

## PROGRAM NOTE

*Kathleen McGuire, Andy Payne  
and Jonathon Welch, 2014*

STREET REQUIEM (2014) was composed in Melbourne, Australia, by Kathleen McGuire, Andy Payne and Jonathon Welch. The complete ten-movement work was premiered at the Melbourne Recital Centre's Elisabeth Murdoch Hall on the 7th of June 2014, conducted by Jonathon Welch and Kathleen McGuire.

Jonathon Welch conceived of STREET REQUIEM with the aim of bringing a sense of peace, remembrance and hope to communities struggling to come to terms with street violence, war and a loss of safety on our streets. It is a highly accessible, contemporary work including English, African and Persian lyrics alongside a modern setting of the traditional Latin texts. While at times deeply moving, the work is essentially optimistic and uplifting. As composers we utilised gospel, Celtic, neo-Romantic, neo-Baroque, Indigenous and contemporary genres and instrumentation to reflect the multicultural and multi-faith traditions of modern city living. The harmonic language finds common ground in the work's multiple styles by building upon chant and folk music-influenced open fourth and fifth intervals, with melodies drawn from pentatonic scales and various modes.

From the outset we endeavoured to create an inclusive work to which people from various backgrounds and traditions could relate. Although it is anchored in the Latin of the traditional requiem mass, we incorporated English texts relevant to a modern day context. STREET REQUIEM is deliberately neither secular nor religious, intended instead to be deeply spiritual, allowing listeners to find their own faith or meaning in the context of the words.

Because there were several highly publicised deaths on the streets of Melbourne during the composition period, we were asked if any specific events are referenced in the work. The answer is best understood by our intent to write inclusively. There is no doubt that specific events profoundly affected us – and we

*"As part of the human race,  
we must find compassion for  
those we never knew who've  
died senselessly on the street,  
whether they were young or  
old, in war or in peacetime,  
in violence or in illness.  
Through remembering them,  
we are reminded to value  
all life. Lest we forget."*

– KATHLEEN, ANDY & JONATHON

indeed discussed whether we should write for or dedicate particular sections to specific individuals – but we decided that the STREET REQUIEM would be for all those who died on the streets.

As well as remembering street deaths, we also want to challenge the audience to do something about their situation, whether it is for those who are forced to live on the streets or in regard to society's general attitudes to violence. The tone of the STREET REQUIEM is often confronting, encouraging listeners to examine their own attitudes and beliefs.

STREET REQUIEM was originally intended for performance by community choirs. It can be performed with piano-only accompaniment, but will be considerably enhanced by the additional instrumentation of a didjeridu, string quartet and percussion.

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# PERFORMANCE AND COMPOSITION NOTES

*Kathleen McGuire, Andy Payne  
and Jonathon Welch, 2014*

## 1. ACKNOWLEDGEMENT AND DEDICATION

It is customary in parts of Australia to formally acknowledge the traditional owners of the land on which major ceremonies and events take place. The words are often read by an authority figure before the main business commences, paying respect to ancient peoples especially when land may have been forcefully acquired. In honouring those who have died on the street, we also wanted to acknowledge the traditional owners of the land upon which the streets have been built. As such, the Acknowledgement has been integrated as part of STREET REQUIEM's opening movement.

At the premiere performance, the Choir of Hope and Inspiration – the street choir that began as the Choir of Hard Knocks in 2006 – performed the Acknowledgement. Many of the choir's members have experienced life on the street or other forms of significant disadvantage. For the choir, their relationship with the street is problematic; for some it has been a place to call home or a place to find friends and companionship. It is often a place of sadness, violence and rejection, and – for some – a final resting place.

Individuals from the choir stepped forward as solo voices and emphatically recited the Acknowledgement, and then all members of the street choir joined together to restate the message. All participants took this responsibility seriously. In preparation, the choir members talked about the meaning of the words and showed tremendous empathy for the feelings of Indigenous communities. In this way, the STREET REQUIEM commenced with one often marginalised group formally and symbolically acknowledging the position of another. When the STREET REQUIEM is performed in other countries, we hope that local custom can be adopted to acknowledge indigenous communities in a similar manner during this introductory passage.

As the Acknowledgement concludes we hear the deep drone of an Indigenous instrument, known by a variety of regional names and commonly as the didjeridu. This is doubled by sustained notes on strings, which may suffice alone if a didjeridu player is unavailable.



**Above:** Ron Murray, didjeridu player.

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After the Acknowledgement, a new solo voice is heard from the balcony as if calling from a rooftop in the city, chanting an improvised vocalisation in the style of a Muslim call to prayer. The words sung in Farsi (Persian) entreat us to remember those who have died on the street. In the premiere, this solo was intoned by a young man far from his home in the Middle East. The violent deaths on the streets of his native city caused him to seek sanctuary in a new land.

Our pairing of the didjeridu with a Farsi chant is an unusual one, although they are both rooted in ancient cultures. The inspiration for the juxtaposition arose particularly from the work Jonathon and Andy were doing with Voices Without Borders – an asylum seekers choir in Melbourne – in the months leading to the premiere.

While learning songs in English, the asylum seekers were also keen to share their own music traditions. Morteza Teimouri, the young man who sang the Farsi chant in the premiere, was one of the first to sing for the group. The unusual tonality and hauntingly beautiful nature of his delivery was a perfect fit. His joy and delight in performing was a special feature of the premiere. In it he found a recognition and acceptance that had yet to be formalised by the authorities. He remains optimistic that he will one day officially be allowed to call Australia home.

## **2. INTROIT – REQUIEM AETERNA**

As the sung Dedication dies away, the full choir gradually enters with a pulsing ostinato. The words, in Latin, pray for eternal rest for the souls of the departed. There is an underlying tension in the music that reflects the sudden and sometimes violent nature of death on the streets.

The ostinato heard here was the first thematic material composed for STREET REQUIEM. Introduced by Jonathon at our first composers' meeting, it underpins the intent of the work; Jonathon described the uneasiness felt in the theme as 'the voice of the streets.' It is heard again in a revised and elongated form in the final movement.

## **3. UBI CARITAS – CHARITY AND LOVE**

In the third movement, the audience is addressed directly by the voices of people living the street. The Choir of Hope and Inspiration sang the almost accusatory message at the premiere. The music is upbeat and challenging. The refrain incorporates words taken from an ancient hymn, but the syncopated rhythm could not be further from the Gregorian chant with which they are usually associated: "Ubi caritas et amor deus ibi est" – where there is charity and love, there will you find the spirit of god.

This movement was written specifically for performance by the Choir of Hope and Inspiration. Their story and the work of Jonathon and Kathleen with people who are homeless or disadvantaged was central to the audience's expectations of the work. Knowing that learning a large, formal work with foreign language in a short time frame would prove a challenge for some in the choir, Andy suggested we incorporate Latin text that the singers already knew from a previous song. He knew they could pronounce the words and – most importantly – that they understood and could empathise with the meaning. The English words of the movement were written for what Andy envisaged as a gentle lullaby, but when Jonathon received the draft he had very different ideas. Jonathon composed the driving, accusatory arrangement that you now hear.

Sung by a street choir, the movement has a particular poignancy, but other contexts are also possible. At a subsequent performance when sung by a high school boys' choir, for instance, the singers wore caps and 'hoodies' to represent and challenge our image of youth on the streets.

## **4. KYRIE ELEISON – CITY HYMN**

The City Hymn starts with the traditional Greek prayer: Kyrie eleison, Christe eleison – Lord have mercy, Christ have mercy – used almost in exasperation. It is as if, in our name, municipal officials are anxious to preserve the image of the city even in the face of death on the street. Juxtaposed is the hymn in praise of the city. The words of John Newton are unchanged but reinterpreted. The city is likened to Sion, idealised as a utopia providing wealth and sustenance to its inhabitants. The uneasy rhythms of the hymn suggest that all is not well. The movement concludes on a single sustained note, which continues attacca into the judgement of the Dies Irae.

Violent death on the street is not uncommon and many innocent people have been killed by random acts of violence, but it was a single incident during the composition period that led Andy to the blunt chorus of the Kyrie. A man well known to homeless charities in Melbourne was killed under a popular bridge in the city. The young man accused of the killing had attended one of Melbourne's most prestigious schools. The obvious headlines were written, but in the days following the incident the city authorities were criticised when the papers reported that the man's possessions, and indeed his blood, were still on the street where he had been killed.

Melbourne, in common with many cities, covets its reputation as 'The world's most livable city', but as with many cities there is an uncomfortable side to Melbourne's story. Andy wanted to write an ironic hymn in praise of the city. Having an idea for the basic rhythm and tune, Andy was thumbing through *Hymns Ancient and Modern* when he came across John Newton's "Glorious Things of Thee are Spoken." 'Sion' became Melbourne, and the sentiment was perfect. The words of the hymn suggest that the glorious city has been given to its residents by god, but in the STREET REQUIEM's context these words may be interpreted with an ironic twist.

## **5. DIES IRAE – DAY OF JUDGEMENT**

The sustained, unison B-flat that concludes the Kyrie gives way to the Dies Irae motif, which opens the fifth movement. The simple theme becomes increasingly insistent as the choral parts develop. At the moment of crescendo, the repeated theme is interrupted by a new tune and words: “Nolite judicare et non judicemini,” a Latin translation of the gospel writer Matthew’s words: “Do not judge others for this will bring judgment upon you.” When the main theme returns, the words are now in English. At first we hear a restatement of the idea of being called to account in a final judgment, but as the theme shifts in intensity, the words move to a modern reflection of our judgment of others, especially those who we do not know or do not understand. Matthew’s words return to remind us of the danger in judging others and the judgement theme from the next movement is previewed. The movement ends suddenly as if in judgement of itself.

The Dies Irae sat unwritten for much of the composition period. How do composers tackle a text setting with such an illustrious history? In the end, the piece almost wrote itself. As the team sat down together after a long and particularly taxing day, there was only the original Latin and a few scraps of English text on the table. Somehow, two hours later the piece was all but finished. There were ideas bouncing around the group, a snippet here, a lyric there, while Kathleen recorded, arranged and referenced musical motifs from other STREET REQUIEM movements as we went. The result was a movement reminiscent of a rock anthem; a truly collaborative effort.

## **6. PIE JESU**

The original Latin is used without alteration in the hauntingly beautiful Pie Jesu. Jesus – an important figure in many religious beliefs and revered by Christians as the Son of God – is implored to grant eternal rest to those who have died. Soloist and choir repeat the imploration, which concludes in a note of hope.

While mastering new music software, Jonathon wrote the Pie Jesu as a stand-alone exercise. It was not originally intended to be part of the STREET REQUIEM, but Kathleen and Andy loved it from the moment they heard it. The team soon agreed that the Pie Jesu would serve as the work’s specifically Christian offering.

The Pie Jesu is unusual amongst the movements in the STREET REQUIEM because it contains no English translation or interpretation. The Latin text is a prayer addressed to Jesus and as such might be said to be relevant only to particular religious groups, however we felt that any further adornment would be unnecessary for the movement. The soloist with the choir’s sopranos and altos provide particular peace and tranquility, a welcome contrast after the turbulence of the Dies Irae.

