

# Requiem Aeternam

**Very slowly**  
c.  $\text{♩} = 45$

**poco rall.** - - - -  
very freely, without downbeat stresses

**A tempo**

**rall.** - - - -  
div.

Soprano  
Alto  
Tenor  
Bass  
Cor Anglais  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

*pp* < >

*pp* < >

*pp* < >

*con sord\**

*pp*

\* tutti during exposed sections, take in turns to rest during choral parts,  
change bowing in different places deliberately so the note sounds constant

**A tempo**

S. *p* *a2* *mf* *f* *a2* *div.* *a2 div. a2* **freely** *ff*  
*et lux per-pe-tu-am lu-ce-at e - is Te de-cet hy-mnus De-us in Si-on et ti - bi re-dde-tur vo-tum in Je-ru - sa - lem*

A. *p* *mf* *f* *div.* *ff*  
*et lux per-pe-tu-am lu-ce-at e - is Te de-cet hy-mnus De-us in Si-on et ti - bi re-dde-tur vo-tum in Je-ru - sa - lem*

T. *p* *mf* *f* *div.* *ff*  
*et lux per-pe-tu-am lu-ce-at e - is Te de-cet hy-mnus De-us in Si-on et ti - bi re-dde-tur vo-tum in Je-ru - sa - lem*

B. *p* *mf* *f* *div.* *a2 div. a2* *div.* *ff*  
*lu-ce-at e - is Te de-cet hy-mnus De-us in Si-on et ti - bi re-dde-tur vo-tum in Je-ru - sa - lem*

C. A. *pp* *< >* *pp* *< >*

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

S. *molto rit.* *f*  
 Ex-au-di or - a - ti - on-em me-am ex-au-di or - a - ti - on-em me am ad te

A. *pp* *div.* *f*  
 Ex-au-di or - a - ti - on-em me-am ex-au-di or - a - ti - on-em me am ad te

T. *pp* *f* *div.*  
 Ex-au-di or - a - ti - on-em me-am ex-au-di or - a - ti - on-em me am ad te

B. *pp* *f*  
 Ex-au-di or - a - ti - on-em me-am ex-au-di or - a - ti - on-em me am ad te

C. A. *pp* < > *pp* < >

Vln. I *pp* < > *pp*

Vln. II *pp* < >

Vla. *pp* < >

Vc. *pp* < >

Cb.

34      div. div. a3

S.      *not a tempo: slower*  
om-nis ca-ro ven - i - et      *ppp*

A.      re-qui-em ae-ter-nam do-na e - is do-mi - ne      *non cresc.*

T.      et lux per-pet-u-am lu-ce

B.      *poco rit.*      *a tempo*  
om-nis ca-ro ven - i - et      *ppp*  
re-qui-em ae-ter-nam do-na e - is do-mi - ne      *non cresc.*  
et lux per-pet-u-am lu-ce

Vln. I      *div.*      *non cresc.*  
om-nis ca-ro ven - i - et      *ppp*

Vln. II      re-qui-em ae-ter-nam do-na e - is do-mi - ne      *div.*  
om-nis ca-ro ven - i - et      *p*

Vla.      et lux per-pet-u-am lu-ce

Vc.      *p*

Cb.

44      *molto*  $f$   $\Rightarrow p$

S. at e - is \_\_\_\_\_

A. *molto*  $f$   $\Rightarrow p$   
div.

T. at e - is \_\_\_\_\_

B. *molto*  $f$   $\Rightarrow p$   
at e - is \_\_\_\_\_

**As string quartet**

Solo

Vln. I

Solo

mp

Vln. II

Solo

mp

Vla.

Solo

mp

Vc.

Solo (senza sord)

mp

Cb.

The musical score consists of two main sections. The first section, starting at measure 44, features four vocal parts (Soprano, Alto, Tenor, Bass) and includes dynamic markings *molto*  $f$  followed by  $\Rightarrow p$ . Below the vocal parts, the lyrics "at e - is" are written three times. The second section, titled "As string quartet", features five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. It includes dynamic markings  $mp$  and "Solo" instructions for each instrument. The Cello part also specifies "senza sord" (without mute). Measure numbers 44 are indicated at the beginning of both sections.

51

S.

A.

T.  
8

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains eight staves of music. The top four staves represent a choir with parts labeled Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves represent an orchestra with parts labeled Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The bassoon (Cb.) staff is also present but appears to be silent in this measure. Measure 51 begins with a rest followed by a sustained note on the soprano staff. The alto, tenor, and bass staves also have sustained notes. The violin parts play eighth-note patterns, the cello part has eighth-note patterns, and the double bass part has sustained notes. Measure 51 ends with a repeat sign and a first ending instruction.

Solo: child soprano or soprano  
with boy soprano quality  
senza misura

55

S. *p* Ky - ri - e el - ei - son *div.* Chri - ste el - ei - son Ky - ri - e el - ei - son

A. *p* Ky - ri - e el - ei - son Chri - ste el - ei - son

T. *p* Ky - ri - e el - ei - son Chri - ste el - ei - son

B. *p* el - ei - son el - ei - son

Vln. I *>ppp*

Vln. II *>ppp*

Vla. *>ppp*

Vc. *>ppp*

Cb. *pp*

senza misura

## Dies Irae

Solo, free time but slowly, quartet will follow

Cor Anglais



**As string quartet**

Each part solo, free time following cor, hold each note until next note

Violin I



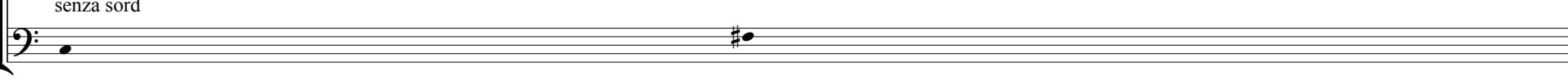
Violin II



Viola



Violoncello



senza sord



C. A.



Vln. I



Vln. II



Vla.



Vc.



C. A.

Vln. I

Vln. II

Vla.

Vc.

≡

slowly

C. A.

Vln. I

Vln. II

Vla.

Vc.

≡

**Attacca**

♩ = 90

S.

A.

