

A tempo

rall.

A tempo

9

S. re-qui-em ae-ter-nam do-na e - is do-mi - ne et lux per-pe-tu-am lu - ce-at e - is

A. re-qui-em ae-ter-nam do-na e - is do-mi - ne et lux per-pe-tu-am lu - ce-at e - is

T. re-qui-em ae-ter-nam do-na e - is do-mi - ne et lux per-pe-tu-am lu - ce-at e - is

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

C. A.

Vib. *pp* < *p* >

Pno. *p*

Vla.

Vc.

16 *p* *f* div. a2 div. a2 *f* freely

S. *p* *f* *f*
Te de-cet hy-mnus De-us in Si-on et ti-bi re-dde-tur vo-tum in Je-ru-sa-

A. *p* *f* *f*
Te de-cet hy-mnus De-us in Si-on et ti-bi re-dde-tur vo-tum in Je-ru-sa-

T. *p* *f* *f*
Te de-cet hy-mnus De-us in Si-on et ti-bi re-dde-tur vo-tum in Je-ru-sa-

B. *p* *f* div. a2 div. a2 *f* div.
Te de-cet hy-mnus De-us in Si-on et ti-bi re-dde-tur vo-tum in Je-ru-sa-

Pno.

Vla.

Vc.

21

S. *ff* lem *pp* Ex-au-di or-

A. *ff* lem *pp* Ex-au-di or-

T. *ff* lem *pp* Ex-au-di or-

B. *ff* lem *pp* Ex-au-di or-

C. A.

Vib. *pp* < *p* > *pp* < *p* > to soft mallets

Pno. *p*

Vln. I *pp* < *p* > *pp*

Vln. II *pp* *p*

Vla.

Vc.

Cb. pizz. *pp*

29

pp *f* *molto rit.* div. div. a3

S. a - ti - on-em me-am ex - au - di or - a - ti - on-em me - am ad te om-nis ca-ro ven-

A. a - ti - on-em me-am ex - au - di or - a - ti - on-em me - am ad te om-nis ca-ro ven-

T. a - ti - on-em me-am ex - au - di or - a - ti - on-em me - am ad te om-nis ca-ro ven-

B. a - ti - on-em me-am ex - au - di or - a - ti - on-em me - am ad te om-nis ca-ro ven-

Pno.

Vla.

Vc.

35 *ff* **not a tempo: slower** *ppp*

S. *ff* *ppp*
- i - et re-qui-em ae-ter-nam

A. *ff* *ppp*
- i - et re-qui-em ae-ter-nam

T. *ff* *ppp*
- i - et re-qui-em ae-ter-nam

B. *ff* *ppp*
- i - et re-qui-em ae-ter-nam

Vib. soft mallets *p*

Pno. *p* to bow
pizz. arco

Vln. I *p* pizz. arco

Vln. II *p* arco

Vla.

Vc.

Cb. (pizz.) *p*

41 *poco rit.* *div.* *non cresc.* *a tempo* *molto cresc.* *f* *p*

S. do-na e - is do-mi - ne et lux per-pet - u - am lu - ce - at e - is

A. do-na e - is do-mi - ne et lux per-pet - u - am lu - ce - at e - is

T. do-na e - is do-mi - ne et lux per-pet - u - am lu - ce - at e - is

B. do-na e - is do-mi - ne et lux per-pet - u - am lu - ce - at e - is

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

46

Vln. I

Vln. II

Vla.

Vc.

Dies Irae

Senza Misura

Solo, free time but slowly, quartet will follow: phrase as you see fit.

Cor Anglais

Violin I

Violin II

Viola

Violoncello

p

Each part free time following cor, hold each note until next note signalled by conductor.

Detailed description: This block contains the first system of the musical score. It features five staves: Cor Anglais (top), Violin I, Violin II, Viola, and Violoncello (bottom). The Cor Anglais part begins with a rest, followed by a series of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The other instruments (Violin I, Violin II, Viola, and Violoncello) each have a single half note: Violin I (Bb3), Violin II (Bb3), Viola (C#4), and Violoncello (C#4). All notes are marked with a piano (*p*) dynamic. A bracket on the left groups the string parts. The instruction 'Each part free time following cor, hold each note until next note signalled by conductor.' is placed above the string staves.