## **7. AGNUS DEI – LAMB OF GOD**

The supplication of this movement is repeated to the ‘Lamb of God.’ As one who has known great suffering, the Lamb is called upon to give peace to us all. Our English interpretation references the prayer to the street as the Lamb of God is entreated to find the supplicant ‘somewhere to sleep’ as a prelude to ‘eternal peace.’

Arranged for two solo voices in a neo-Baroque style, this is the only movement without choral input. The performance score includes parts for a string quartet, which provides a delicate richness. Should resources not be available, the movement can be performed with piano accompaniment and possibly one solo instrument. The additional line for a solo violin (as shown in the piano-vocal score) could be substituted by a reed instrument.

## **8. GLORIA – ANTHEM OF EMPOWERMENT**

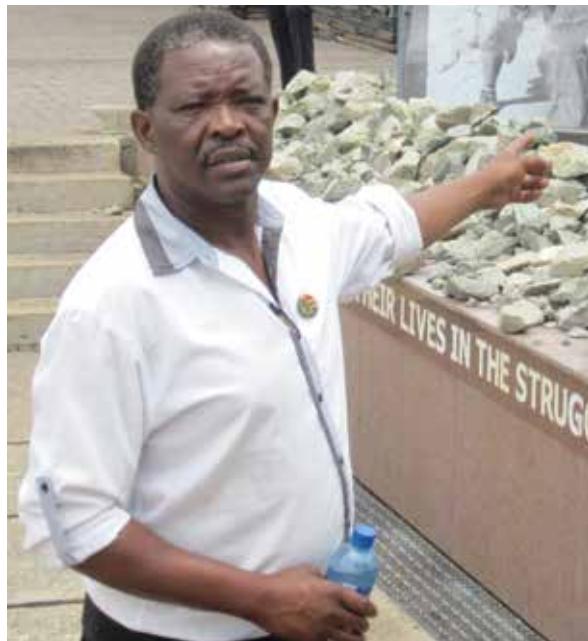
The Gloria, an unexpected inclusion in a requiem setting, is included here to remember and to offer empowerment to street children everywhere. The setting is African in style, from a continent on which children have suffered greatly. The movement begins with a jubilant chorus of praise, initially in the traditional Latin. As the movement progresses we hear the Zulu “Akanamandla” interposed with the traditional Latin text. Two of the beatitudes, “Blessed are the meek” and “Blessed are the poor”, form a bridge to the reflective “senzeni na” – “what have we done?” repeated in Zulu and then in English, then sped up to symbolise reclamation. The movement concludes with a joyous return to the original theme, representing hope even in the face of tragedy. The Gloria’s accompaniment is scored for piano and multiple percussion and no strings. As such, the string players may be utilised to play percussion instruments. Although not performed in the premiere, *ad lib* ululations embodying unbridled joy are encouraged – as shown in the score – if a suitable singer is available. It is recommended that the choir should sing this movement from memory so that they may comfortably clap and sway.

Why did we include an African-inspired movement in the STREET REQUIEM? The answer lies in a trip to South Africa that Kathleen made in January and February 2014. In particular, Kathleen was profoundly moved by her visit to Soweto and the Hector Pieterson Museum. As an educator herself, the story of police killing 12-year-old Hector Pieterson and many other children on the 16th of June 1976 was particularly confronting. A local guide named Neo showed Kathleen around the Soweto and Johannesburg. Neo, himself just a boy on the streets in 1976, was present at the shooting and the 18 months of school strikes and police brutality that ensued. He introduced Kathleen to the song “Senzeni Na” and explained the deep meaning the words meant to him, to his people and to this tragic moment in history. He entreated her to share this important story with others. Shortly after she returned to Melbourne, Kathleen wrote the Gloria. The choir’s music represents children rising up against oppression, while the soloist proclaiming “Amandla” represents Winnie Mandela inciting the masses to take action.

## 9. LACRIMOSA – NIGHT TEARS

The gentle opening of the Lacrimosa comes as an emotional relief after the frenetic Gloria. Through the introduction of the traditional Celtic folk song “She Moved Through The Fair” we follow a beautiful but elusive woman on her way home through the city streets. A presence lurks in the shadows but it is no monster; he is somebody’s son, a reminder that the violence which is about to be committed is a part of us all. The English story then gives way to the Latin Lacrimosa, a text originally part of the Dies Irae. It warns of the day of weeping when the guilty will rise from the dead to be brought to account for their actions.

There were a number of highly publicised attacks on women in Melbourne in 2013 and 2014. Direct action ensued, including protest marches designed to enable women to reclaim the streets. It was inevitable that our audience would reference these incidents in the STREET REQUIEM. Andy wrote the English words of the Lacrimosa to reference the words of the Celtic ballad, the ambiguity of which intrigued him. He wanted people to think about the complexity of the issues relating to violence against women. Kathleen, also intrigued by melodic elements of the original ballad, chose to source the traditional tune when setting the text.



**Above:** Neo in Soweto, South Africa, at the site of 1976 shootings, photographed by Kathleen McGuire February 2nd, 2014.

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## 10. LUX AETERNA – REMEMBER THEM

STREET REQUIEM concludes with a hymn of remembrance. The soloist begins in Latin “Lux aeterna luceat eis” – may the dead find eternal light. The voices of the choir, singing in English, wish peace, tranquility and a final resting place for those who have died. The simple tune – derived from the “Requiem aeternam” theme of the 2nd movement – is repeated before the choral voices peal like bells as if welcoming those who have died to their final resting place. In this act of remembrance, we hope to contribute to their final peace.

The work concludes with a solemn and peaceful yet essentially optimistic tone. STREET REQUIEM is about moving towards peace for those who have died and also for those who remain. The Latin text reflects this; “Give *them* peace – give *us* peace” is the sentiment.

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# LYRICS AND TRANSLATIONS

Words and music by McGuire, Payne and Welch,  
unless stated otherwise. Latin text from the  
traditional requiem mass. English translations  
or interpretations shown bracketed in Italics.

## 1. ACKNOWLEDGEMENT AND DEDICATION

[Traditional Australian Acknowledgement of Country. Farsi translation by Sara Khorshidi.]

We would like to acknowledge the people of the Kulin nation, who are the traditional custodians of this land.  
We would also like to pay respect to the elders past and present and extend that respect to other Aboriginal  
people present.

تـشـادـ مـىـ دـاـوـخـ دـاـيـ بـ اـرـ اـهـنـ آـمـ  
دـنـتـشـگـنـ زـاـبـ زـگـرـهـ اـمـاـ دـنـدـاهـنـ مـدـقـ اـهـنـ اـبـاـيـ خـ نـیـمـهـبـ هـکـ یـ اـنـ آـ

(We will remember them; those who walked upon the streets but did not return.)

## 2. INTROIT – REQUIEM AETERNAM

Requiem aeternam. (*Bring them eternal rest.*)  
Bring them peace. *Dona eis pacem.* (*Give them peace.*)  
Honoured now, not forgotten.  
Requiem semipernam et lux perpetua luceat eis.  
(*Give them everlasting rest. Let perpetual light shine upon them.*)

## 3. UBI CARITAS – CHARITY AND LOVE

[Words: Payne. Music: Welch. Arrangement: McGuire]

What is it that scares you when it's change I'm looking for?  
What is it that scares you that makes you bar the door?  
What is it that scares you when my hand's stretched out this way?  
What is it that scares you that makes you turn away?  
Why do you spend your time now watching life from the stalls?  
While all the drama happens outside the concert hall.

Ubi caritas et amor deus ibi est.  
(*Where there is charity and love, there you will find the spirit of god.*)

What is it that makes you rush past me, who can tell?  
Can it be you see now our lives in parallel?  
What is it that scares you that makes you turn away?  
What is it that scares you when I'm dying in this way?

#### **4. KYRIE ELEISON – CITY HYMN**

[Verses by John Newton (1725–1807). Music and additional words: Payne. Arr. McGuire]

Kyrie eleison, Christe eleison (*Lord have mercy, Christ have mercy*)

Wind back the tape from the road so that traffic can run.

Wash all the blood from the street so the tourists still come.

Glorious things of thee are spoken, Sion, city of our god;

He, whose word cannot be broken,

Formed thee for his own abode.

On the Rock of Ages founded, what can shake thy sure repose?

With salvation's walls surrounded,

Thou mayst smile at all thy foes.

See the streams of living waters, springing from eternal love.

Well supply our sons and daughters,

And all fear of want remove.

Who can faint while such a river

Ever flows their thirst t'assuage?

Grace, which from the love, the giver,

Never fails from age to age.

Saviour, if of Sion's city, I, through grace, a member am,

Let the world deride or pity, I will glory in thy name.

Fading is the worldling's pleasure,

All his boasted pomp and show.

Solid joys and lasting treasure, none but Sion's children know.

#### **5. DIES IRAE – DAY OF JUDGEMENT**

Dies irae, dies illa, solvet saeclum in favilla.

(*That day will be the day of judgement, when the world will dissolve into ashes.*)

Nolite judicare ut non judicemini.

(*Do not judge others lest you be judged yourself.*)

Day of judgement, day of fury, time to face the final jury.

Raise the dead to judge the living, final ending, no forgiving.

Read the paper, point the finger,

Close your mind, opinions linger.

Judge your neighbour, close the border,

Put the blame on law and order.

#### **6. PIE JESU**

[Music: Welch]

Pie Jesu domine, dona eis requiem.

(*Merciful Jesus, O lord, grant them rest.*)

## **7. AGNUS DEI – LAMB OF GOD**

[Words: Payne. Music: McGuire, Payne]

Lamb of god, who taketh away the sins of the world,  
Find me somewhere to sleep.

Lamb of god, who taketh away the sins of the world,  
Grant eternal peace.

Agnus dei. (*Lamb of god.*)

## **8. GLORIA – ANTHEM OF EMPOWERMENT**

[Music: McGuire. “Senzeni na” – traditional South African anti-apartheid folk song.  
Additional words: McGuire, Payne, Welch]

Gloria in excelsis Deo. Hosanna in excelsis Deo.

(*Glory to God in the highest. Praise God in the highest.*)

Akanamandla. (*Evil has no power over us.*)

Blessed are the meek, for they shall inherit the earth.

Blessed are the poor, for they're worth so much more.

Senzeni na? (*What have we done?*)

We are your daughters, we are your sons, we're innocent, our lives are young.

What have we done, what have we done? What have we done, what have we done?

Amandla awethu! (*Power to us!*)

## **9. LACRIMOSA – NIGHT TEARS**

[Words: Payne. Music: McGuire; traditional Celtic folk song]

She moved through the street as she moved through the fair.

With footsteps behind her, the wind in her hair.

The swan on the river, the shark in the bay.

And life, like the tide, slowly ebbing away.

She could be your daughter; he could be your son.

With footsteps beside her, an evil is done.

The stars keep on shining, they've nothing to say;

The angels are weeping as god looks away.

Dies illa lacrimosa, qua resurget ex favilla.

Dies illa lacrimosa, judicandus homo reus.

