

*To the memory of George Floyd and so many others victimized by discrimination*

# A REQUIEM FOR GEORGE FLOYD

HENRY MOLLICONE

*Soprano Solo, SATB Chorus, and Piano or Chamber Orchestra*

*Narration by*

RICHARD HEYDT

*Narrator at the first performance*

The Very Reverend David Bird

**From the Composer**

America is a great country, but after so many years of discrimination, I can only hope that we will continue the progress which we have made during this past year. We are at a turning point, I believe, and all of us must do whatever we can to make America a better place.

—Henry Mollicone (1946–2022)

Full Score and Instrumental Parts available on rental from the publisher.  
An additional Full Score is also available for purchase: 9178A.

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# A Requiem for George Floyd

for Soprano Solo, SATB Chorus, and Piano or Chamber Orchestra

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## Requiem Aeternam

Andante ♩ = 96  
tranquillo

Piano  
(reduction)

The piano reduction consists of two staves. The treble staff contains a melodic line with a fermata over the first two measures, followed by a series of eighth and sixteenth notes. The bass staff provides harmonic support with chords and moving lines. Dynamic markings include piano (p), mezzo-piano (mp), and piano (p).

5

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

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

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

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

The vocal staves are arranged in a four-part setting. Each part begins with a fermata on the first measure. The lyrics are: "Re - qui - em ae - ter - nam, re - qui -". The dynamics are marked piano (p) for all parts.

The piano reduction continues with two staves. The treble staff has a melodic line with a fermata over the first two measures. The bass staff continues the harmonic accompaniment. Dynamic markings include mezzo-piano (mp) and piano (p).

9

S  
em ae - ter - nam.

A  
em ae - ter - nam.

T  
em ae - ter - nam.

B  
em ae - ter - nam.

*mp* *p*

13

S  
*mf* Do - na e - is Do - mi - ne Lu - cet at E - *unis.*

A  
*mf* Do - na e - is Do - mi - ne Lu - cet at E - *unis.*

T  
*mf* Do - na e - is Do - mi - ne Lu - cet at E -

B  
*mf* Do - na e - is Do - mi - ne Lu - cet at E -

*mf*

17 *f* *unis.*

S - - is Te de - cet hym - nus De - us in Si - on, et ti - bi re - det - tur

A - - is Te de - cet hym - nus De - us in Si - on, et ti - bi re - det - tur

T 8 - - is Te de - cet hym - nus De - us in Si - on, et ti - bi re - det - tur

B - - is Te de - cet hym - nus De - us in Si - on, et ti - bi re - det - tur

22

S vo - tem in Je - ru - sa - lem.

A vo - tem in Je - ru - sa - lem.

T 8 vo - tem in Je - ru - sa - lem. *unis.*

B vo - tem in Je - ru - sa - lem.

26

*p*

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

*p*

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

*p*

T Re - qui - em ae - ter - nam,

*p*

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

30

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

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

T re - qui - em ae - ter - nam.

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

## Gloria I

Moderato  $\text{♩} = 80$ 

5 *p energico, ben articolato*

S  
Glo - ri - a, glo - ri - a, glo - ri - a, — glo - ri - a, glo - ri - a, glo - ri - a, —

A  
*p energico, ben articolato*  
Glo - ri - a, glo - ri - a, glo - ri - a, — glo - ri - a, glo - ri - a, glo - ri - a, —

9 *sf - mf* *sf* *unis.*

S  
glo - ri - a, glo - ri - a, glo - ri - a, — in ex - cel - sis, — in ex - cel - sis, — in ex -

A  
*sf - mf* *sf*  
glo - ri - a, glo - ri - a, glo - ri - a, — in ex - cel - sis, — in ex - cel - sis, — in ex -



13 *sf* *unis.* *p* *sf-mf* *sf*

S cel - sis De - o. In ex - cel - sis, in ex - cel - sis, in ex -

A cel - sis De - o. In ex - cel - sis, in ex - cel - sis, in ex -

T *p* *sf-mf* *sf*  
*energico, ben articolato*  
In ex - cel - sis, in ex - cel - sis, in ex -