C. A.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the second system of the musical score. It features five staves: C. A. (top), Violin I, Violin II, Viola, and Violoncello (bottom). The C. A. part continues with notes: a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The other instruments (Violin I, Violin II, Viola, and Violoncello) each have a single half note: Violin I (Bb3), Violin II (Bb3), Viola (Bb3), and Violoncello (Bb3). A crescendo hairpin is shown under the C. A. staff. A double bar line is present at the end of the system.

C. A. *(p)*

Vln. I *(p)*

Vln. II *(p)*

Vla. *(p)*

Vc. *(p)*



even more slowly

C. A. *(-)*

Vln. I *(-)*

Vln. II *(-)*

Vla. *(-)*

Vc. *(-)*

Attacca

♩ = 90

f

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

Pno. *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

5

S. *f* Di - es ir - ae

A. *f* Di - es ir - ae

T. *f* sol - vet_ sae - cu - lum in fa - vi - lla tes - te_ Da - vid

B. Di - es_ i - rae di - es_ i - lla tes - te_ Da - vid

Pno.

Vln. I *sul tasto* *mf*

Vln. II

Vla.

Vc.

Cb.

8

S. Di - es i - lla sol - vet sae-cu-lum in fa - vi - lla

A. Di - es i - lla sol - vet sae-cu-lum in fa - vi - lla

T. cum Si - by - lla Quan - tus_ tre - mor est fu - tu - rus fu - tu -

B. cum Si - by - lla Quan - tus_ tre - mor est fu - tu - rus fu - tu -

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

S. qua - ndo i - ud - ex est ven - tu - rus

A. qua - ndo i - ud - ex est ven - tu - rus

T. rus cunc - ta stricte dis - cus - sur - us

B. rus cunc - ta stricte dis - cus - sur - us

Mar.

Pno.

Vln. I

Vln. II legato

Vla. legato

Vc.

Cb.

15 *f*

S. *f*
tu - ba mi - rum spar - gens so - num tu - ba mi - rum spar - gens so - num se - pul - chra

A. *f*
tu - ba mi - rum spar - gens so - num tu - ba mi - rum spar - gens so - num se - pul - chra

T. *f*
tu - ba mi - rum spar - gens so - num tu - ba mi - rum spar - gens so - num se - pul - chra

B. *f*
se - pul - chra

Mar. *f*

Pno. *f*

Vln. I *f* norm. legato

Vln. II *f*

Vla. *f* legato

Vc. *f* legato

Cb. *f* legato

f

18

S. *ff* *f*
re - gi - on - um co - get om - nes

A. *ff*
re - gi - on - um

T. *ff*
re - gi - on - um

B. *ff*
re - gi - on - um

Mar.

Pno.

Vln. I *ff* *mf*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

22

S.
an - te thro - num (m)

A.
cum

T.
f
Mors stu - pe - bit et na - tu - ra cum re - sur - get

B.
f
Mors stu - pe - bit et na - tu - ra cum re - sur - get

Mar.

Pno.

Vln. I
sul tasto, non legato
mp

Vln. II

Vla.

Vc.

Cb.

26

A. re - - - - sur - - - - git

T. cre - at - ur - a i - u - di - can - ti res - pon - su - ra

B. cre - at - ur - a i - u - di - can - ti res - pon - su - ra

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 *f*

S. li - ber scrip - tus pro-fe-re-tur

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

T. li - ber scrip - tus in quo to - tum con - ti - ne - tur

B. li - ber scrip - tus in quo to - tum con - ti - ne - tur

Mar.

Pno.

Vln. I *f* norm., legato sul tasto, non legato *mf*

Vln. II legato *ff* *f*

Vla. legato

Vc. legato

Cb. legato

33

S. *f* dus tur un - de mun - dus

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

T. *f* mun di - ce un - de mun - dus

B. *f* un i un - de mun - dus

Mar.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

norm.

37 *pp* stagger breathing *cresc.* *mf*

S. a - - - - - ppar - re -

A. *mf* nil in -

T. *f* I - u - dex er - go cum se - de - bit quid - quid la - tet

B. *f* I - u - dex er - go cum se - de - bit quid - quid la - tet

Mar.

Pno.

Vln. I *mf* sul tasto *mf* norm., legato

Vln. II

Vla.

Vc.

Cb.

40

S. *f* no breath
bit nil mors na

A. *ff*
- ul - tum mors stu - pe - bit et

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

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

Mar.
(miss lower notes if out of range - do not transpose)

Pno.

