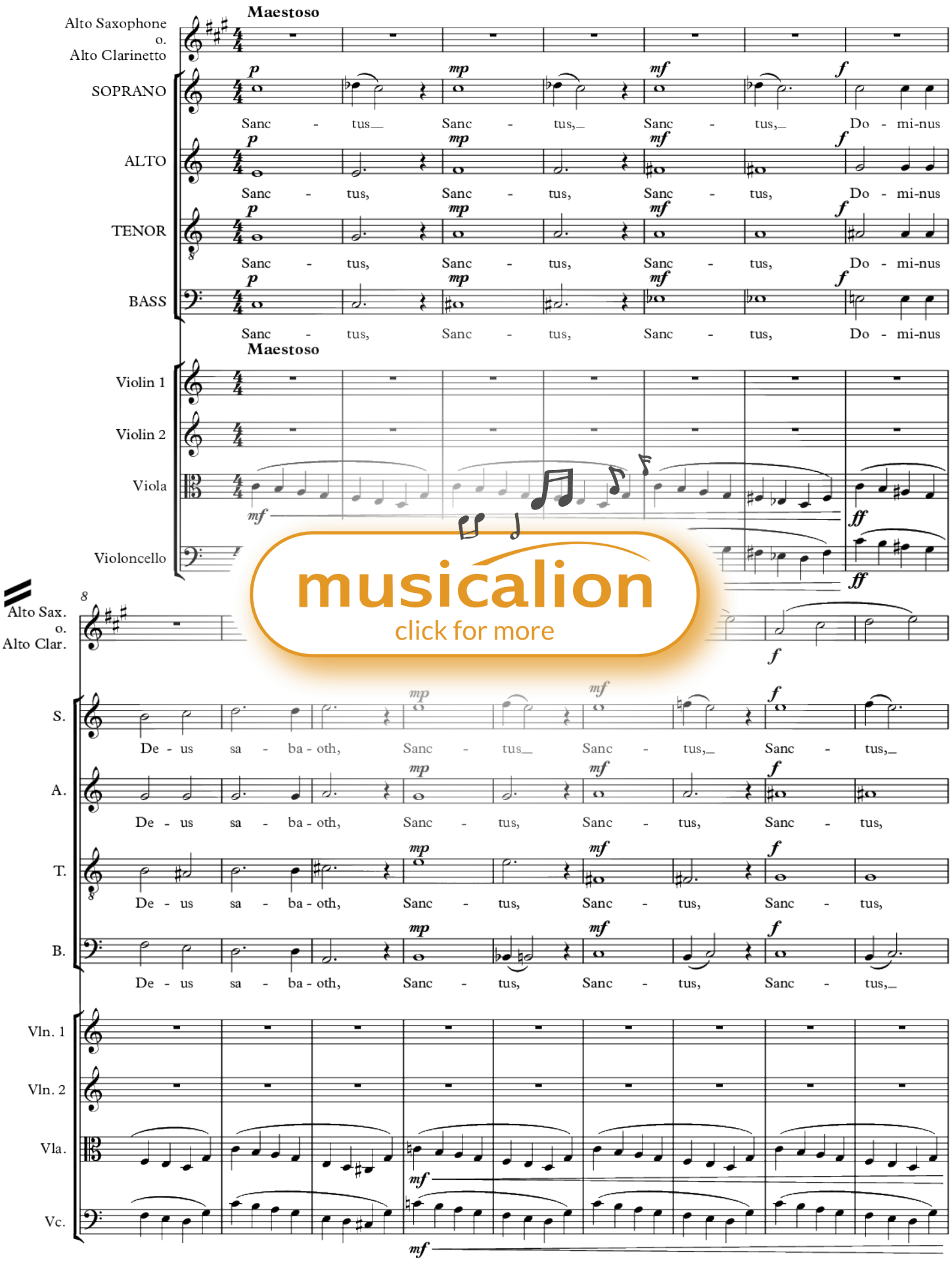
V. Sanctus

Wytze Oostenbrug (*1943)



musicalion
click for more

17

Alto Sax.
o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

ff f

Do - mi-nus De- us sa - ba - oth, ple - ni, ple - ni sunt coe - li et

Do - mi-nus De- us sa - ba - oth, ple - ni, ple - ni sunt coe - li et

Do - mi-nus De- us sa - ba - oth, ple - ni sunt coe - li et

Do - mi-nus De- us sa - ba - oth, ple - ni sunt coe - li et

musicalion
click for more

24

rit.

Alto Sax.
o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

mf

ter - ra glo - ri - a,

ter - ra glo - ri - a, glo - ri - a,

ter - ra glo - ri - a, glo - ri - a, glo - ri - a,

ter - ra glo - ri - a,

rit.

Andante

mf f

32

Allegro

Alto Sax.
o.
Alto Clar.

