



3 7601 00104 1823

ANDREW LLOYD WEBBER

REQUIEM

The Really Useful Group Limited

Or

LLOY

Orchestration

Violas
Cellos
Basses

Flute 1 (doubling Alto Flute)
Flute 2 (doubling Piccolo & Alto Flute)
Oboe 1 (doubling Oboe D'amore)
Oboe 2 (doubling Cor Anglais)
Clarinet 1 (doubling E flat Clarinet)
Clarinet 2 (doubling Bass Clarinet)
Saxophone 1 (doubling Soprano, Tenor & Alto Flute)
Saxophone 2 (doubling Alto, Baritone & Clarinet)
2 Bassoons
Contra Bassoon
4 Horns
3 Trumpets
4 Trombones
Timpani

PERCUSSION: 4 Players (including Kit)
Side Drum
Bass Drum
Cymbals
Triangle
Small Suspended Cymbal
Medium Suspended Cymbal
Large Suspended Cymbal
Deep Suspended Cymbal
Tambourine
Deep Military Side Drum
Small Ratchet Rattle
Glockenspiel
Xylophone
Gong
Large Gong
Small Bell
Bells
Tubular Bells
Bell Tree
Wood Block
Congas
Maraccas
Marimba
High Roto Tom
Kit

Harp
Piano (doubling Celesta)
Synthesizer (DX7)
Organ

Full scores and orchestral parts are available on hire.

Note

Most unaccompanied choral sections have been cued into the accompaniment in small notes. If necessary these sections may be accompanied in performance by the organ. The sections have been cued into the organ part supplied with the orchestral material.

Reduced Orchestration

2 Flutes
1 Oboe
2 Clarinets
1 Bassoon

1 Horn
1 Trumpet

Piano
Synthesizer
Organ
Timpani

PERCUSSION: 3 Players
(Kit – player 3 or optional extra player)

Side Drum
Bass Drum
Cymbals
Triangle
Small Suspended Cymbal
Medium Suspended Cymbal
Large Suspended Cymbal
Tambourine
Deep Military Side Drum
Small Ratchet Rattle
Glockenspiel
Xylophone
Large Tam-Tam
Small Bell
Tubular Bells
Bell Tree
Wood Block
Maraccas
Kit

Violin 1
Violin 2
Viola
Cello
Double Bass

DURATION ABOUT 46 MINUTES

Verzoeken geen vingerzettingen
of andere tekens aan te brengen.

REQUIEM

1. Requiem — Kyrie

ANDREW LLOYD WEBBER

Lento (♩ = 45 approx.)

(Woodwind)

pp

(Piano, Brass)

4
BOY SOPRANO

p

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

(Flute)

p

(Harp)

p

8

(2 soli)

mp

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

(Brass)

mp

p

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

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

(Brass)

mf *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.* *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.* *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)

mf (Strings)

rit. **Meno mosso**

f *mf*

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

f *mf*

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

SOPRANO

mf

e - lei - son.

ALTO

mf

e - lei - son.

TENOR

mf *mf*

e - lei - son. 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

p

Re - qui - em 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. —

mf

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

mf

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

p (Harp, Flute)

- ter - nam do-na e - is. *f* Ky-rie e-lei -
f Ky - rie e - lei - son, e - lei - son.
f Ky - rie e - lei - son.
f Ky - rie e - lei - son, e - lei - son.
f Ky-rie e-lei -
f Ky - rie e - lei - son, e - lei - son.
f Ky-rie e-lei -

(Woodwind)

f

(Strings)

The instrumental score features a woodwind part with a melodic line and a string part with a rhythmic accompaniment. The woodwind part begins with a melodic phrase in 5/4 time, followed by a section in 4/4 time marked with a forte (*f*) dynamic. The string part provides a steady accompaniment, starting with a melodic line in 5/4 time and then moving to a rhythmic pattern in 4/4 time.

molto rit.

f

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

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

Chris - te, Chris - te, *ff* 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. *f* Chris-te e-lei - son. Chris-te e - lei-son.

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

- son. *f* Chris-te e-lei - son. Chris - te e - lei-son.

molto rit.

(Piano & Gongs) *sfz*

45

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

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)

ff

8b

The piano introduction consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in 4/4 time. The right staff begins with a series of chords and single notes, marked with accents and a dynamic of *ff*. The left staff features a rhythmic accompaniment of eighth notes, also marked with accents and a dynamic of *ff*. A bass clef with a flat sign (8b) is indicated below the left staff.

5

SOPRANO

♩ = ♪ *sempre*

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,

The soprano line is in treble clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the staff.