Vln. I sul tasto, non legato *pp*

Vln. II

Vla.

Vc.

Cb.

44

S.
tu - - ra i - u - di - can - ti res - pon - su - ra

A.
na - tu - ra cum i - u - di - can - ti res - pon - su - ra

T.
na - tu - ra cum i - u - di - can - ti res - pon - su - ra

B.
na - tu - ra cum i - u - di - can - ti res - pon - su - ra

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47 *fff*

S. *fff*
Quid sum mi - ser tunc dis - tur - us

A. *fff*
Quid sum mi - ser tunc dis - tur - us

T. *fff*
Quid sum mi - ser tunc dis - tur - us

B. *fff*
Quid sum mi - ser tunc dis - tur - us

C. A. *mf*

Mar. *sub. mf*

Pno. *sub. mf*

Vln. I norm., legato *fff*

Vln. II legato *fff*

Vla. legato *fff*

Vc. legato *fff*

Cb. legato *fff*

fff

51

S.

A.

T.

B.

C. A.

Mar.

Pno.

51

52

53

54

55 *f*

T. *f* cum vix_ i - us - tus

B. *f* Quem pa - tro - num ro - ga - to - rus cum vix_ i - us - tus

Mar.

Pno.

Vln. I sul tasto, non legato *mf*

Vln. II

Vla.

Vc.

Cb.

58

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

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

T. sit se - cu - rus

B. sit se - cu - rus

Mar.

Pno.

Vln. I *norm., legato* *f*

Vln. II *legato*

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

B. *f* qui sal - van - dos sal - vos_ gra - tis sal - va_ me

Mar.

Pno.

Vln. I sul tasto, non legato

Vln. II legato

Vla. legato

Vc.

Cb.

64 *ff* *f*

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

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

T. fons pi - et - ta - tis sal - van - dos sal - van - dos

B. fons pi - et - ta - tis sal - van - dos sal - van - dos *to be used with vibraphone*

Mar.

Pno.

Vln. I norm., legato

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. legato

Cb. legato

67 *ff* **Adagio** (nb pause is for vibes player) *mp* Boy soprano

S. *ff* Re - cor-da-re Ie - su pi - e quod sum cau - sa

A. *ff*

T. *ff*

B. *ff*

Mar. bowed l.v. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p*

72

S. *mf* *f* *mp*
 tu - ae vi - ae — ne me per - das il - la di - e di - e Qua - rens me — se -
 (bowed vibraphone)

Vib. *mp*

Vln. I

Vln. II *mp*

Vla.

Vc.



78

S. , *poco cresc.* ----- *mf mp*
 dis - ti las - sus — re - de - mi - sti cru - cem pas - sus tan - tus la - gor non sit cas - sus I - us - te I - u - dex ul - ti -

Vla.

Vc.

82

S. *mf*
 on - is do - num fac re - mis - si - on - is an - te di - em ra - ti - on - is di - em ra - ti - on -
 (bowed vibraphone)

Vib.

Vln. II

Vla.

Vc.

mp

mp

85

S. *mf*
 - is In - gem - is - co tam - quam re - us cul -
 to soft sticks

Vib.

Vln. I

Vla.

Vc.

mp

mp

87

S. *f* , , *ff* *mp*
 pa ru-bet vul - tus me-us sup - pli-can-ti par-ce de - us De - us qui ma - ri - am ab-

Vla.

Vc.



92

S. sol-vis-ti et la - tro-nem ex - au - dis - ti mi - hi quo-quespem de - dis - ti

Vib. soft sticks *p*

Vln. I molto vib. *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

97 *mf*

S. *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*

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb. *bass leads harmony*

mp

Attacca

♩. = 90

101 *mp* rit. *p*

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

Vib. to marimba

Pno. *f*

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

105

S. *f* qua re-sur - get ex fa-

A. (optionally at octave) *f* qua re-sur - get ex fa-

T. *ff* forcefully la - cry - mo - sa di - es_ il - la

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

Pno.

Vln. I *f* sul tasto norm., legato

Vln. II legato

Vla.

Vc.

Cb.

108

S. vil - la

A. vil - la

T. *ff* i - u - di - can - tus ho - mo_ re - us

B. *ff* i - u - di - can - tus ho - mo_ re - us

Pno.

Vln. I *mf* sul tasto

Vln. II

Vla.

Vc.

Cb.