(*That day is one of weeping, when the guilty man shall rise from the ashes to be judged*)

## **10. LUX AETERNA – REMEMBER THEM**

Lux aeterna luceat eis, cum sanctis tuis, in aeternum.

(*May an eternal light shine upon them, with the angels forever.*)

May you find a resting place, safe in love's embrace.

Dona eis pacem. (*Give them peace.*)

Remember them. We remember them.

May you come to rest in peace, you will be remembered.

Dona eis pacem. Dona nobis pacem.

(*Give them peace. Give us peace.*)

We remember them.



## STREET REQUIEM PIANO-VOCAL SCORE

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Original Australian version (with Persian chant)

Piano-Vocal Score  
Duration: 2:15

# STREET REQUIEM

## 1. ACKNOWLEDGEMENT AND DEDICATION

Chorus and tenor solo

Words: Traditional Australian  
Acknowledgement of Country.  
Call to remembrance translated  
into Farsi by Sara Khorshidi.

Music by Kathleen McGuire,  
Andy Payne and Jonathon Welch.  
Dedication in Farsi improvised  
by Morteza Teimouri.

**Freely in natural speech rhythm (not monotone)**

The score consists of five staves. The top three staves represent spoken word in natural speech rhythm, with lyrics appearing below each staff. The fourth staff is for the piano, and the fifth staff is for the didjeridu. Measures 1-10 show the spoken word part, starting with 'Spoken' and ending with '(All)'. Measures 11-15 show the piano and didjeridu parts. Measures 16-20 show the continuation of the spoken word part. Measures 21-25 show the piano and didjeridu parts again. Measure 26 shows a vocal entry with 'stagger breathing' and 'hum' indicated.

Spoken (Voice 1) (Voice 2) (Voice 3)  
I re-spect-ful-ly ack-now-ledge the peo-ple of the Ku-lin na-tion, who are the tra-di-tion-al cus-to-di-ans of this

land. I would al-so like to pay re-spect to the el-ders, past and present. and ex-

tend that re-spect to oth-er A-bo-ri-gi-nal peo-ple pre-sent. We re-spect-ful-ly ack-now-ledge the

peo-ple of the Ku-lin na-tion, who are the tra-di-tion-al cus-to-di-ans of this land. We would al-so like to pay re-

spect to the el-ders, past and present. and ex-tend that re-spect to oth-er A-bo-ri-gi-nal peo-ple pre-sent.

(didjeridu & low strings enter)

(stagger breathing)  
(hum)

\*Edit as needed to acknowledge local tribe/culture as appropriate.

## 1. ACKNOWLEDGEMENT AND DEDICATION

**23** \*\*Freely, sung from a distance (eg balcony)

Tenor Solo  
8 Oh, \_\_\_\_\_ oh, \_\_\_\_\_

T B  
23

Pno

**29**

Tenor Solo  
8 Ma an-ha ra be-yaad kha-him dasht. An - ha - ee keh beh-mia - ne khey-ab-an-ha

T B  
29

Pno

**33**

Tenor Solo  
8 qa-dam na - had - and. Amma har - gez baz na-gash - tand.

T B  
33

Pno

**38**

Tenor Solo  
8 Oh, \_\_\_\_\_ oh. \_\_\_\_\_ Attacca

T B  
38

Pno

Dedication - English translation (sung in Farsi)\*\*

*We will remember them,  
Those who have walked upon the street  
And did not return.*

(Farsi call to remembrance may be sung as written or improvised similarly in the style of an Eastern prayer call)

# STREET REQUIEM

Duration: 2:15

## 1. Acknowledgement & Dedication

By Kathleen McGuire, Andy Payne and Jonathon Welch

**Freely and respectfully in natural speech rhythm (not monotone)**

Spoken

(Voice 1) (Voice 2) (Voice 3)

I respect-ful-ly ack-now-ledge the peo-ples of the Oh-lo-ne Na-tion, up - on whose tra-di-tion-al ter-ri-to-ry we stand to - day. I would al - so like to pay re - spect to their el - ders, past and pre - sent, and ex-tend that re - spect to oth-er in - di-gen-ous peo - ple pre - sent. We re - spect-ful-ly ack - now-ledge the peo - ples of the Oh-lo - ne Na - tion, up - on whose tra - di - tion - al ter - ri - to - ry we stand to - day. We would al - so like to pay re - spect to their el - ders, past and pre - sent, and ex - tend that re - spect to oth - er in - di - gen - ous peo - ple pre - sent.

(piano enters) 3

11 (All)

12 14

19

p (hum)

(continue humming,  
with staggered breathing,  
throughout solo dedication)

\*Edit as needed to acknowledge local tribe. Note: this version of the Acknowledgement has been amended for use in the San Francisco Bay Area per advice provided by Native Americans.

\*\*Recognising the local culture of a performance, the didjeridu may be replace by a different instrument (which may be pitched or unpitched).

PERSIAN or CLASSICAL ARABIC

# Dedication

*Continuation from Street Requiem "Acknowledgement"*

Persian translation by Sara Khorshidi

Melody adapted for Persian by Morteza Teimouri

Classical Arabic translation by Bassam Kassab

Melody adapted for Arabic by Ilyas Iliya

By Kathleen McGuire, Andy Payne and Jonathan Welch

Sung freely, from a distance (eg balcony) to evoke an Eastern prayer call

Tenor Solo (Persian or Classical Arabic)

Ten & Bass

(continued from "Acknowledgement")

(T&B continue humming throughout)

(Persian)

(Arabic)

(Persian)

(Arabic)

(Arabic only)

(Solo)

11

16

23

(Attacca to movement 2)

Ma an-ha ra be-yaad kha-him dasht. An - ha - ee keh beh-mia - ne khey-ab-an-ha  
lan nan - sa - hom lan nan - sa -  
qa-dam na - had - and. Amma har - gez baz na-gash tand.  
hom kul el-la-theen ma - shoo a-la etta - reeq, ma - shoo a-la etta -  
reeq wa lam yar - ja - 3oo. wa lam yar - ja - 3oo. wa lam yar - ja - 3oo.  
Ah, Ah.

English translation (sung in either Persian or Classical Arabic):

We will not forget them, Those who have walked upon the street and did not return.

Call to remembrance may be sung as written or improvised similarly in the style of an Eastern prayer call

Note: Arabic version shown here is 7 measures longer than the Persian version.

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# STREET REQUIEM

## 2. INTROIT – REQUIEM AETERNAM

*Mezzo soprano and SATB choir*

By Kathleen McGuire, Andy Payne and Jonathon Welch

Moderato ( $\text{♩} = 116$ )

Tenor Bass (hum)

Moderato ( $\text{♩} = 116$ )

Piano  $p$

This block contains two staves. The top staff is for Tenor and Bass, marked 'Moderato' with a tempo of  $\text{♩} = 116$ . It features sustained notes on the first and third beats of each measure, with a bracket labeled '(hum)' underneath. The bottom staff is for Piano, also marked 'Moderato' with  $\text{♩} = 116$ , showing a steady eighth-note pattern.

5

A (Altos)  $p$

Re - qui - em, re - qui - em, re - qui - em— ae - ter - nam.

T

B

Pno.

This block shows the vocal entries. At measure 5, the Altos (A) sing 'Re - qui - em, re - qui - em, re - qui - em— ae - ter - nam.' The Tenors (T) and Basses (B) provide harmonic support with sustained notes. The piano accompaniment continues its eighth-note pattern.

9

A

Re - qui - em, re - qui - em, re - qui - em— ae - ter - nam.

T

B

Pno.

This block shows the vocal entries again at measure 9. The Altos sing the same phrase: 'Re - qui - em, re - qui - em, re - qui - em— ae - ter - nam.' The Tenors and Basses continue their harmonic role. The piano accompaniment remains consistent.

## 2. INTROIT – REQUIEM AETERNA

13

A      Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em,

T      *p*      Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em,

Pno.      8

13

S      Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

A      re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

T      8      re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

B      Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

Pno.      19

21      *mp*

S      Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

A      re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

T      8      re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

B      Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

Pno.      19

21      *mp*

## 2. INTROIT – REQUIEM AETERNA

25

S Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em,

A Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em,

T 8 Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em,

B Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em,

Pno.

25

31

S re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

A re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

T 8 re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

B re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

Pno.

31

## 2. INTROIT – REQUIEM AETERNA

**37**

Solo **p** (solo)

Re - qui - em sem - pi - ter - nam, bring them

Pno.

**42**

Solo peace, we re - mem - ber them. Do - na e - is pa - cem,

A **p** (Altos) Do - na e - is pa - cem,

Pno.

**48**

Solo pa - cem, hon - our'd now, not for - got - ten, **mp**

S Re - qui - **mp**

A pa - cem, hon - our'ed now, and not for - got - ten, Re - qui - **mp**

T Re - qui - em, **mp**

B Re - qui - em, **mp**

Pno.

**53**

## 2. INTROIT – REQUIEM AETERNA

54

S em sem - pi - ter - nam. Re - qui - em sem - pi -

A em sem - pi - ter - nam. Re - qui - em sem - pi -

T 8 re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em

B re - qui - em, re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em

Pno.

60

S ter - nam. Re - qui - em sem - pi - ter - nam, hon - our'd

A ter - nam. Re - qui - em sem - pi - ter - nam, hon - our'd

T 8 ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em,

B ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam. Re - qui - em,

Pno.

## 2. INTROIT – REQUIEM AETERNA

66

S now, not for - got - ten, Re - qui - em, re - qui - em,  
A now, not for - got - ten, Re - qui - em, re - qui - em,  
T 8 re - qui - em, re - qui - em ae - ter - nam, Re - qui - em, re - qui - em,  
B re - qui - em, re - qui - em ae - ter - nam, Re - qui - em, re - qui - em,

Pno.

69

S re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.  
A re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.  
T 8 re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.  
B re - qui - em ae - ter - nam. Re - qui - em, re - qui - em, re - qui - em ae - ter - nam.

Pno.

71

S

A

T

B

Pno.

## 2. INTROIT – REQUIEM AETERNA

77 (solo)

Solo *mp*

Lux ae - ter - na, lu - ce - at e - is.

A *p* (Altos)

Re - qui - em, re - qui - em, do - na e - is pa - cem.

B *p* (Basses)

Re - qui - em, re - qui - em,

Pno. { *p*

77

85

Solo

Light e - ter - nal shine on them. \_\_\_\_\_

A *p*

Do - na e - is pa - cem.

B

do - na e - is pa - cem.

Pno. { *p*

85

## 2. INTROIT – REQUIEM AETERNA

93

Solo

S

A

T

B

Pno.

103

Solo

S

A

T

B

Pno.

# STREET REQUIEM

## 3. UBI CARITAS – CHARITY AND LOVE

SATB Choir

Music by Jonathon Welch

Words by Andy Payne

Arranged by Kathleen McGuire

Rhythmic and intense ( $\text{♩} = 160$ )

A musical score for Tenor and Bass voices. The Tenor part (T) consists of eighth-note patterns with dynamic markings  $p$  and  $mp$ . The Bass part (B) consists of eighth-note patterns with dynamic markings  $p$  and  $mp$ . Measures 1-4 show a rhythmic pattern where each measure begins with a single eighth note followed by a series of eighth-note pairs.