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,

The alto line is in treble clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the staff.

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,

The tenor line is in treble clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the staff.

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,

The bass line is in bass clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the staff.

5

♩ = ♪ *sempre*

f (Organ)

(Horns)

f (Organ)

mp ————— *f*

The piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in 4/4 time. The right staff features chords and single notes, marked with accents and a dynamic of *f*. The left staff features a rhythmic accompaniment of eighth notes, marked with accents and a dynamic of *f*. A dynamic of *mp* is indicated below the left staff, followed by a crescendo line leading to *f*.

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.

Detailed description: This system contains the vocal line for the Soprano. It begins with a melodic phrase in 4/4 time, followed by a 3/4 time signature change. The lyrics are 'Di - es i - rae'. The second part of the system features a more rhythmic melody with lyrics 'Tes - te Da-vid cum Si - byl - la. Quan - tus tre - mor est fu - tu - rus.' The music includes dynamic markings such as *f* and *mf*, and a fermata over the final note.

8

stacc.

mp ————— *f* *stacc.*

(Horns) *f* (Woodwind) *mp*

Detailed description: This system shows the piano accompaniment for the first system. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include *mp*, *f*, and *stacc.*. There are also performance instructions for '(Horns)' and '*f* (Woodwind)'. The system ends with a 3/4 time signature change.

11

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,

Detailed description: This system contains the vocal line for the Soprano. It begins with a melodic phrase in 4/4 time, followed by a 3/4 time signature change. The lyrics are 'Quan - do ju - dex est ven - tu - rus. Quan - tus tre - mor est fu - tu - rus.' The second part of the system features a more rhythmic melody with lyrics 'Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven - tu - rus, Quan - tus tre - mor est fu - tu - rus,'. The music includes dynamic markings such as *f* and *mf*, and a fermata over the final note.

11

f

Detailed description: This system shows the piano accompaniment for the second system. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include *f*. The system ends with a 3/4 time signature change.

13

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.

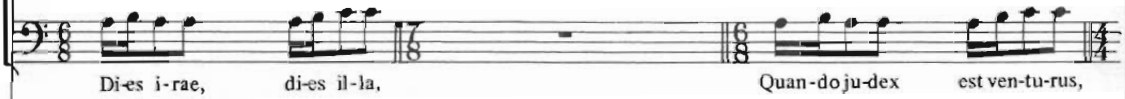


Di-es i-rae,

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,

13

f (+ Perc)

mp \rightarrow *f*

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

pp (Strings)

mf (Muted Brass)

(Clarinets)

(Horns)

Poco meno mosso

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

(Sax)

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

f

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

f

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

f

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

(Trumpet)

f

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.

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 *mf* poco accel.

fp

trb

27

Tempo primo

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

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

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

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

Tempo primo

27 *stacc.*

mf (Woodwind)

stacc

f

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

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

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

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

29 *g^{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. *mf* Li-ber scrip-tus pro-fe-re-tur.

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

32 *f*

f (Sax)

f (Strings & Drums)

mf

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.

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

f *Triumphantly*

44 *gva*

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

(Brass and piano)

f *mp*

(Woodwind & Horns)

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

54

mf

(Harp & Celeste)

mp

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

57

SOLO SOP.

Appassionata (poco rubato)

f

Mors - stu - pe - bit -

(SOLO TENOR)

f

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

SOPRANO

f

pro - fe - re - tur. Mors - stu - pe - bit -

ALTO

f

pro - fe - re - tur. Mors - stu - pe - bit -

TENOR

f

Mors - stu - pe - bit -

BASS

mf *f*

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

Appassionata (poco rubato)

f

(Tutti)

60 BOY SOP.

Andante (♩ = 50)

p

Mors stu-pe-bit et na -

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

(SOLO TENOR)
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
et na-tu-ra, et na-tu-ra.

60

Andante (♩ = 50)

mf

p

63 (BOY SOP.)

espressivo

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

3 *3*

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)

f

68

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

ff molto appassion. molto rit.

68

ff molto rit.

3. Rex tremendae

SOPRANO

TENOR

BASS

Sal-va me,

Rex tre - men - dae

Rex tre - men - dae

(Woodwind)

3

(Brass)

f

mp

3

8b

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.

molto rit.

f (Brass)

f (Horns)

8b

8 Lento ($\text{♩} = 50$) 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.

15

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)

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

mf

5 *mf*

10 SOPRANO SOLO *p*

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

p

(una corda)

15 *mp*

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

(Flute.)

(Strings)

mf

Quae-rens 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-

gva

ff (Tutti)

(Ped)

-o-nis, An-te di-em ra-ti-o-nis.

