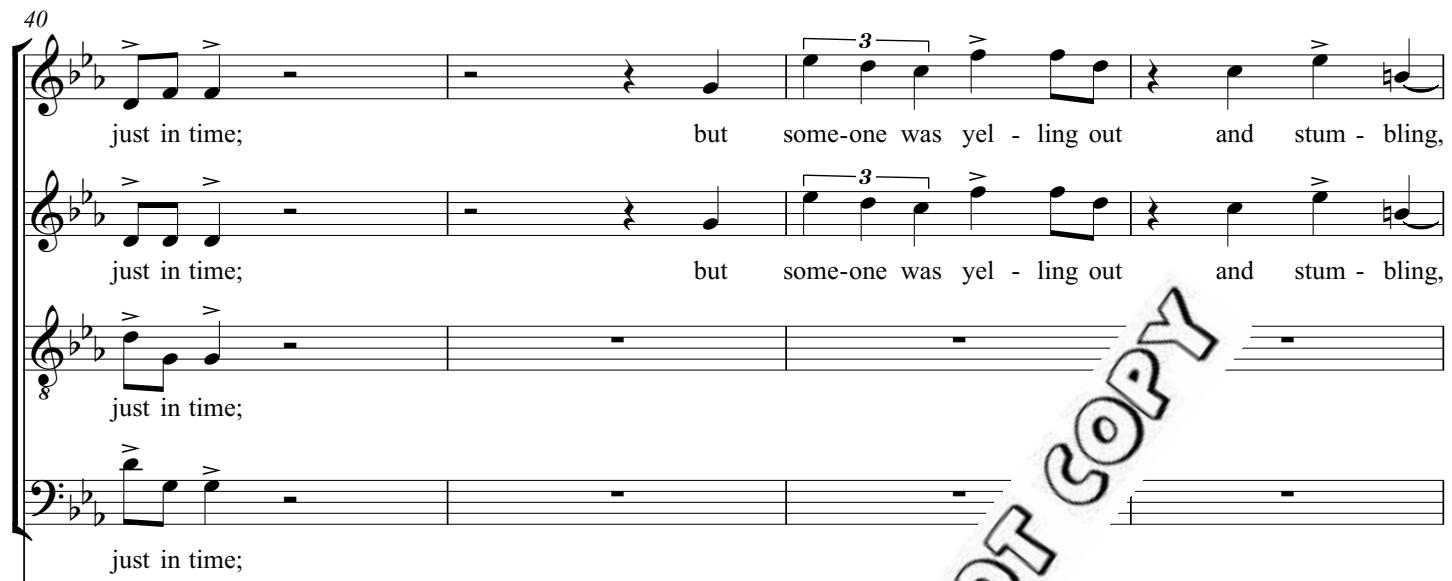
36

fum-bl-ing fit-ting the clum-sy hel-mets
fum-bl-ing fit-ting the clum-sy hel-mets

An sta-sy of fum-bl-ing fit-ting the clum-sy hel-mets
ec - sta - sy of fum-bl-ing fit-ting the clum - sy hel - mets

PERUSUAL SCORE ONLY - PLEASE DO NOT COPY

40



just in time;
but some-one was yel - ling out and stum - bling,
just in time;
but some-one was yel - ling out and stum - bling,
just in time;
just in time;



(G) (Eb)

flound' - ring like a man in fire or lime...

44



flound' - ring like a man in fire or lime...
and flound' - ring like a man in fire or lime...

dim.

PERUSUAL SCORE ONLY PLEASE DO NOT COPY

48 **E** *mp*

Dim, through the misty panes and thick green light,
Dim, through the misty panes and thick green l

E *mp*

as
as

E

p

=

52

drown - ing.
drown - ing.

un - der a sea, I saw him drown - ning, drown - ning.
green sea, I saw him drown - ning, drown - ning.

resc.

cresc.

68

poco rit. a tempo *mf*

you

mf you

poco rit. *a tempo* you

If in some smo-the m you

poco empo If in sc -ing dream you

espress.

poco rit. *a tempo*

72

too could pace be hind the wa-g and watch the white eyes wri-thing in his

too could pace be hind and watch the white eyes wri-thing in his

too could pace b the wa-gon we flung him in, ah...

too c -hind the wa-gon we flung him in, ah

PERUSAL SCORE ONLY PLEASE DO NOT COPY

Dulce et decorum

76

mp

face. My friend, you would not tell with such high zest to chil-dren ar-dent for some

mp

face. My friend, you would not tell with such high zest to chil-dren ar-dent for some

mp

wri - thing in his face. My friend, you would not tell with such high zest ar-dent for some

mp

My friend, you would not tell with such high to chil-dren ar-dent for some



rit.