17 *f*

Sop. Solo > Glo - ri - a, glo - ri - a, glo - ri - a, —

S *sf* *unis.* *mp* (*mp*)  
> cel - sis De - o. Glo - ri - a, glo - ri - a,

A *sf* *mp* (*mp*)  
> cel - sis De - o. Glo - ri - a, glo - ri - a,

T/B *sf* *mp* (*mp*)  
> cel - sis De - o. Glo - ri - a, glo - ri - a,



# Gloria II

Moderato ♩ = 80

*f*

Sop. Solo  
Glo - ri - a, glo - ri - a, glo - ri - a,

*mp*

S  
A  
Glo - ri - a, glo - ri - a,

*mp*

T  
B  
Glo - ri - a, glo - ri - a,

Moderato ♩ = 80

*f*

*mp*

4

Sop. Solo  
*f*  
glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, in ex -

S  
A  
glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

T  
B  
glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

**Narration**

Let's envision the bright future ahead. If we find compassion for ourselves then we can extend compassion to others. Our capacity to care for our fellow humans of all races is as great as our imagination. When we imagine the immensity of the universe, of which we are but a small part, then it's possible to believe that our capacity for compassion and caring for each other has the space to grow without bound.

[begin "Star Born"]

**Star Born**

**Moderato**

S  
A

T  
B

*unis. p warmly*

An as - tral fan - ta - sy bends an arc toward love, Hub - ble peers

**Moderato**

*p*

*sim.*

4

S  
A

T  
B

*unis. p*

And so I

deep in - to space — and finds a dis - tant light warm and near like a bea - con —

7

S  
A

look towards you and see re-flec - ted a like mind\_\_ and blaz - ing soul.

T  
B

7

10

S  
A

*unis. p*

O course, space is a mys - te - ry just like

T  
B

10

13

S  
A

*unis. p*

The days be -

T  
B

love. The days be - fore I met you re-cede to noth - ing.

*sim.*

13

# Crossing the Bar

Andante ♩ = 50 *p* gently, legato

T  
8

Sun - set and eve - ning star, And one clear call for me! —

Andante ♩ = 50 *p*

Rec. Rec. Rec. simile

4 *mp*

T  
8

— And may there be no moan - ing of the bar, no moan - ing of the bar, When I put out to

7 *a tempo (ma un poco meno mosso)* *p*

S  
8

But such a tide as mov - ing seems a - sleep, Too,

*p dolce* *p*

T  
8

sea, — But such a tide as mov - ing seems a - sleep, Too,

*a tempo (ma un poco meno mosso)*

Rec. Rec.

11

S *poco flessibile*  
full for sound and foam, \_\_\_\_\_ When that which drew from out the bound - less

T *poco flessibile*  
full for sound and foam, \_\_\_\_\_ When that which drew from out the bound - less

14

S *pp* *p*  
deep Turns a-gain home, turns a-gain, turns a-gain home.

T *pp* *p*  
deep Turns a-gain home, turns a-gain, turns a-gain home.

18

T *p* *mp*  
Twilight and evening bell, And after that the dark!\_

*pp* *p*

Tempo I ♩ = 50 (Andante)

## Narration

Many in our country have died needlessly and many have died simply for being the wrong color. We cannot name them all here today, but we can acknowledge some. Let's sing peace and speak the names of those who have perished in recent years.

[begin "Meditation (in memoriam)"]

### Meditation (in memoriam)

Reflectively ♩ = 72 (Adagio non troppo)

*p dolce, espr.*

(spoken during the fermata, then music proceeds)

Narrator: "George Floyd"

*poco cedendo*      *a tempo*

*pp*      *p*

*mp*      *p*

Narr:

"Trevon Martin"

*poco*      *cresc.*      *mp*

Narr: "Jacob Blake"

21

*pp cresc.* *mf*

Musical score for measures 21-23. The piece is in 3/4 time, with a key signature of one sharp (F#). Measure 21 starts with a piano (*pp*) dynamic and a crescendo (*cresc.*). The music features a complex texture with many accidentals. Measure 23 ends with a mezzo-forte (*mf*) dynamic.

24

Musical score for measures 24-26. The key signature changes to one flat (Bb) at measure 24. The music continues with a similar complex texture and includes a 4/4 time signature change at measure 25.

