

In Paradisum/ Sing Thee to Thy Rest



Mitchell Covington

Composer's Notes

"In paradisum" is an antiphon from the traditional Latin liturgy of the Western Church *Requiem Mass*.

<i>In paradisum deducant te angeli; in tuo adventu suscipiant te martyres, et predicant te in civitatem sanctam Jerusalem.</i>	May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem.
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<i>Chorus angelorum te suscipiat, et cum Lazaro quondam paupere æternam habeas requiem.</i>	May choirs of angels receive you And, with Lazarus, once a poor man, may you have eternal rest.
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This composition also includes a line by William Shakespeare:

"And flights of angels sing thee to thy rest."

In the final scene of Shakespeare's *Hamlet* (Act 5, scene 2), the prince utters his last words: "The rest is silence." Then Horatio looks down at his friend and says,

*"Now cracks a noble heart.
Good night, sweet prince,
And flights of angels sing thee to thy rest."*

Listen to a performance of this piece at the composer's website: www.covington-choral-music.com

Except for duplets (*i.e.* mm 4 and 10), all eighth-notes are equal throughout the piece.

Conductors should generally show quarter-notes and dotted quarter-notes (not eighth-notes).

- All 7/8 measures are 3+2+2 with 3 beats per measure.
 - All 9/8 measures* are 3+2+2+2 with 4 beats per measure
- *The exception to the above is measure 4, which is 3+3+3*



Mitchell Covington is an award-winning composer, arranger, conductor and educator, working in the San Francisco Bay Area. His music, in print with several publishers, includes works for orchestra, chorus, stage, film, and television. His music has been performed throughout the United States and Europe.

Mitchell is the recipient of the Met Life, Aaron Copeland Foundation *Meet the Composer* Award, a Northern California Emmy Award and various film festival awards and prizes. His composition teachers include Dan Forrest, Morten Lauridsen and Roger Nixon.

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Dedicated to the memory of Richard Henke.

Commissioned by the Chancel Choir of First Presbyterian Church of Berkeley.

Traditional Latin Antiphon
William Shakespeare

Mitchell Covington (ASCAP)

mp $\text{♩} = 144$

Soprano
Alto
Tenor
Bass

In pa - ra - di - sum,

mp $\text{♩} = 144$

Piano

sim.

4

S
A
T
B

In pa - ra - di - sum

4

7 *Bring out the melody.*

S *mp*
de - du - cant te an - ge - li; In

A *mp*
an - ge - - - li; In

T
an - ge - - - li;

B
an - ge - - - li;

10 *mf*
tu - o ad - ven - tu su - sci - pi -

A *mf*
tu - o ad - ven - tu su - sci - pi -

T *mf* *Bring out the melody.*
su - sci - pi - ant te mar -

B *mp* *mf*
su - sci - pi - ant te mar -

13 *mf*

S ant et pre - di - cant te in ci - vi -

A ant et pre - di - cant te in ci - vi -

T tyr - es, et

B tyr - es et

13 *mf*

Reo *

16

S ta - tem et pre - di - cant te in ci - vi - ta - tem

A ta - tem et pre - di - cant te in ci - vi - ta - tem

T pre - di - cant te in ci - vi - ta - tem ci - vi - ta - tem

B pre - di - cant te in ci - vi - ta - tem, ci - vi - ta - tem

16

19 *mf*

S Sanc - tam Je - ru - sa - lem, sanc - tam Je -

mf Bring out the melody.

A Sanc - tam Je - ru - sa - lem, sanc - tam Je - ru - sa - lem,

mf

T Sanc - tam, sanc - tam Je - ru - sa - lem

mf

B Sanc - tam sanc - tam Je - ru - sa - lem,

19 *mp* *mf*

22

S ru - sa - lem, sanc - tam, sanc - tam Je - ru - sa -

A sanc - tam, sanc - tam, sanc - tam Je -

T sanc - tam, sanc - tam, sanc-tam Je - ru - sa - lem,

B sanc - tam Je - ru - sa - lem, sanc - tam, sanc - tam Je - ru - sa - lem,

22

rit. **A tempo** (♩ = 144) *mp*

S
25
lem, Je - ru - sa - lem. Cho - rus an - ge -

A
2
ru - sa - lem, sanc - tam, sanc - tam. Cho - rus an - ge -

T
8
sanc - tam Je - ru - sa - lem. Cho - rus an - ge -

B
sanc - tam, sanc - tam. Cho - rus an - ge -

rit. **A tempo** (♩ = 144) *mp*

25
2
Piano accompaniment

mf

S
28
lo - rum Cho - rus an - gel lo - rum te su - sci - pi - at,

A
mp
lo - rum an - ge - lo - rum te su - sci - pi - at

T
mp
lo - rum an - ge - lo - rum te su - sci - pi - at

B
mp
lo - rum an - ge - lo - rum te su - sci - pi - at

mf

28
Piano accompaniment

31 *f* *rit.*

S et cum La - za - ro quan-dam pau-pe - re

A *f* *rit.*

A et cum La - za - ro, et cum La - za - ro,

T *f* *rit.*

T et cum La - za - ro, et cum La - za - ro,

B *f* *rit.*

B et cum La - za - ro, et cum La - za - ro,

31 *f* *rit.*

33 *A tempo* *poco rit.* *Meno mosso* *mp*

S quan - dam pau-pe - re, quan - dam pau-pe - re pau-pe - re,

A *poco rit.* *mp*

A quan - dam pau-pe - re, quan - dam pau-pe - re,

T *poco rit.*

T quan - dam pau-pe - re, quan - dam,

B *poco rit.*

B quan - dam pau-pe - re, quan - dam,

33 *A tempo* *poco rit.* *Meno mosso* *mf* *mp*

A tempo (♩ = 144)

Sop. Solo *Solo* *mf*

And flights of

S *mp*

In pa - ra - di -

A *mp* *crescendo poco a poco*

In pa - ra - di - sum in

T *p* *mp* *crescendo poco a poco*

pau-pe-re, In pa - ra - di - sum, in pa - ra -

B *p* *mp*

pau-pe-re, In pa - ra - di - sum,

poco rit. A tempo (♩ = 144)

36

p *mp*

40

Sop. Solo

an - gels sing thee to thy

mp

S

sum in pa - ra - di - sum,

A

pa - ra - di - sum in pa - ra - di -

T

di - sum, in pa - ra - di - sum,

B

in pa - ra - di - sum,

40

For Perusal. Please Do Not Copy.

43

Sop. Solo

rest.

p

S

ae - ter-nam ha - be - as — re - qui - em,

p

A

sum, ae - ter-nam ha - be - as — re - qui - em,

p

T

— ae - ter-nam ha - be - as — re - qui - em,

p

B

ae - ter-nam ha - be - as — re - qui - em,

43

p

The musical score is for a choral and piano setting. It begins at measure 43. The Soprano Solo part has a rest. The Soprano, Alto, Tenor, and Bass parts sing the lyrics 'ae - ter-nam ha - be - as — re - qui - em,'. The Piano part provides accompaniment with chords and melodic lines, including triplets in the final measure.

48 *pp* *rit. al fine*

Sop. Solo Sing thee to thy rest.

S *pp* *rit. al fine*

re - - - qui - em.

A *pp* *rit. al fine*

re - - - qui - em.

T *pp* *rit. al fine*

re - - - qui - em.

B *pp* *rit. al fine*

re - - - qui - em.

48 *pp* *rit. al fine*