

REQUIEM

1. Requiem — Kyrie

ANDREW LLOYD WEBBER

Lento (♩ = 45 approx.)

(Woodwind)

pp

(Piano, Brass)

This block contains the first system of the musical score. It features a piano part on the left and a woodwind part on the right. The piano part begins with a *pp* dynamic and includes the instruction '(Piano, Brass)'. The woodwind part starts with a triplet of eighth notes. The tempo is marked 'Lento' with a quarter note equal to approximately 45 beats per minute.

4

BOY SOPRANO

p

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

(Flute)

p

(Harp)

p

This block contains the second system of the musical score. It features a boy soprano vocal line and piano accompaniment. The vocal line begins at measure 4 and includes the lyrics 'Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:'. The piano accompaniment includes parts for flute and harp, both marked with a *p* dynamic.

8

et lux per - pe - tu - a lu - ce - at e - is. Te de - cet hym - nus De - us in Si - on, —

(2 soli)

mp

(Brass)

mp

p

This block contains the third system of the musical score. It features the continuation of the boy soprano vocal line and piano accompaniment. The vocal line includes the lyrics 'et lux per - pe - tu - a lu - ce - at e - is. Te de - cet hym - nus De - us in Si - on, —'. The piano accompaniment includes parts for brass and harp. Dynamics include *mp* and *p*. A '(2 soli)' marking is present above the vocal line.

12

et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

(Flute)

mp *p*

15 CHORUS SOPRS.

p

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne: et lux per - pe - tu - a

(Clarinet)

p

18

mf

lu - ce - at e - is. Te de - cet hym - nus De - us in Si - on.

(Brass)

mp

21

mp *rall.*

et ti - bi red - de - tur vo - tum in Je - ru - sa - lem:

(Flute)

mp

24 *a tempo*
SOPRANO
pp *poco rit.*
 ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et.

ALTO
pp
 ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et.

TENOR
pp
 ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et.

BASS
pp
 ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et.

24 *a tempo* *poco rit.*

28 *molto espressivo*
f
 Re - qui-em ae-ter - nam, ae - ter - nam do-na e - is Do - mi-ne: per -

f molto espressivo
 Re - qui-em ae-ter - nam do-na e - is Do - mi-ne: per -

f molto espressivo
 Re - qui-em ae-ter - nam do-na e - is: et lux per - pe - tu-a, per -

f molto espressivo
 Re - qui-em ae-ter - nam do-na e - is: et lux per - pe - tu-a, per -

28 *f* (Strings)
 (Ped.)

31

rall. *f* allargando rall.

- pe - tu - a lu - ceat e - is. Ex - au - di o - ra - ti - o - nem me - am, ex - au - di o - ra - ti - o - nem me - am.

- pe - tu - a lu - ceat e - is. Ex - au - di o - ra - ti - o - nem me - am, ex - au - di o - ra - ti - o - nem me - am.

- pe - tu - a lu - ceat e - is. Ex - au - di o - ra - ti - o - nem me - am, ex - au - di o - ra - ti - o - nem me - am.

- pe - tu - a lu - ceat e - is. Ex - au - di o - ra - ti - o - nem me - am, ex - au - di o - ra - ti - o - nem me - am.

31

rall. *f* allargando rall.

f (Organ)

a tempo

34 SOLO SOPRANO

f

Ky - rie e - lei - son. Ky - ri - e e -

SOLO TENOR

f

Ky - rie e - lei - son, e - lei - son.

34 a tempo (Woodwind)

f (Strings)

rit. Meno mosso

- lei - son. *f* Chris-te e-lei - son. *mf* Re - qui - em ae-ter - nam,

Ky - rie e-lei - son. *f* Chris-te e-lei - son. *mf* Re - qui - em ae-ter - nam,

SOPRANO

mf e - lei - son.

ALTO

mf e - lei - son.

TENOR

mf e - lei - son. *mf* Re - qui - em ae-ter - nam,

BASS

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

rit. Meno mosso

(Horns) *mf* (Strings)

BOY SOP.

rit.

Tempo I

Re - quiem ae - ter - nam, ae -

(SOLO SOP.)

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne.

(SOLO TENOR)

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne.

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne.

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne.

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne.

Re - qui - em ae - ter - nam do - na e - is Do - mi - ne.

rit.

Tempo I

(Harp, Flute)

- ter - nam do-na e - is. Ky-rie e-lei -

Ky - rie e - lei - son, e - lei - son.

Ky - rie e - lei - son.

Ky - rie e - lei - son, e - lei - son.

Ky-rie e-lei -

Ky - rie e - lei - son, e - lei - son.

Ky-rie e-lei -

(Woodwind)

(Strings)

molto rit.

son. Chris-te e-lei-son. Chris-te e-lei-son.

Chris-te, Chris-te, Chris-te e-lei-son. Chris-te e-lei-son.

Chris-te, Chris-te, Chris-te e-lei-son. Chris-te e-lei-son.

Chris-te e-lei-son, e-lei-son. Chris-te e-lei-son. Chris-te e-lei-son.

son. Chris-te e-lei-son. Chris-te e-lei-son.

Chris-te e-lei-son, e-lei-son. Chris-te e-lei-son.

son. Chris-te e-lei-son. Chris-te e-lei-son.

molto rit.

(Piano & Gongs)
sfz

49 Tempo I

pp
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is.
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is.
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is.
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is. (unis.)

49 Tempo I

52

Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is. —
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is. —
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is. —
 Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is. —

52

pp
 (Celeste)

2. Dies irae

Moderato maestoso (♩ = 80)

ff (Brass)

sf

sf
8b

Detailed description: This block shows the piano introduction for the 'Dies irae' movement. It consists of two staves, treble and bass clef. The tempo is 'Moderato maestoso' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The music features a strong, rhythmic accompaniment with accents and dynamic markings such as *ff* (Brass) and *sf*. A '8b' marking is present in the bass staff.

