

Requiem Aeternam

Very slowly
c. ♩ = 45

poco rall.
very freely, without downbeat stresses

A tempo

rall.
div.

Soprano
re-qui em ae-ter-nam don-na e - is. re-qui-em ae-ter-nam do-na e - is do-mi - ne

Alto
re-qui em ae-ter-nam don-na e - is. re-qui-em ae-ter-nam do-na e - is do-mi - ne

Tenor
re-qui em ae-ter-nam don-na e - is. re-qui-em ae-ter-nam do-na e - is do-mi - ne

Bass
do-mi - ne

Cor Anglais
pp < > *pp* < > *pp* < >

Violin I

Violin II

Viola

Violoncello
con sord*
pp

Contrabass

* 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

12

S. *p* ^{a2} *mf* *f* *div.* *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.* *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

T. *p* *mf* *f* *div.* *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

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. *pp* < > *pp* < >

Cb.

22

molto rit.

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

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

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

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

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

Vln. I *pp* < > *pp*

Vln. II *pp* < >

Vla. *pp* < >

Vc. *pp* < >

Cb.

not a tempo: slower

poco rit. . . . a tempo

34

S. *div. div. a3*
om-nis ca-ro ven - i - et
ppp re-qui-em ae-ter-nam do-na e - is do-mi - ne et lux per-pet-u-am lu-ce

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

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

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

44 *molto* < *f* > *p*

S. at e - is

molto div. < *f* > *p*

A. at e - is

molto < *f* > *p*

T. at e - is

molto < *f* > *p*

B. at e - is

As string quartet

Solo

Vln. I *mp*

Solo

Vln. II *mp*

Solo

Vla. *mp*

Solo (senza sord)

Vc. *mp*

Cb.

51

S.
A.
T.
B.

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

Detailed description: This page of a musical score, numbered 51, contains four measures of music. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by four staves at the top, each with a treble clef and a flat key signature. All vocal staves contain whole rests, indicating that the vocalists are silent during these measures. Below the vocal staves are five instrumental staves: Violin I (treble clef, flat key signature), Violin II (treble clef, flat key signature), Viola (alto clef, flat key signature), Violoncello (bass clef, flat key signature), and Contrabass (bass clef, flat key signature). The Violin I part features a melodic line with eighth and sixteenth notes, including a trill-like figure in the final measure. The Violin II part plays a similar rhythmic pattern with eighth notes. The Viola part has a more active line with eighth and sixteenth notes. The Violoncello part starts with a long note in the first measure and then plays a melodic line. The Contrabass part remains silent throughout the measures.

55

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

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

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

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

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *pp*

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. *f* sol - vet_ sae-cu-lum in fa - vi - lla

B. *f* Di - es_ i - rae di - es_ i - lla Di - es_ i - rae di - es_ i - lla

Vln. I *mf*

Vln. II *f* tutti

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 _____ *f* tu - ba mi - rum spar - gens so - num tu - ba mi - rum spar - gens so - num

A. ud - ex est ven - tu - rus _____ *f* tu - ba mi - rum spar - gens so - num tu - ba mi - rum spar - gens so - num

T. _____ cunc - ta _____ stricte dis - cus - sur - us *f* 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 _____ *mp* tutti, colla voce

Vln. II

Vla.

Vc.

Cb.

17

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

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

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

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

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

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

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

Vln. II

Vla.

Vc.

Cb.

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

first two desks only,
sul tasto

Vln. I *mf* tutti

Vln. II

Vla.

Vc.

Cb.

34

S. *pp* stagger breathing *cresc.*
 tur un - de mun - dus a - - - - -

A. *pp*
 u un - de mun - dus

T. *f*
 di - ce un - de mun - dus I - u - dex er - go cum se - de - bit quid - quid la -

B. *f*
 i un - de mun - dus I - u - dex er - go cum se - de - bit quid - quid la -

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

Vln. II

Vla.

Vc.

Cb.

39

mf *f* no breath

S. - ppar - re - bit nil 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. *mf*

Vln. I

Vln. II *sub. mf*

Vla. *sub. mf*

Vc. *sub. mf*

Cb. *sub. mf*

50

S.

A.

T.

B. *f*
 Quem pa - tro - num

C. A.

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

Vln. II

Vla.

Vc.

Cb.

56

S. *f* rex tre - men - dae mai - es - ta - tis

A. *f* rex tre - men - dae mai - es - ta - tis

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.

65 *f* **Slowly** Solo: child soprano or soprano with boy soprano quality

S. *f* sal - van - dos sal - van - dos Re - cor-da-re Ie - su pi - e quod sum cau - sa

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

T. sal - van - dos sal - van - dos

B. sal - van - dos sal - van - dos

Vln. I *tutti*

Vln. II

Vla.