 $\text{J} = 70$

79

ff

des-per-ate glo-ry, the old lie; ce et de - co rum_ est pro pa-tri-a mo-ri_

ff

des-per-ate glo-ry, the old lie; Dul-ce et de - co rum_ est pro pa-tri-a mo-ri_

ff

des-per-ate glo-ry, the old lie; Dul-ce et de - co rum_ est pro pa-tri-a mo-ri_

ff

des-per-a' old lie; Dul-ce et de - co rum_ est pro pa-tri-a mo-ri_

ri'

ff



14. Kinderen van de vrede

93

Menno Simons (1496-1561)
Mary Dagworth James (1810-1883)

Larry Nickel

Trio *brightly*

Wij zijn de kin-de-ren van de Vre-de die hun-zwaar-den tot
 Wij zijn van de Vre-de die hun-den tot

we are the children of peace who have words into plowshares

ploeg-schar-en en sper-en tot sik-k o-ben ge-maakt en
 ploeg-schar-en en sper-en tot is heb-ben ge-maakt en

and their spears looks

ken-nen geen oor-log meer en ken-nen geen oor-log meer.
 ken-nen geen oor-l en ken-nen geen oor-log meer.

and know war no more

Choir *seamless sostenuto*

Ooo...

A *J = 82*

mp

PERUSAL SCORE ONLY

12

Ooo...

Z...

=

19 *f joyfully*

Wij zijn de kinderen van vrede.

Wij zijn de kinderen de vrede.

we are *j'peace*

=

24

Baritone solo **B** *warm and expressive*

mf

Wehr-los und ver- las - sen sehnt sich oft mein

B *When I'm lonely and defenseless, my heart longs for rest and peace*

dolce

mp

PERUSUAL SCORE ONLY

PLEASE DO NOT COPY

29

Herz nach stille Ruh,

doch Du

=

35

dek -kest mit dem Fit - tich

Dei-ner Lie - be au.

then you spread Your wings of mercy

with Your lov e

=

42

ter Dei - nem sanf - ten Fit - tich

find' ich Frie - den, Trost und

Under Your gentle wing I find peace, solace and rest

PERUSUAL SCORE ONLY**PLEASE DO NOT COPY**

47 **C**

Ruh.

Choir

Ooo... Wij zijn de kin-de re-van-de vre-

Ooo... Wij zijn en vande vre-

C

harp

we are children of Peace

Ruh.

54 **D** *alto & soprano duet*

Se - l' die, wel-che trau-en dem Gott.

Blessed are they who trust in God

- de. Ooo...

D

PERUSAL SCORE ONLY PLEASE DO NOT COPY

60

All Men-including soloist

E *mf dolce*

Un - ter Dei-nem sanf - ten Fit - tich find' ich Frie - den,

E *Under Your gentle wing I find peace, solace and rest*

cresc.

All Women - *oloists*

E *mp*

denn Du schir - mest mich so freund - lich,

Trost und Ruh

for You shield me so kindly

73

PERUSAL SCORE ONLY

mp

(out)

schüt-zest mic - mich zu.

Baritone solo *mf*

un-ter Dei - nem sanf - ten

- protect me and console me

PERUSAL SCORE ONLY

80

f

F

Fit - tich find' ich Frie - den, Trost und Ruh

Wij zijn kin-de-ren van de
Wij zijn kin-de-ren van de
Wij zijn kin-de-ren van de
Wij zijn kin-de-ren van de

mf enthusiastic hymn singing

cresc. *mf* *a cappella*

85

vre - de die hun zwaar tot ploeg-schar-en en sper-en tot sik-kels heb-ben ge-

vre - de die b den tot ploeg-schar-en en sper-en tot sik-kels heb-ben ge-

vre - de zwaar den tot ploeg-schar-en en sper-en tot sik-kels heb-ben ge-

vre die hun zwaar den tot ploeg-schar-en en sper-en tot sik-kels heb-ben ge-

3/4 *3/4* *3/4* *3/4*

89 . = .