T. *sol - vet\_ sae-cu-lum in fa - vi - lla*

B. *Di - es\_ i - rae di - es\_ i - lla Di - es\_ i - rae di - es\_ i - lla*

Vln. I

Vln. II *tutti* *f*

Vla. *f*

Vc. *f*

Cb. *f*

*first two desks only,  
sul tasto*

7 *f*

S. Di - es ir - ae Di - es i - lla sol - vet sae-cu-lum in fa - vi - lla qua - ndo i -

A. Di - es ir - ae Di - es i - lla sol - vet sae-cu-lum in fa - vi - lla qua - ndo i -

T. tes - te Da - vid cum Si - by - lla Quan - tus tre - mor est fu - tu - rus fu - tu - rus

B. tes - te Da - vid cum Si - by - lla Quan - tus tre - mor est fu - tu - rus fu - tu - rus

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

S. ud - ex est ven - tu- rus \_\_\_\_\_

A. ud - ex est ven - tu- rus \_\_\_\_\_

T. 8 cunc - ta\_\_\_\_\_ stricte dis - cus - sur - us tu - ba mi-rum spar-gens so-num tu - ba mi-rum spar-gens so-num

B. cunc - ta\_\_\_\_\_ stricte dis - cus - sur - us

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tutti, colla voce*

*mp*

17

S. se - pul - chra re - gi - on - um co - get om - nes an - te thro - num

A. se - pul - chra re - gi - on - um

T. 8 se - pul - chra re - gi - on - um

B. f se - pul - chra re - gi - on - um

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

18

23

S. (m)

A. *f* cum re sur git

T. *f* Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - at - ur - a i - u - di - can - ti

B. *f* Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - at - ur - a i - u - di - can - ti

first two desks only,  
sul tasto

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

*f*

28

S. *f*  
li - ber scrip - tus pro-fe-re-tur  
dus

A.  
li - ber scrip - tus pro-fe-re-tur  
de

T.  
res - pon - su - ra li - ber scrip - tus in quo to - tum con - ti - ne - tur mun

B.  
res - pon - su - ra li - ber scrip - tus in quo to - tum con - ti - ne - tur un

Vln. I tutti  
first two desks only,  
sul tasto

Vln. II

Vla.

Vc.

Cb.

34

S. *stagger breathing* *pp*

A.

T. *cresc.*

B.

Vln. I *tutti* *f* *mf* first two desks only,  
sul tasto

Vln. II

Vla.

Vc.

Cb.

39

S. *mf*  
ppar - re - - bit \_\_\_\_\_ nil no breath mors na -

A. *mf*  
nil in - ul - tum \_\_\_\_\_ mors stu - pe - bit et

T. *ff*  
tet re - ma - ne - bit re - ma - ne - bit mors stu - pe - bit et

B. *ff*  
tet nil in - ul - tum nil in - ul - tum nil in - ul - tum mors stu - pe - bit et

Vln. I tutti *mf* *pp* first two desks only, sul tasto

Vln. II

Vla.

Vc.

Cb.

44

S. tu - - - ra i - u - di - can - ti res - pon - su - ra Quid sum mi - ser tunc dis - tur - us *fff*

A. na - tu - ra cum i - u - di - can - ti res - pon - su - ra Quid sum mi - ser tunc dis - tur - us *fff*

T. na - tu - ra cum i - u - di - can - ti res - pon - su - ra Quid sum mi - ser tunc dis - tur - us *fff*

B. na - tu - ra cum i - u - di - can - ti res - pon - su - ra Quid sum mi - ser tunc dis - tur - us *fff*

C. A. - - - - - | 8 - - - - - | 11 - - - - - | 8 - - - - - | 11 - - - - - | *mf*

Vln. I - - - - - | 8 - - - - - | 11 - - - - - | 8 - - - - - | 11 - - - - - |

Vln. II ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 8 ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 11 ^ ^ ^ ^ | *sub. mf*

Vla. ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 8 ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 11 ^ ^ ^ ^ | *sub. mf*

Vc. ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 8 ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 11 ^ ^ ^ ^ | *sub. mf*

Cb. ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 8 ^ ^ ^ ^ | ^ ^ ^ ^ ^ | 11 ^ ^ ^ ^ | *sub. mf*

50

S.

A.

T.

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Quem pa - tro - num

first two desks only,  
sul tasto

56

S. - - - - -

A. - - - - -

T. *f* cum vix i - us - tus sit se - cu - rus

B. ro - ga - to - rus cum vix i - us - tus sit se - cu - rus

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

S. *f*  
rex tre - - men - dae

A. *f*  
rex tre - - men - dae

T. *f*  
qui sal - van - dos sal - vos\_ gra - tis sal - va\_\_\_\_ me fons pi - et - ta - tis

B. *f*  
qui sal - van - dos sal - vos\_ gra - tis sal - va\_\_\_\_ me fons pi - et - ta - tis

Vln. I

Vln. II

Vla.

Vc.

Cb.

Slowly

Solo: child soprano or soprano with boy soprano quality

S. *f*  
sal - van - dos sal - van - dos.

A. *f*  
sal - van - dos sal - van - dos.

T. *f*  
sal - van - dos sal - van - dos.

B. *f*  
sal - van - dos sal - van - dos.

Vln. I *f*  
Vln. II *f*  
Vla. *f*  
Vc. *f*  
Cb. *f*

tutti

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

divisi

*p*

This musical score page features five vocal parts (Soprano, Alto, Tenor, Bass, and Cello/Bassoon) and five string parts (Violin I, Violin II, Viola, Cello, and Double Bass). The vocal parts sing a simple melody with lyrics: 'sal - van - dos' followed by a vocal line 'Re - cor-da-re Ie - su pi - e quod sum cau - sa'. The strings play sustained notes. Measure 65 starts with a forte dynamic (f). The vocal parts sing in unison. Measures 66-67 show a melodic line for the vocal parts. Measure 68 begins with a dynamic change to 'Slowly'. The vocal parts continue their melody. Measure 69 starts with a dynamic 'tutti'. Measures 70-71 show the strings playing divisi. Measure 72 ends with a dynamic 'p'.

72

S. tu - ae vi - ae ne me per - das il - la di - e di - e Qua-rens me se - dis-ti las - sus\_ re-de-mi-sti cru-cempas-sus

Vln. I

Vln. II

Vla.

Vc.  $\frac{\#}{\circ}$



80

S. tan-tus la-gor non sit cas-sus I - us - te I - u-dex ul - ti - on-is do-num fac re-mis-si - on-is ante di-em ra - ti - on-is di-em ra - ti - on - is In-

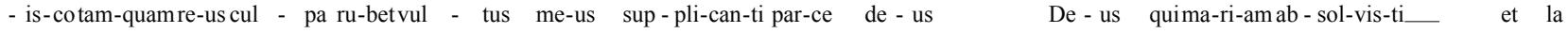
Vln. I

Vln. II

Vla.