Vc. *divisi* *p*

Cb.

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 - cem pas - sus

Vln. I

Vln. II

Vla.

Vc.

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 an - te di - em ra - ti - on - is di - em ra - ti - on - is In -

Vln. I

Vln. II

Vla.

Vc.

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. 


p

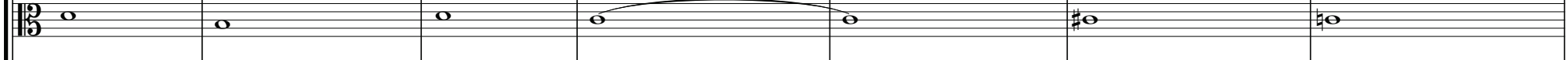
94

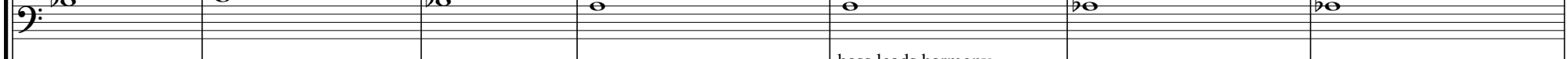
S. 


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

♩ = 90

101

rit.

S.

A.

T.

B.

(optionally at octave)

ff forcefully

la - cry - mo - sa di - es_ il - la

ff forcefully

la - cry - mo - sa di - es_ il - la

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

f

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

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

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

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

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

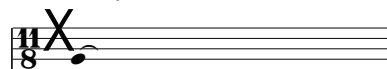
Vln. II

Vla.

Vc.

Cb.

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



voca me cum benedictus

f forcefully

S. ma - le - dic - tis flam - mis ac - ri - bus ad - dic - tis _____ qua re - sur - get

A. ma - le - dic - tis flam - mis ac - ri - bus ad - dic - tis _____ qua re - sur - get

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

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

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

Attacca

♩. = 90

123

fff

sub. mf

S.

par - ce De - us Pi - e Ie - su do - mi - ne do - na e - is re - qui - em

A.

par - ce De - us Pi - e Ie - su

T.

par - ce De - us Pi - e Ie - su A - - - men

B.

par - ce De - us Pi - e Ie - su A - - - men

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

S. *f* A - - - - men A - - - - men A -

A. *f* A - - - - men A - - - - men A -

T. *f* A - - - - men A - - - - men A - - - - men

B. *f* A - - - - men A - - - - men A - - - - men

Vln. I *mf* tutti

Vln. II

Vla.

Vc.

Cb.

132

S. *men* *A - men* *A - men* *ff* *subito fff*

A. *men* *A - men* *A - men* *ff* *fff*

T. *A - men* *A - men* *A - men* *A - men* *A - men* *A - men* *ff* *fff*

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

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

Offertorium

Leisurely

eg ♩ = 65

Cor Anglais

Violin I

Violin II

Viola

Violoncello

Contrabass

13

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.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

colla voce

p div.

p

p

p

p

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

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. 

B. 

C. A. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

(solo)
61 *(mp)*

S. *(mp)*
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

A. *(mp)*
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. *(mp)*
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* (no breath) *mp*

S. 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

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

T. *mp* (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. _____ (mp)

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

85

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

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

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

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

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo again

p

97

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 *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Cb. *p*

108

rubato, follow the soloist

S.

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

A.

T.

B.

C. A.

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

Solo violin

p

pizz.

ppp

pizz.

ppp

pizz.

(arco) *ppp*

ppp

ppp

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

Sanctus

Fast and lively
(con sord.)

Violin I *p* arco divisi a 2 simile

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

Viola *pp* arco divisi a 2

Vln. I

Vln. II

Vla. *p* sim.

Vln. I *(p)* *f* *mp* *f*

Vln. II *f* *pp* *mp* *f*

Vla. *(p)* *f* *mp* *f*

20

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

T. *mf* Sanc - tus sanc - tus sanc - tus Do - mi-ne

Vln. I *sub mf*

Vln. II *sub mf*

Vla. *sub mf*



26

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

A. ple - ni sunt cae - li et ter - ra ple - ni sunt

T. Do - mi-ne

Vln. I *mp* 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. Et ter - ra glo - ri - a

Vln. I

Vln. II

Vla. *mp*

54

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

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

Vln. I

Vln. II

Vla.

61

A. in ex - cel - sis

T. in ex - cel - sis

Vln. I

Vln. II

Vla.

subito p

p

f

p

f

68

S.

A. *mf*
Sanc - tus sanc - tus sanc - tus Do - mi ne

T. *mf*
Sanc - tus sanc - tus sanc - tus Do - mi ne

B.