Soprano solo *mf gently*

en ken-nen gain or-loch meer ,
maakt en ken-nen geen oor-log meer, en ken-nen geen oor-log meer ,
maakt en ken-nen geen oor-log meer, en ken-nen geer meer ,
maakt en ken-nen geen oor-log meer, en ken oor-log meer ,
maakt en ken-nen geen oor-log meer, en geen oor-log meer ,



94 **G** *mf tutti*

A men rit.
A men.
A men.
A men.
A men.
A men.
Ah A men.



15. Reconciliation

a cappella

Walt Whitman (1819-1892)

Larry Nickel

J = 52 mp *mf* *J = 62 dolce*

O - - - ver all. Word o - ver all, word o - ver all, _____

O - - - ver all. Word o - ver all, o - ver all, _____

O - - - ver all. Word o - ver all, word o - ver all,

O - - - ver all. Word o - ver all, word o - ver all,

J = 52
rehearsal only

bd.

PERUSAL SCORE ONLY

PLEASE DO NOT COPY

beau - ti - ful as the sky Beau-ti-ful that war and all its deeds of car - nage must in

beau - ti - ful as Beau-ti-ful that war and all its deeds of car - nage must in

beau - ti - ful as the sky, war and all its deeds of car - nage must in

beau - ful as the sky, war and all its deeds of car - nage must in

one singer *poco rit*

A $\text{♩} = 72$ *leggiero*

11

time be ut-ter-ly lost, That the hands of the

time be ut-ter-ly lost, That the hands of the

time be ut-ter-ly lost, That the sis - ters,

time be ut-ter-ly lost, the hands of the sis -ters,

16

sis -ters, in-ces-sant-ly soft-ly wash, in-ces-sant-ly soft-ly

sis -ters, Death ar - in-ces-sant-ly soft-ly wash wash in-ces-sant-ly soft-ly

Night, in-ces-sant-ly soft-ly wash, and e-ver a-

Death and Night, wash a - gain, and e-ver a-

**note the washing (splashing) sounds in these words*

B ♩ = 72

20

wash a-gain, and e-ver a gain, this soiled world; For my e-ne-my is dead,

wash a-gain, and e-ver a gain, this soiled world; my e-ne-

gain, in-ces-sant-ly soft-ly wash this soiled world;

gain, in-ces-sant-ly soft-ly wash this soiled world;

rit.

mp

25

rit.

mp

=

25

a man di-vine as my-self is

my is a man di-vine as my-self is

for my e-n^e dead, my e-ne-my is dead, a man di-vine as my-self is

for my e-ne-my, my e-ne-my is dead, a man di-vine as my-self is

PERUSUAL SCORE ONLY PLEASE DO NOT COPY

31

dead, is dead, white-faced and still in the
dead, is dead, white-faced and still in the
dead, I look where he lies
dead, I look where he lies

=

37

C *rubato*

coffin. w near, and touch light-ly with my lips, light-ly with my
coffin. I draw near, and touch light-ly with my lips, light-ly with my
w near, bend down, bend down,
I draw near.... (I draw near), bend down, bend down,

Reconciliation

42

rit. *p*

D *a tempo*
mp *espress.* *pure austere tone*

lips_ the white face in the cof - fin____ Oo_____

p

lips_ the white face in the cof - fin____ (n)* Oo_____

mp

p

cof - fin____ (n) *close the then "n"

mp

p

cof - fin____ (n) Oo_____

rit.

D *a tempo*

48

a tempo *p*

(oo) Word o-ver all, word o-ver all, beau - ti - ful as the

mp *mf*

(oo) Word o-ver all, word o-ver all, beau - ti - ful as the

mp *mf*

(oo) o-ver all, word o-ver all, beau - ti - ful as the

mp *mf*

Word o-ver all, word o-ver all, beau - ti - ful as the

E $\text{♩} = 68$

53

poco rit.

3

sky, beau-ti-ful that war and all its deeds of car-nage must in time be ut-ter-ly

sky, beau-ti-ful that war and all its deeds of car-nage must in time be ut-ter-ly

sky, war and all its deeds of car-nage time be ut-ter-ly

sky, war and all its deeds of car-nage

poco rit.

