

IAN EVANS GUTHRIE

IN
PARADISUM
SATB VOICES
with DIVISI



ABOUT:

Ian Evans Guthrie's refreshing take on the In Paradisum movement from the Requiem Mass takes inspiration from the great settings of the past, but uses suspended, sustained melodic lines and open harmonies to create a poignant and contemporary interpretation of these timeless words.

FROM THE COMPOSER:

I have long been influenced by Fauré's Requiem due to its sublimity, as well as its inclusion of the In Paradisum of the Requiem Mass, which composers did not traditionally set to new music until then. I had been sketching ideas for my own setting of In Paradisum, but it was not until May 2022 that I actually had to set it.

The reason for my influence was many, but in particular the tragic (yet all-too-common) shootings such as at Uvalde, TX. When someone is shot dead, the shooter not only kills innocent people, but also usurps authority concerning matters of afterlife for the victims. I hope this song helps audiences critically consider the implications of our brutal culture. There were other reasons to compose this work, though, including the sudden death of a friend's relative; the death of my dad's step-father; and, on a lighter note, a nice, inspirational text to set for the middle schoolers I co-taught in 2021-22. I hope this song gives all those grieving a hope that there can be a reunification with their loved ones some day.

The high school version challenged performers in terms of harmonies. Yet since relatively few high school basses can hit deep notes, I desired to create another version highlighting thicker, grander textures, as well as subtle textual rhythms that would have made the original version more challenging. This is version, therefore, represents the more ideal version I had in my mind when composing the work.

No matter who you may be, I hope you find this work sobering and contemplative, yet uplifting and reassuring!

DURATION: 4'20"



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Additional octavos are available for purchase from the publisher online.



**TUX PEOPLE'S
MUSIC.**

IN PARADISUM

for SATB Voices with divisi

Text from the
Requiem Mass

Ian Evans Guthrie
2023

Reflective and hopeful; do not drag $\text{♩} = 80$

p

Soprano
In pa - ra - di - sum

Alto
p
In pa - ra - di -

Tenor
p
In pa - ra - di -

Bass
p
In pa - ra - di -

Reduction

5 $\text{♩} = \text{sempre}$

de du - cant te an - ge -

sum de - du - cant te an - ge -

sum de - du - cant te an - ge -

sum de - du - cant te an -

9

li; in tu - o ad -

li; in tu - o ad -

li; in tu - o ad -

ge - li; in tu -

mf

14

ven - tu sus -

ven - tu sus -

ven - tu sus -

ad - ven - tu sus -

18

ci - pi - ant te mar - ty - res et per -

ci - pi - ant te mar - ty - res et per - du -

ci - pi - ant te mar - ty - res et per - du -

ci - pi - ant te mar - ty - res et per - du - cant

22

du - cant et per - du - cant te

cant et per - du - cant te

cant per - du - cant te

et per - du - cant te

Musical score for measures 26-28. The score is in 4/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ci - vi - ta - tem sanc - tam Je -". The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand.

Musical score for measures 29-32. The score is in 4/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ru - sa - lem. Cho - rus". The piano accompaniment features a more complex harmonic structure with sustained chords and moving lines in both hands.

33 *cresc. poco a poco*

rus an - ge - lo - rum

cresc. poco a poco

Cho - rus an - ge - lo - rum

cresc. poco a poco

an - ge - lo - rum

cresc. poco a poco

Cho - rus

37

Cho - rus

Cho rus an - ge -

Cho rus Cho -

rus an - ge -

mf *f*

te sus - ci - pi - at te

mf *f*

lo - rum te sus - ci - pi - at te

mf *f*

- - rus te sus - ci - pi - at te

mf *f*

lo - rum te sus - ci - pi - at te

ff *mf*

sus - ci - pi - at te cum La - za -

ff *mf*

sus - ci - pi - at te et cum La - za -

ff *mf*

sus - ci - pi - at te et cum La - za -

ff *mf*

sus - ci - pi - at te et cum La - za -

49

ro quon - dam pau - pe - re ae - ter -

ro quon - dam pau - pe - re ae - ter -

ro quon - dam pau - pe - re ae - ter -

ro quon - dam pau - pe - re ae - ter

p *f* *p* *f* *p* *f* *p* *f*

53

- - nam ha - be - as re - qui -

nam ha - be - as re -

nam ha - be - as re - - qui -

nam ha - be - as re - qui -

p *p* *p* *p*

pp

Musical score for measures 57-61. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts have lyrics: "em.", "qui - em.", "em.", and "em." respectively. The piano part provides harmonic support. Dynamics include *pp* and *p*. A large red watermark "PERUSAL COPY" is overlaid diagonally across the page.

p

Musical score for measures 62-66. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts have lyrics: "Do - mi - ni me - men - to", "mi - ni me - men - to", "Do - mi - ni me - men - to", and "ni me - men - to" respectively. The piano part provides harmonic support. Dynamics include *p*. A large red watermark "PERUSAL COPY" is overlaid diagonally across the page.

66

ff

me cum ven - er - is in reg - nam

ff

me cum ven - er - is in reg - nam

ff

me cum ven - er - is in reg - nam

ff

me cum ven - er - is in reg - nam

70

p

tu - um. A -

p

tu - um. A -

p

tu - um. A -

p

tu - um. A -