5
SOPRANO

f *sempre*

Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,

Detailed description: This block shows the soprano vocal line. It begins with a forte (*f*) dynamic and a 'sempre' marking. The lyrics are 'Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,'. The music is written in a treble clef with a 6/8 time signature.

ALTO

f

Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,

Detailed description: This block shows the alto vocal line. It begins with a forte (*f*) dynamic. The lyrics are 'Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,'. The music is written in a treble clef with a 6/8 time signature.

TENOR

f

Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,

Detailed description: This block shows the tenor vocal line. It begins with a forte (*f*) dynamic. The lyrics are 'Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,'. The music is written in a treble clef with a 6/8 time signature.

BASS

f

Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,

Detailed description: This block shows the bass vocal line. It begins with a forte (*f*) dynamic. The lyrics are 'Di - es i - rae, di-es il - la, Sol - vet sae - clum in fa - vil - la: Di - es i - rae, di-es il - la,'. The music is written in a bass clef with a 6/8 time signature.

f (Organ)

(Horns)

f (Organ)

mp *f*

Detailed description: This block shows the piano accompaniment for the vocal section. It consists of two staves, treble and bass clef. The music features a strong, rhythmic accompaniment with accents and dynamic markings such as *f* (Organ), (Horns), and *f* (Organ). A 'mp' marking is present in the bass staff.

Di - es i - rae

Tes - te Da-vid cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus,

Tes - te Da-vid cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus,

Tes - te Da-vid cum Si - byl - la.

Tes - te Da-vid cum Si - byl - la.

(Horns)

mp *f* *stacc.* *f* (Woodwind) *mp*

Quan - do ju - dex est ven - tu - rus, Quan - tus tre - mor est fu - tu - rus,

Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven - tu - rus, Quan - tus tre - mor est fu - tu - rus,

Quan - tus tre - mor est fu - tu - rus,

Quan - tus tre - mor est fu - tu - rus,

BOY SOP

SOLO SOP.

Quan-tus tre-mor est fu-tu-rus,

SOLO TEN.

Quan-tus tre-mor est fu-tu-rus,

Di-es i-rae, di-es il-la, Quan-do ju-dex est ven-tu-rus,

Di-es i-rae, di-es il-la, Quan-do ju-dex est ven-tu-rus,

Di-es i-rae, di-es il-la, Quan-do ju-dex est ven-tu-rus,

Di-es i-rae, di-es il-la, Quan-do ju-dex est ven-tu-rus,

f (+ Perc)

mp ————— *f*

16

Poco meno mosso

p
 Cunc-ta stric-te _ dis-cus - su - rus!

p
 Cunc-ta stric-te _ dis-cus - su - rus!

p
 Cunc-ta stric-te _ dis-cus - su - rus!

f
 Sol-vet sae-clum in fa-vil-la:

p cresc.
 Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-vil-la:

p *f*
 Di-es i-rae, di-es il-la, Tu-ba mi-rum spar-gens so-nam

16

Poco meno mosso

(Clarinets)

pp (Strings) *mf* (Muted Brass)

(Horns)

14

Per se-pul-chra re-gi-o - num, Tu-ba mi-rum spar-gens so-num, Co-get om-nes an - te thro-num,

19

(Sax)

22

Tu - ba mi-rum spar-gens so-num Per se-pul-chra re-gi-o-num, Tu-ba mi - rum spar-gens so-num,

Tu - ba mi-rum spar-gens so-num Per se-pul-chra ré-gi-o-num, Tu-ba mi - rum spar-gens so-num,

Tu - ba mi-rum spar-gens so-num Per se-pul-chra re-gi-o-num, Tu-ba mi - rum spar-gens so-num,

22

(Trumpet)

Tu - ba mi-rum spar-gens so-num Per se-pul-chra re-gi-o-num, Tu-ba mi - rum spar-gens so-num,

25

poco accel.

Co-get om - nes an - te thro - num.

mf

Co-get om - nes an - te thro - num. Di-es i - rae, di - es il - la, Sol-vet sae - clum in fa - vil - la:

Co-get om - nes an - te thro - num. Di-es i - rae, di - es il - la, Sol-vet sae - clum in fa - vil - la:

25

poco accel.

fp

27

Tempo primo

Mors stu - pe - bit et na - tu - ra, *fp* Ju -

Mors stu - pe - bit et na - tu - ra, *fp* Ju -

Cum re - sur - get cre - a - tu - ra,

Mors stu - pe - bit et na - tu - ra, Cum re - sur - get cre - a - tu - ra,

Tempo primo

27

stacc.

mf (Woodwind)

stacc.

- di-can-ti re-spon-su-ra. Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-vil-la:
 - di-can-ti re-spon-su-ra. Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-vil-la:
 Ju-di-can-ti re-spon-su-ra. Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-vil-la:
 Ju-di-can-ti re-spon-su-ra. Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-vil-la:

29 *8^{va}*
f
 (Horns)
mf

Di-es i-rae, di-es il-la.
 Di-es i-rae, di-es il-la.
 Di-es i-rae, di-es il-la. Li-ber scrip-tus pro-fe-re-tur,
 Di-es i-rae, di-es il-la. Li-ber scrip-tus pro-fe-re-tur,

32
f (Sax)
f (Strings & Drums)
mf

35

f Li-ber scrip - tus — pro-fe - re - tur —

f Li-ber scrip - tus — pro-fe - re - tur —

mp In quo to - tum con-ti - ne-tur, Un-de mun - dus ju - di - ce-tur. Li-ber scrip - tus pro-fe - re - tur.

mp In quo to - tum con-ti - ne-tur, Un-de mun - dus ju - di - ce-tur. Li-ber scrip - tus pro-fe - re - tur.