3

58

F ♩ = 60 Rubato

lost, ut - ter - ly , ut - - - - ter - ly lost.

lost, ut - - - - iy lost, ut - - - - ter - ly lost.

lost, ter - ly lost, ut - - - - ter - ly lost.

ut - - - - ter - ly lost, ut - - - - ter - ly lost.

lost, ut - - - - ter - ly lost, ut - - - - ter - ly lost.

ut - - - - ter - ly lost, ut - - - - ter - ly lost.

The image shows a page from a musical score. The key signature is F major (one sharp). The tempo is marked as $\text{♩} = 60$ Rubato. The first measure begins with a forte dynamic (F) and a grace note. The second measure starts with a piano dynamic (p) and a grace note. Measure 11 ends with a fermata over the bassoon part. Measure 12 begins with a ritardando (rit.) instruction. The score includes parts for Bassoon, Trombone, Clarinet, and Bassoon.

16. Agnus Dei

Latin Mass liturgy
Job 19:25
Isaiah 9:6
I John 1:8-9

Lamb of God

Larry Nickel

exclamatory - rubato

Baritone Solo

f

Sci - o e - nim quod Re-demp-tor me - us vi - vit.

Soprano and Alto soloists

mf

Ooo

Choir

f

Ag - nus De - i, prin - ceps pa - ci (baritone)

f

Sci-o e-nim quod Re-demp-tor me-us

f

Ag - nus De - i, pri pa - cis. Ooo

f

Ag - nus De - a - ceps pa - cis. Ooo

f

Ag - nus De - a - ceps pa - cis. Ooo

f

Ag - ie - i, prin - ceps pa - cis. Ooo

Lamb of God, Prince of Peace

re

div.

PERUSAHL SCORE ONLY PLEASE DO NOT COPY

11

f

$\text{♩} = 72$

Ag - nus De - i, ag - nus De - i.

vi- vit

Ag - nus De - i, ag - nus De - i.

Ag - nus De - i, ag - nus De - i.

Ag - nus De - i, ag - nus De - i.

Ag - nus De - i, ag - nus De - i.

PLEASE DO NOT COPY

=

17

$\text{♩} = 72$

full warm sound

A

B

All Women - including soloists

Ag - nus

A

B espress.

dim.

PERUSAL SCORE ONLY

joyfully, optimistically - with confidence

24

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

O, Lamb of God, who takes away the sins of the world

use pedal freely

30

Soprano and Alto soloists

f

do - na e re - qui-em,

Choir Women

mp f

mun - di, do - is re - qui-em,

sopr. div.

Grant them rest

cresc. *m'* *3* *dim.*

36

mf

re - qui - am-pi - ter - nam.

C

mf

re - em sem - pi - ter - nam.

ssa

mf

Mi - se - re - re

C

mf

41 *mp* tacet until m. 51

rit. D $\text{♩} = 56$ *meno mosso*

Baritone soloist *mf*

Si dix - er - i-mus quo-ni-am pec

no - bis De - us Mi - se - re - re me - i De - us

3 sopr. on top note

All Men *mp*

Si dix - er - i-mus quo-ni-am pec

Have mercy on us, O God

8vo D *leggiero*

mp

ca - tum r - mus ip - si nos se - du - ci - mus et ver - i-tas in

ca tum non ha - be-mus ip - si nos se - du - ci - mus et ver - i-tas in

mf

mf

PERUSAL SCORE ONLY PLEASE DO NOT COPY

we claim to be without sin, we deceive ourselves and the truth is not in us

E **Soprano and Alto**

mf

Si con - fi - te - a-mur pec - ca - ta nos - tra, fi - de - lis est et jus-tus, ut
no-bis non est,

sostenuto - seamless

mp

no-bis non est, Ooo....

mp

no-bis non est, Ooo...

mp

If we conf... e is faithful and just and will forgive us our sins



rit.

re - mit-tat et e - mun-det nos ab om - ni in - i - qui - ta - te.

Ooo.... c - ca - ta ab om - ni in - i - qui - ta - te.

no-bis pec - ca - ta ab om - ni in - i - qui - ta - te.

..and purify us from all unrighteousness

rit.



F a tempo

58 *f* — De - i, do - na pa - cem.

tacet until m. 92

accel. $\text{J} = 68$ **G**

All Women *unis.*

Ag - nus De - i, do - na pa - cem. Ag - nus

Ag - nus De - i, do - na pa - cem.

