

Requiem Vocal Score For Soprano And Baritone Soli Chorus And Orchestra

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Among Our Books

“The most terrible disaster that one group of human beings can inflict on another is war. Wars cause misery on an indescribable scale. Yet we go on doing it to one another, generation after generation. Why? Warfare is a recurrent and universal characteristic of human existence. The mythologies of practically all peoples abound in wars and the superhuman deeds of warriors, and pre-literate communities apparently delighted in the recital of stories about battles. Since our species became literate a mere 5,000 years ago, written history has mostly been the history of wars. Thousands who knew war evidently sickened of it and dreamt of lasting peace, expressing their vision in literature and art, in philosophy and religion. They imagined Utopias freed of martial ambition and bloodshed which harked back to the Golden Age of classical antiquity, to the Christian vision of a paradise lost, and to the Arcadia of Greek and Latin poetry, so richly celebrated in the canvases of Claude and Poussin. All these things bear eloquent testimony to the human longing for peace, but they have not triumphed over our dreadfully powerful propensity to war.” —from the Introduction by Anthony Stevens In this multi-disciplinary collection of essays on the manifestations of war in poetry, fiction, drama, music and documentaries, scholars and practitioners from an international context describe the transformation of the war experience into chronicles of hope and despair, from Herodotus up to the present day.

Eternal light

Requiem Mass (Vocal Score with Piano Accompaniment)

English Edition. This choral score is taken from a previous Belwin Mills publication. It provides the choir and soloist parts along with a piano reduction of the orchestral parts, with notations, instrument cues, and vocal text in English language. This was to be Brahms' longest work, in 7 movements, and was based on sacred biblical text, originally written in the German language, and therefore did not follow the traditional Latin requiem text. Titles: * Blessed are they that mourn * Behold, all flesh is as the grass * Lord, make me to know the measure of my days on earth * How lovely is thy dwelling place * Ye are now sorrowful * Here on earth we have no continuing place * Blessed are the dead

Finding List

Among the most widely performed choral works in the repertoire, Faure's "Requiem" is generally considered the composer's greatest achievement. Written in memory of his father and first performed in Paris in 1888, this magnificent work is admired for its clarity, balance, serenity, and ethereal beauty, and enjoys tremendous popularity with concert goers and lovers of sacred music. Reproduced from an authoritative French edition, this music is presented here with bar-numbered movements for easy reference. Ideal for study in the classroom, at home, or in the concert hall, this affordable, durable, and portable volume will be the edition of choice for music students and music lovers alike. "

Requiem

This is the choral score of the most famous of the several Vivaldi works with the title of "Gloria." This edition and translation by Clayton Westermann features vocal text both in Latin and English, and a piano reduction of the orchestral parts (including figured bass). There is also a short preface by the editor to explain performance practice. This sacred work is for SATB with SATB Soli and includes: * Gloria in Excelsis * Et in Terra Pax * Laudamus Te * Gratias Agimus Tibi * Propter Magnam Gloriam * Domine Deus * Domine Fili Unigenite * Domine Deus, Agnus Dei * Qui Tollis * Qui Sedes ad Dexteram * Quoniam tu Solus Sanctus * Cum Sancto Spiritu

Music, Books on Music, and Sound Recordings

(Editions Durand). With Organ reduction.

Da Vinci Requiem

This book is intended to help those who are contemplating performing or studying the Brahms Requiem. It provides historical information, performance considerations, musical analysis, and resource material for all who enjoy the musicology behind this magnificent work. It is especially directed toward conductors, but it is also useful for choristers and soloists as well. A wonderful instructional tool!

Messe de Requiem à 3 voix. [Vocal score and separate parts.]

Requiem

Berlioz Requiem

The British Catalogue of Music

A brand new Requiem Mass for Soprano Solo, Tenor Solo, Chorus and Orchestra. Composed to commemorate 100 years since the end of World War One (1918 - 2018). This new composition uses traditional Requiem Latin texts alongside three English movements based on The Exhortation, In Flanders Fields and Revelations Chapter 21 verses 1-4 (And I Saw A New Heaven). Vocal Score with Organ reduction.