111 *f*

S. *f*
Con - fu - ta - tis ma - le - dic - tis flam - mis ac - ri - bus ad -

A. *f*
Con - fu - ta - tis ma - le - dic - tis flam - mis ac - ri - bus ad -

T. *f*
Con - fu - ta - tis ma - le - dic - tis

B. *f*
Con - fu - ta - tis ma - le - dic - tis

Pno.

Vln. I norm.

Vln. II

Vla.

Vc.

Cb.

115 boy soprano, in free time, almost unheard:
if necessary, over several bars

S. voca me cum benedictus

dic - tis _____ *f* forcefully qua re - sur - get

A. dic - tis _____ *f* forcefully qua re - sur - get

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

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

Pno. *f* sul tasto

Vln. I *f*

Vln. II

Vla.

Vc.

Cb.

118

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

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

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

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

Pno.

Vln. I
norm., legato non legato

Vln. II
legato

Vla.
legato

Vc.
legato

Cb.
legato

Detailed description: This page of a musical score, numbered 118, features four vocal parts (Soprano, Alto, Tenor, Bass) and six instrumental parts (Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass). The vocal parts are in Latin, with lyrics: 'ex - fa - vil - la i - u - di - can - tus ho - mo re - us'. The instrumental parts include a piano accompaniment with chords and arpeggios, and string parts with various articulations like 'norm., legato' and 'non legato'. The score is written in a common time signature and includes dynamic markings and phrasing slurs.

Adagio

Boy soprano

sub. mf

122

fff

fff

fff

fff

S. hu - ic er - go par - ce De - us Pi - e Ie - su do - mi - ne

A. hu - ic er - go par - ce De - us Pi - e Ie - su

T. hu - ic er - go par - ce De - us Pi - e Ie - su

B. hu - ic er - go par - ce De - us Pi - e Ie - su

Mar. do - mi - ne

Pno. do - mi - ne

Vln. I do - mi - ne

Vln. II do - mi - ne

Vla. do - mi - ne

Vc. do - mi - ne

Cb. do - mi - ne

Boy soprano

do - mi - ne

Attacca

♩. = 90

126

S.
do-na e-is re-qui-em

T.
ff
A - - - men A - - - men

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

Mar.
do-na e-is re-qui-em

Pno.
do-na e-is re-qui-em
f

Vln. I
do-na e-is re-qui-em
sul tasto
f

Vln. II
do-na e-is re-qui-em
f

Vla.
do-na e-is re-qui-em
f

Vc.
do-na e-is re-qui-em
f

Cb.
do-na e-is re-qui-em
f

130 *f*

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

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

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

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

Mar.

Pno.

Vln. I *tutti*
mf

Vln. II

Vla.

Vc.

Cb.

132

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

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

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

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

Mar. *f* *ff* *fff* to vibes

Pno. *f* *ff* *fff*

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Cb. *f* *ff* *fff*

f *ff* *fff*

Offertorium

Leisurely

eg ♩ = 65

Cor Anglais

Musical staff for Cor Anglais in 3/4 time. The staff contains a whole rest for the first seven measures, followed by a quarter rest, an eighth rest, and a quarter note G4 in the eighth measure, marked *mp*.

Piano

Musical staff for Piano in 3/4 time. The right hand plays chords in the upper register, and the left hand plays a simple bass line. The piece is marked *mp*.

Violin I

Musical staff for Violin I in 3/4 time. The staff contains a whole rest for the first seven measures, followed by a quarter note G4 in the eighth measure, marked *p*.

Violin II

Musical staff for Violin II in 3/4 time. The staff contains a whole rest for the first seven measures, followed by a quarter note G4 in the eighth measure, marked *p*.

Viola

Musical staff for Viola in 3/4 time. The staff contains a whole rest for the first seven measures, followed by a quarter note G3 in the eighth measure, marked *p*.

Violoncello

Musical staff for Violoncello in 3/4 time. The staff contains a whole rest for the first seven measures, followed by a quarter note G2 in the eighth measure, marked *p*.

Contrabass

Musical staff for Contrabass in 3/4 time. The staff contains a whole rest for the first seven measures, followed by a quarter note G1 in the eighth measure, marked *p*.

p

10

C. A.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 10 through 17. The instruments are arranged as follows: C. A. (Clarinet in A) in the top staff, Pno. (Piano) in the second system, Vln. I (Violin I) in the third system, Vln. II (Violin II) in the fourth system, Vla. (Viola) in the fifth system, Vc. (Violoncello) in the sixth system, and Cb. (Contrabasso) in the bottom staff. The C. A. part features a melodic line with eighth and sixteenth notes, some with slurs. The Pno. part consists of chords in the right hand and a bass line in the left hand. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with various note values and rests.