(Trombones)

fff

calle

5. Ingemisco — Lacrymosa

SOLO TENOR

Lento

molto espressivo
mp

In - ge -

pp (Bassoons) (Piano)

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)

21

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

mf (Violas)

mf (Bassoons & Timpani)

41

rall. a tempo

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

(Piano) *rit*

46

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

loco

51

Più mosso (♩ = 115)

TENOR

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

mp *p* (Strings)

56

SOPRANO

(TENOR)

La-cri-mo-sa di-es

p *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)

65 TENOR *marcato*

f *marcato* *unis.*

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

BASS *marcato* *unis.*

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

(Strings) (Brass) (Flutes) 3 5 5

67 *div.*

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.

67

69

(ben marc.)

(ben marc.)

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

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

69

71

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

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

SOPRANO

f Flam - mis a - cri - bus ad - dic - tis, *unis* Flam - mis a - cri - bus ad - dic - 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,

73

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

f
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

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

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

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

mp
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 Basse)

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,

89

(Harp) *mp* (Flutes)

94 SOLO SOP.

Hu-ic

SOLO TENOR

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

94

(Flutes) (Horns) (Trumpet)

mp *mp*

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

rall.

f Hu - ic er - go par - ce De - us. *rall.*

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

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

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

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

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

104

rall.

mf *mp*

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* (Clarinets) *p* (Strings) *ancora meno mosso*

116

- qui - em. A - men.

- qui - em. A - men.

- qui - em. A - men.

- qui - em. A - men.

- qui - em. A - men.

116 - qui - em. A - men.

pp (Organ) *ppp*

6. Offertorium

Moderato (♩ = 70)

mp

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

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

TENOR

BASS

Moderato (♩ = 70)

mp (Strings, Organ)

4

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

4

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 -

7

(Tutti) *ffz* *f*

8va

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,

10

mf

8va

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 *Moderato animato*

mp *f* (Organ)

16

18

20

Musical score for measures 20-21. The piece is in 7/8 time. The right hand features a complex, rhythmic melody with many accidentals. The left hand has a bass line with a dynamic marking of *f* and a note labeled "(Troms.)".

22

Musical score for measures 22-23. The right hand continues with a dense, chromatic texture. The left hand has a steady bass line with a dynamic marking of *f*.

24

Musical score for measures 24-25. The right hand has a melodic line with many accidentals. The left hand has a bass line with a dynamic marking of *ff*.

26

Musical score for measures 26-27. The right hand has a melodic line with many accidentals. The left hand has a bass line with a dynamic marking of *fff*.

28

Musical score for measures 28-30. The right hand has a melodic line with many accidentals. The left hand has a bass line. The piece ends with a double bar line and the instruction "G.P." (Grave Play).

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 ($\text{♩} = 70$)
 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

mp (Organ) L'istesso ($\text{♩} = 70$)
mf (Tutti with drums)

40

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

40

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.* *meno mosso*

(cresc.) *f* (b)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

Maestoso

SOLO SOPRANO

ff

trān - si - re, trān - si - re ad vi - tam.

SOLO TENOR

ff

trān - si - re, trān - si - re ad vi - tam.

ff

unis.

trān - si - re, trān - si - re ad vi - tam.

ff

unis.

trān - si - re, trān - si - re ad vi - tam.

ff

trān - si - re, trān - si - re ad vi - tam.

ff

trān - si - re, trān - 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)

62

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

62

65

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

65

(Bells, Strings)
 (Organ)

7. Hosanna

Moderato $\text{♩} = 132$ SOLO
TENOR

mf

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

mp (Organ)

3

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

6

meno mosso *a tempo*

- mi - ni. ————— Ho -

(Horns)

mp *f*

9

- 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

mf

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

16

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

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

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

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

16

18

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,

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,

18

f

(Timps, Strings)

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 -

f

8b

loco

22

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 -

Double tempo

22

stacc.
mf

8b

24 (BASS)

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

27 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

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

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

TENOR

(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 -

47

49 (SOLO TENOR)

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

49

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 -

51

(Horns) (Clarinets)

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)

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics: - mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

Measures 57 and 58. The music is in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: - mi - ni. Ho - san - na in ex - cel - sis. Be - ne -

Piano accompaniment for measures 57 and 58. The right hand features chords and moving lines, while the left hand provides a steady bass line. The key signature is three flats and the time signature is 2/4.

Five vocal staves with lyrics: - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

Measures 59 and 60. The music is in 2/4 time, with a key signature of three flats. The lyrics are: - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

Piano accompaniment for measures 59 and 60. The right hand features chords and moving lines, while the left hand provides a steady bass line. The key signature is three flats and the time signature is 2/4.