35

38

f In quo - tum - con - ti - ne - tur, In quo - tum - con - ti - ne - tur,

f In quo - tum - con - ti - ne - tur, In quo - tum - con - ti - ne - tur,

f In quo - tum - con - ti - ne - tur,

f Li-ber scrip - tus pro - fe - re - tur,

38

Un - de mun - dus — ju - di - ce - tur. In — quo — to - tum — con - ti - ne - tur.
Un - de mun - dus — ju - di - ce - tur. In — quo — to - tum — con - ti - ne - tur.
Un - de mun - dus — ju - di - ce - tur. In — quo — to - tum — con - ti - ne - tur.
Li - ber scrip - tus pro - fe - re - tur. In — quo — to - tum — con - ti - ne - tur.

(Saxes) *f* (Woodwind & Strings)

In — quo — to - tum — con - ti - ne - tur, Li - ber scrip - tus pro - fe - re - tur.
In — quo — to - tum — con - ti - ne - tur, Li - ber scrip - tus pro - fe - re - tur.
In — quo — to - tum — con - ti - ne - tur, Li - ber scrip - tus pro - fe - re - tur.
In — quo — to - tum — con - ti - ne - tur, Li - ber scrip - tus pro - fe - re - tur.

42

44 **Triumphantly**

f Tu - ba mi - rum spar - gens so - num

f Tu - ba mi - rum spar - gens so - num

f Tu - ba mi - rum spar - gens so - num

f Tu - ba mi - rum spar - gens so - num Per

44 **Triumphantly**

f (Horns)

47 *mf* (*Breathy*) *p*

Per se - pul - chra re - gi - o - num.

mf *p*

Per se - pul - chra re - gi - o - num.

mf *p*

Per se - pul - chra re - gi - o - num.

mf *p*

se - pul - chra re - gi - o - num.

47 *loco*

p *ppp*

Andante (♩ = 50)

50 SOLO TENOR *mp*

Ju - dex... er - go cum - se - de - bit, Quid - quid la - tet ap - pa -

(Brass and piano)

f *mp* (Woodwind & Horns)

54 *mf*

- re - bit: Ju - dex... er - go cum - se - de - bit,

(Harp & Celeste)

mp

57 SOLO SOP. *f* Appassionata (poco rubato)

(SOLO TENOR) *f*

Nil in - ul - tum re - ma - ne - bit. Mors - stu - pe - bit -

SOPRANO *f*

ALTO *f*

TENOR *f*

BASS *mf*

Li - ber scrip - tus - Mors - stu - pe - bit -

Appassionata (poco rubato)

57 (Tutti) *f*

60 BOY SOP.

Andante (♩ = 50)

p Mors stu-pe-bit et na-

(SOLO SOP.)
et na-tu-ra.

(SOLO TENOR)
et na-tu-ra.

et na-tu-ra, et na-tu-ra. *mp*

et na-tu-ra, et na-tu-ra. *mp*

et na-tu-ra, et na-tu-ra. *mp*

et na-tu-ra, et na-tu-ra. *mp*

60 *mf* *p* Andante (♩ = 50)

63 (BOY SOP.)

espressivo

- tu - ra, Cum re - sur-get cre - a - tu - ra, Ju - di-can - ti res-pon-su - ra.

22

66 più mosso (♩ = 60)

SOLO TENOR

Quid sum mi - ser tunc — dic - tu - rus?

Tu - ba mi - rum spar - gens so - num.

Tu - ba mi - rum spar - gens so - num.

Tu - ba mi - rum spar - gens so - num.

Tu - ba mi - rum spar - gens so - num.

66 più mosso (♩ = 60)

ff (Piano + Perc)

8b

68

Quem pa - tro - nem ro - ga - tu - rus? Cum vix jus - tus sit se - cu - rus.

68

molto rit.

8b

3. Rex tremendae

SOPRANO

TENOR

BASS

Sal - va me,

Rex tre - men - dae

Rex tre - men - dae

(Woodwind)

(Brass)

f

mp

8b

4

Sal - va me.

ma - je - sta - tis.

ma - je - sta - tis.

Sal - va me, fons pi - e - ta - tis.

Sal - va me, fons pi - e - ta - tis.

molto rit.

f (Brass)

f (Horns)

8b

8 **Lento** (♩ = 50)

BOY SOP. *mp*

Rex tre-men-dae ma - je-sta-tis,

(Flute) *p*

p (Harp)

loco

11

Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.

13

p

Sal - va me, Sal - va me, Sal - va me.

TENOR *pp*

Sal - va me, Sal - va me.

BASS

Sal - va me, Sal - va me.

13

(Glock) *pp*

pp

4. Recordare

Moderato (♩ = 80)

(Organ & Brass)
f *p* *p* *mf*

mf *p*

10 **SOPRANO SOLO** *p*

Re-cor-da-re Je-su pi-e, — Quod sum cau-sa tu-ae

p *p*
(una corda)

15

vi-ae: Ne me per-das il-la di-e.

(Flute)
(Strings) *mp*

mf
 Quaere - ns me, se - di - sti las - sus: — Re - de - mis - ti cru - cem
 (Harp. Piano)
mp
 (Strings)
 (tre corde)

pas - sus: Tan - tus la - bor non sit cas - sus.

ff
 Jus - te ju - dex ul - ti - o - nis, — Do - num fac re - mis - si -
8va
ff (Tutti)
 (Ped.)

- o - nis, An - te di - em ra - ti - o - nis.
 (Trombones)
fff

5. Ingemisco — Lacrimosa

SOLO TENOR

Lento

molto espressivo
mp

In - ge -

(Piano)
pp (Bassoons)

6

- mis - co, tam - quam re - us: Cul - pa ru - bet vul - tus

11

me - us, In - ge - mis - co, tam - quam re - us:

(Piano)

16

mf poco più espress.