Vln. I *mp* *f* *sub mf*

Vln. II *pp* *mp* *f* *sub mf*

Vla. *mp* *f* *sub mf* div.

Vc. *mf* arco

Cb. *mf*

♪ = ♪ (like two bars of $\frac{4}{4}$)

75 *mf*

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

A. — Sanc - tus sanc - tus sanc - tus Do - mi-ne Be - ne - dic - tus qui ve -

T. — Sanc - tus sanc - tus sanc - tus Do - mi-ne Be - ne - dic - tus qui ve -

B. — Be - ne - dic - tus qui ve - *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

S.

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

T.
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.

90 *f*

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

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

T. *f*
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*

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.

97

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *mp* *f*

f *pp* *mp* *f*

(p) *f* *mp* *f*

104

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

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

T. *f* 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. 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.

115

S. Do - mi - ne Do - mi - ne

A. Sanctus sanctus sanctus Do - mi - ne

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

B. Sanctus Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lightly, but with accents

sub. p

The image shows a page of a musical score, page 58, starting at measure 120. The score is for a vocal ensemble and a string ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by rests. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are playing a rhythmic pattern of eighth notes. The tempo is marked as 120. The key signature has one flat. The time signature changes from 16/8 to 4/4 at the end of measure 122. The dynamics are marked as *sub. p* (subito piano). The performance instruction is "lightly, but with accents".

Agnus Dei

Very Slowly, freely

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

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

p
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. 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. re - qui - em

C. A. *mp* pizz.

Vln. I *mp*

Vln. II *mp*

Lux Aeterna

Faster
c. ♩ = 130

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

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

mp

Mmm

mp

Mmm

mp

Mmm

(pizz.)

arco

(*mp*)

(*mp*)

pizz.

mp

arco

21

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

A. div. *mf*

T. div. *mf*

B. *mf*

Vln. I *mf*

Vln. II div. *mf*

Vla. div. *mf*

Vc. *mf*

Cb.

27

S. *div.*
Aah

A. *div.*
Aah

T. *div.*
Aah

B. *div.*
Aah

Vln. I *div.*

Vln. II

Vla.

Vc. *div.*

Cb. *mf*

31

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

The image shows a page of a musical score, page 64, starting at measure 31. The score is for a vocal quartet and a string ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clefs with a key signature of two flats (B-flat and E-flat). They feature long, sustained notes with fermatas, indicating a held note. The string ensemble consists of Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.), all in bass clefs with the same key signature. The strings play rhythmic patterns of eighth and sixteenth notes. The dynamics are marked 'f' (forte) throughout. The time signature is 4/4. The page number '64' is in the top left corner, and the measure number '31' is at the beginning of the first vocal staff.

34

S. *ff* Lux ae - ter - na lu - ce - at_ e -

A. *ff* Lux ae - ter - na lu - ce - at_ e -

T. *ff* Lux ae - ter - na lu - ce - at_ e -

B. *ff* Lux ae - ter - na lu - ce - at_ e -

Vln. I

Vln. II

Vla.

Vc.

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. 
- 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. 



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

ff

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

ff

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

ff

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

ff

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

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

66 67 68 69 70 71 72 73 74 75 76 77 78 79

Vln.
Vln.
Vla.
Vc.



80 81 82 83 84 85 86 87 88 89 90 91 92

Vln.
Vln.
Vla.
Vc.

93 Presto

The musical score consists of eight staves. The first four staves (Vln., Vln. String Quartet, Vla., Vc.) play a melodic line of half notes, starting with a *p* dynamic. The fifth staff (Vln. I) is silent. The sixth staff (Vln. II) plays a rhythmic pattern of eighth notes, starting with a *p* dynamic and increasing to *mp*. The seventh staff (Vla.) is silent until measure 99, where it plays a rhythmic pattern of eighth notes with a *mp* dynamic. The eighth staff (Vc.) is silent until measure 99, where it plays a rhythmic pattern of eighth notes with a *mp* dynamic. The ninth staff (Cb.) is silent throughout. The score includes dynamic markings (*p*, *mp*) and articulation marks (accents) in measures 95, 96, and 99. A performance instruction is provided for measures 99-100: "Accent the first note of each pair, not the first of each bar".

101

Vln. I

Vln. II

String Quartet

Vla.

Vc.

rejoin section

rejoin section

rejoin section

rejoin section

mp

mp

mp

mp

mp

mp



107

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

mp

mp

mp

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mf



121

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sing

mf

mp

mp

mp

mp

mf

mp

mf

mp

mf

mp

128

S.

A.

T.