F *O Lamb of God, grant us Peace* accel. $\text{J} = 68$ **G**

f —

cresc. *f*

H $\text{J} = 72$

64 De - i, ag De - i qui tol - lis pec - ca - ta mun - di.

All Men *unis.*

Ag - nus

O Lamb of God, grant us Peace **H** $\text{J} = 72$

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

Musical score for orchestra and choir, page 10, measures 70-75. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a tempo marking of *mf*. It includes dynamic markings *sopr. div.* and *f*, and a vocal line with lyrics in Latin. The bottom staff is for the choir, featuring a bass clef and a key signature of one flat. The lyrics continue from the previous page, alternating between soprano and bass parts. Measure 70 starts with a forte dynamic. Measure 71 begins with a piano dynamic. Measure 72 starts with a forte dynamic. Measure 73 begins with a piano dynamic. Measure 74 begins with a forte dynamic. Measure 75 begins with a piano dynamic.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one flat to one sharp. Measure 11 starts with a rest followed by a eighth note in the bass, then a sixteenth-note pattern in the treble. Measure 12 begins with a sixteenth-note pattern in the treble, followed by a eighth note in the bass, and concludes with a sixteenth-note pattern in the treble.

76

mun - di.

Et st pro - pi - ti - a - ti - o

mun - di.

ip - se est pro - pi - ti - a - ti - o

3

I

PLEASE DO NOT

85

f molto rit.

mun - di, pro to-ti-us mun-di, pro to - - - ti - us

mun - di, pro to-ti-us mun-di, pro to - - - ti - us

8 mun - di, pro to-ti-us mun-di, pro to - - - ti - us

mun - di, pro to-ti-us mun-di, pro to - - - ti - us

the whole world

molto rit.

soprano and alto s

J $\text{♩} = 72$ *leg.*

molto rit.

re - re, re - qui- em, Ag - nus De -

mp

dolce

mun - di, r to-tius mun - di,

J $\text{♩} = 72$

PERUSUAL SCORE ONLY PLEASE DO NOT COPY

114

Agnus Dei

Alto solo *mf*

legato - floating sound

i. _____ to -

Do - na_ e - is re - qui- em, prin - ceps pa -

to-tius mun - di, _____ Do - na_ no - bis

Grant them rest *Prince of Peace*

dim.

mp

usually subsiding →

- tius mun - di. _____

Baritone solo

mp unis.

to - di, Chri - ste_ Je - su, Je - su

pa m, Je - su_ Chri - ste, Chri - ste, Je - su

Grant us Peace, Jesus Christ, Prince of Peace

p

PERUSAL SCORE ONLY DO NOT COPY

103

rit. *mf* to - - - tius mun - di. K *p* *J = 70*

p *mf ad lib* mun - di Sci-o e-nir od Re-demp-tor me-us

p Chri - ste, prin - ceps pa - cis. *p*

Chri - ste, prin - ceps pa - - - - - *rit.* *J = 70*

mf Alto *ad lib*

Soprano Sci - o e - nim quod Re-demp-tor me - us

Sci - nim quod Re-demp-tor me - us vi - vit

vi - vit.

I know that my Redeemer lives

PERUSUAL SCORE ONLY

Agnus Dei

Tutti

110

vi - vit. Ag - nus De - i,
 vi - vit. Ag - nus De - i,
 vi - vit. Ag - nus De - i,
 vi - vit. Ag - nus De - i,

L *mf* *Majestically*

bell **L** *O, Lamb of Gr*

114

do - na no - bis pa -
 do - na no - bis pa - cem.
 do - na no - a - cem.
 do - - bis pa - cem.

molto rit.

grant us Peace

f *brass* *molto rit.* *directed*

PERUSAL SCORE ONLY

Points of Interest from the Composer

Thirteen languages? - a daunting undertaking! Please log on to larrynickel.com - then click on the "Requiem for Peace" link, for speech tutorials spoken by people who are indigenous to the countries represented in this work. Each poem/text is demonstrated slowly and clearly.

For most accomplished choirs, texts in Latin, English, German and French are standard fare. (There are no transliterations for such pieces). Please take care with the consonant "R" - rolled in most cases, guttural in French and "British" in English (avoid the "far in a car" Canadian/America drawl). Latin phonetics, with the pure vowel approach, is applied to the transliterations. The text is written with the Pinyin system.