Sup - pli - can - ti par - ce De - us. Qui Ma - ri - am

(Cor Anglais)

24

ab-sol-vis - ti, Et la - tro - nem ex - au - dis - ti, Mi - hi quo - que spem de -

26

- dis - ti. Pre - ces me - ae non sunt dig - nae: Sed tu bo - nus

(Violas)

31

fac be - nig - ne, Ne pe - ren - ni cre - mer ig - ne.

mp *poco rit.*

36

In - ter o - ves lo - cum prae - sta, Et ab

a tempo *mf* *mf* (Violas)

mf (Bassoons & Timpani)

41 *rall.* *a tempo*

hae - dis me se - ques - tra, In - ter o - ves lo - cum

(Piano) *ppva*

46

prae - sta, Sta - tu - ens in par - te dex - tra.

loco

51 *Più mosso* (♩ = 115)

TENOR

mp

La - cri - mo - sa di - es il - la, Qua re - sur - get ex fa -

p (Strings)

56

SOPRANO

(TENOR)

p

La - cri - mo - sa di - es

pp

- vil - la.

56

p (Bassoon)

mf (Piano, Harp)

61 (SOP.) *pp* Andante militare (♩ = 130)

il - la, Ju - di - can - dus ho - mo re - us.

f (Brass)

Detailed description: This system contains the first four measures of the piece. The Soprano part begins with a half note 'il - la,' followed by a quarter note 'Ju - di - can - dus ho - mo' and a half note 're - us.' The piano accompaniment features a complex texture with multiple voices. The strings play a rhythmic pattern of eighth notes. The brass enters in measure 4 with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes.

65 TENOR *marcato* *f* *unis.*

Con - fu - ta - tis ma - le - dic - tis, Flam - mis a - cri - bus ad - dic - tis.

BASS *marcato* *f* *unis.*

Con - fu - ta - tis ma - le - dic - tis, Flam - mis a - cri - bus ad - dic - tis.

Detailed description: This system contains measures 65 and 66. The Tenor and Bass parts are marked *marcato* and *f*. They sing the lyrics 'Con - fu - ta - tis ma - le - dic - tis, Flam - mis a - cri - bus ad - dic - tis.' in unison (*unis.*). The piano accompaniment continues with the string and brass parts from the previous system.

65 (Strings) (Brass) (Flutes)

Detailed description: This system shows the piano accompaniment for measures 65 and 66. It includes parts for Strings, Brass, and Flutes. The strings and brass continue their rhythmic patterns. The flutes enter in measure 66 with a melodic line, marked with a *3* and *5* fingering.

67 *div.* *unis.*

Con - fu - ta - tis ma - le - dic - tis, Vo - ca me cum be - ne - dic - tis.

div. *unis.*

Con - fu - ta - tis ma - le - dic - tis, Vo - ca me cum be - ne - dic - tis.

Detailed description: This system contains measures 67 and 68. The Tenor and Bass parts are marked *div.* and *unis.*. They sing the lyrics 'Con - fu - ta - tis ma - le - dic - tis, Vo - ca me cum be - ne - dic - tis.' in unison (*unis.*). The piano accompaniment continues with the string and brass parts from the previous system.

67 (Strings) (Brass) (Flutes)

Detailed description: This system shows the piano accompaniment for measures 67 and 68. It includes parts for Strings, Brass, and Flutes. The strings and brass continue their rhythmic patterns. The flutes continue their melodic line from the previous system.

69 *(ben marc.)* *(ben marc.)* Con - fu - ta - tis ma - le - dic - tis,

Con - fu - ta - tis ma - le - dic - tis,

71 Con - fu - ta - tis ma - le - dic - tis, Flam - mis a - cri - bus ad - die - tis,

Con - fu - ta - tis ma - le - dic - tis, Flam - mis a - cri - bus ad - die - tis,

73 **SOPRANO** *f* Flam - mis a - cri - bus ad - die - tis, *unis* Flam - mis a - cri - bus ad - die - tis, *div.*

(TENOR) Vo - ca me cum be - ne - dic - tis. Con - fu - ta - tis

(BASS) Vo - ca me cum be - ne - dic - tis. Con - fu - ta - tis ma - le - dic - tis.

75

Flam-mis a-cri-bus ad-dic-tis a-cri-bus ad-dic-tis Flam-mis a-cri-bus ad-dic-tis a-cri-bus ad-dic-tis

Con - fu - ta - tis ma - le - dic - tis,

ma - le - dic - tis, Vo - ca me cum be - ne - dic - tis. Con - fu - ta - tis,

Vo - ca me cum be - ne - dic - tis. Con - fu - ta - tis ma - le - dic - tis, Con - fu - ta - tis ma - le - dic - tis,

75

77

Flam-mis a-cri-bus ad-dic-tis.

Flam-mis a-cri-bus ad-dic-tis.

Flam-mis a-cri-bus ad-dic-tis.

Flam-mis a-cri-bus ad-dic-tis.

77

(Horns) *mp*

p (Marimba, Harp)

80

Andantino (♩ = 100)

La - cri -

La - cri -

La - cri -

La - cri -

80

(Snare Drum)

Andantino (♩ = 100)

ppp

p

(C. Basses)

84

- mo - sa di - es il - la, Ju - di-can-dus ho-mo re - us.

- mo - sa di - es il - la, Ju - di-can-dus ho-mo re - us.

- mo - sa di - es il - la, Ju - di-can-dus ho-mo re - us.

- mo - sa - di - es il - la, Ju - di-can-dus ho-mo re - us.

84

La - cri - mo - sa di - es il - la,
La - cri - mo - sa di - es il - la,
La - cri - mo - sa di - es il - la,
La - cri - mo - sa di - es il - la,

(Harp)
(Flutes)
mp

Detailed description: This block contains the vocal and piano accompaniment for measures 89-93. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Harp and Flutes. The lyrics are 'La - cri - mo - sa di - es il - la,'. The piano part includes dynamic markings like *mp* and *f*.