19

C. A.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

C. A.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for seven instruments: Clarinet in A (C. A.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 27 and spans 10 measures. The time signature changes throughout the piece: 2/4, 3/4, 2/4, 4/4, 2/4, 4/4, 3/4, and 3/4. The C. A. part features a melodic line with a slur over the first five measures and a fermata over the final measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with sustained notes and rests.

35

C. A.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

Boy soprano
mp

S.

Dom-in - e Je - su Chris - te Rex glor - i - ae lib - er - a

C. A.

Vib.

soft yarn mallets
p

Pno.

50

S. an - i - mas om - ni - um fi - del - i - um de - func - tor - um de po - en -

Vib.

Pno.



55

S. is in - fer - nis et de pro - fun - du la - cu

Vib.

Pno.

61 (solo) *mp*

S. lib - er - a e - as de o - re le - on - is Ne ab - sor - be - at e - as tar - tar -

A. *tutti mp* lib - er - a e - as de o - re le - on - is Ne ab - sor - be - at e - as tar - tar -

B. *mp* Ne ab - sor - be - at e - as tar - tar -

C. A. *mp*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Sopranos (no solo)
mp

68

S. *mp*
us ne ca-dant in ob scu - rum Sed sig-ni-fer san-ctus Mich-

A. *mp*
us ne ca-dant in ob scu - rum Sed sig-ni-fer san-ctus Mich-

T. *mp*
Sed sig-ni-fer san-ctus Mich-

B. *mp*
us ne ca-dant in ob scu - rum Sed sig-ni-fer san-ctus Mich-

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

Vib. *mp*

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

75

(no breath) *mp*

S. a - el rep-re - sent-et e - as in lu - cem san - ctam _____ Quam o - lim Ab - ra - hae

(no breath) *mp*

A. a - el rep-re - sent-et e - as in lu - cem san - ctam _____ Quam o - lim Ab - ra - hae

(no breath) *mp*

T. a - el rep-re - sent-et e - as in lu - cem san - ctam _____ Quam o - lim Ab - ra - hae

(no breath) *mp*

B. a - el rep-re - sent-et e - as in lu - cem san - ctam _____ Quam o - lim Ab - ra - hae

C. A. _____ *(mp)*

Vib. _____

Pno. _____

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

Cb. _____

83

S. *p*
 pro - mis - is - ti Ab - ra - hae et se - mi - mi ei - us

A. *p*
 pro - mis - is - ti Ab - ra - hae et se - mi - mi ei - us

T. *p*
 pro - mis - is - ti Ab - ra - hae et se - mi - mi ei - us

B. *p*
 pro - mis - is - ti Ab - ra - hae et se - mi - mi ei - us

C. A. *p*

Vib. *p*
 to soft rubber mallets

Pno. *p*

Vln. I (con sord.) *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

90

C. A.

Pno.



98

Boy soprano

p

S. Host - i - as et pre - ces ti - bi Do - mi - ne lau

C. A.

Vib. soft rubber mallets
l.v. (ped) sim.
mp
Ped.

Pno.

Cb. pizz.
mp



105

S. dis of - fer - i - mus tu sus-ci-pe pro an - ni - ma - bus il - lis

Vib.

112 **rubato, follow the soloist**

S. *pp*
 quar - um ho - die me - mor - i - am fac - i - mus Fac e - as Dom - i - ne de
 to marimba

Vib. *pp*
ped.

Vln. I *p*
pizz.

Vln. II *pp*
pizz.

Vla. *pp*
pizz.

Vc. *pp*
 (pizz)

Cb. *pp*

Con sord., doubling soloist, naturally slightly behind during rubato



118

S. *pp*
 mor - te tran - sir - e ad vi - - - tam

Vln. I *pp*

16

Vln. I *p* *mp* *f*

Vln. II *p* *mp* *f*

Vla. *p* *mp* *f*

Vc. *p* *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*

Vc. *sub mf*

24

S. De - us Sa - ba - oth

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

Vln. I

Vln. II

Vla.

Vc.



28 *mp*

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

lightly, in fours

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

32

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

Vln. I

Vln. II

Vla.