Vc.  $\frac{\#}{\circ}$

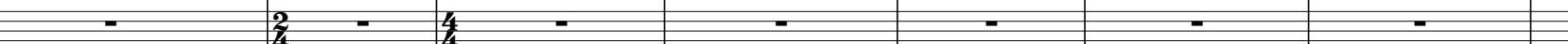
86

S. 

gem - is - cotam - quam re - us cul - pa ru - bet vul - tus me - us sup - pli - can - ti par - ce de - us De - us qui ma - ri - am ab - sol - vis - ti et la - tro - nem ex - au

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

2

94

S. dis - ti mi-hi quo-que spem de - dis - ti Pre-ces me-ae non sunt dig-nae sed tu bo-nus fac-ben-ig-ne ne pe-ren-ni cre-mer ig-ne In-ter ov-es lo-cum-prae-sta

Vln. I

Vln. II

Vla.

Vc.

Cb.

bass leads harmony

*mp*

## Attacca

J. = 90

101 rit.  $\text{♩} = 90$

S. et abhae-disme se-ques-tra sta-tu-ens in par-te dex-tra

A.

T. (optionally at octave)  
***ff*** forcefully

B. la - cry - mo - sa di - es il - la  
***ff*** forcefully

n. I

n. II

Vla.  $f$

Vc.  $f$

Cb.  $f$

107

S. *f*  
qua re-sur - get ex fa - vil - la \_\_\_\_\_ Con - fu - ta - tis

A. *f*  
qua re-sur - get ex fa - vil - la \_\_\_\_\_ Con - fu - ta - tis

T. *ff*  
i - u - di - can - tus ho - mo\_ re - us Con - fu - ta - tis

B. *ff*  
i - u - di - can - tus ho - mo\_ re - us Con - fu - ta - tis

Vln. I *f*  
first two desks only,  
sul tasto

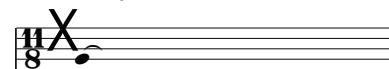
Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

child soloist, in free time, almost unheard  
if necessary, over several bars



voca me cum benedictus

S. ma - le - dic - tis flam - mis ac - ri - bus ad - dic - tis \_\_\_\_\_ *f* forcefully

A. ma - le - dic - tis flam - mis ac - ri - bus ad - dic - tis \_\_\_\_\_ *f* forcefully

T. 8 ma - le - dic - tis La - cry - mo - sa di - es il - la qua re - sur - get *ff* forcefully

B. ma - le - dic - tis La - cry - mo - sa di - es il - la qua re - sur - get *ff* forcefully

Vln. I

Vln. II

Vla.

Vc.

Cb.

118

S. ex - fa - vil - la i - u - di - can - tus ho - mo re - us hu - ic er - go

A. ex - fa - vil - la i - u - di - can - tus ho - mo re - us hu - ic er - go

T. ex - fa - vil - la i - u - di - can - tus ho - mo re - us hu - ic er - go

B. ex - fa - vil - la i - u - di - can - tus ho - mo re - us hu - ic er - go

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Adagio**  
Child soprano, solo  
*sub. mf*

Attacca

$\text{♩} = 90$

S. 123 *fff* par - ce De - us Pi - e Ie - su do - mi-ne do-na e - is re - qui - em

A. *fff* par - ce De - us Pi - e Ie - su

T. *fff* par - ce De - us Pi - e Ie - su *ff* A - - - men

B. *fff* par - ce De - us Pi - e Ie - su *ff* A - - - men

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

129

S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

*f*

A men A men A men A men

*f*

A men A men A men A men

*f*

A men A men A men A men

*f*

A men A men A men A men

tutti

*mf*

132

S. men A - men A - men subito fff

A. men A - men A - men fff

T. 8 A - men A - men A - men ff fff

B. A - men A - men A - men ff fff

Vln. I

Vln. II

Vla.

Vc.

Cb.

Offertorium

## Leisurely

eg  $\bullet = 65$

Cor Anglais

Violin I

Violin II

Viola

Violoncello

Contrabass

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo: child soprano or soprano with boy soprano quality  
*mp*

37

S. Solo: child soprano or soprano with boy soprano quality *mp*  
C. A.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Dom-in - e Je - su Chris - te Rex glor-

colla voce  
colla voce  
colla voce  
colla voce  
colla voce  
colla voce

48

S. i - ae lib - er - a an - i-mas om - ni - um fi - del-i-um de-func-tor-um de po - en - is in - fer - nis et de pro - fun-du la - cu

A.

T. 8

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains a vocal score and an orchestral accompaniment. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and C. A. (likely Contratenor or Alto). The vocal line for Soprano consists of eighth-note patterns and sustained notes. The other vocal parts remain silent throughout the measure. The orchestra consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The orchestra provides harmonic support with sustained notes and chords. The vocal parts sing Latin words: "i - ae lib - er - a an - i-mas om - ni - um fi - del-i-um de-func-tor-um de po - en - is in - fer - nis et de pro - fun-du la - cu". The vocal parts sing from measure 48 to the end of the page.

(solo)

61 (mp)

S. lib - er - a e - as de o - re le - on - is Ne ab-sor - be - at e - as tar-tar - us ne ca-dant in ob scu - rum  
tutti

A. lib - er - a e - as de o - re le - on - is Ne ab-sor - be - at e - as tar-tar - us ne ca-dant in ob scu - rum

T.

B. Ne ab-sor - be - at e - as tar-tar - us ne ca-dant in ob scu - rum

C. A. (mp) (mp) (mp)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sopranos (no solo)

73 *mp*

S. (no breath) *mp*

Sed sig-ni-fer san-ctus Mich - a - el rep-re-sent-et e - as in lu - cem san - ctam \_\_\_\_\_ Quam o - lim Ab - ra-hae pro - mis - is - ti

(no breath) *mp*

A. Sed sig-ni-fer san-ctus Mich - a - el rep-re-sent-et e - as in lu - cem san - ctam \_\_\_\_\_ Quam o - lim Ab - ra-hae pro - mis - is - ti

(no breath) *mp*

T. Sed sig-ni-fer san-ctus Mich - a - el rep-re-sent-et e - as in lu - cem san - ctam \_\_\_\_\_ Quam o - lim Ab - ra-hae pro - mis - is - ti

(no breath) *mp*

B. Sed sig-ni-fer san-ctus Mich - a - el rep-re-sent-et e - as in lu - cem san - ctam \_\_\_\_\_ Quam o - lim Ab - ra-hae pro - mis - is - ti

C. A. (no breath) *mp*

Vln. I div.

Vln. II

Vla.

Vc.

Cb.

85

S. *p*  
Ab - ra - hae et se - mi - mi ei - us *p*

A.

T. *p*  
8 Ab - ra - hae et se - mi - mi ei - us *p*

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six staves of music. The top four staves represent the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). They are singing the lyrics 'Ab - ra - hae et se - mi - mi ei - us'. The vocal parts are marked with dynamic 'p' (piano). The fifth staff is for the Contralto (C. A.) and features a melodic line with grace notes, also marked with 'p'. The bottom two staves represent the orchestra: Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns; Viola (Vla.) provides harmonic support with sustained notes; Cello (Vc.) and Double Bass (Cb.) provide harmonic support with sustained notes. The music is in common time.