S. glo - ri - a tu - a.

A. glo - ra - a tu - a.

T. glo - ri - a tu - a. O-san-na in ex - cel - sis,

B. glo - ri - a tu - a. O-san-na in ex - cel - sis, in ex - cel - sis,

Allegro

Vln. 1
Vln. 2
Vla.
Vc.

musicalion
click for more

45

Alto Sax.
o.
Alto Clar.

S. O-san-na in, o-san-na in, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

A. O-san-na in, o-san-na in, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

T. o-san-na in, o-san-na, o-san-na in ex - cel - sis, in ex - cel - sis,

B. o-san-na in, o-san-na, o-san-na in ex - cel - sis, in ex - cel - sis,

Vln. 1
Vln. 2
Vla.
Vc.

58

Grave

Alto Sax. o. Alto Clar.

S.

A. — *p* — Be-ne dic-tus, qui ve-nit in no-mi ne_ Do-mi-ni,

T. — *pp* — Be-ne dic-tus, qui ve-nit in no-mi ne_ Do-mi-ni, — *p* — Be - ne - dic-tus, be-ne-dic-tus qui ve - nit,

B. — *p* — Be - ne - dic-tus, be-ne-dic-tus qui ve - nit,

Grave

Vln. 1

Vln. 2

Vla. — *pp* — *p*

Vc.

musicalion
click for more

64

Alto Sax. o. Alto Clar.

S. — *mp* — Be-ne dic - tus, qui ve - nit in no-mi ne_ Do-mi-ni, — *mf* — in no-mi-ne, in no-mi-ne Do - mi-ni.

A. — *mp* — Be-ne dic - tus, qui ve - nit in no-mi ne_ Do-mi-ni, — *mf* — in no-mi-ne, in no-mi-ne Do - mi-ni.

T. — *mp* — qui ve - nit in no - mi - ne Do-mi-ni, — *mf* — in no-mi-ne, in no-mi-ne Do - mi-ni.

B. — *mp* — qui ve - nit in no - mi - ne Do-mi-ni, — *mf* — in no-mi-ne, in no-mi-ne Do - mi-ni.

Vln. 1 — *mp*

Vln. 2 — *mp*

Vla. — *mp*

Vc. — *mp*



musicalion
click for more

Type: Sheet music

Título: Requiem (del Requiem enen re menor)

Compositor: Wytze Oostenbrug

Época: Siglo XXI

Tema: Duelo / Muerte

Dificultad: Mittel bis schwer

Instrumentación Grupo: Coro mixto con ensamble/orquesta

Arrangement: Coro>SATB+[Vl2]+[Clar]+[Vla+Vc]+[Sx]

Instrumentación: Canto coro>voces de bajo = B (1),Canto coro>voces de contralto = A(1),Canto coro>voces de soprano = S(1),Canto coro>voces de tenor = T(1),Clarinete = Clar(1),Saxofón = Sx(1),Viola = Vla(1),Violín = Vl(2),Violoncello (Cello) = Vc(1)

Many settings of the requiem, including almost all requiems up to and including the Renaissance, are based on the Catholic Requiem from before the Second Vatican Council (1962-1965). That is also the origin of the name of the genre. Requiem is the first word of the introitus: Requiem æternam dona eis Domine (Lord, give them eternal rest).

The Gloria and the Credo from the Ordinary Mass are therefore not sung. The In paradisum, which is sung when the coffin or urn is carried outside, and the Libera me, a responsorium, which is sung at the coffin immediately before the funeral, are also often set as if they were part of the requiem, although strictly speaking they don't. After the Second Vatican Council there were many changes in the funeral liturgy, smaller (in Agnus Dei the words dona eis requiem and dona eis requiem sempiternam were replaced by miserere nobis and dona nobis pacem) and larger ones (the whole Dies irae was omitted), and a multitude of alternating hymns were made available, including several psalm texts with Alleluia. The omission of the Dies irae was anticipated a century before Vatican II by some composers, such as Fauré and Duruflé. But they often set the last stanza, perhaps inspired by a tradition in some churches, where the Pie Jesu was sung after the consecration.

The present work is not strictly based on the text adopted after the Second Vatican Council. There is a choice of texts that I found interesting. I chose the following structure:

1. Introit: Requiem aeternam
2. Kyrie, followed by a repeat of the Requiem aeternam
3. Lacrimosa (from the Dies Irae)
4. Hostias (from the Offertory)
5. Sanctus
6. Agnus Deic
7. Lux aeterna

In general I chose a quiet sound, in which the harmonies arise from a unison entry. Moreover, the music is often in fact measureless, with the measures notated to the rhythm of the text. The rationale is the key of G minor or G major, but there are deviations and shifts.

Although originated as an a cappella piece, I have added a limited accompaniment in the form of a string quartet and an alto saxophone (or alto clarinet). Naturally, the string quartet can be extended depending on the chorus.