A German Requiem. Op. 45

Imagine trying to perform a choral work written for sopranos, tenors and basses with a chorus that has many more altos than tenors and basses. This is the situation facing many conductors when they attempt perform the Berlioz Requiem. This new edition by Adrian G.Horn absolutely NAILS the solution by constructing a dedicated alto part out of the second soprano and first tenor parts. There is no need to run the risk of alienating your vital alto section with a set of complicated rehearsal instructions when this simple solution is at hand. In addition, Horn's score has been thoroughly tested and vetted by over 1,000 singers, plus conductors and accompanists, through seven successful performances. Reviews and comments Adrian Horn's new edition of the Berlioz Requiem was one of the most fortunate discoveries of my 40 years in choral music. A wizened colleague had already sent me a sly email -- "What're you going to do with your altos?" -- when I started into the laborious chore of marking a score with arrows, squiggles and "colla" signs. When the Horn edition emerged, I eyed it suspiciously at first. On what grounds was he an expert; why should I trust his choices? Close inspection showed a conscientious and principled approach, and so I got to know more about Horn and his long history with the piece. He started his singing career in a performance under Robert Shaw, and has been associated with more performances of this still-rare work than anybody I've known, short of Mr. Shaw! It was ultimately an elegant solution to a notoriously messy problem. The sound that resulted was excellent, and best of all, my altos always knew what line they were to read; I was spared the surliness of singers who are confused by makeshift changes in the score; I could concentrate on the sound of the music. That sound, I believe, was very close to what Berlioz had in mind. David Chase, La Jolla Symphony and Chorus For accompanists in particular, Adrian Horn's edition is a quantum leap forward: legibility, musicality, clarity, and common sense abound. It is a thing of beauty, makes rehearsals and score-marking infinitely easier, and everyone should burn those wretched previous editions. Vicki Heins-Shaw, Accompanist, La Jolla Symphony Chorus This edition is a welcome gift to choruses

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around the world. The reality is that choruses today are facing generational challenges and changing interests which have greatly affected membership. Therefore the music director is left with the hard decision of whether or not such great repertoire should be available to their singers and audiences. Though Berlioz obviously had a specific timbre in mind by not originally including altos, many composers are far more flexible than we are led to believe. I think if he were given the choice of having his great masterpiece languish in obscurity or enjoy greater appreciation from future generations, he would choose the latter especially when approached in such a respectful and faithful way. Jung-Ho Pak, Cape Symphony

Adrian Horn's new edition of Berlioz's "Requiem" is a modification whose time has come. In a period when there are many more women than men singing choral music, his edition makes performing the "Requiem" possible by reassigning the existing voice parts, using S1/S2/A1 on top for the Soprano parts and distributes the A2's to the top of the split Tenor parts. This allocation permits the male tenors to sing strongly in the core of the sound and allows the A2's to float on the top of that clear texture. The edition also makes it possible for more regional and community ensembles to perform this landmark of the choral-orchestral repertoire.

Dr. Lynne Morrow, Music Director, Oakland Symphony Chorus, Director, Vocal and Opera Theater Programs, Sonoma State University "I'm surprised that no one has done it before." William Weinert, Director of Choral Activities, Eastman School of Music

Sinfonia da Requiem: For Soprano, Choir and Orchestra(Study Score)(PDF 2)

The National Union Catalog, Pre-1956 Imprints

Requiem

Vocal score, German words.

Library of Congress Catalog

Upon the death of the Italian writer and humanist Alessandro Manzoni, whom Verdi had admired all his adult life, Verdi resolved to complete a Requiem for Manzoni. The Requiem was first performed in 1874, the first anniversary of Manzoni's death. Choral score for SATB or SSAATTBB with S, MS, T, B Soli, including piano accompaniment, with text in Latin and English.

Requiem Mass For Soprano, Tenor and Bass Soli, Satb and Orchestra

Requiem Pacis

Requiem, Op. 48: Satb with Sb Soli (Orch.) (Latin, English Language Edition)

**A world requiem for soprano, contralto, tenor and baritone
soli, small chorus of boys and youths, full chorus, orchestra
and organ : Opus 60 : vocal score**

Antonin Dvorak's Requiem mass, scored for soprano, alto, tenor and bass solists, SATB choir and orchestra. Vocal Score edition, edited by Michael Pilkington. This edition follows the layout of the previous edition (NOV070088) which it supercedes.