97

Solo again

**p**

S. Host - i - as et pre - ces ti - bi Do - mi - ne lau - dis of - fer - i - mus tu sus-ci-pe pro

A.

T.

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

**p**

**p**

This musical score page contains ten staves of musical notation. The vocal parts (Soprano, Alto, Tenor, Bass, and C. A.) are at the top, followed by the orchestra (Violin I, Violin II, Viola, Cello, and Double Bass) below. Measure 97 starts with a forte dynamic (indicated by a large 'p' above the staff) followed by a piano dynamic (indicated by a 'p' below the staff). The vocal parts sing a Latin hymn with lyrics: 'Host - i - as et pre - ces ti - bi Do - mi - ne lau - dis of - fer - i - mus tu sus-ci-pe pro'. The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure 97 ends with another piano dynamic (indicated by a 'p' below the staff).

108

S. an - ni - ma - bus il - lis quar - um ho - die me - mor - i - am fac -

A.

T. 8

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rubato, follow the soloist

Solo, con sord., doubling soloist, naturally slightly behind during rubato

Solo violin *p* pizz. a2 *ppp* pizz. a2 *ppp* pizz. (arco) *ppp* *ppp*

115

S. i - mus Fac e - as Dom - i - ne de mor - te tran - - sir - e ad vi - - tam

A.

T.

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains a vocal score and an accompaniment section. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and C. A. (likely Contratenor or Alto). The vocal parts sing a Latin hymn with lyrics: "i - mus Fac e - as Dom - i - ne de mor - te tran - - sir - e ad vi - - tam". The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The instrumentation provides harmonic support, with the violins playing eighth-note patterns and the cellos providing sustained notes. The score is numbered 115 at the top left. The vocal parts are positioned above the instrumental parts, with each part having its own staff. The instrumental parts are grouped together on the right side of the page.

## Sanctus

**Fast and lively**  
(con sord.)

(con sord.)

Violin I      **p**      arco      divisi a 2      simile

Violin II      arco      **pp**      divisi a 2      simile

Viola      arco      **pp**      divisi a 2

p

Musical score for strings (Vln. I, Vln. II, Vla.) showing measures 6 through 10. The score consists of three staves. Vln. I starts with a melodic line, followed by rests. Vln. II and Vla. provide harmonic support with sustained notes and chords. Measure 6 ends with a fermata over the first note of the next measure. Measure 7 begins with a dynamic instruction 'sim.'. Measure 8 shows a rhythmic pattern of eighth-note pairs. Measures 9 and 10 conclude with eighth-note patterns.

p

Musical score for strings (Vln. I, Vln. II, Vla.) showing measures 13-14. The score consists of three staves. Vln. I starts with a rest, followed by sixteenth-note chords at dynamic (p) and f. Vln. II and Vla. play eighth-note chords at f. Measures 14 begin with eighth-note chords at pp, followed by eighth-note chords at mp. The bassoon part is also present in measure 14.

20

S. -

T. *mf* De - us Sa - ba - oth

Vln. I Sanc - tus sanc - tus sanc - tus Do - mi - ne Sanc - tus sanc - tus sanc - tus

Vln. II *sub mf*

Vla. *sub mf*

26

S. -

A. De - us Sa - ba - oth *mp* ple - ni sunt cae - li et ter - ra ple - ni sunt

T. Do - mi - ne

Vln. I lightly, in fours

Vln. II *mp* lightly, in fours

Vla. *mp*

33

A. cae - li et ter - ra cae - li et ter - ra Glo - ri - a

Vln. I

Vln. II

=

40 *mp*

A. cae - li et ter - ra Glo - ri - a ple - ni sunt cae - li et ter - ra

Vln. I

Vln. II

=

47

A. cae - li et ter - ra Glo - ri - a no breath Et ter - ra glo - ri - a

T.

Vln. I

Vln. II

Vla.

54

A. tu - a Ho - san - na in ex - cel - sis Ho - san - na

T. 8 tu - a Ho - san - na in ex - cel - sis Ho - san - na

Vln. I

Vln. II

Vla.



61

A. in ex - cel - sis

T. 8 in ex - cel - sis

Vln. I

Vln. II

Vla.

*subito p*

*p*

*f*

*f*

*f*

68

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

Sanc - tus sanc - tus sanc - tus Do - mi ne

*mf*

Sanc - tus sanc - tus sanc - tus Do - mi ne

*mp*

*f* sub *mf*

*pp*

*mp*

*f* sub *mf*

*div.*

*mp*

*f* sub *mf*

*mf*

*arco*

*mf*



81

S.

A.

nit Be - ne - dic - tus qui ven - it

T.

8 nit Be - ne - dic - tus qui ven - it

B.

nit Be - ne - dic - tus qui ven - it

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

S.

A. Ven - it in no - mi - ne Dom - i - ne Be - ne - dic - tus qui ven -

T. Ven - it in no - mi - ne Dom - i - ne Be - ne - dic - tus qui ven -

B. Ven - it in no - mi - ne Dom - i - ne Be - ne - dic - tus qui ven -

Vln. I

Vln. II

Vla.

Vc.

Cb.

||: | |:

87

*mf*

S. - ven - it in nom - in - e Do - mi - ne \_\_\_\_\_

A. it ven - it in nom - in - e Do - mi - ne \_\_\_\_\_

T. it ven - it in nom - in - e Do - mi - ne \_\_\_\_\_

B. it ven - it in nom - in - e Do - mi - ne \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.  $\natural$   $\natural$   $\natural$

90 *f*

S. Ho - san - na\_\_\_\_\_ in ex - cel - sis\_\_\_\_\_ Ho - san - na\_\_\_\_\_ in ex -

A. Ho - san - na\_\_\_\_\_ in ex - cel - sis\_\_\_\_\_ Ho - san - na\_\_\_\_\_ in ex -

T. *f*  
8 Ho - san - na\_\_\_\_\_ in ex - cel - sis\_\_\_\_\_ Ho - san - na\_\_\_\_\_ in ex -

B. *f*  
Ho - san - na\_\_\_\_\_ in ex - cel - sis\_\_\_\_\_ Ho - san - na\_\_\_\_\_ in ex -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page shows a section for orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase 'Ho - san - na' followed by 'in ex - cel - sis'. The instrumental parts (Violin I, Violin II, Cello, Double Bass) provide harmonic support with eighth-note chords. The dynamic is marked as forte (f).