Vc.

37

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

Vln. I

Vln. II

Vla.

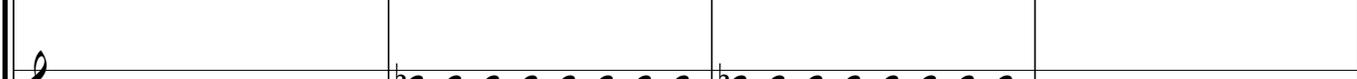
Vc.

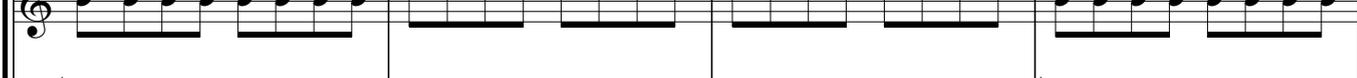
mf *mp*

41

A. 
 ter - ra Glo - ri - a ple - ni sunt

Vln. I 

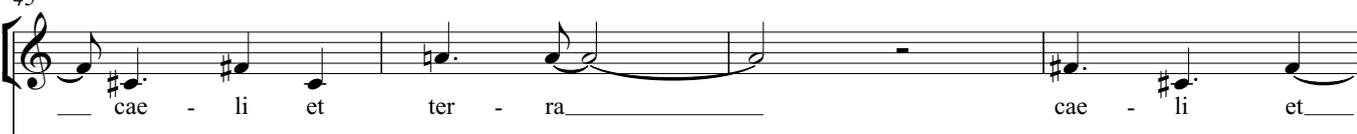
Vln. II 

Vla. 

Vc. 

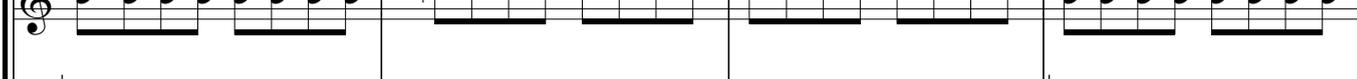


45

A. 
 cae - li et ter - ra cae - li et

Vln. I 

Vln. II 

Vla. 

Vc. 

49

A. *no breath mp*
ter - ra Glo - ri - a Et ter - ra

T. *mp*
Et ter - ra

Vln. I

Vln. II

Vla.

Vc.

53

A. glo - ri - a tu - a Ho - san - na

T. glo - ri - a tu - a Ho - san - na

Vln. I

Vln. II

Vla.

Vc.

57

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

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

Vln. I

Vln. II

Vla.

Vc.

61

A. in ex - cel - sis

T. in ex - cel - sis

Vln. I

Vln. II

Vla.

Vc.

subito p

mp

66

Vln. I

Vln. II

Vla.

Vc.

f *p* *mp*

71

A.

T.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mf* *mf* *f* *sub mf* *sub mf* *f* *sub mf* *arco* *mf*

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

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

75 *mf*

S. De - us Sa - ba - oth

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

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

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79 $\text{♩} = \text{♩}$ (like two bars of $\frac{4}{4}$)

S. De - us Sa - ba - oth

A. Be - ne - dic - tus qui ve - nit

T. Be - ne - dic - tus qui ve - nit

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

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

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

T.
Be - ne - dic - tus qui ven - it

B.
Be - ne - dic - tus qui ven - it

Mar.
[Piano accompaniment]

Vln. I
[Violin I part]

Vln. II
[Violin II part]

Vla.
[Viola part]

Vc.
[Violoncello part]

Cb.
[Contrabasso part]

84

A.
Ven - it in no - mi - ne Dom - i - ne

T.
Ven - it in no - mi - ne Dom - i - ne

B.
Ven - it in no - mi - ne Dom - i - ne

Mar.
[Mandolin]

Vln. I
[Violin I]

Vln. II
[Violin II]

Vla.
[Viola]

Vc.
[Violoncello]

Cb.
[Contrabasso]

86

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

T.
Be - ne - dic - tus qui ven - it

B.
Be - ne - dic - tus qui ven - it

Mar.
[Mandolin]

Vln. I
[Violin I]

Vln. II
[Violin II]

Vla.
[Viola]

Vc.
[Violoncello]

Cb.
[Contrabasso]

88 *mf*

S.
ven - it in no - mi - ne Do - mi - ne

A.
ven - it in no - mi - ne Do - mi - ne

T.
ven - it in no - mi - ne Do - mi - ne

B.
ven - it in no - mi - ne Do - mi - ne

Mar.
[Piano accompaniment]