94 SOLO SOP.

Hu - ic
Hu - ic
Ju - di - can - dus ho - mo re - us: Hu - ic
Ju - di - can - dus ho - mo re - us: Hu - ic
Ju - di - can - dus ho - mo re - us: Hu - ic
Ju - di - can - dus ho - mo re - us: Hu - ic

(Flutes) (Horn) (Trumpet)
mp *mp*

(b)*p* *vel*

Detailed description: This block contains the solo vocal parts and instrumental accompaniment for measures 94-98. It features four solo vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Flutes, Horn, and Trumpet. The lyrics are 'Hu - ic' and 'Ju - di - can - dus ho - mo re - us:'. The piano part includes dynamic markings like *mp*, *f*, and *(b)p*, and performance instructions like *vel*.

er - go par - ce De - us. Pi - e Je - su Do - mi - ne, —

er - go par - ce De - us. Pi - e Je - su Do - mi - ne, —

er - go par - ce De - us. Pi - e Je - su Do - mi - ne, —

er - go par - ce De - us. Pi - e Je - su Do - mi - ne, —

er - go par - ce De - us. Pi - e Je - su Do - mi - ne, —

er - go par - ce De - us. Pi - e Je - su Do - mi - ne, —

98 rit. a tempo

104

Hu - ic er - go par - ce De - us.

Hu - ic er - go par - ce De - us.

Hu - ic er - go par - ce De - us. Pi - e Je - su

Hu - ic er - go par - ce De - us. Pi - e Je - su

Hu - ic er - go par - ce De - us. Pi - e Je - su

Hu - ic er - go par - ce De - us. Pi - e Je - su

104 rall.

110 (SOLO SOP.) *meno mosso* *mp* *ancora meno mosso* *pp*

Do-na e - is, do-na e - is, do-na e - is re -
Do-mi - ne, re
Do-mi - ne, re
Do-mi - ne, re
Do-mi - ne, re

110 *meno mosso* *pp* *ancora meno mosso*

(Clarinet) *mp* *p* (Strings)

116 - qui - em. A men. -
- qui - em. A men. -
- qui - em. A men. -
- qui - em. A men. -
- qui - em. A men. -

116 *pp* (Organ) *ppp*

6. Offertorium

Moderato (♩ = 70)

mp

SOPRANO
Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, li - be-ra

mp

ALTO
Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, li - be-ra

TENOR

BASS

Moderato (♩ = 70)

mp (Strings, Organ)

mf

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni, et de

mf

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni, et de

mf

om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni, et de

mf

om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni, et de

7

pro - fun - do la - cu: li - be-ra e - as de o - re le -

pro - fun - do la - cu: li - be-ra e - as de o - re le -

pro - fun - do la - cu: li - be-ra e - as de o - re le -

pro - fun - do la - cu: li - be-ra e - as de o - re le -

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 7, 8, and 9. Each staff has the lyrics 'pro - fun - do la - cu: li - be-ra e - as de o - re le -'. The music is in a minor key with a common time signature. Dynamics include *f* (forte) and *sfz* (sforzando). The notes are mostly quarter and eighth notes with some ties.

7

(Tutti) *sfz*

8va

f

Detailed description: This block shows the piano accompaniment for measures 7, 8, and 9. It features a grand staff with treble and bass clefs. The music is in a minor key. Dynamics include *sfz* (sforzando) and *f* (forte). There are some ledger lines in the treble clef, labeled '8va'. The accompaniment consists of chords and moving lines in both hands.

10

- o - nis, ne ab - sor - be-at e - as tar - ta-rus,

- o - nis, ne ab - sor - be-at e - as tar - ta-rus,

- o - nis, ne ab - sor - be-at e - as tar - ta-rus,

- o - nis, ne ab - sor - be-at e - as tar - ta-rus,

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 10, 11, and 12. Each staff has the lyrics '- o - nis, ne ab - sor - be-at e - as tar - ta-rus,'. The music is in a minor key with a common time signature. Dynamics include *f* (forte) and *sfz* (sforzando). The notes are mostly quarter and eighth notes with some ties.

10 8va

mf

vel.

Detailed description: This block shows the piano accompaniment for measures 10, 11, and 12. It features a grand staff with treble and bass clefs. The music is in a minor key. Dynamics include *mf* (mezzo-forte) and *vel.* (velocissimo). There are some ledger lines in the treble clef, labeled '8va'. The accompaniment consists of chords and moving lines in both hands.

13 **Moderato animato**

ne ca - dant in ob - scu - rum:
ne ca - dant in ob - scu - rum:
ne ca - dant in ob - scu - rum:
ne ca - dant in ob - scu - rum:

13 *gvc* **Moderato animato**

mp *f* (Organ)

VIOLA

16

18

40

20

(Troms)

Musical notation for measures 20 and 21. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns. A dynamic marking of *f* is present at the beginning of measure 20. A rehearsal mark is placed above measure 20. The key signature has one flat, and the time signature is 4/4.

22

Musical notation for measures 22 and 23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns. A dynamic marking of *f* is present at the beginning of measure 22. A rehearsal mark is placed above measure 22. The key signature has one flat, and the time signature is 4/4.

24

ff

Musical notation for measures 24 and 25. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns. A dynamic marking of *ff* is present at the beginning of measure 25. A rehearsal mark is placed above measure 24. The key signature has one flat, and the time signature is 4/4.

26

fff

Musical notation for measures 26 and 27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns. A dynamic marking of *fff* is present at the beginning of measure 27. A rehearsal mark is placed above measure 26. The key signature has one flat, and the time signature is 4/4.

28

G.P.

Musical notation for measures 28 and 29. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns. A dynamic marking of *G.P.* is present at the beginning of measure 29. A rehearsal mark is placed above measure 28. The key signature has one flat, and the time signature is 4/4.