93

S. cel - sis Ho - san - na in ex - cel - sis

A. cel - sis Ho - san - na in ex - cel - sis

T. cel - sis Ho - san - na in ex - cel - sis

B. cel - sis Ho - san - na in ex - cel - sis

Vln. I

Vln. II sub **p**

Vla.

Vc.

Cb.

This musical score page shows a section for a choir and orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase "cel - sis Ho - san - na in ex - cel - sis". The orchestra consists of Violin I, Violin II, Cello, and Double Bass. The instrumentation is primarily harmonic, providing sustained chords. Measure 93 begins with a forte dynamic and transitions to a piano dynamic for the vocal entry. The vocal parts enter in unison, while the orchestra plays sustained chords. The vocal parts continue their phrase through the end of the measure. The score is written on a five-line staff system, with each instrument or voice part having its own staff. The vocal parts are written in soprano, alto, tenor, and bass clefs. The orchestra parts are written in various clefs, including violin and cello clefs. The tempo is indicated as 93 BPM. The dynamic markings include forte (f) and piano (p). The rehearsal mark 93 is present at the top left of the page.

97

S.

A.

T.  
8

B.

Vln. I

*p*

Vln. II

*f*

*pp*

*mp*

*f*

Vla.

(*p*)

*f*

*mp*

*f*

Vc.

Cb.

This musical score page contains ten staves, each representing a different instrument or voice part. The parts are: Soprano (S.), Alto (A.), Tenor (T., with an 8th note indicator), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The score is numbered 97 at the top left. The first five staves (Soprano, Alto, Tenor, Bass, and Violin I) have no visible activity, indicated by horizontal dashes. The remaining four staves (Violin II, Cello, Double Bass, and Bassoon) feature eighth-note patterns. The Violin II part has dynamics: *p* (measures 1-2), *f* (measures 3-4), *pp* (measure 5), *mp* (measure 6), and *f* (measures 7-9). The Cello part has dynamics: *f* (measures 1-2), *f* (measures 3-4), *mp* (measure 5), and *f* (measures 6-9). The Double Bass and Bassoon parts are entirely silent throughout the measure. Measure 1 starts with Vln. I at *p*, followed by Vln. II at *f*. Measures 2-3 show Vln. I at *f*, Vln. II at *pp*, and Vla. at *mp*. Measures 4-5 show Vln. I at *mp*, Vln. II at *f*, and Vla. at *f*. Measures 6-7 show Vln. I at *f*, Vln. II at *f*, and Vla. at *mp*. Measures 8-9 show Vln. I at *f*, Vln. II at *f*, and Vla. at *f*.

104

S. *f* De - us Sa - ba-oth

A. *f* De - us Sa - ba-oth

T. *f* 8 Sanc - tus sanc - tus sanc - tus Do - mi-ne Sanc - tus sanc - tus sanc - tus

B. *f* Sanc - tus sanc - tus sanc - tus Do - mi-ne Sanc - tus sanc - tus sanc - tus

Vln. I

Vln. II a2

Vla. a2

Vc. *f*

Cb. *f*

110

S. De - us Sa - ba - oth Sanc - tus sanc - tus sanc - tus Do - mi - ne

A. De - us Sa - ba - oth Sanc - tus sanc - tus sanc - tus Do - mi - ne

T. 8 Do - mi - ne Sanc - tus sanc - tus sanc - tus Do - mi - ne Do -

B. Do - mi - ne Sanc - - - - tus Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a musical score page for an orchestra and choir. The top section contains vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). They sing the words 'De - us Sa - ba - oth', 'Sanc - tus', 'sanc - tus', 'sanc - tus', and 'Do - mi - ne'. The vocal parts are in 4/4 time. The bottom section contains instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Cello (Cv.), and Double Bass (Cb.). These instruments provide harmonic support with eighth-note patterns. The tempo is marked '110' at the top left. Measure lines are indicated by vertical lines between the staves, and a '3' above a bracket indicates a three-measure grouping.

115

S. — Do - mi - ne Do - mi - ne

A. — Sanctus sanctus sanctus Do - mi - ne

T. 8 mi - ne Do - mi - ne Sanctus sanctus sanctus Do - mi - ne

B. — Sanctus Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in soprano, alto, tenor, and bass clefs respectively. The orchestra parts (Violin I, Violin II, Cello, Double Bass) are in treble, treble, bass, and bass clefs. The vocal parts sing the words 'Do - mi - ne' and 'Sanctus' in a rhythmic pattern. The orchestra parts provide harmonic support with sustained notes and chords. The score is set in common time (indicated by a '4') with a tempo of 16 eighth notes per quarter beat. The vocal parts sing 'Do - mi - ne' and 'Sanctus' in a rhythmic pattern. The orchestra parts provide harmonic support with sustained notes and chords. The score is set in common time (indicated by a '4') with a tempo of 16 eighth notes per quarter beat.

120

S.  $\frac{16}{8}$

A.  $\frac{16}{8}$

T.  $\frac{16}{8}$

B.  $\frac{16}{8}$

Vln. I  $\frac{16}{8}$  lightly, but with accents  
sub. **p**

Vln. II  $\frac{16}{8}$  lightly, but with accents  
sub. **p**

Vla.  $\frac{16}{8}$  lightly, but with accents  
sub. **p**

Vc.  $\frac{16}{8}$

Cb.  $\frac{16}{8}$

This musical score page shows a sequence of measures for an orchestra. The instrumentation includes Soprano, Alto, Tenor, Bass, Violin I, Violin II, Cello, and Double Bass. The tempo is marked as 120. The key signature changes from 16/8 to 4/4 at the end of each measure. The woodwind section (Soprano, Alto, Tenor) remains silent throughout the measures. The strings (Violin I, Violin II, Cello, Double Bass) play eighth-note patterns. The bassoon and double bass provide harmonic support. The dynamics are indicated as "lightly, but with accents" and "sub. p". The score is divided into measures by vertical bar lines.