5 Tenor & Bass:

A musical score for Tenor and Bass voices. The Tenor part (T) and Bass part (B) both feature eighth-note patterns with dynamic markings  $mp$ . The lyrics begin at measure 5: "1.What is it that scares you when it's change I'm looking for? 2.What is it that makes you rush past me, who can tell?"

A musical score for Tenor and Bass voices. The Tenor part (T) and Bass part (B) both feature eighth-note patterns with dynamic markings  $p$ . The lyrics continue at measure 9: "1.What is it that scares you that makes you bar the door? 2.Could it be you see now our lives in parallel?"

Soprano & Alto:

A musical score for Soprano and Alto voices. The Soprano part (S) and Alto part (A) both feature eighth-note patterns with dynamic markings  $mp$ . The lyrics continue at measure 9: "1.What is it that scares you that makes you bar the door? 2.Could it be you see now our lives in parallel?"

13 Tenor & Bass:

A musical score for Tenor and Bass voices. The Tenor part (T) and Bass part (B) both feature eighth-note patterns with dynamic markings  $p$ . The lyrics continue at measure 13: "What is it that scares you when my hand's stretched out this way? What is it that scares you that makes you turn away?"

A musical score for Tenor and Bass voices. The Tenor part (T) and Bass part (B) both feature eighth-note patterns with dynamic markings  $p$ . The lyrics continue at measure 17: "What is it that scares you when my hand's stretched out this way? What is it that scares you that makes you turn away?"

### 3. UBI CARITAS

17 Soprano & Alto:

S A      What is it — that scares — you, — that makes you turn a - way?  
 What is it — that scares — you when I'm dy - ing in — this way? —

17

21 *mf*  
 S A      Why do you spend your time — now — watch-ing life from the stalls? —  
*mf*  
 T B      Why do you spend your time — now — watch-ing life from the stalls? —

21

25 S A      While all the dra - ma hap - pens— out-side the con - cert hall? —  
 T B      While all the dra - ma hap - pens— out-side the con - cert hall? —

25

### 3. UBI CARITAS

**29**

S A      T B

U - bi ca - ri - tas et a - mor de - us i - bi est.

U - bi ca - ri - tas et a - mor de - us i - bi est.

**33**

S A      T B

U - bi ca - ri - tas et a - mor de - us i - bi est.

U - bi ca - ri - tas et a - mor de - us i - bi est.

**37**

S A      T B

Why do you spend your time now watching life from the stalls?

U - bi ca - ri - tas et a - mor de - us i - bi est.

### 3. UBI CARITAS

41

S A Why do you spend your time now  
watch-ing life from the stalls? \_\_\_\_\_

T B U - bi ca - ri - tas\_\_\_\_ et a - mor de - us i - bi est. \_\_\_\_\_

{   
 }   
 {   
 }

45 (Sopranos)

S Why do you spend your time now  
watch-ing life from the stalls? \_\_\_\_\_

(Altos)

A Ky - rie e - lei - son, Chri-ste e - lei - son, Ky - rie e - lei - son, Chri-ste e - lei - son,

T B U - bi ca - ri - tas\_\_\_\_ et a - mor de - us i - bi est. \_\_\_\_\_

{   
 }   
 {   
 }

### 3. UBI CARITAS

**49**

(dim. poco a poco on each repeat)

S Why do you spend your time now  
watch - ing life from the stalls?

A Ky - rie e - lei - son,  
Chris-te e - lei - son,  
Ky - rie e - lei - son,

T (Tenors) (dim. poco a poco on each repeat)  
U - bi ca - ri - tas et a - mor de -> us i - bi est.

B (Basses) (dim. poco a poco on each repeat)  
Ky - rie e - lei - son,  
Chris-te e - lei - son,  
Ky - rie e - lei - son,

**49**

(dim. poco a poco on each repeat)

**52**

1, 2. S

A Chris - te e - lei - son, Chris - te e - lei - son,

T T

B Chris - te e - lei - son, Chris - te e - lei - son,

**52**

Piano-Vocal Score

Duration: 3'30"

# STREET REQUIEM

## 4. KYRIE ELEISON – CITY HYMN

SATB Choir

English words by John Newton (1725–1807)

Additional lyrics by Andy Payne

Music by Andy Payne

Arranged by Kathleen McGuire

**Movendo** ♩ = 208

The musical score begins with a piano part in 7/8 time, featuring eighth-note chords. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 5, singing in unison. The piano part continues with eighth-note chords throughout the vocal section.

5

The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison, with lyrics appearing below the staff: "Ky-rie e-lei-son, Chris-te e-lei-son, wind back the tape from the road so the traf-fic can run." The piano part provides harmonic support with eighth-note chords. The vocal parts continue to sing in unison through the end of the page.

#### 4. KYRIE

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

**10**

13 *mp legato*

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

1. Glo-rious things of thee are spo-ken,  
2. See the streams of liv-ing wa-ters,

Alto (A)      Tenor (T)      Bass (B)

Chris-te e-lei-son, wash all the blood from the street so the tour-ists still come.

Tenor (T)      Bass (B)

1. Glo-rious things of thee are spo-ken,  
2. See the streams of liv-ing wa-ters,

Bass (B)

Chris-te e-lei-son, wash all the blood from the street so the tour-ists still come.

**10**

13 *mp*

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

**15**

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

Si - on, ci - ty of our god. He whose word can - not be bro - ken formed for thee his  
spring-ing from e - ter - nal love. Well sup - ply thy sons and daugh - ters and all fear of

Alto (A)      Tenor (T)      Bass (B)

Si - on, ci - ty of our god. formed for thee his  
spring-ing from e - ter - nal love. and all fear of

Tenor (T)      Bass (B)

Si - on, ci - ty of our god. He whose word can - not be bro - ken formed for thee his  
spring-ing from e - ter - nal love. Well sup - thy sons and daugh - ters and all fear of

Bass (B)

Si - on, ci - ty of our god. formed for thee his  
spring-ing from e - ter - nal love. and all fear of

**15**

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

## 4. KYRIE

Soprano (S) vocal line:

20 own a - bode.  
want re-move.

21

Alto (A) vocal line:

own a - bode. On the rock of ag - es found - ed, who can shake thy sure re - pose?  
want re-move. Who can faint while such a ri - ver ev - er flows their thirst t'as-suage?

Tenor (T) vocal line:

8 own a - bode.

Bass (B) vocal line:

own a - bode. On the rock of ag - es found - ed, who can shake thy sure re - pose?  
want re-move. Who can faint while such a ri - ver ev - er flows their thirst t'as-suage?

20

21

Soprano (S) 25

With sal - va-tion's walls sur-round-ed,  
Grace which, like the lord the giv - er,  
thou may smile at ne - ver fails from all thy foes.  
age to age.

Alto (A)

With sal - va-tion's walls sur-round-ed,  
Grace which, like the lord the giv - er,  
thou may smile at ne - ver fails from all thy foes.  
age to age.

Tenor (T) 8

With sal - va-tion's walls sur-round-ed,  
Grace which, like the lord the giv - er,  
thou may smile at ne - ver fails from all thy foes.  
age to age.

Bass (B)

With sal - va-tion's walls sur-round-ed,  
Grace which, like the lord the giv - er,  
thou may smile at ne - ver fails from all thy foes.  
age to age.

#### 4. KYRIE

**[30]**

Soprano (S) Alto (A) Tenor (T) Bass (B)

Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,

Chris - te,  
 mf cresc.

**[30]**

Soprano (S) Alto (A) Tenor (T) Bass (B)

Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,

Chris - te,

**36**

Soprano (S) Alto (A) Tenor (T) Bass (B)

Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Chris - te, Chris - te, Chris - te,

Chris - te, Chris - te, Chris - te,

**36**

Soprano (S) Alto (A) Tenor (T) Bass (B)

Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,  
 Chris - te, Chris - te, Chris - te,

Chris - te, Chris - te, Chris - te,

#### 4. KYRIE

41

Soprano (S) part:

**42** *subito p cresc.* *mp*

Ky-rie e-lei - son, Chris te, Chris te, Chris -

*subito p cresc.* *mp*

Ky-rie e-lei - son, Chris te, Chris te, Chris -

*subito p cresc.* *mp*

8 te, Chris te, Chris te, Chris -

*subito p cresc.* *mp*

- - te, Chris te, Chris te, Chris -

**41** **42**

Bassoon (B) part:

*subito p cresc.* *mp*

- - te, Chris te, Chris te, Chris -

47

Soprano (S) part:

*mf* *f* **50** *f*

te, Chris - - te, e - lei - son,

*mf* *f* *f*

te, Chris - - te, e - lei - son,

*mf* *f* *f*

8 te, Chris - - te, e - lei - son,

*mf* *f* *f*

te, Chris - - te, e - lei - son,

**47** **50**

Bassoon (B) part:

*mf* *f* *f*

*mf* *f* *f*

*mf* *f* *f*

*mf* *f* *f*

## 4. KYRIE

Soprano (S) part:

58 | *Sav-iour, if of Si-on's ci-ty, I through grace a mem-ber am,*

59 | *I through grace a mem-ber am,*

Alto (A) part:

58 | *Sav-iour, if of Si-on's ci-ty, I through grace a mem-ber am,*

59 | *I through grace a mem-ber am,*

Tenor (T) part:

58 | *Sav-iour, if of Si-on's ci-ty, I through grace a mem-ber am,*

59 | *I through grace a mem-ber am,*

Bass (B) part:

58 | *Sav-iour, if of Si-on's ci-ty, I through grace a mem-ber am,*

59 | *I through grace a mem-ber am,*

#### 4. KYRIE

63

S let the world de - ride or pi - ty, I will glo - ry in thy name.

A I will glo - ry in thy name. Fad - ing is the

T let the world de - ride or pi - ty, I will glo - ry in thy name.

