

Percussion (reduced ensemble)

3. Kyrie Eleison

Animal Requiem

RACHEL FULLER
arr. Martin Batchelar

$\text{♩} = 120$

A **8** 1-8 **12** 9-20 **2** 21-22

Glockenspiel **2** 25-26 *mp*

27 **C** **8** 29-36 **D** **3** 37-39 *mf* *mp* To Sus. Cym. **3** 42-44

E **14** 45-58 *p* *f* **F** **5** 62-66

67 *mp* *f* **5** 70-74 *mf*

77 **G** *ff* hard stick **2** 80-81 To Glock. **3** 84-86

H **2** 87-88 *mp* **2** 91-92

3. Kyrie Eleison - Percussion (reduced ensemble)

I **12** **J** **8**

95-106 107-114

Staff I: Treble clef, key signature of one flat. A single rest of 12 measures. Staff J: Treble clef, key signature of one flat. A single rest of 8 measures.

K **12**

115-126

Staff K: Treble clef, key signature of one flat. A single rest of 12 measures.

L **3** **5** **M** *rit.* *Glock alternating rapidly between notes*

127-129 130-134 *pp* *sim.*

Staff L: Treble clef, key signature of one flat. Rest of 3 measures (127-129). Staff M: Treble clef, key signature of one flat. Rest of 5 measures (130-134). Following the rests is a melodic line starting on a half note, marked *pp* and *sim.* Above the staff, a dashed line indicates a tempo change: *rit.*

♩ = c. 100

136 4 8

Staff starting at measure 136: Treble clef, key signature of one flat. A melodic line of eighth notes. At measure 140, the time signature changes to 4/4, indicated by a '4' above and a '4' below the staff. The staff continues with eighth notes and rests.

143 12 *rit.* *ppp*

Staff starting at measure 143: Treble clef, key signature of one flat. A series of rests (indicated by a slash and a dot) for 12 measures. The staff ends with a melodic line marked *rit.* and *ppp*.

149 *attacca*

Staff starting at measure 149: Treble clef, key signature of one flat. A melodic line with a long slur underneath. The staff ends with the marking *attacca*.

4. Psalm 142

*Animal Requiem*RACHEL FULLER
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1 $\text{♩} = 70$ Tenor cue:

2 poco rit.. 2

3-4 5-6

7 **A** a tempo Glock. 2 To Sus. Cym. 3

9-10 13-15

B 8 Sus. Cym. poco rit. To Glock.

16-23 $p \rightarrow f$

C a tempo 5 28-32 **D** Glock. 2 35-36

mp

38 To Sus. Cym. 3 **E** 8 Sus. Cym. To Glock. 2

39-41 42-49 $p \rightarrow f$ 52-53

F 5 54-58 **G** Glock. 2 61-62

mp

64 To Sus. Cym. rit. Sus. Cym. $p \rightarrow mf$