# Agnus Dei

**Very Slowly, freely**

***p***

Soprano      Ag - nus      De - - i      qui      tol - lis      pec - ca - ta      mun - di

Alto      Ag - nus      De - - i      qui      tol - lis      pec - ca - ta      mun - di

Tenor      Ag - nus      De - - i      qui      tol - lis      pec - ca - ta      mun - di

Bass

Cor Anglais

Violin I

Violin II

Viola

Violoncello

Contrabass

3

S. Do - na e - is re - qui - em Ag - nus De - i qui tol - lis pec - ca - ta mun - di , Do - na e - is

A. Do - na e - is re - qui - em Ag - nus De - i qui tol - lis pec - ca - ta mun - di , Do - na e - is

T. 8 Do - na e - is re - qui - em Ag - nus De - i qui tol - lis pec - ca - ta mun - di Do - na e - is



8

S. re - qui - em

A. re - qui - em

T. 8 re - qui - em

C. A. mp

Vln. I

Vln. II

pizz.

mp

mp

# Lux Aeterna

**Faster**  
c.  $\text{♩} = 130$

Soprano

Alto

During long held notes, staggered breathing as you see fit.

mp

Mmm

Tenor

mp

Mmm

Bass

mp

Mmm

Violin I

(pizz.) arco

(mp)

Violin II

(mp)

Viola

pizz.  
mp

arco

Violoncello

Contrabass

21

S. *mp* Ooo no break for breath between pitches *mf*

A. div. Ooo *mf*

T. div. Ooo *mf*

B. Ooo *mf*

Vln. I

Vln. II div. *mf*

Vla. div. *mf*

Vc. *mf*

Cb.

This musical score page contains eight staves of music for an orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing sustained notes with the 'Ooo' or 'oo' vowel sound. The orchestra consists of Violin I, Violin II, Viola, Cello, and Bassoon. The music is in common time, with a key signature of one flat. Measure 21 begins with sustained notes, followed by a dynamic change to 'mf' (mezzo-forte). A instruction 'no break for breath between pitches' applies to the vocal parts. The vocal parts then divide into two groups. The bassoon and strings provide harmonic support. The vocal parts return to sustained notes at the end of the measure.

27

S.

Aah

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

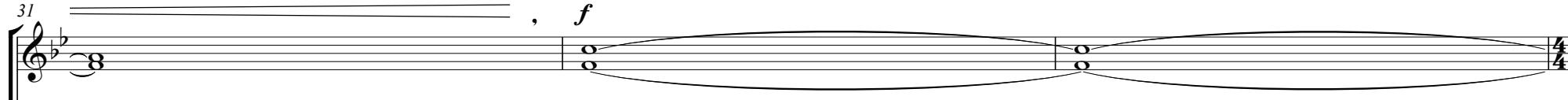
Aah

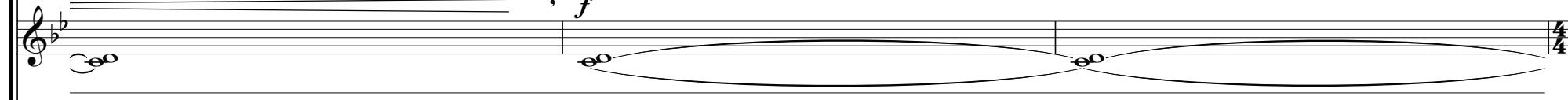
div.

mf

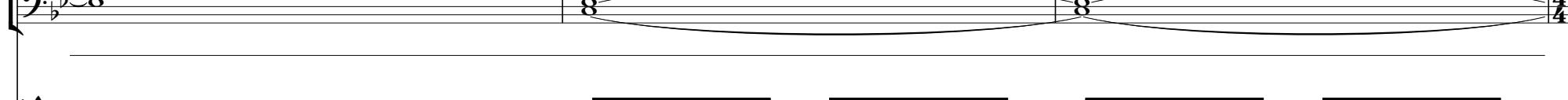
This musical score page shows a section for orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word "Aah" on sustained notes with slurs. The orchestra consists of Violin I, Violin II, Cello, and Double Bass. The violins play eighth-note patterns, while the cellos and double bass provide harmonic support. The score is divided into measures by vertical bar lines, and sections are separated by "div." (divide) markings. The dynamic level changes to "mf" (mezzo-forte) at the end of the section.

31 , *f*

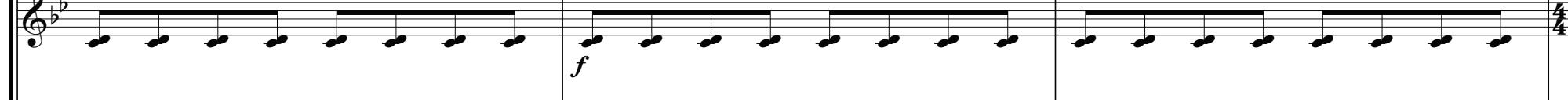
S. 

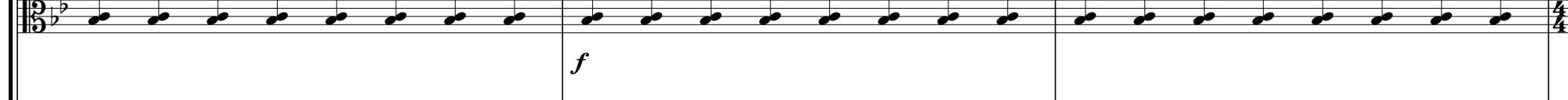
A. 

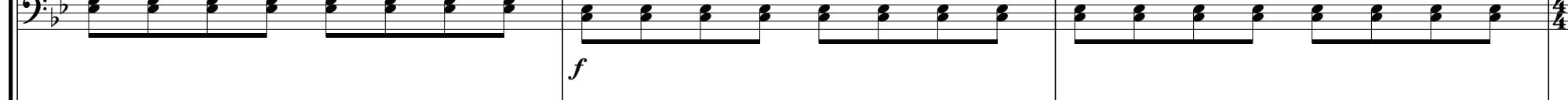
T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb.   
*f*

34

S. Lux ae - ter - na lu - ce - at e -

A. Lux ae - ter - na lu - ce - at e -

T. Lux ae - ter - na lu - ce - at e -

B. Lux ae - ter - na lu - ce - at e -

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of eight staves, each representing a different instrument or voice part. The vocal parts (Soprano, Alto, Tenor, Bass) are positioned at the top, singing a four-line Latin phrase: "Lux ae - ter - na lu - ce - at e -". The instrumental parts (Violin I, Violin II, Cello, Double Bass) are below, providing harmonic support. The score is set in common time (indicated by a '4') and includes a key signature of one flat (indicated by a 'F'). Measure 34 starts with sustained notes from the vocalists, followed by a dynamic ff (fortissimo). The vocal line then continues with a steady eighth-note pattern. The orchestra's parts include sustained notes and rhythmic patterns like eighth-note chords and sixteenth-note figures.