A Practical Guide for Performing, Teaching, and Singing the Brahms "Requiem"

Gloria

Requiem. Piano-vocal Score. Latin

The National Union Catalog, Pre-1956 Imprints

A cumulative list of works represented by Library of Congress printed cards.

Requiem Mass, Op. 89

Requiem,op.45

Written between 1887 and 1890, Gabriel Faure's setting of the requiem is a departure from traditional structure. Faure said the following of his work: "It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience." This score represents the choral portion of the Requiem, each voice on a separate staff, including solos, with both Latin and English text. The book is 75 pages in length, with approximately 7 by 10 ? inch pages, including an orchestra reduction for either piano or organ accompaniment by Malcolm Binney. Includes: Introit et Kyrie * Offertoire * Sanctus * Pie Jesu * Agnus Dei * Libera Me * In Paradisum.

Requiem (1893 Version)

Requiem, Soprano & Baritone Soli, Chorus & Orchestra

Requiem, for soprano and baritone soli, chorus and orchestra

for soprano and baritone soloists, SATB chorus, and the composer's original chamber instrumentation. Orchestral and vocal material is available on hire. Organ plays from the vocal score.

Requiem, Op. 9

Literatures of War

A brand new Requiem Mass for Soprano Solo, Tenor Solo, Chorus and Orchestra. Composed to commemorate 100 years since the end of World War One (1918 - 2018). This new composition uses traditional Requiem Latin texts alongside three English movements based on The Exhortation, In Flanders Fields and Revelations Chapter 21 verses 1-4 (And I Saw A New Heaven). Vocal Score with Piano Accompaniment.

Requiem for Soprano and Baritone Soli, SATB and Orchestra

(Vocal/Piano Score) "Requiem Pacis" for Mixed Chorus, Soprano Solo, and Chamber Orchestra. Music by Kentaro Sato (1981-) Voicing: SATB Duration: 25min Lyrics: Latin (Sacred) 1. Requiem Aeternam et Kyrie 2. Sanctus 3. Agnus Dei et Lux Aeterna 4. Subvenite 5. In Paradisum This work may also be performed with piano accompaniment only (this score) or organ accompaniment. Visit: www.wisemanproject.com for more information.

Requiem, Soprano & Baritone Soli, Chorus & Orchestra. Vocal Score, English Words (Atkins).

Requiem

A German Requiem, Op. 45

The writing of a requiem is a special challenge for any composer. The great requiems of the past by composers such as Mozart, Verdi and Berlioz interpret the sacred requiem text literally, offering prayers of salvation for the departed, whose souls are assumed to be in purgatory facing a terrible judgment. Eternal Light: A Requiem, by the Emmy Award winning British composer and internationally acclaimed broadcaster Howard Goodall is a stunning new requiem for the modern day. In contrast it is intended to provide solace to the grieving, reflecting on the words of the Latin Mass by juxtaposing them with poems in English. Speaking about the work, Howard Goodall said, "For me, a modern requiem is one that acknowledges the unbearable loss and emptiness that accompanies the death of loved ones, a loss that is not easily ameliorated with platitudes about the joy awaiting us in the afterlife. This, like Brahms', is a requiem for the living, addressing their suffering and endurance, a requiem focusing on the consequences

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of interrupted lives." Also available in single octavo format, is Lead, Kindly Light (057153323X). Buy digital tracks from iTunes. Complete CD also available from Amazon.com.

Requiem in D minor, op. 48

National Union Catalog

for SATB (with divisions) unaccompanied This important contemporary Requiem demonstrates Gabriel Jackson's gift for writing mesmerising choral music on a large scale. Combining sections of the traditional Requiem text with selected poems from different ages, Jackson here has created a unique work which cannot fail to impress.

Requiem

Monthly Bulletin of the Carnegie Library of Pittsburgh

Requiem Mass (Vocal Score)

(Music Sales America). Verdi's Requiem , in an updated edition by Michael Pilkington. Scored for soprano, mezzo-soprano, tenor and bass soli, SATB chorus and orchestra. Vocal score with piano accompaniment. Introduction in English, French, German and Italian. Latin text only. Verdi's only masterpiece which was not intended for the stage.

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