27

*più f* *dim.*

Musical score for measures 27-29. The music is marked *più f* (piano più forte) and includes a *dim.* (diminuendo) marking. The key signature remains one flat (Bb).

Narr: "Breonna Taylor"

31

*p* *mp*

Musical score for measures 31-33. The music is marked *p* (piano) and *mp* (mezzo-piano). The key signature changes to one sharp (F#) at measure 31. The piece concludes with a 4/4 time signature.

Narr: "Michael Brown"

34

*p* *più p* *p*

Musical score for measures 34-36. The music is marked *p* (piano), *più p* (piano più piano), and *p* (piano). The key signature changes to one flat (Bb) at measure 34. The piece concludes with a 4/4 time signature.



## Narration

Though America's past rebounds with deeds that we are yet to fully acknowledge, let us never abandon hope that one day, soon, we will rejoice as one people.

[begin "Hear Me, Redeemer"]

## Hear Me, Redeemer

anthem in a Gospel Style

Moderate gospel tempo ♩ = 84 (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ )

*mp*

S  
A

Hear me,

*mp*

T  
B

Hear me,

Moderate gospel tempo ♩ = 84 (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ )

*mp*

6

*mf*

S  
A

hear me, hear me, Re - deem - er. Send down Your love \_\_\_\_\_ to

*mf*

T  
B

hear me, hear me, Re - deem - er. Send down Your love to

*mf*

*unis.*

11

Sop. (or Ten.) Solo *mp* *mf*

Lord, — hear me, hear me, hear me, Re -

S  
A  
T  
B

cleanse my soul. Hear me, hear me, hear me, Re -

cleanse my soul. Hear me, hear me, hear me, Re -

*mp* *mf*

16

Solo *mp*

deem - er. Send down Your love to cleanse my soul. \_\_\_\_\_

S  
A  
T  
B

deem - er. Send down Your love \_\_\_\_\_ to cleanse my soul. \_\_\_\_\_

deem - er. Send down Your love to cleanse my soul. \_\_\_\_\_

*mp*

21 *mf* 3

Solo Lord of lords, wash a - way my sin-ful ways. Show me the

*unis. mp* *mf*

S Oo Sin - ful ways.

T B

26 3 *f* 3 3

Solo pow'r, show me the pow'r of Your love! Lord of lords, shine Your

Alto *mp* + Sop. *mf* 3

S Oo Show me the pow'r! Oo

T *mf*

B Oo

31

Solo *mf* 3

light through all my days. Show me the pow'r, show me the pow'r of Your

S *mp*

A All my days. Oo

T *mp*

B All my days. Oo

36

Solo

love!

S *mf* 3 *mp* *mf*

A Show me the pow'r! Hear me, hear me, hear me, Re -

T *mf* 3 *mp* *mf*

B Show me the pow'r! Hear me, hear me, hear me, Re -

\*Baritones may sing the higher F.

89

**Slower** *ff*

Solo love to cleanse my soul, my soul!

S love to cleanse my soul, my soul! *ff*

A love to cleanse my soul, my soul! *ff*

T love to cleanse my soul, my soul!

**Slower** *ff*

Hear Me Redeemer (exit music)

**L'istesso tempo**  
(as audience is leaving)

*mf*

5

9

Musical notation for measures 9-12. The piece is in a minor key. The right hand features a melodic line with frequent triplets and slurs. The left hand provides a steady accompaniment with some triplet patterns.

13

Musical notation for measures 13-16. The right hand continues with a melodic line, incorporating more complex triplet figures. The left hand maintains a consistent accompaniment.

17

Musical notation for measures 17-20. The right hand's melody becomes more intricate with overlapping triplet patterns. The left hand accompaniment remains steady.

21

Musical notation for measures 21-24. The right hand features a melodic line with prominent triplet figures. The left hand accompaniment includes some triplet patterns.

25

Musical notation for measures 25-28. The right hand's melody is highly rhythmic, dominated by triplet patterns. The left hand accompaniment is also characterized by triplet figures.

29

Musical notation for measures 29-32. The right hand continues with a melodic line featuring triplet patterns. The left hand accompaniment includes triplet figures.