41

S. - is Do - mi - ne Do - mi-ne cum san - ctis tu - is in ae - ter - nam qui - a pi -

A. - is Do - mi - ne Do - mi-ne cum san - ctis tu - is in ae - ter - nam qui - a pi -

T. 8 - is Do - mi - ne Do - mi-ne cum san - ctis tu - is in ae - ter - nam qui - a pi -

B. - is Do - mi - ne Do - mi-ne cum san - ctis tu - is in ae - ter - nam qui - a pi -

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains two distinct sections. The upper section, starting at measure 41, features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part sings a single melodic line with lyrics in Latin. The vocal parts are arranged in a four-line staff system. Measure 41 begins with a half note followed by a dotted half note. The vocal entries occur in pairs, separated by rests. The lyrics include "is", "Do - mi - ne", "Do - mi-ne cum", "san - ctis", "tu - is", "in", "ae - ter - nam", "qui - a", and "pi -". Measure 8 continues the same pattern. The lower section consists of four staves for the string quartet: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). All four instruments play identical rhythmic patterns throughout the entire section. The music is in common time, and the key signature is one flat.

48

S. us e - is.

A. us e - is.

T. us e - is.

B. us e - is.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

55

S. *ff* Re - qui - em ae - ter - nam do - na e - is

A. *ff* Re - qui - em ae - ter - nam do - na e - is

T. *ff* Re - qui - em ae - ter - nam do - na e - is

B. *ff* Re - qui - em ae - ter - nam do - na e - is

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page shows a setting for a choir of four voices (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts sing the Latin hymn 'Requiem aeternam dona eis'. The orchestra consists of two violins, two cellos, and a double bass. The instrumentation is primarily rhythmic, providing harmonic support with sustained notes and rhythmic patterns. The vocal parts enter at measure 55, singing in unison. The vocal parts sing 'Re - qui - em ae - ter - nam do - na e - is'. The orchestra parts are: Vln. I, Vln. II, Vla., Vc., and Cb. The vocal parts sing 'Re - qui - em ae - ter - nam do - na e - is'.

60

S. Do - mi - ne , Do - mi - ne et lux per - pet - u - a lu - ce - at e - - - is

A. Do - mi - ne , Do - mi - ne et lux per - pet - u - a lu - ce - at e - - - is

T. Do - mi - ne , Do - mi - ne et lux per - pet - u - a lu - ce - at e - - - is

B. Do - mi - ne , Do - mi - ne et lux per - pet - u - a lu - ce - at e - - - is

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page features a setting of a Gregorian chant. The vocal parts (Soprano, Alto, Tenor, Bass) sing the melody in unison, with lyrics including 'Domine', 'et lux', 'per - pet - u - a', 'lu - ce - at', and 'e - - - is'. The orchestra consists of Violin I, Violin II, Viola, Cello, and Double Bass. The Double Bass part features sustained notes with grace notes. The Violin parts play eighth-note patterns, the Viola plays sixteenth-note patterns, and the Cellos provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 60 and 61 are indicated at the top of the page.

as string quartet, four solo parts, senza misura

each black unstemmed note should be held until the next note

in each bar there is one or more changing part: each changing part should enter in its own time (except at bar 60 when the Vln. 1 and Vc should coordinate), waiting for the sound of the chord already sounding to be ready for the change the new note or notes will bring

notes should generally be played *p*, but a slight tenuto to announce each new pitch, or expression added to a phrase is at the discretion of the performer. generally, quiet and slow is better than loud and fast

the conductor should indicate the passing of the bars, but should be following the performers, not vice-versa

Musical score for strings (Vln, Vln, Vla, Vc) from measures 66 to 79. The score consists of four staves. Measure 66: Vln.1 (G clef, B-flat key) has a note. Vln.2 (G clef, B-flat key) has a note. Vla. (C clef, B-flat key) has a note. Vc. (C clef, B-flat key) has a note. Measure 67: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 68: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 69: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 70: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 71: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 72: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 73: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 74: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 75: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 76: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 77: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 78: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 79: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note.



Musical score for strings (Vln, Vln, Vla, Vc) from measures 80 to 92. The score consists of four staves. Measure 80: Vln.1 (G clef, B-flat key) has a note. Vln.2 (G clef, B-flat key) has a note. Vla. (C clef, B-flat key) has a note. Vc. (C clef, B-flat key) has a note. Measure 81: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 82: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 83: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 84: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 85: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 86: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 87: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 88: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 89: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 90: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 91: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note. Measure 92: Vln.1 has a note. Vln.2 has a note. Vla. has a note. Vc. has a note.

93 **Presto**

Vln. (p)

Vln. String Quartet (p)

Vla. (p)

Vc. (p)

Vln. I

Vln. II *p*

Vla.

Vc.

Cb.

Accent the first note of each pair, not the first of each bar

*mp*

Accent the first note of each pair, not the first of each bar

*mp*

101

Vln.  
Vln.  
String Quartet  
Vla.  
Vc.  
Vln. II  
Vla.  
Vc.

rejoin section  
rejoin section  
rejoin section  
rejoin section



107

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*  
*mp*  
>  
>

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

121

C. A. sing

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

S.

A.

T.

B.

C. A.

Vln. I

Vln. II

*mp* *mp* *mf*

Vla.

*cresc. poco a poco*

Vc.

*cresc. poco a poco*

Cb.

*cresc. poco a poco*

*f*

*f*

*f*

*f*

135

S.

A.

T.  
8

B.

C. A.

Vln. I

Vln. II  
*mp*      *mp*      *mf*      *f*      *mf*      *mf*      *mf*

Vla.  
> > > >      > > > >      > > > >      > > > >      > > > > >

Vc.  
> > > >      > > > >      > > > >      > > > >      > > > >

Cb.

This musical score page contains eight staves of music for an orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing eighth-note chords. The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) play eighth-note patterns with dynamics like *mp*, *mf*, and *f*. Performance instructions such as slurs and accents are also present. Measure 135 begins with a rest followed by a series of eighth-note chords. The vocal parts enter with eighth-note chords. The instrumental parts follow with eighth-note patterns, with Violin I and Violin II having slurs over groups of notes. The violins play eighth-note pairs, while the other instruments play eighth-note chords. Dynamics change frequently, with *mp* for the violins, *mf* for the violins and viola, and *f* for the cellos. The bassoon and double bass provide harmonic support with sustained notes and eighth-note patterns. Measure 135 concludes with a final series of eighth-note chords from all parts.

142

poco rit.

***ff*** ***meno mosso***

S. Lux ae - ter - na

A. Lux ae - ter - na

T. Lux ae - ter - na

B. Lux ae - ter - na

C. A.

Vln. I violins and violas imperceptible

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Cb. *mf*

149

S. lu - ce - at e - - - - is Do - mi - ne

A. lu - ce - at e - - - - is Do - mi - ne

T. lu - ce - at e - - - - is Do - mi - ne

B. lu - ce - at e - - - - is Do - mi - ne

Vln. I *sub. p* *p* *p*

Vln. II *sub. p* *p* *p*

Vla. *sub. p* *p* *p*

Vc. *mf* *mf* *mf*

Cb.