B I will glo - ry in thy name. Fad - ing is the

67

68

S Sol - id joys and last - ing treas - ure,

A world-ling's pleas - ure, all his boast-ed pomp and show. Sol - id joys and last - ing treas - ure,

T Sol - id joys and last - ing treas - ure,

B world-ling's pleas - ure, all his boast-ed pomp and show. Sol - id joys and last - ing treas - ure,

68

## 4. KYRIE

77 *rit.*

S wash all the blood from the street so the tourists still come.\*

A wash all the blood from the street so the tourists still come.\*

T wash all the blood from the street so the tourists still come.\*

B wash all the blood from the street so the tourists still come.\*

77 *rit.*

p

*\*close mouth to a hum, as directed, then continue attacca to "Dies Irae"*

Piano-Vocal Score  
Duration: 2'30

# STREET REQUIEM

## 5. DIES IRAE – DAY OF JUDGEMENT

SATB Choir

By Kathleen McGuire, Andy Payne and Jonathon Welch

**Menacing** ( $\text{♩} = 132$ )

Soprano

Alto

Tenor

Bass

**Menacing** ( $\text{♩} = 132$ )

(mm\*) —————

**pp**

Di - es   i - rae,   Di - es   il - la

(mm\*) —————

**pp**

Di - es   i - rae,   Di - es   il - la

**p**

**pp**

A

B

5

(no breath)

sol - vet   sae - clum   in fa - vil - la,   Di - es   i - rae,   Di - es   il - la

(no breath)

sol - vet   sae - clum   in fa - vil - la,   Di - es   i - rae,   Di - es   il - la

\*optional hum, used only if continued attacca from Kyrie

## 5. DIES IRAE – DAY OF JUDGEMENT

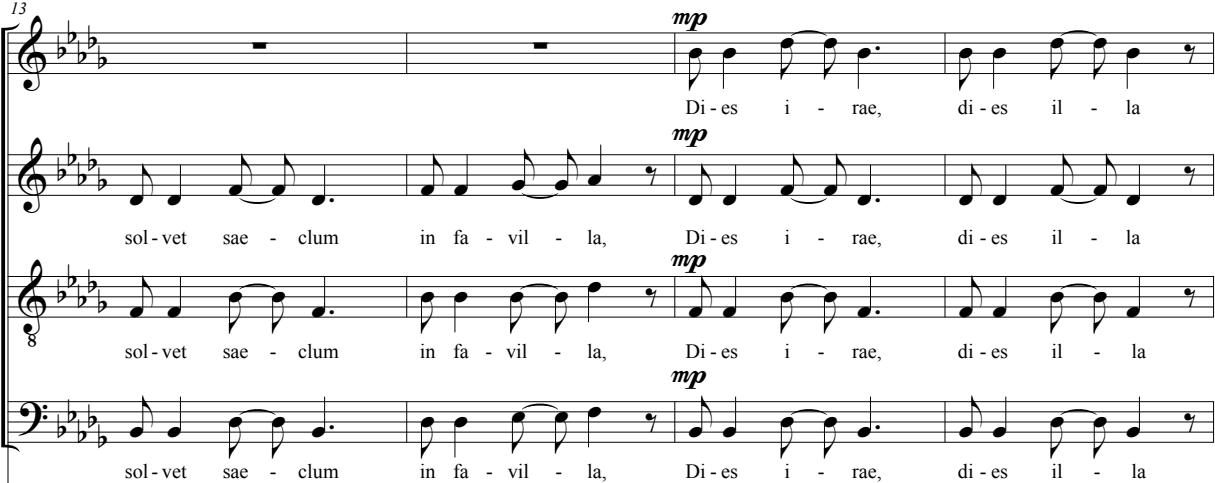
9

A 

T

B 

S

A 

T

B 

13



## 5. DIES IRAE – DAY OF JUDGEMENT

19

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

**A** sol - vet sae - clum in fa - vil - la, Di - es i - rae, di - es il - la

**T** sol - vet sae - clum in fa - vil - la, Di - es i - rae, di - es il - la

**B** sol - vet sae - clum in fa - vil - la, Di - es i - rae, di - es il - la

17

**mf**

8 8 8

21

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

**A** sol - vet sae - clum in fa - vil - la, Di - es i - rae, di - es il - la

**T** sol - vet sae - clum in fa - vil - la, Di - es i - rae, di - es il - la

**B** sol - vet sae - clum in fa - vil - la, Di - es i - rae, di - es il - la

21

**f**

8 8 8

## **5. DIES IRAE – DAY OF JUDGEMENT**

25

Solvet sae - clum in fa - vil - la. *mf*

A solvet sae - clum in fa - vil - la. No - li - te ju - di-ca - re ut non ju - di -

T solvet sae - clum in fa - vil - la. No - li - te ju - di-ca - re ut non ju - di -

B solvet sae - clum in fa - vil - la. No - li - te ju - di-ca - re ut non ju - di -

25

S

A

T

B

30

No - li - te ju - di-ca - re, ut non ju - di - ce - mi-ni, *mf*

A ce - mi-ni. No - li - te ju - di-ca - re, ut non ju - di - ce - mi-ni, *mf*

T No - li - te ju - di-ca - re, ut non ju - di - ce - mi-ni, *mf*

B ce - mi-ni. No - li - te ju - di-ca - re, ut non ju - di - ce - mi-ni, *mf*

30

## **5. DIES IRAE – DAY OF JUDGEMENT**

S 35 ah! — Day of judge - ment, day of fu - ry,

A ah! — Day of judge - ment, day of fu - ry,

T 8 ah! — Day of judge - ment, day of fu - ry,

B ah! — Day of judge - ment, day of fu - ry,

35 8<sup>vb</sup> loco

S

A

T

B

39

time to face — the fi - nal ju - ry. Raise the dead — to judge the liv - ing,

time to face — the fi - nal ju - ry. Raise the dead — to judge the liv - ing,

time to face — the fi - nal ju - ry. Raise the dead — to judge the liv - ing,

time to face — the fi - nal ju - ry. Raise the dead — to judge the liv - ing,

## 5. DIES IRAE – DAY OF JUDGEMENT

43

S      fi - nal end - ing, no for - giv - ing. Di - - - - es

A      fi - nal end - ing, no for - giv - ing. Day of judge - ment, day of fu - ry,

T      8 fi - nal end - ing, no for - giv - ing. Di - - - - es

B      fi - nal end - ing, no for - giv - ing. Day of judge - ment, day of fu - ry,

45

47

S      i - - rae di - - es il -

A      time to face the judge and ju - ry, raise the dead to judge the liv - ing, fin-al end - ing,

T      8 i - - rae di - - es il -

B      time to face the judge and ju - ry, raise the dead to judge the liv - ing, fin-al end - ing,

47

## **5. DIES IRAE – DAY OF JUDGEMENT**

S A T B

**52**

S A T B

**53**

S A T B

**54**

S A T B

**55**

S A T B

**56**

S A T B

**57**

S A T B

## 5. DIES IRAE – DAY OF JUDGEMENT

**[61] L'istesso  $\text{d} = \text{j}$**

S 60 law and or - der. Di - es il - la la - cri - mo - sa,  
A law and or - der. Di - es il - la la - cri - mo - sa,  
T 8 law and or - der. Di - es il - la la - cri - mo - sa,  
B law and or - der. Di - es il - la la - cri - mo - sa,

**[69]**

S Ju - di - can - dus ho - mo re - us, Judge your  
A Ju - di - can - dus ho - mo re - us, Judge your  
T 8 Ju - di - can - dus ho - mo re - us, Judge your  
B Ju - di - can - dus ho - mo re - us, Judge your

**(8<sup>va</sup>)**

## 5. DIES IRAE – DAY OF JUDGEMENT

70

S      A      T      B

neigh - bour, close \_\_\_\_\_ the \_\_\_\_ bor - der, put \_\_\_\_\_ the \_\_\_\_

(8va)

70

S      A      T      B

blame \_\_\_\_\_ on \_\_\_\_ law \_\_\_\_\_ and \_\_\_\_ or - der. Day of

(8va)

## 5. DIES IRAE – DAY OF JUDGEMENT

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

**78**

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

judge - ment,      day of fu - ry,      time to

judge - ment,      day of fu - ry,      time to

judge - ment,      day of fu - ry,      time to

judge - ment,      day of fu - ry,      time to

**(8va)**

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

**82**

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

**(8va)**

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

face the final ju - ry.      Di - es il - la!

**Offertorium - Reflection**

Duration: c 3 min

**(Optional\*) Chant - rubato**

Solo

Now we off - er the names of the de - part - ed.

By Kathleen McGuire, Andy Payne and Jonathon Welch

Solo

Pensively  $\text{♩} = 60$ 

Soprano & Alto

(hum...)

Tenor & Bass

(hum...)

\*opening 4 bars to be sung only if needed.

## Street Requiem - Offertorium

*(Optional\*\*: individual singers start at random times, representing the departed souls.)*

Repeat as needed

25

S  
A

T  
B

(hum...) \_\_\_\_\_

Repeat as needed

(hum...) \_\_\_\_\_

Repeat as needed

25

Soprano A part: Sustained notes connected by vertical wavy lines.

Tenor B part: Sustained notes connected by vertical wavy lines.

Repeat as needed

33

S  
A

T  
B

33

Soprano A part: Sustained notes connected by vertical wavy lines.

Tenor B part: Sustained notes connected by vertical wavy lines.

\*\*during this section, names of individuals being remembered may be read by a speaker or projected.

# STREET REQUIEM

## 6. PIE JESU

*Mezzo soprano solo, SSAA choir*

By Jonathon Welch

Molto dolce e legato, sempre rubato ( $\text{♩} = 75$ )

The musical score consists of five systems of music. The first system shows the piano accompaniment in 4/4 time with a key signature of one flat. The second system begins with a solo vocal entry, labeled 'Solo' above the staff, with lyrics 'Pi - e Je - su do - mi - ne,' followed by a piano accompaniment section marked 'sim.'. The third system continues the solo vocal line with lyrics 'do - na e - is re - qui - em,' followed by another piano accompaniment section. The fourth system starts with a piano accompaniment section, followed by the solo vocal line with lyrics 'sem - pi - ter - nam, sem - pi - ter - nam re - qui - em.' The fifth system concludes with a piano accompaniment section.

Solo

5

Pi - e Je - su do - mi - ne, pi - e Je - su do - mi - ne,

5

sim.

9

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

13

sem - pi - ter - nam, sem - pi - ter - nam re - qui - em.

## **6. PIE JESU**

17

Solo

19

**pp**

Pi - e Je - su do - mi - ne, pi - e Je - su

Sop 1 & 2 **pp**

Pi - e Je - su do - mi - ne, pi - e Je - su

S1  
S2

Alto 1 & 2 **pp**

Pi - e Je - su do - mi - ne, pi - e Je - su

A1  
A2

17

**pp**

Pi - e Je - su do - mi - ne, pi - e Je - su

Bassoon

22

Solo

S1  
S2

A1  
A2

22

{ Basso Continuo

## 6. PIE JESU

27

Solo      sem - pi - ter - nam, sem - pi - ter - nam re-qui-em.

S1      sem - pi - ter - nam, sem - pi - ter - nam re-qui-em.

S2

A1      sem - pi - ter - nam, sem - pi - ter - nam re-qui-em.

A2

27

31

Solo      Pi - e Je - su do - mi-ne,

31

33

*mf*

35

Solo      pi - e Je - su do - mi-ne,      cresc.

35

*cresc.*

## 6. PIE JESU

39

Solo: *f*  
do - na e - is re-qui-em.

S1, S2: *pp*  
Re-qui-em,

A1, A2: *pp*  
Re-qui-em,

*f* dim. *p* rit.

44

*a tempo*

47

Solo: *p*  
Pi - e Je - su do - mi - ne,

S1, S2: *pp*  
Pi - e Je - su do - mi - ne,

A1, A2: *p*  
Pi - e Je - su do - mi - ne.