Fratres in unum - (Psalm 133) and **Ahni Shalom** (Psalm 120) are two of the Psalms of Ascents" - sung by the Hebrew people, while they traveled (ascended) to Jerusalem for various feasts. One person would begin singing the Psalm and the others would respond antiphonally. This composition extols the joys of brotherhood, while the juxtaposition of triads at the tri-tone interval reveals the true state of affairs.

Requiem aeternum - I imagined a grim procession out of Oliver's black hearse/carriage, pulled by black horses. Note the tolling of the bell, which reoccurs throughout various movements of the Requiem. This piece grows from simple chords into a mechanical pulse. Britten wrote powerful settings of "Bugles Sang" in his *War Requiem*.

Long Black Arm - Wilfred Owen personifies and curses the mechanical pulse. Britten wrote powerful settings of "Bugles Sang" in his *War Requiem*.

Bugles Sang - Wilfred Owen laments the pain of war. The bottom line, however, is clearly directed to those who light the fuse or pull the trigger. The sad sounds of bugles echo back and forth from one camp to the other. I think the sentiment of this Requiem as a stylized Tuba Mirum.

Bahni Adam - by Sa'adi Shirazi, is dispensed with in the Jewish Psalm, **Ahni Shalom**, with the hope that the people at odds for millennia will yearn for peace. Both writers, (representing nations that have been included in this composition; a poem by Ahmad Shawqi, a 19th century - from a book called "Great Events in the Nile Valley." The English translation is from a book, by Kenneth Cragg, entitled "Jesus and the Muslim.") associated in Muslim lore with Muhammad. According to the legend, he conducted many raids (the word can also be translated "military expeditions") during his lifetime, and in fact some of the early biographies are simply titled "Maghaazeet" (military campaigns of the Prophet.)

Kyrie eleison - A Japanese composer, Kuni Murai, wrote the melody (cantus firmus), heard intermittently in the sopranos, starting with the more active tenor line. The more active tenor line becomes the melody that emerges. A recording of this piece was made for a documentary film about the current Japanese military involvement in Iraq.

Bêtise de la Guerre - Hugo's novel, LES MISÉRABLES, speaks of the power of forgiveness. This poem describes the chaotic nature of war. (I've attempted to set the lyrics appropriately). Penelope was the wife of Odysseus, who waited for him to return rather than marry any of her handsome but badly-matched suitors; I assume she is invoked here because she told the suitors that she would marry the man when she'd finished weaving a funeral shroud for her father-in-law - but she didn't want to finish them, so what she wove during the day, she unwound every night. In classical literature her story is a paradigm of endless futility. It's interesting that she was weaving a shroud -- a very appropriate given the theme of Hugo's poem. (Thanks to Dr. David Creese for this observation)

The Xing - Someone fluent in Mandarin should sing the solo part. (The Latin approach to phonetics does not work well here). There is a mix of happiness and sadness in this folksy tune; the experience of young soldiers marching through the village would evoke excitement and nationalist fervor - but also concern, sorrow and anger. The song gradually progresses (or digresses) from happiness to sadness - from the patriotic spectacle to the pathetic truth. The pentatonic and Dorian mode flavours help to achieve these mixed emotions. I couldn't resist a short Elgarian style episode because - speaking of imperialism! - the Anglo-Chinese Opium Wars (1839, 1856) surely represent a low point in European history.

Dvadsat Vosyem Shtikovikh - 28 bayonet wounds! One can imagine the rage and hatred of the perpetrator. Anna Akmatova was a Russian writer, born in Boshoy Fontan, near Odessa, Ukraine. She was the daughter of a naval engineer. She used her poetry to give voice to the Russian people, to tell of their struggles and yearnings. After Lenin seized power, Anna's ex-husband was arrested and executed; he was accused of taking part in a plot to overthrow the government. Joseph Stalin gained power in 1924, and from 1925 until 1940, an unofficial ban was placed on Anna's poetry. She devoted herself to literary criticism and to literary translation work during this time. Even though she enjoyed brief popularity after the war, her poetry was officially banned from publication in 1946. She was also expelled, which meant she didn't have a ration card. She needed to rely on friends for the rest of her life.