This musical score page contains eight staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves are for the orchestra: Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), and Bassoon (Vla.). The vocal parts sing the lyrics 'lu - ce - at e - - - - is Do - mi - ne'. The orchestra provides harmonic support with eighth-note patterns. Measure 149 starts with common time (11/8), changes to 8/8, then 12/8, and finally 3/4. Dynamics include 'sub. p', 'p', and 'mf'.

155

Soprano (S.) vocal line:

A. Alto (A.) vocal line:

Tenor (T.) vocal line:

Bass (B.) vocal line:

Violin I (Vln. I) rhythmic pattern:

Violin II (Vln. II) rhythmic pattern:

Viola (Vla.) rhythmic pattern:

Cello (Cb.) rhythmic pattern:

159

S. qui - a pi - us es

A. qui - a pi - us es

T. 8 qui - a pi - us es

B. qui - a pi - us es

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb.

This musical score page shows a vocal quartet (Soprano, Alto, Tenor, Bass) singing the lyrics "qui - a pi - us es" over a rhythmic pattern of eighth notes in 9/8 time. The vocal parts have sustained notes and slurs. Below them, an orchestra of strings (Violin I, Violin II, Cello, Double Bass) and a Bassoon play eighth-note patterns. The strings and bassoon have dynamic markings "ff" (fortissimo) above them. The bassoon part features sustained notes with slurs. The entire section is in common time (indicated by a '4' below the staff).

Libera me

## Lento

Soprano

Alto

Tenor

Bass

Cor Anglais

Violin I

Violin II

Viola

Violoncello

Contrabass

mp

Li - be - ra

*p*

*p*

*p* divisi

*p* divisi

*p*

15

S.

A. *mp*

T. me\_\_\_\_\_ Dom - - i - - ne\_\_\_\_\_ De mor-te ae - ter - na\_\_\_\_\_ in di - e

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains a system of eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in soprano, alto, tenor, and bass clefs respectively, all in E-flat major (two flats). The instrumental parts (Violin I, Violin II, Cello, Double Bass) are in bass clef. Measure 15 begins with a rest followed by a sustained note on the Soprano staff. The Alto staff starts with a sustained note, followed by eighth-note pairs. The Tenor staff has sustained notes with lyrics: 'me', 'Dom', 'i', 'ne', 'De', 'mor-te', 'ae', 'ter-na', 'in di - e'. The Bass staff has sustained notes. The Violin I, Violin II, and Cello parts play eighth-note patterns. The Double Bass part plays eighth-note pairs. The Cello Bassoon part plays eighth-note pairs. The vocal parts sing a Gregorian chant melody. The Alto part has a dynamic marking 'mp' at measure 15. The Tenor part has lyrics: 'me\_\_\_\_\_ Dom - - i - - ne\_\_\_\_\_ De mor-te ae - ter - na\_\_\_\_\_ in di - e'.



43

S. - be - - ra me Li - - be - - ra me

A. me Do - mi - ne li - be - ra me Do - mi - ne

T. 8 dum ve - ne - ris i - ud - i - ca - re sae - clum per ig- nem Li - be - ra me Li - be - ra me Do - mi -

B. *mp* li - be - ra me Do - mi - ne Li - be - ra Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo: child soprano or soprano with boy soprano quality

*mp*

56

S. Tre mens\_\_\_\_ fac- tus\_\_\_\_ sum e - go\_\_\_\_ et ti - me - o\_\_\_\_ Tre - mens\_\_\_\_ fac - tus\_\_\_\_ sum e - go\_

A. — Tre mens\_\_\_\_ fac- tus\_\_\_\_ sum e - go\_\_\_\_ et ti - me - o\_\_\_\_

T. 8 ne Tre mens\_\_\_\_ fac- tus\_\_\_\_ sum e - go\_\_\_\_ et ti - me - o\_\_\_\_

B. — Tre mens\_\_\_\_ fac- tus\_\_\_\_ sum e - go\_\_\_\_ et ti - me - o\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sopranos *mp*

S. et ti - me - o dum di - - scu - si - o Li - be - ra me

A. dum di - - scu - si - o Ve - ne - rit at - que ven - tu - ra

T. *mp* dum di - - scu - si - o Ve - ne - rit at - que ven - tu - ra

B. *mp* li - - be -

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page features eight staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano staff includes lyrics: "et ti - me - o dum di - - scu - si - o Li - be - ra me". The Alto staff includes lyrics: "dum di - - scu - si - o Ve - ne - rit at - que ven - tu - ra". The Tenor staff includes lyrics: "Ve - ne - rit at - que ven - tu - ra". The Bass staff includes lyrics: "li - - be -". The bottom four staves represent the orchestra: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The Double Bass staff also includes lyrics: "li - - be -". Measure numbers 70 and 8 are indicated above the staves. Dynamics like *mp* (mezzo-piano) are marked above certain staves. Measure lines connect corresponding notes between the vocal parts.

84

S. — Do - mi - ne \_\_\_\_\_ **p** \_\_\_\_\_ **mp** \_\_\_\_\_

A. — i - ra \_\_\_\_\_ Di - es i - rae \_\_\_\_\_ Di - es il - la \_\_\_\_\_

T. — i - ra \_\_\_\_\_ Di - es i - rae \_\_\_\_\_ Di - es il - la \_\_\_\_\_

B. — ra \_\_\_\_\_ me \_\_\_\_\_ Di - es ir - ae di - es il - la ca - la - mi - ta - tis et mi - se - ri - ae

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

S. *mf* Di - es i - rae *mf* Di - es il - la

A. Di - es i - rae *mf* Di - es il - la

T. Di - es i - rae *mf* Di - es il - la

B. 8 Di - es ir - ae di - es il - la ca - la - mi - ta - tis et mi - se - ri - ae

C. A. *mp*

Vln. I *cresc.* *mp*

Vln. II *cresc.* *mp*

Vla. *cresc.* *mp*

Vc. *cresc.* *mp*

Cb. *cresc.* *mp*

110

S. *p*

A. Re-qui-em ae - ter-nam *p*

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

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**meno mosso**

This musical score page shows a multi-part setting for a choral piece. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Chorus (C. A.). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The key signature is three flats, and the tempo is marked as 110. The vocal parts sing a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The instruments play sustained notes or simple patterns. The dynamic for the vocal parts changes to *p* (pianissimo) during the word "ae-ter-nam". The section concludes with a dynamic marking of **meno mosso** and *p*.

*rit poco a poco, a niente*

123

S. do - na e - is Et lux per - pe - tu - a

A. do - na e - is Et lux per - pe - tu - a

T. *p* 8 Do - - - mi - ne Et lux per - pe - tu - a

B. *p* Do - - - mi - ne Et lux per - pe - tu - a

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