47

*pp*

*pp*

## 6. PIE JESU

51                          *cresc.*

Solo      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is  
 S1                  *cresc.*  
 S2      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is  
 A1                  *cresc.*  
 A2      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is

51                  *cresc.*

Solo      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is  
 S1                  *cresc.*  
 S2      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is

55                  *p*                  *rit.*

Solo      re - qui - em. \_\_\_\_\_

S1                  *p*  
 S2      re - qui - em. \_\_\_\_\_

A1                  *p*  
 A2      re - qui - em,      re - qui - em. \_\_\_\_\_

55                  *p*                  *mp*                  *pp*                  *a tempo*

Solo      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is  
 S1                  *p*  
 S2      sem - pi - ter - nam, sem - pi - ter - nam      do - na      e - is

59                  *p*

Solo      Pi - e Je - su

S1                  *p*  
 S2      Pi - e Je - su

## 6. PIE JESU

Solo

do - mi - ne, pi - e Je - su do - mi - ne.

Solo

rit. ***pp***

re - qui - em.

# STREET REQUIEM

## 7. AGNUS DEI – LAMB OF GOD

*Mezzo soprano & tenor solos, opt violin*

By Kathleen McGuire and Andy Payne

**Con riverenza (with reverence)  $\text{♩} = 90$**   
 (tacet LH if string quartet is playing)

**Tenor**

9 Lamb \_\_\_\_ of god, who tak - eth a - way \_\_\_\_ the sins of the world, find me

**Mezzo**

15 Lamb \_\_\_\_ of god, who tak - eth a - way \_\_\_\_ the

**Violin**

15 Lamb \_\_\_\_ of god, who tak - eth a - way \_\_\_\_ the

## 7. AGNUS DEI

Mezzo 21

sins of the world, find me some - where to sleep.

Tenor 8

sins of the world, find me some - where to sleep.

Vln. 21

V

21

Vln. 25

25 (acet both hands if string quartet plays)

Vln. 29

29

## 7. AGNUS DEI

**33**

Mezzo      Tenor      Vln.

Lamb of god, who tak - eth a - way\_ the sins of the world, grant e - ter - - nal peace.

Lamb of god who tak - eth a - way\_ the sins of the world, grant e - ter - - nal peace.

Vln.      (play)

**41**

Mezzo      Tenor      Vln.

Ag - nus de - i, lamb of god,

Ag - nus de - i, lamb of god,

**41**

Vln.

**49**

Mezzo      Tenor      Vln.

Ag - - nus de - i, Ag - - nus

Ag - - nus de - i, Ag - - nus

**49**

Vln.

**49**

Mezzo      Tenor      Vln.

## 7. AGNUS DEI

Mezzo 55 1.  
dei.

Tenor 8  
dei. \_\_\_\_\_

Vln. 55 (tacet LH if string quartet is playing)

Mezzo 59 2. rit.  
dei.

Tenor 8  
dei. \_\_\_\_\_

Vln. 59 rit.  
dim.

# STREET REQUIEM

## 8. GLORIA – ANTHEM OF EMPOWERMENT

*Inspired by 12-year-old Hector Pieterson, killed 16 June 1976 in Soweto,  
and all children who have died senselessly on the streets.*

*Mezzo soprano, SATB choir, percussion*

By Kathleen McGuire

“Senzeni na” – traditional South African anti-Apartheid folk  
song with English lyrics by Andy Payne and Jonathon Welch

Spirited  $\text{♩} = 120$

Piano

Djembe

T

B

Pno.

Dje

A

T

B

Pno.

Dje

6

mf

8

Glo - ri - a! Glo - ri - a in ex - cel - sis De - o! — Glo - ri - a!

6

Glo - ri - a! Glo - ri - a in ex - cel - sis De - o! — Glo - ri - a!

mf

6

14

Glo - ri - a! Glo - ri - a

8

Glo - ri - a in ex - cel - sis De - o! — Glo - ri - a Glo - ri - a

II

Glo - ri - a in ex - cel - sis De - o! — 14 Glo - ri - a Glo - ri - a

II

Glo - ri - a in ex - cel - sis De - o! — 14 Glo - ri - a Glo - ri - a

II

Glo - ri - a in ex - cel - sis De - o! — 14 Glo - ri - a Glo - ri - a

II

Glo - ri - a in ex - cel - sis De - o! — 14 Glo - ri - a Glo - ri - a

ff

f

mp (play 2nd time only)

## 8. GLORIA – ANTHEM OF EMPOWERMENT

16

Soprano (S) 18 *mf*  
 Alto (A) Ho-san - na! Ho-san - na! in ex - cel - sis  
 Tenor (T) in ex - cel - sis De - o! — Glo - ri - a! Glo - ri - a in ex - cel - sis  
 Bass (B) 8 in ex - cel - sis De - o! — Glo - ri - a Glo - ri - a in ex - cel - sis  
 Pno. 16  
 Djembe (Dje) in ex - cel - sis De - o! — 18 Glo - ri - a! Glo - ri - a in ex - cel - sis

21 1. 2. 23 (singers ad lib jubilant shout outs)  
 Soprano (S) De - o! — De - o! —  
 Alto (A) (singers ad lib jubilant shout outs)  
 Tenor (T) 8 De - o! — De - o! — (clapping)  
 Bass (B) (singers ad lib jubilant shout outs)  
 Pno. 21  
 Djembe (Dje) De - o! — De - o! — 23 (clapping)

*f*

### African language translations

Akanamandla: Evil will have no power over us  
 Amandla awethu: Power to us  
 Senzeni na?: What have we done?

### Pronunciation

Vowels = Latin vowels.  
 th = t (awethu = ah-weh-too)

## **8. GLORIA – ANTHEM OF EMPOWERMENT**

26

S

A

(clapping)

T

B

Pno.

Dje

31 2nd time: optional solo ululation\* (written pitch is approximate only)

Solo

S

A

T

B

Pno.

Dje

*\*Recommended only when an expert ululator is available*

## **8. GLORIA – ANTHEM OF EMPOWERMENT**

**35**

Soprano (S) and Alto (A) sing "Gloria!" in eighth-note patterns. Tenor (T) and Bass (B) sing "A - ka - na - man - dla!" in eighth-note patterns. The piano (Pno.) provides harmonic support with chords. The bassoon (Dje) plays eighth-note patterns in the bass clef.

**35**

Piano (Pno.) and Bassoon (Dje) continue their eighth-note patterns. The bassoon's part includes dynamic markings *mp* and *p*.

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**43**

Soprano (S) *subito p*  
 Alto (A) *subito p*  
 Tenor (T) *p*  
 Bass (B)

Bless-ed are the meek \_\_\_ for they shall in - her - it the earth.  
 Bless-ed are the meek \_\_\_ for they shall in - her - it the earth.  
 Ho-san - na! Ho-san - na!

**47**

Soprano (S) *cresc.*  
 Alto (A) *cresc.*  
 Tenor (T) *cresc.*  
 Bass (B) *cresc.*

Bless-ed are the poor, \_\_\_ for they're worth so \_\_\_ much more.  
 Bless-ed are the poor, \_\_\_ for they're worth so \_\_\_ much more.  
 Bless-ed are the poor, \_\_\_ for they're worth so \_\_\_ much more.  
 Bless-ed are the poor \_\_\_ for they're worth so \_\_\_ much more.

Piano (Pno.) *f*  
 Djembe (Dje) *ff*

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**51**

S: Glo - ri - a! Glo - ri - a in ex - cel - sis De - o!

A: Glo - ri - a! Glo - ri - a in ex - cel - sis De - o!

T: Ho - san - na! Ho - san - na! in ex - cel - sis De - o!

B: Ho - san - na! Ho - san - na! in ex - cel - sis De - o!

Pno.

Dje:

**51**

**51**

**55** 4. **57**

Solo: rubato

S: De - o. mm. (close lips to a hum) Hmm, hmm, hmm,

A: De - o. mm. (close lips to a hum) Hmm, hmm, hmm,

T: De - o. mm. (close lips to a hum) Hmm, hmm, hmm,

B: De - o. mm. (close lips to a hum) Hmm, hmm, hmm,

Pno.

Dje: rubato

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**[62] Reverently  $\text{♩} = 66$**

Solo   

done? Sen - ze - ni  
What have we

S  legato   

1.Sen - ze - ni na? Sen - ze - ni na? 1.Sen - ze - ni na, sen - ze - ni na?  
2.We are your daugh - ters, we are your sons; we're in - no - cent, our lives are young.

A  legato   

1.Sen - ze - ni na, na, sen - ze - ni na? 1.Sen - ze - ni na, sen - ze - ni na?  
2.We are your daugh - ters, we are your sons; we're in - no - cent, our lives are young.

T  legato   

8 1.Sen - ze - ni na, na, sen - ze - ni na? Sen - ze - ni na, sen - ze - ni na?  
2.We are your daugh - ters, we are your sons; we're in - no - cent, our lives are young.

B  legato   

1.Sen - ze - ni na, na, sen - ze - ni na? Sen - ze - ni na, sen - ze - ni na?  
2.We are your daugh - ters, we are your sons; we're in - no - cent, our lives are young.

**66**

Solo   

na? 1. Sen - ze - ni na? 2. Sen - ze - ni na?  
done? What have we Sen - ze - ni

S   

Sen - ze - ni na, sen - ze - ni na? Sen - ze - ni na, Sen - ze - ni na?  
What have we done, what have we done? What have we done, what have we done?

A   

Sen - ze - ni na, sen - ze - ni na? Sen - ze - ni na, Sen - ze - ni na?  
What have we done, what have we done? What have we done, what have we done?

T   

8 Sen - ze - ni na, sen - ze - ni na? Sen - ze - ni na, Sen - ze - ni na?  
What have we done, what have we done? What have we done, what have we done?

B   

Sen - ze - ni na, sen - ze - ni na? Sen - ze - ni na, Sen - ze - ni na?  
What have we done, what have we done? What have we done, what have we done?

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**71** Relaxed swing  $\text{♩} = 92$

Solo

S

A

T

B

Dje

71 Relaxed swing  $\text{♩} = 92$

75

Solo

S

A

T

B

Dje

75

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**79**

Solo (ululation)

S

A

T

B

Dje

na? Sen-ze - ni na? Sen-ze - ni  
Sen-ze-ni na, sen - ze-ni na? Sen-ze-ni na, sen - ze-ni na? Sen-ze-ni na, sen-  
Sen-ze-ni na, sen - ze-ni na? Sen-ze-ni na, sen - ze-ni na? Sen-ze-ni na, sen-  
Sen-ze-ni na, sen - ze-ni na? Sen-ze-ni na, sen - ze-ni na? Sen-ze-ni na, sen-  
na? Sen-ze, sen - ze-ni na? Sen-ze-ni na? Sen-ze, sen - ze-ni na? Sen-ze-ni na? Sen-ze, sen-

**79**

**84**

Solo na? Sen-ze - ni na?

Soloist ad lib.