31 **Tempo primo**

SOPRANO *p* sed sig - ni - fer sanc - tus Mi - chael re - prae - sen - tet e - as in lu - cem sanc - tam:

ALTO *p* sed sig - ni - fer sanc - tus Mi - chael re - prae - sen - tet e - as in lu - cem sanc - tam:

TENOR *p* sed sig - ni - fer sanc - tus Mi - chael re - prae - sen - tet e - as in lu - cem sanc - tam:

BASS *p* sed sig - ni - fer sanc - tus Mi - chael re - prae - sen - tet e - as in lu - cem sanc - tam:

31 **Tempo primo**

36 *mf* **L'istesso** (♩ = 70)

Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus.

Hos - ti - as et

Hos - ti - as et

36 **L'istesso** (♩ = 70)

mp (Organ)

mf (Tutti with drums)

40

f lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

f lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

pre - ces ti - bi Do - mi - ne *f* lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

pre - ces ti - bi Do - mi - ne *f* lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

44

mf a - ni - ma - bus il - lis, lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

mf a - ni - ma - bus il - lis, lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

mf a - ni - ma - bus il - lis, lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

mf a - ni - ma - bus il - lis, lau - dis of - fe - ri - mus: tu sus - ci - pe — pro

44

cresc

48 *rall.* *f* *meno mosso*

a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

48 *rall.* *f* *meno mosso*

(cresc.)

f *(ff)*

51

fa - ci - mus: fac e - as, Do - mi - ne, de mor - te

fa - ci - mus: fac e - as, Do - mi - ne, de mor - te

fa - ci - mus: fac e - as, Do - mi - ne, de mor - te

fa - ci - mus: fac e - as, Do - mi - ne, de mor - te

51

44
54

Maestoso

SOLO SOPRANO

ff
tran - si - re, tran - si - re ad vi - tam.

SOLO TENOR

ff
tran - si - re, tran - si - re ad vi - tam.

ff *unis.*
tran - si - re, tran - si - re ad vi - tam.

ff *unis.*
tran - si - re, tran - si - re ad vi - tam.

ff
tran - si - re, tran - si - re ad vi - tam.

ff
tran - si - re, tran - si - re ad vi - tam.

54 Maestoso

f (Strings)
8h (Ped.)

58 *rall.* *mf*
Sanc - tus, Sanc - tus, - Sanc - tus -

mf
Sanc - tus, Sanc - tus, - Sanc - tus -

mf
Sanc - tus, Sanc - tus, - Sanc - tus -

mf
Sanc - tus, Sanc - tus, - Sanc - tus -

58 *rall.* (Organ) *mf* *mp* (Strings)
Sanc - tus, Sanc - tus, - Sanc - tus -

mf *mp* (Strings)

62

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 62 and 63. Each staff begins with a mezzo-piano (*mp*) dynamic and transitions to piano (*p*) at the start of measure 63. The lyrics are "Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et".

62

Detailed description: This block shows the piano accompaniment for measures 62 and 63. It consists of two staves (right and left hand). The music is in 4/4 time and features a steady accompaniment with some harmonic changes.

65

ter-ra glo-ri-a tu-a. Sanc-tus.

ter-ra glo-ri-a tu-a. Sanc-tus.

ter-ra glo-ri-a tu-a. Sanc-tus.

ter-ra glo-ri-a tu-a. Sanc-tus.

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 64 and 65. Each staff begins with a mezzo-piano (*mp*) dynamic and transitions to piano (*p*) at the start of measure 65. The lyrics are "ter-ra glo-ri-a tu-a. Sanc-tus.". The word "Sanc-tus." is held over from the previous measure.

65

(Bells, Strings)

(Organ)

Detailed description: This block shows the piano accompaniment for measures 64 and 65. It consists of two staves (right and left hand). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are specific performance instructions: "(Bells, Strings)" and "(Organ)".

7. Hosanna

Moderato ♩ = 132

SOLO
TENOR

Ho - san - na in ex - cel - sis. Be - ne - dic - tus — qui ve - nit in no - mi - ne Do -

mf

mp
(Organ)

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus — qui ve - nit in no - mi - ne Do -

- mi - ni. — Ho -

meno mosso *a tempo*

f

(Horns)

mp

- san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do -

mp
(Organ & Brass)

11 **Allegro** ♩ = 150

- mi-ni.

SOPRANO

ALTO *ff* Ho - san - na, Ho-san-na in ex - cel - sis, Ho -

TENOR *ff* Ho - san - na, Ho - san na in ex -

BASS *ff* Ho -

11 **Allegro** ♩ = 150

14

- san - na, Ho-san - na, Ho - san - nah Ho - san - na, Ho-san - na, Ho-san - na, Ho-san - na,

cel - sis, Ho - san - na, Ho-san - na, Ho - san - na, Ho-san - na,

- san - na, Ho - san - na in ex - cel - sis,

ff Ho - san - na, Ho - san - na in ex -

14

20

Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex -
 Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex -
 Ho - san - na, Ho - san - na, Ho -

20

f
 8b
 loco

22

Double tempo
 Ho - san - na in ex - cel - sis.
 - cel - sis, in ex - cel - sis.
 - cel - sis, in ex - cel - sis.
 - san - na in ex - cel - sis, Ho - san - na in ex -

22

Double tempo
stacc.
mf
 8b

24 (BASS)

- cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne

27 SOPRANO

Soprano: Ho - san - na in ex - cel - sis, qui
Bass: Do - mi - ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui

27

31

Soprano: ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis. Be - ne -
Bass: ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

31

35 (SOPRANO)

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. — Ho - san - na in ex -

ALTO

Ho - san - na in ex -

TENOR

Ho - san - na in ex -

(BASS)

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. — Ho - san - na in ex -

35

39

SOLO TENOR

Ho -

- cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. —

- cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. —

- cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. —

- cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. —

39

43 **Half tempo**
SOLO TENOR

- san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do -

(Piano & Drums)

45

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

(Clarinets)

47
(SOLO TENOR)

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

SOPRANO

ff
qui ve - nit in no - mi - ne Do - mi - ni. Ho -

49
(SOLO TENOR)

53

- san - na in ex-cel - sis. Be-ne - dic - tus qui ve-nit in no - mi - ne Do -

(SOPRANO)

ALTO - san - na in ex-cel - sis. Be-ne - dic - tus qui ve-nit in no - mi - ne Do -

TENOR

BASS

This block contains the vocal solo tenor part and the piano accompaniment for measures 49-50. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of two sharps and a 4/4 time signature. The lyrics are: "- san - na in ex-cel - sis. Be-ne - dic - tus qui ve-nit in no - mi - ne Do -".