B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mp* *mf* *mp* *mf* *f* *mp* *mp*

cresc. poco a poco *f*

cresc. poco a poco *f*

cresc. poco a poco *f*

135

S.
A.
T.
B.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mp* *mf* *f* *mf* *mf* *mf*

Detailed description: This page of a musical score, numbered 135, features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are mostly silent, indicated by rests. The orchestra includes Cello/Double Bass (C. A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The C. A. part has a melodic line with slurs. Vln. I plays chords with accents. Vln. II has a rhythmic line with dynamic markings: *mp*, *mp*, *mf*, *f*, *mf*, *mf*, *mf*. Vla. and Vc. play a steady eighth-note accompaniment with accents. Cb. has a sparse bass line with slurs.

142

poco rit. *meno mosso*

ff *ff* *ff* *ff*

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. *mf*

Cb. *mf*

mf *mf* *mf* *f* *f*

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*

Cb. *mf*

155

The image shows a page of a musical score, page 78, starting at measure 155. It features a SATB choir and a string ensemble. The choir parts (Soprano, Alto, Tenor, Bass) are in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Do - mi - ne cum sanc - tis tu - is in ae - ter - nam". The string parts include Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin parts are in 3/4 time with a key signature of two flats and a dynamic marking of *p* (piano). The Viola part is in 3/4 time with a key signature of two flats and a dynamic marking of *p*. The Violoncello and Contrabass parts are in 3/4 time with a key signature of two flats and a dynamic marking of *mf* (mezzo-forte). The score is divided into four measures, with a 4/4 time signature at the end of each measure. The first measure is marked with a 3/4 time signature. The second measure is marked with a 9/8 time signature. The third measure is marked with a 9/8 time signature. The fourth measure is marked with a 4/4 time signature.

S.
Do - mi - ne cum sanc - tis tu - is in ae - ter - nam

A.
Do - mi - ne cum sanc - tis tu - is in ae - ter - nam

T.
Do - mi - ne cum sanc - tis tu - is in ae - ter - nam

B.
Do - mi - ne cum sanc - tis tu - is in ae - ter - nam

Vln. I
p

Vln. II
p

Vla.
p

Vc.
mf

Cb.

159

S. qui - a pi - us es

A. qui - a pi - us es

T. qui - a pi - us es

B. qui - a pi - us es

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

Libera me

Lento

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, followed by the Cor Anglais, and then the string sections. The Tenor part includes the lyrics "Li - - be - - ra" with a melisma line. The instrumental parts are marked with dynamics such as *p* and *mp*. The score is in 3/4 time with a key signature of three flats.

Vocal Parts:
Soprano: Rests throughout.
Alto: Rests throughout.
Tenor: Rests until measure 8, then *mp* Li - - be - - ra with a melisma line.
Bass: Rests throughout.

Instrumental Parts:
Cor Anglais: Rests throughout.
Violin I: *p* (piano), quarter notes.
Violin II: *p* (piano), quarter notes.
Viola: *p* (piano), *divisi* (divided), quarter notes.
Violoncello: *p* (piano), *divisi* (divided), quarter notes.
Contrabass: *p* (piano), half notes.

15

S.

A. *mp*
Li - be - ra me Do -

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

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 *mp*

S. Li - be - ra me Do - mi - ne de mor - te ae - ter - na tre - men - da quan - do cae - li mo - ven - di li - -

A. - mi - ne de mor - te ae - ter - na Li - be - ra

T. il - la trem - en - da quan - do cae - li mov - en - di sunt et ter - ra

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

S. *Soprano* musical staff with lyrics: - be - - ra me Li - - be - - ra me

A. *Alto* musical staff with lyrics: me Do - mi - ne li - be - ra me Do - mi - ne

T. *Tenor* musical staff with lyrics: 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. *Bass* musical staff with lyrics: li - be - ra me Do - mi - ne Li - be - ra Do - mi - ne

Vln. I *Violin I* musical staff

Vln. II *Violin II* musical staff

Vla. *Viola* musical staff

Vc. *Violoncello* musical staff

Vc. *Violoncello* musical staff

Cb. *Contrabasso* musical staff

Solo: child soprano or soprano with boy soprano quality

56

mp

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. 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

70

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

A. *mp*
 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.

84

S. Do - mi - ne *p* *mp*

A. i - ra Di - es i - rae Di - es il - la *p* *mp*

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 *mf* *f*

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

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

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

B. 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

meno mosso
p

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

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

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

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

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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* Do - - - mi - ne Et lux per - pe - tu - a

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

C. A. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

p

Cb. *p*

p

S. *pp*
lu - ce - at e - - - - is *mp*
Solo child
is

A. *pp*
lu - ce - at e - - - - is

T. *pp*
lu - ce - at e - - - - is

B. *pp*
lu - ce - at e - - - - is

C. A. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*