S

A

T

B

Dje

**87** Faster  $\text{♩} = 108$

ze - ni na? Sen-ze-ni na, Sen - ze - ni na? Sen-ze-ni na, sen-  
ze - ni na? Sen-ze-ni na, Sen - ze - ni na? Sen-ze-ni na, sen-  
ze - ni na? Sen-ze-ni na, Sen - ze - ni na? Sen-ze-ni na, sen-  
ze - ni na? Sen-ze-ni na, Sen - ze - ni na? Sen-ze-ni na, sen-  
ze - ni na? Sen-ze-ni na, sen - ze-ni na, Sen - ze - ni na? Sen-ze - ni na? Sen-ze, sen-

**84**

**87** Faster  $\text{♩} = 108$

## 8. GLORIA – ANTHEM OF EMPOWERMENT

88

S ze - ni na? Sen-ze - ni na, sen - ze - ni na? Sen-ze - ni na, sen-

A ze - ni na? Sen-ze - ni na, sen - ze - ni na? Sen-ze - ni na, sen-

T 8 ze - ni na? Sen-ze - ni na, sen - ze - ni na? Sen-ze - ni na, sen-

B ze - ni na? Sen-ze - ni na? Sen-ze, sen - ze - ni na? Sen-ze - ni na? Sen-ze, sen-

Dje 88

92

S ze - ni na? Sen-ze - ni na, Sen - ze - ni na? ze - ni na? Sen-ze - ni na, Sen-

A ze - ni na? Sen-ze - ni na, Sen - ze - ni na? ze - ni na? Sen-ze - ni na, Sen-

T 8 ze - ni na? Sen-ze - ni na, Sen - ze - ni na? ze - ni na? Sen-ze - ni na, Sen-

B ze - ni na? Sen-ze - ni na, sen - ze - ni na? Sen - ze - ni na? Sen-ze - ni na, ze - ni na? Sen-ze - ni na, sen - ze - ni na? Sen - ze - ni na? Sen-

Dje 92

## 8. GLORIA – ANTHEM OF EMPOWERMENT

[98] **Tempo 1**  $\text{♩} = 120$

S ze - mi na? **f** (one voice) (more voices) (all)

A ze - mi na? A - mand-la! A - mand-la! A - mand-la! (all)

T ze - mi na? **f** (more voices) (all)

B ze - ni na? **f** A - we - thu! A - we - thu!

Dje [98] **Tempo 1**  $\text{♩} = 120$  **f**

S 100 mand-la! A - mand - la! A - mand - la! A - mand - la!

A mand - la! A - mand - la! A - mand - la! A - mand - la!

T 8 A - we - thu! A - we - thu! A - we - thu! A - we - thu!

B A - we - thu! A - we - thu! A - we - thu! A - we - thu!

Pno. ff

Dje ff

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**103**

S      Glo - ri - a!      Glo - ri - a      in ex - cel - sis De - o! —

A      Glo - ri - a!      Glo - ri - a      in ex - cel - sis De - o! —

T      Ho - san - na!      Ho - san - na!      in ex - cel - sis De - o! —

B      Ho - san - na!      Ho - san - na!      in ex - cel - sis De - o! —

Pno.

Dje

**103**  
Repeat ad lib. (add clapping & vocal improv.)

**107**

S      De - o. —  
(singers ad lib jubilant shout outs)

A      De - o. —  
(singers ad lib jubilant shout outs)

T      De - o. —  
(singers ad lib jubilant shout outs)

B      De - o. —  
(singers ad lib jubilant shout outs)

Pno.

Dje

**108**  
(singers ad lib jubilant shout outs)

**107**

**108**  
3

**107**

## **8. GLORIA – ANTHEM OF EMPOWERMENT**

Musical score for six parts:

- Soprano (S): Treble clef, B-flat key signature, 112 BPM. Notes: x, x-x, x-x.
- Alto (A): Treble clef, B-flat key signature, 112 BPM. Notes: x, x-x, x-x.
- Tenor (T): Treble clef, B-flat key signature, 112 BPM. Notes: x, x-x, x-x.
- Bass (B): Bass clef, B-flat key signature, 112 BPM. Notes: x, x-x, x-x.
- Piano (Pno.): Treble and Bass staves, B-flat key signature, 112 BPM. Treble staff: chords (F#-A-C, F#-A-C, F#-A-C, G-B-D, G-B-D, G-B-D). Bass staff: eighth-note patterns. Measure 3: bass staff eighth-note pattern.
- Djembe (Dje): Common time, B-flat key signature, 112 BPM. Eighth-note patterns.

2nd time: optional solo ululation\* (written pitch is approximate only)

**Solo**

**S**

**A**

**T**

**B**

**Pno.**

**Dje**

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**120**

S  
A  
T  
B  
Pno.  
Dje

Glo - ri - a! \_\_\_\_\_  
Glo - ri - a!  
Glo - ri - a! \_\_\_\_\_  
Glo - ri - a!  
A - ka - na - man - dla!  
A - ka - na - man - dla!

**120**

A - ka - na - man - dla!  
A - ka - na - man - dla!

**124**

S  
A  
T  
B  
Pno.  
Dje

cresc.  
Glo - ri - a! \_\_\_\_\_  
Glo - ry, Glo - ri - a! Hey, hey, hey!  
cresc.  
Glo - ry, Glo - ry, Glo - ri - a! Hey, hey, hey!  
cresc.  
A - ka - na - man - dla! Glo - ry, glo - ri - a! Hey, hey, hey!  
cresc.  
A - ka - na - man - dla! Glo - ry, glo - ry, glo - ri - a! Hey, hey, hey!

**124**

Pno.  
Dje

cresc.  
  
f  
cresc.  
  
f

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**128**

Soprano (S) *subito p*  
 Alto (A) *subito p*  
 Tenor (T)  
 Bass (B)

Bless-ed are the meek — for they shall in - her - it the earth.  
 Bless-ed are the meek — for they shall in - her - it the earth.  
*p*  
 Ho - san - na!  
 Ho - san - na!

**132**

Soprano (S) *cresc.*  
 Alto (A) *cresc.*  
 Tenor (T)  
 Bass (B) *cresc.*  
 Pno.  
 Djembe (Dje)

Bless-ed are the poor, — for they're worth so — much more.  
 Bless-ed are the poor, — for they're worth so — much more.  
 Bless-ed are the poor, — for they're worth so — much more.  
 Bless-ed are the poor, — for they're worth so — much more.

*f*  
*ff*

## 8. GLORIA – ANTHEM OF EMPOWERMENT

**136** (add lib ululation)  
(add 3rd time)

Solo: Hal - le - lu - jah! — Oh, hal - le - lu - jah! —  
S: Glo - ri - a! Glo - ri - a in ex - cel - sis De - o! —  
A: Glo - ri - a! Glo - ri - a in ex - cel - sis De - o! —  
T: Ho - san - na! Ho - san - na! in ex - cel - sis De - o! —  
B: Ho - san - na! Ho - san - na! in ex - cel - sis De - o! —

**136** Repeat ad lib. (add clapping & vocal improv.)

Pno. (Piano) Dje (Djembe)

**140** Solo: lu - jah! — A - mand-la!\*  
S: De - o. — A - mand-la!\*  
A: De - o. — A - mand-la!\*  
T: De - o. — A - mand-la!\*  
B: De - o. — A - mand-la!\*

Pno. (Piano) Dje (Djembe)

\*Optional: singers may end with one raised, clenched fist  
a la Winnie Mandela or other social justice activists

**STREET REQUIEM**

Duration: 5'30"

**9. Lacrimosa - Night Tears***Mezzo soprano, SATB choir*

Words by Andy Payne

Music by Kathleen McGuire,  
inspired by a traditional Celtic folk song

**Doglioso (sorrowful)**  $\text{♩} = 78$

Soprano Solo

1. She

**9** *quasi rubato*

S moved through the street \_\_\_\_\_ as she moved through the fair, \_\_\_\_\_ with The  
hair brushed her shoul-der as she ran through his mind. \_\_\_\_\_ The

Pno. **p**

**17**

S foot-steps be - hind her, the wind in her hair, The swan on the ri - ver, the shark in the  
per - fume that touched her, it ling - er'd be - hind. She turned a - way from him, not want - ing to

Pno.

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## 9. Lacrimosa

(end solo)

Soprano (S) and Alto (A) sing the lyrics:

bay. And life, like the tide, \_\_\_\_\_ slow - ly eb - bing a - way.  
 stay. The ice in his veins \_\_\_\_\_ took his con-science a - way.

Piano (Pno.) accompaniment:

Measures 24: Treble clef, key signature of one sharp (F#). The piano part consists of sustained chords in the treble and bass staves.

Measures 32: Treble clef, key signature of one sharp (F#). The piano part consists of sustained chords in the treble and bass staves. The vocal parts begin with "She could be your daugh-ter," followed by a repeat sign and "he could be your".

Measures 33: Treble clef, key signature of one sharp (F#). The piano part consists of sustained chords in the treble and bass staves. The vocal parts begin with "She could be your daugh-ter," followed by a repeat sign and "he could be your".

Tenor (T) and Bass (B) sing the lyrics:

She could be your daugh-ter, \_\_\_\_\_ he could be your  
 She could be your daugh-ter, \_\_\_\_\_ he could be your

Measures 32: Bass clef, key signature of one sharp (F#). The piano part consists of sustained chords in the bass staff. The vocal parts begin with "Sing 2nd x only: She could be your daugh-ter, \_\_\_\_\_ he".

Measures 33: Bass clef, key signature of one sharp (F#). The piano part consists of sustained chords in the bass staff. The vocal parts begin with "Sing 2nd x only: She could be your daugh-ter, \_\_\_\_\_ he".

## 9. Lacrimosa

39

**41**

Son, \_\_\_\_\_ with foot-steps be - side her, an e - vil is done. The stars keep on shin - ing, they've

Son, \_\_\_\_\_ with foot-steps be - side her, an ev - il is done. The stars keep on shin - ing, they've

T could be your son, \_\_\_\_\_ an ev - il is done. \_\_\_\_\_ They've

B could be your son, \_\_\_\_\_ **41** an ev - il is done. \_\_\_\_\_ They've

Pno.

47

nothing to say; the an - gels are weep - ing \_\_\_\_\_ as god looks a -

nothing to say; the an - gels are weep - ing \_\_\_\_\_ as god looks a -

T nothing to say; \_\_\_\_\_ the an - gels are weep - ing as god looks a -

B nothing to say; \_\_\_\_\_ the an - gels are weep - ing as god looks a -

Pno.

9. Lacrimosa

53

Soprano (S) Treble clef, key signature of one sharp. Notes: . way. . . . Solo dynamic **p**. Time signature **6/8**.

Alto (A) Treble clef, key signature of one sharp. Notes: . way. . . . Time signature **6/8**.

Tenor (T) Treble clef, key signature of one sharp. Notes: - - - - Time signature **6/8**.

Bass (B) Bass clef, key signature of one sharp. Notes: - - - - Time signature **6/8**.

Piano (Pno.) Bass clef, key signature of one sharp. Notes: - - - - Time signature **6/8**. Pedal points indicated by vertical lines.