This block shows the piano accompaniment for measures 49-50, consisting of two staves in a grand staff with a key signature of two sharps and a 4/4 time signature.

51

- mi - ni. Ho - san - na in ex-cel - sis. Be - ne -

- mi - ni. Ho - san - na in ex-cel - sis. Be - ne -

Ho - san - na in ex-cel - sis. Be - ne -

Ho - san - na in ex-cel - sis. Be - ne -

Ho - san - na in ex-cel - sis. Be - ne -

This block contains the vocal solo tenor part and the piano accompaniment for measures 51-52. The vocal line is in a treble clef with a key signature of two sharps and a 2/4 time signature. The piano accompaniment is in a grand staff with a key signature of two sharps and a 2/4 time signature. The lyrics are: "- mi - ni. Ho - san - na in ex-cel - sis. Be - ne -".

(Horns) (Clarinets)

This block shows the piano accompaniment for measures 51-52, consisting of two staves in a grand staff with a key signature of two sharps and a 2/4 time signature. The lyrics "(Horns)" and "(Clarinets)" are written below the piano part.

53

- dic - tus qui ve-nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve-nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve-nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve-nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve-nit in no - mi - ne Do - mi - ni. Ho -

53

55

- san - na in ex-cel - sis. Be-ne-dic - tus qui ve-nit in no - mi - ne Do -

- san - na in ex-cel - sis. Be-ne-dic - tus qui ve-nit in no - mi - ne Do -

- san - na in ex-cel - sis. Be-ne-dic - tus qui ve-nit in no - mi - ne Do -

- san - na in ex-cel - sis. Be-ne-dic - tus qui ve-nit in no - mi - ne Do -

- san - na in ex-cel - sis. Be-ne-dic - tus qui ve-nit in no - mi - ne Do -

55

ff (Tutti)

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

- mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

61

- san na, qui ve-nit in no - mi - ne Do -
 - san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do -
 - san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do -
 - san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do -
 - san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do -

63

- mi-ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui *ff*
 - mi-ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui *ff*
 - mi-ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui *ff*
 - mi-ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui *ff*
 - mi-ni. Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui *ff*

(Drums) (Brass) *ff*

molto rall.

(SOLO TENOR)

ve-nit in no-mi-ne Do-mi-ni.

ve-nit in no-mi-ne Do-mi-ni.

ve-nit in no-mi-ne Do-mi-ni.

ve-nit in no-mi-ne Do-mi-ni.

ve-nit in no-mi-ne Do-mi-ni.

66

molto rall.

Moderato ♩ = 80

fff (Organ)

SOLO SOPRANO

69

ff declamato e feroce

Di-es i-rae, di-es il-la, — Sol-vet sae-clum in fa-vil-la: Tes-te

73

Da-vid cum Si-by-lia.

Lento solennemente

77

SOPRANO

pp

Ex-au-di o-ra-ti-o-nem — me-am, ad te om-nis ca-ro ve-ni-et.

ALTO

pp

Ex-au-di o-ra-ti-o-nem — me-am, ad te om-nis ca-ro ve-ni-et.

TENOR

pp

Ex-au-di o-ra-ti-o-nem — me-am, ad te om-nis ca-ro ve-ni-et.

BASS

pp

Ex-au-di o-ra-ti-o-nem — me-am, ad te om-nis ca-ro ve-ni-et.

77

Lento solennemente

81

81

(Flutes)
ppp
(Strings)

Segue "Pie Jesu"

8. Pie Jesu

SOLO SOPRANO

Andante $\text{♩} = 60$

mp Pi - e

(Flutes)

(Organ)

p (Harp)

(Organ)

(Ped. ad lib.)

Je - su, — Pi - e Je - su, — Pi - e Je - su, — Pi - e Je - su, — qui

Harp

tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, — do - na e - is re - qui - em.

BOY SOPRANO

mp Pi - e

12

Je - su, Pi - e Je - su, Pi - e Je - su, Pi - e

12 (Flutes, Harp)

15

qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, - do - na e - is

Je - su, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, - do - na e - is

SOPRANO

ALTO

p

TENOR

p Hm Hm

BASS

p Hm Hm

15

26 SOLO SOPRANO

tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, — do - na e - is

BOY SOPRANO

tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, — do - na e - is

26

mp *p*

29

mp *rall.* *p* *Slow* *pp*

re - qui - em sem - pi - ter - nam, sem - pi - ter - nam, re - qui - em.

mp *p* *pp*

re - qui - em sem - pi - ter - nam, sem - pi - ter - nam, sem - pi - ter - nam. —

TENOR

p

Do - na e - is re - qui - em, do - na e - is re - qui - em.

BASS

p

Do - na e - is re - qui - em, do - na e - is re - qui - em.