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 -

61

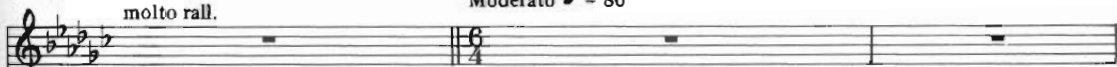
63

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

63

(Drums) (Brass) *ff*

molto rall.



(SOLO TENOR)



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-l-la.



77 Lento solennemente
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)
mf
(Strings)

Segue "Pie Jesu"

8. Pie Jesu

Andante $\text{♩} = 60$

SOLO SOPRANO

mp Pi - e

(Organ)

(Flutes)

p (Harp)

(Ped. ad lib.)

(Organ)

4

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

(Organ)

Harp

8

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

Hm

Hm

TENOR

Hm

Hm

BASS

Hm

Hm

15

re-qui-em. *mf* Ag-nus De - i, Ag-nus

re-qui-em. *mf* Ag-nus De - i, Ag-nus

mf Ag-nus De - i, Ag-nus

mf Ag-nus De - i, Ag-nus

mf Ag-nus De - i, Ag-nus

mf Ag-nus De - i, Ag-nus

mf Ag-nus De - i, Ag-nus

Ag-nus De - i, Ag-nus

19 (Flutes) *mf* (Clarinets, Harp)

De - i, Ag-nus De - i, Ag-nus De - i, *p* qui

De - i, Ag-nus De - i, Ag-nus De - i, *p* qui

De - i, Ag-nus De - i, Ag-nus De - i,

De - i, Ag-nus De - i, Ag-nus De - i,

De - i, Ag-nus De - i, Ag-nus De - i,

De - i, Ag-nus De - i, Ag-nus De - i,

23

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* *ppp*

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

mp *p* *ppp*

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,

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

4

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*

p (Strings) *pp*

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," in measure 11. The Piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A woodwind part is indicated with a bracket and the label "(Woodwind)".

p Li-be-ra me,

gva

p (Piano)

(Woodwind)

12 SOLO TENOR

Andante espressivo ♩ = 55

Musical score for Solo Tenor and Piano, measures 12-14. The Tenor part begins with a rest, followed by the lyrics "Li-be-ra me, Li-be-ra me." in measures 13-14. The Piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A woodwind part is indicated with a bracket and the label "(Woodwind)".

mp

(SOP.)

Li

Li-be-ra me, Li-be-ra me.

Andante espressivo ♩ = 55

p

15

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

- be-ra me, Do-mi-ne, de mor-te ae-ter-na,

(Woodwind)

20

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

(Woodwind)

25

f *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

(Cellos)

f (Brass)

27

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

mf *a piacere*

30

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

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 ♩ = 50

pp *mp*
 (Ped.)

35 Andante ♩ = 55
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 ♩ = 55

35 *mp*
 (Ped.)
 8b

39

Do - mi - ne, de mor - te ae - ter - na,

Do - mi - ne, de mor - te ae - ter - na,

Do - mi - ne, de mor - te ae - ter - na,

Do - mi - ne, de mor - te ae - ter - na,

39

8b

loco

SOLO TENOR

44

Li - be - ra - me, Li

Li - be - ra - me,

Li

Divisi a 2 (2nd Basses only)

Li

44

mf

8b

8b

8b

8b

8b

49

SOLO SOPRANO

SOLO SOPRANO

f Li - be - ra, Li - be-ra, Li - be - ra,

SOLO TENOR

SOLO TENOR

- be-ra me, Li - be-ra, Li

SOPRANO I

SOPRANO I

f Li - be - ra, Li

SOPRANO II

SOPRANO II

f Li - be - ra, Li

ALTO

ALTO

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

TENOR

TENOR

f Li

BASS I

BASS I

f Li

BASS II

BASS II

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

49

Piano accompaniment for measures 49-52, including chords and melodic lines in both hands.

54

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

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

SOPRANO

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

ALTO

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

TENOR I

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

TENOR II

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

BASS I

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

BASS II

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

54

59 L'istesso tempo ♩ = 55

rall. poco a poco al Lento

p
me.

p
me.

SOPRANO *p*
me.

mp *unis.*

Li - 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.

p

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

mp

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

TENOR

BASS

p

do - na

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 - pe - tu - a, per -

e - is.

e - is.

77 *meno mosso a piacere*

fff (Organ)

80 (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, per - pe - tu - a...

8b