

For the fallen

Laurence Binyon 1869 – 1943

Douglas Guest 1916 – 1996

Slow ♩ = 56

S
A

T
B

p

p

They shall grow not old as we that are left grow

Detailed description: This system contains the first two staves of the vocal score. The Soprano (S) and Alto (A) parts are written on a single staff with a treble clef. The Tenor (T) and Bass (B) parts are written on a single staff with a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The lyrics are: "They shall grow not old as we that are left grow".

mp

p

old. Age shall not wea-ry them nor the years con - demn. At the

mp

p

Detailed description: This system contains the second and third staves of the vocal score. The Soprano (S) and Alto (A) parts are on the top staff, and the Tenor (T) and Bass (B) parts are on the bottom staff. The key signature remains three sharps and the time signature is 3/4. The music starts with a mezzo-piano (*mp*) dynamic, indicated by a hairpin. The lyrics are: "old. Age shall not wea-ry them nor the years con - demn. At the".

mp

go - ing down of the sun and in the morn - - - ing

Detailed description: This system contains the fourth and fifth staves of the vocal score. The Soprano (S) and Alto (A) parts are on the top staff, and the Tenor (T) and Bass (B) parts are on the bottom staff. The key signature remains three sharps and the time signature is 3/4. The music continues with a mezzo-piano (*mp*) dynamic. The lyrics are: "go - ing down of the sun and in the morn - - - ing".

Requiem æternam

p

Re - qui - em æ - ter - - - - nam _____ do - na

p

The first system of the musical score for 'Requiem æternam'. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is marked with a piano (*p*) dynamic. The lyrics are 'Re - qui - em æ - ter - - - - nam _____ do - na'. The melody is simple and homophonic, with long note values and rests.

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

The second system of the musical score. The lyrics are 'e - is, do - na e - is Do - mi - ne, _____'. The musical notation continues with similar homophonic textures and long note values.

_____ et lux per - pe - tu - a lu - ce - at e - is.

The third system of the musical score. The lyrics are '_____ et lux per - pe - tu - a lu - ce - at e - is.'. The musical notation continues with similar homophonic textures and long note values.

pp

Re - qui - em æ - ter - - - - nam _____ do - na e - is Do - mine.

pp

The fourth system of the musical score. It is marked with a pianissimo (*pp*) dynamic. The lyrics are 'Re - qui - em æ - ter - - - - nam _____ do - na e - is Do - mine.'. The musical notation continues with similar homophonic textures and long note values.

A reading: Anthem for doomed youth – Wilfred Owen

An organ meditation

The choirs sing the anthem: My eyes for beauty pine – Robin Walker

My eyes for beauty pine

Anthem for unison voices and organ [optional SATB last verse]

Robert Bridges 1844 – 1930

Robin Walker 1943 –

Moderato (♩ = c. 76)

Organ *mp*



Ped.

The organ introduction consists of two staves. The right hand starts with a series of chords in a 3/2 time signature, then changes to 4/2. The left hand plays a steady eighth-note accompaniment. The piece ends with a final chord in 3/2 time.

4 *mp* [Upper Voices]

My eyes for beau - ty pine, My soul for God - des



senza Ped.

The vocal line begins at measure 4 with the lyrics 'My eyes for beauty pine, My soul for God - des'. The organ accompaniment continues with a similar eighth-note pattern. The time signature changes from 4/2 to 3/2 at measure 5 and back to 4/2 at measure 6.

7

grace, No o - ther care nor hope is mine, To



Ped. *p*

The vocal line continues with 'grace, No other care nor hope is mine, To'. The organ accompaniment remains consistent. The time signature changes to 4/2 at measure 8 and back to 3/2 at measure 9.

10

heaven — I turn my face.



mf

The vocal line concludes with 'heaven — I turn my face.'. The organ accompaniment features a *mf* dynamic marking. The time signature changes to 4/2 at measure 10 and back to 3/2 at measure 11.

This is my commandment

Words adapted from the Bible

James Whitbourn 1963 –

Lento ♩ = 56

The musical score is written for Soprano, Alto, Tenor, Bass, and Organ. It begins with a tempo marking of Lento and a quarter note equal to 56 beats. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The organ part is marked with a piano (*p*) dynamic and includes a 'Man.' (Manual) instruction. The vocal parts enter with the lyrics 'This is my com - mand - ment, this is my com -'. The organ accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. The score continues with the lyrics 'mand - ment that ye love one a - no - ther as I have loved you.' and includes a *rit.* (ritardando) marking. The organ part continues with a more active accompaniment, including a 'Ped.' (Pedal) instruction.

Soprano
Alto
Tenor
Bass
Organ

p

This is my com - mand - ment, this is my com -

This is my com - mand - ment, this is my com -

This is my com - mand - ment, this is my com -

This is my com - mand - ment, this is my com -

p

Man.

5

mand - ment that ye love one a - no - ther as I have loved you. *rit.*

mand - ment that ye love one a - no - ther as I have loved you.

mand - ment that ye love one a - no - ther as I have loved you.

mand - ment that ye love one a - no - ther as I have loved you.

5

rit.

Ped.

Benedictus in G

CV Stanford 1852 – 1924
(Op. 81)

Allegretto

Soprano

Alto

Tenor *mf*

Bass *mf*

Bless - ed be the Lord God of Is - ra - el: for he hath

Organ *Allegretto Sw. mf*

5 *mf*

And hath rais - ed up a

8 *mf*

vis - it - ed, and re - deem - ed his peo - ple; And hath rais - ed up a

vis - it - ed, and re - deem - ed his peo - ple; And hath rais - ed up a

5

8

migh - ty sal - vat - ion for us: in the house of his ser - vant Da - vid; As he

migh - ty sal - vat - ion for us: in the house of his ser - vant Da - vid; As he

migh - ty sal - vat - ion for us: in the house of his ser - vant Da - vid; As he

migh - ty sal - vat - ion for us: in the house of his ser - vant Da - vid; As he

8

Gt.

12

spake by the mouth of his Ho - ly Pro - phets: which have been since the world be -

spake by the mouth of his Ho - ly Pro - phets: which have been since the world be -

12

tr

Peace

Folk tune arr. Martin How 1931 –

Calmly *mp* [all voices]

Peace I bring you, my peace I give you,

mf

Peace I leave you, peace to you. My peace I give to you,

mf

not the peace the world gives. My peace I leave to you, peace to you.