29

(Flutes) *rall.* *Slow* (Harp) (Organ) *pp*

9. Lux aeterna

Molto andante $\text{♩} = 50$ (Tutti) *p*

SOPRANO

Lux ae-ter - na lu-ce-at e - is,

(Piano, Harp) *mf* (Strings) *p*

Do-mi-ne:— Cum sanc - tis tu - is in ae - ter - nam

(pizzicati)

7

Lux ae-ter - na lu - ce-at e - is, Do-mi-ne:— qui - a pi - us es.

rall. *mp* (Strings) *fp*

10. Libera me

10 SOPRANO

L'istesso tempo (♩ = 50)

5 soli

Musical score for Soprano and Piano, measures 10-11. The Soprano part begins with a rest, followed by the lyrics "Li-be-ra me,". The Piano accompaniment features a flowing eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* (Piano) and *g^{ra}* (grace notes). A woodwind part is indicated with a bracket and the label "(Woodwind)".

12

SOLO TENOR

Andante espressivo ♩ = 55

Musical score for Solo Tenor and Piano, measures 12-14. The Solo Tenor part begins with a rest, followed by the lyrics "Li-be-ra me, Li-be-ra me." and "Li". The Piano accompaniment features a flowing eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). A woodwind part is indicated with a bracket and the label "(SOP.)".

15

Musical score for Soprano and Piano, measures 15-16. The Soprano part continues with the lyrics "- be-ra me, Do-mi-ne, de mor-te ae-ter-na,". The Piano accompaniment features a flowing eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* (piano). A woodwind part is indicated with a bracket and the label "(Woodwind)".

20

in di - - - e il-la tre - men-da:

25

Molto appassionato

Quan-do cae - li mo-ven-di sunt et ter - ra, Quan-do cae-li mo-ven-di sunt et ter - ra: Dum

27

a piacere

ve - ne - ris ju-di - ca - re sae - cu-lum per ig - nem. Tre-mens fac-tus sum e - go, et

30

tim-e - o, dum dis-cus - si - o ve-ne-rit at-que ven - tu - ra i - ra.

66 Lento $\text{♩} = 50$

33 SOPRANO

p
Ex-au-di o-ra-ti-o-nem me-am— Li-be-ra me, Li-be-ra me,

ALTO

p
Ex-au-di o-ra-ti-o-nem me-am—

TENOR

p
Ex-au-di o-ra-ti-o-nem me-am—

BASS

p
Ex-au-di o-ra-ti-o-nem me-am—

33 Lento $\text{♩} = 50$

pp *mp*
(Ped.)

(Ped.)

Andante $\text{♩} = 55$

35

sonore *mf*
Li-be-ra me. Li be-ra me,

mf
Li be-ra me,

mf
Li be-ra me,

mf
Li be-ra me,

Andante $\text{♩} = 55$

35

mp
(Ped.)

(Ped.)

8b

49

SOLO SOPRANO

Musical staff for Solo Soprano. The staff contains a melodic line with a dynamic marking of *f* (forte) and a fermata over the first measure. The lyrics are: Li - be - ra, Li - be - ra, Li - be - ra.

SOLO TENOR

Musical staff for Solo Tenor. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: - be-ra me, Li - be-ra, Li

SOPRANO I

Musical staff for Soprano I. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: Li - be - ra, Li

SOPRANO II

Musical staff for Soprano II. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: Li - be - ra, Li

ALTO

Musical staff for Alto. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: Li - be-ra, Li - be-ra, Li

TENOR

Musical staff for Tenor. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: Li

BASS I

Musical staff for Bass I. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: Li

BASS II

Musical staff for Bass II. The staff contains a melodic line with a dynamic marking of *f* and a fermata over the first measure. The lyrics are: Li - be-ra, Li - be - ra, Li - be-ra, Li

Piano accompaniment for the vocal parts. The score shows the right and left hands with various chords and melodic fragments. There are some handwritten markings and a 'bb' symbol at the bottom left.

54 *ff*
Li - Li - be-ra, Li - Li - be-ra

ff
Li - Li - be-ra, Li - Li - be-ra

SOPRANO *ff*
Li - Li - be-ra, Li - Li - be-ra

ALTO *ff*
Li - Li - be-ra, Li - Li - be-ra

TENOR I *ff*
Li - Li - be-ra, Li - Li - be-ra

TENOR II *ff*
Li - Li - be-ra, Li - Li - be-ra

BASS I *ff*
Li - Li - be-ra, Li - Li - be-ra

BASS II *ff*
Li - Li - be-ra, Li - Li - be-ra

54 *f*

59 L'istesso tempo ♩ = 55

rall. poco a poco al Lento

p
me.

p
me.

SOPRANO *p*
me. *mp* *unis.*

Di - es i - rae, di - es il - la, ca - la - mi - ta - tis et mi -

ALTO *p*
me. *mp*

Di - es i - rae, di - es il - la, ca - la - mi - ta - tis et mi -

TENOR *p*
me. *mp*

Di - es i - rae, di - es il - la, ca - la - mi - ta - tis et mi -

BASS *p*
me. *mp*

Di - es i - rae, di - es il - la, ca - la - mi - ta - tis et mi -

59 L'istesso tempo ♩ = 55

rall. poco a poco al Lento

p *p* (Piano)
(Ped.)

62

Lento ♩ = 45

- se - ri - ae.

- se - ri - ae.

- se - ri - ae.

- se - ri - ae.

Re - qui - em ae - ter - nam do - na

62

Lento ♩ = 45

(Flute, Cello)

(Cello)

p

66

BASS (Tutti)

e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is.

(Flutes)

mf

70

BOY SOPRANO

72
74 (SOLO BOY)

mp
Re - qui - em ae - ter - nam, ae - ter - nam do - na e - is: et lux per - pe - tu - a, per -

TENOR

p
do - na

BASS

p
do - na

74 (Flute)

p

77

p
Voce l'istesso tempo
- pe - tu - a, per - pe - tu - a, per - pe - tu - a, per - pe - tu - a, per - pe - tu - a, per - pe - tu - a, per -

e - is.

e - is.

meno mosso a piacere

77

fff (Organ)

(repeat as needed)

pp
pe - tu - a, per - pe - tu - a, per - pe - tu - a per - pe - tu - a, per - pe - tu - a, per - pe - tu - a...

8b