Hiroshima lacrimosa – Japanese is integrated with Latin and two very old melodies in this poem. One European and one Oriental; the Requiem plainchant “Dies Irae” and the familiar “Akuma no Yume” (the dream of the Akura). This poem really touched me on a personal level. My son, Jason, married Yumi (the mother of Atsuya, Kazumoto and Kio). The poet, Sankichi Toge, reveals that he was three years younger than Zero, and preparing to visit downtown Hiroshima, when the bomb detonated. If he had been born earlier, Sankichi would not have survived. Instead, he sustained cuts from shrapnel and sickness, which may have contributed to his early demise. At the age of 29, after participating in youth and cultural movements and gradually became a leader in the peace movement, he published a number of books opposing atomic bombing and advocating peace. The second book, “A-bomb Poetry”, was published in 1952. In 1951, he participated in a peace rally in Berlin, as one of Japan's representative work. On March 10, 1953, Toge died at the National Hiroshima Peace Festival in Berlin, while hospitalized. His “Requiem for Peace” gained international acclaim. On March 10, 1953, Toge died at the National Hiroshima Peace Festival in Berlin, while hospitalized. His “Requiem for Peace” gained international acclaim.

Håll Facklan Högt - Set to the poetry of Swedish author Gunnar Björnstrand, this composition was added in 2014 for the premiere of Requiem for Peace. The melody and harmonies have a very deliberate Scandinavian feel.

Dulce et decorum - another stunning Wilfred Owen poem. It vividly picture the scene. With seething sarcasm, he asks, “Is it sweet and honourable to die for the Fatherland?” He came to these conclusions, while fighting trench warfare during WWI.

Kinderen van de Vrede - Dutch is different. This quasi-hymn starts in Dutch, with the lyrics written by Menno Simons, a reformer who, along with Felix Manz, was the Anabaptist leader. Menno Simons (who liked to quote Micah 4:3). During the 16th-century, Menno Simons, a reformer like Martin Luther, Ulrich Zwingli, Conrad Grebel and Felix Manz, was the Anabaptist leader. He founded the Mennonite denomination. His followers migrated (fled) from Holland to northern Germany, then to Southern Russia and then (during the Russian Revolution) to Canada, the States and other parts of the world. Mennonites, who often suffered persecution for their beliefs, once cherished German lyrics. Pacifism is a trademark of the Mennonites. Imagine how German speaking Canadian objectors were scorned during World War II.

Reconciliation - Walt Whitman's favorite poem of my mentor, Dr. Steve Chatman. (e.g. his “Proud Music of the Storm”) is breath taking - all by itself. One hesitates to touch such a masterpiece. Whitman's poems have often helped to expose great literature to the public. “For my enemy is dead; a man divine is dead.”

Agnus Dei - Agnus Dei was introduced in the Mass by Pope Sergius (687-701). Actually, John the Baptist, upon once consecrating the most substan-

Agnes Dei was introduced in the Mass by Pope Sergius (687-701). Actually, John the Baptist, upon once consecrating the most substantial element possible. In my view, the **Agnus Dei** is the culminating point of any Mass; the statement of the entire work. This rendition is embellished with other Biblical texts on the substan-

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Tissa
Wenwei and
Gaku

Dutch: Tom Dueck* (living in Amsterdam), Gwen Nickel, Antionette a'iemtulla**

Chinese: Sandy Tang*, Wenwei Guan**, Grace Chan, Yinan Song, Jiaai, Gloria Wan

Japanese: Gaku Ishimura**, Michiko Kato, Kuni Murai, Yumi Nako Ryan

Russian: Steven Castle*, Ekaterina (Katya) Yurasovskaya*, Sakor

Swedish: Fred Sjöberg and Gunhild Johnson

French: Mark Macdonald*, Jim Knight**, Diane Vrie Henrique

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Arabic: Dr. Gordon Nickel* - (teaches Advanced Classical Arabic and Islamic Arabic at TWU), Maya Yazigi** - (teaches Religion of Islam at UBC), Farshid Samandari, Marg Rankin

Text Editing: Steven Bélaie musician and linguist with a sharp eye for detail

"One Evening in Bag Turkish/Canadian watercolor art) Atanur Dogan. Atanur and his wife, Asuman – and sculptors – met, while studying Art at Dokuz Eylul University in Izmir. They had them in Stanley Park, Vancouver.

Spouse: Edna (former, benevolent critic, emotional and financial support) Sweetheart, we started this in 1971. Many women do noble things, but you surpass them all.

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* research and locating appropriate texts/poems

* **can be heard demonstrating pronunciation of the texts - visit larrynickel.com