**Andante**  $\text{♩} = 66$

57

Soprano (S) Treble clef, key signature of one sharp. Notes: . way. . . . REPEAT dynamic **f**. Di - es il - la

Alto (A) Treble clef, key signature of one sharp. Notes: . way. . . . REPEAT dynamic **f**. Di - es il - la

Tenor (T) Treble clef, key signature of one sharp. Notes: . way. . . . REPEAT dynamic **f**. Di - es il - la

Bass (B) Bass clef, key signature of one sharp. Notes: . way. . . . REPEAT dynamic **f**. Di - es il - la

**Andante**  $\text{♩} = 66$

57

Piano (Pno.) Bass clef, key signature of one sharp. Notes: - - - - cresc. REPEAT dynamic **f**. Di - es il - la

Time signature **6/8**. Pedal points indicated by vertical lines.

9. Lacrimosa

63

S la - cri - mo - sa, Qua re - sur - get ex fa - vil - la,  
 A la - cri - mo - sa, Qua re - sur - get ex fa - vil - la,  
 T 8 la - cri - mo - sa, Qua re - sur - get ex fa - vil - la,  
 B la - cri - mo - sa, Qua re - sur - get ex fa - vil - la,

Pno.

[69]

S Di - es il - la la - cri - mo - sa, Ju - di - can - dus  
 A Di - es il - la la - cri - mo - sa, Ju - di - can - dus  
 T 8 Di - es il - la la - cri - mo - sa, Ju - di - can - dus  
 B Di - es il - la la - cri - mo - sa, Ju - di - can - dus

[69]

Pno.

9. Lacrimosa

75

S ho - mo re - us, Di - es il - la la - cri -

A ho - mo re - us, Di - es il - la la - cri -

T ho - mo re - us, Di - es il - la la - cri -

B ho - mo re - us, Di - es il - la la - cri -

Pno.

75 8va- 77

S mo - sa, Ju - di - can - dus ho - mo re - us,

A mo - sa, Ju - di - can - dus ho - mo re - us,

T mo - sa, Ju - di - can - dus ho - mo re - us,

B mo - sa, Ju - di - can - dus ho - mo re - us,

Pno. (8va)

## 9. Lacrimosa

85

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

Pno.

**85**      *loco*

89

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

Pno.

**89**

*mf mournfully*

Oh, \_\_\_\_\_

Oh, \_\_\_\_\_

Oh, \_\_\_\_\_

Oh, \_\_\_\_\_

*mf mournfully*

Oh, \_\_\_\_\_

*mf mournfully*

Oh, \_\_\_\_\_

*mf mournfully*

Oh, \_\_\_\_\_

9. Lacrimosa

93

Soprano (S) Oh,

Alto (A) Oh,

Tenor (T) Oh,

Bass (B) Oh,

Piano (Pno.) mp

rit. 101  
Tempo 1  $\text{♩} = 78$

98

Soprano (S) She could be your daughter,

Alto (A) She could be your daughter,

Tenor (T) 8

Bass (B) 3

rit. 101  
Tempo 1  $\text{♩} = 78$

98

Piano (Pno.) p >

## 9. Lacrimosa

109

Soprano (S) vocal line with lyrics: "he could be your son. With foot-steps be - he could be your son. With foot-steps be -". Tenor (T) vocal line with lyrics: "She could be your daughter, he could be your son.". Bass (B) vocal line with lyrics: "She could be your daughter, he could be your son.". Piano (Pno.) harmonic support with bass line.

Soprano (S) vocal line with lyrics: "side her, an e - vil is done. The stars keep on shin - ing, they've".

Alto (A) vocal line with lyrics: "side her, an ev - il is done. The stars keep on shin - ing, they've".

Tenor (T) vocal line with lyrics: "— an ev - il is done. They've".

Bass (B) vocal line with lyrics: "— an ev - il is done. They've".

Piano (Pno.) harmonic support with bass line.

9. Lacrimosa

115

S      noth-ing — to say; the an - gels are weep - ing

A      noth-ing — to say; the an - gels are weep - ing

T      8      noth-ing — to say; the an - gels are weep - ing

B      noth-ing — to say; the an - gels are weep - ing

Pno.      rit.

121      rit.      Solo ***pp***

S      — as god looks a - way.

A

T

B

Pno.      rit.      pp

Piano-Vocal Score  
Duration: 4'45

# STREET REQUIEM

## 10. LUX AETERNA – REMEMBER THEM

*Mezzo soprano and tenor solos, SATB choir*

By Kathleen McGuire, Andy Payne & Jonathon Welch

**Andante ( $\text{♩} = 70$ )**

Solo Mezzo soprano solo **p**  
Lux ae -

Piano **mp** **p**

Solo ter - na lu ce - at e - is,  
Pno.

Solo cum san - ctis tu - is, in ae - ter - num, in ae - ter - num.  
Pno.

## 10. LUX AETERNA – REMEMBER THEM

**[13]**

Soprano (S) **p**  
 Alto (A) **p**  
 Tenor (T) **p**  
 Bass (B) **p**  
 Pno.

(no breath)

May you find a rest - ing place safe in love's em - brace, — Cum sanctis  
 May you find a rest - ing place safe in love's em - brace, — Cum sanctis  
 8 May you find a rest - ing place safe in love's em - brace, — Cum sanctis  
 (no breath)

May you find a rest - ing place safe in love's em - brace, — Cum sanctis

**[13]**

Pno. **p**

**[18]**

Soprano (S)  
 Alto (A)  
 Tenor (T) **p**  
 Bass (B)

tū - is, in ae - ter - num, in ae - ter - num. Do - na e - is pa - cem,  
 tū - is, in ae - ter - num, in ae - ter - num.  
 8 tū - is, in ae - ter - num, in ae - ter - num. Do - na e - is pa - cem,  
 tū - is, in ae - ter - num, in ae - ter - num.

**[21]**

Pno.

**[18]**

Pno.

## 10. LUX AETERNA – REMEMBER THEM

23

S do - na e - is pa - cem, do - na e - is pa - cem, re - mem - ber

A do - na e - is pa - cem, do - na e - is pa - cem, re - mem - ber

T do - na e - is pa - cem, do - na e - is pa - cem, re - mem - ber

B do - na e - is pa - cem, do - na e - is pa - cem, re - mem - ber

Pno. cresc.

28

S them. Re-mem-ber, we re-mem - ber

A them. Re-mem-ber, we re-mem - ber

T them. Re-mem-ber, we re-mem - ber

B them. Re-mem-ber, we re-mem - ber

Pno. p

## 10. LUX AETERNA – REMEMBER THEM

**32** Mezzo soprano solo

Solo      Lux ae - ter na lu ce at e - is,  
 them.

S      them.

A      them.

T      them.

B      them.

Pno. { (strings only)

**36**

Solo      may you come to rest in peace, — you will be re - mem - ber'd.  
 8

S      may you come to rest in peace, — you will be re - mem - ber'd.

A      may you come to rest in peace, — you will be re - mem - ber'd.

T      may you come to rest in peace, — you will be re - mem - ber'd.

B      may you come to rest in peace, — you will be re - mem - ber'd.

Pno. {

## 10. LUX AETERNA – REMEMBER THEM

**40**

Mezzo & Tenor

Solo      Mezzo & Tenor

Solo      *mp* Re-mem-ber, re-mem-ber, do - na e - is

S      Do - na e - is pa - cem, do - na e - is pa - cem, do - na e - is

A      do - na e - is pa - cem, do - na e - is

T      8 Do - na e - is pa - cem, do - na e - is pa - cem, do - na e - is

B      do - na e - is pa - cem, do - na e - is

Pno.      *p* (add piano)

**45**

Solo      pa - cem.

**47**

Solo      *mf* Do - na no - bis pa - cem, do - na no - bis pa - cem,

Solo      8 pa - cem.      *mf* Do - na no - bis pa - cem, do - na no - bis pa -

S      pa - cem, re - mem - ber.      *mf* (Altos) Do - na e - is pa - cem, do - na

A      pa - cem, re - mem - ber.      Do - na e - is pa - cem, do - na

T      8 pa - cem, re - mem - ber.      -

B      pa - cem, re - mem - ber.      -

Pno.      *mp* (add piano)

## 10. LUX AETERNA – REMEMBER THEM

51

Solo (2 staves) *f*  
do - na e - is,  
cem,

Solo (2 staves) *f*  
do - na e - is,  
cem,

(Sopranos) *f*  
Lux ae - ter - na, lux ae -

A *f*  
e - is pa - cem, lux ae - ter - na,

T *f*  
pa - cem, Lux ae - ter - na, lux ae -

(Tenors) *f*  
Lux ae - ter - na, lux ae -

Basses *f*  
Lux ae - ter - na, lux ae -

Pno. *f*  
Lux ae - ter - na, lux ae -

51  
Mezzo & Tenor

Solo *f*  
do - na e - is pa - cem,  
ter - na, lux ae - ter - na,

S *f*  
ter - na, lux ae - ter - na, ae - ter - na,

A *f*  
lux ae - ter - na, lux ae - ter - na, ae -

T *f*  
ae - ter - na, lux ae - ter - na, lux ae -

B *f*  
ter - na, lux ae - ter - na, lux ae -

Pno. (opt) *f*  
(strings)

Pno. *f*  
lux ae - ter - na, lux ae -

## 10. LUX AETERNA – REMEMBER THEM

59

Solo

we re - mem - ber them.

S

re - mem - ber them.

A

ter - na, re - mem - ber them.

T

8 ter - na, re - mem - ber them.

B

ter - na, re - mem - ber them.

Pno (opt)

59

Pno.

*8va*

*subito p*

63

S

- Lu-ce - at ae - ter - num,

A

- Lu-ce - at ae - ter - num,

T

8 - Lu-ce - at ae - ter - num,

B

- Lu-ce - at ae - ter - num,

Pno.

63

## 10. LUX AETERNA – REMEMBER THEM

68

Solo Mezzo soprano solo **70**

S

A

T

B

Pno.

lu - ce - at,      we re - mem - ber them.  
lu - ce - at,      we re - mem - ber them.  
lu - ce - at,      we re - mem - ber them.  
lu - ce - at,      we re - mem - ber them.

Re - qui - em,

**71**

Solo

Tenor solo:

Solo

S

A

T

B

Pno.

—      re - qui - em —      ae - ter - nam.      Re - qui - em,  
Re - qui - em, —      ae - tern - nam.      Re - qui - em,  
We re-mem - ber them.  
We re-mem - ber them.  
We re-mem - ber them.  
We re-mem - ber them.

## 10. LUX AETERNA – REMEMBER THEM

76

Solo      re - qui - em \_\_\_\_\_ ae - ter - nam, re - qui - em, \_\_\_\_\_

Solo      — ae - tern - nam, re - qui - em, \_\_\_\_\_

S      — Re-mem - ber them. Re-mem - ber

A      — Re-mem - ber them. Re-mem - ber

T      8 Re-mem - ber them. Re-mem - ber

B      — Re-mem - ber them. Re-mem - ber

Pno.      76 88

80 rit.

Solo      re - qui - em, \_\_\_\_\_

Solo      8 re - qui - em, \_\_\_\_\_

S      them. We re - mem - ber them. lunga ppp

A      them. We re - mem - ber them. lunga ppp

T      8 them. we re - mem - ber them. lunga ppp

B      them. we re - mem - ber them. lunga ppp

Pno.      80 88