Vln. I
[Violin I part]

Vln. II
[Violin II part]

Vla.
[Viola part]

Vc.
[Violoncello part]

Cb.
[Contrabasso part]

90 *f*

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

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

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

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

Mar. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

92

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

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

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

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

Mar.
[Mandolin accompaniment]

Vln. I
[Violin I accompaniment]

Vln. II
[Violin II accompaniment]

Vla.
[Viola accompaniment]

Vc.
[Violoncello accompaniment]

Cb.
[Contrabasso accompaniment]

94

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

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

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

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

Mar.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

106

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

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

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

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

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

S. De - us Sa - ba - oth Sanc - tus sanc - tus sanc - tus

A. De - us Sa - ba - oth Sanc - tus sanc - tus sanc - tus

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

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

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

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

A.
Do - mi - ne Sanc - tus

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

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

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

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

A. sanc - tus sanc - tus Do - mi - ne

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

B. - - - tus Do - mi - ne

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120 lightly, but with accents

Vln. I *sub. p*

Vln. II lightly, but with accents *sub. p*

Vla. lightly, but with accents *sub. p*

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

3

S.

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

A.

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

T.

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

7

S. Do - na e - is re - - qui - em

A. Do - na e - is re - - qui - em

T. Do - na e - is re - - qui - em

C. A. *mp*

10

C. A. *pizz.*

Vln. I *mp*

Vln. II *mp*

Lux Aeterna

Faster
c. ♩ = 130

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

mp

Mmm

mp

Mmm

mp

mp

(pizz.) *(mp)*

arco

(mp)

pizz.

mp

6

S. *mp*
Ooo_

A. *mp*
div. Ooo_

T. *mp*
div. Ooo_

B. *mp*
Mmm Ooo_

Mar.

Pno.

Vln. I

Vln. II

Vla. arco

14

S. *div.*
Aah

A. *div.*
Aah

T. *div.*
Aah

B. *div.*
Aah

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

18

S. *f*

A. *f*

T. *f*

B. *f*

Mar. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

f

Detailed description: This page of a musical score, numbered 18, features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble. The vocal parts are written in treble and bass clefs with a key signature of two flats (B-flat and E-flat). They consist of long, sustained notes with a dynamic marking of *f* (forte). The instrumental ensemble includes Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a dense texture of chords and sixteenth-note patterns. The strings (Violins, Viola, Cello, and Contrabass) play a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is placed at the beginning of the instrumental section. The score is divided into four measures, with the vocal parts continuing across the entire page.

22

This musical score page features seven staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The vocal lines consist of a single measure with a long note, followed by two measures of rests. The bottom three staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). These staves use various clefs (treble for Vln. I and II, alto for Vla., and bass for Vc.) and the same key signature and time signature. The string parts are continuous, featuring a rhythmic pattern of eighth and sixteenth notes across the four measures.

$\text{♩} = \text{♪}$ at all TS changes

26 *ff*

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

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

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

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

Mar. *mf* *ff* *mf*

Pno. *mf* *ff* *mf*

Vln. I

Vln. II

Vla.

Vc.

30

S. Do - mi - ne Do-mi-ne cum san - ctis

A. Do - mi - ne Do-mi-ne cum san - ctis

T. Do - mi - ne Do-mi-ne cum san - ctis

B. Do - mi - ne Do-mi-ne cum san - ctis

Mar. *ff*

Pno. *ff* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

34

S. tu - is in ae - ter - nam qui - a pi - us e -

A. tu - is in ae - ter - nam qui - a pi - us e -

T. tu - is in ae - ter - nam qui - a pi - us e -

B. tu - is in ae - ter - nam qui - a pi - us e -

Mar. *f*

Pno.

Vln. I

Vln. II

Vla.

Vc.

38 *fff*

S. *fff*

A. *fff*

T. *fff*

B. *fff*

is

is

is

is

Mar.

Pno. *fff*

Vln. I *Ped.*

Vln. II

Vla.

Vc.

Cb.

43 *ff*

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

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

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

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

Mar.

Pno. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

S. *is* Do - mi - ne *fff* Do - mi - ne *ff*

A. *is* Do - mi - ne *fff* Do - mi - ne *ff*

T. *is* Do - mi - ne *fff* Do - mi - ne *ff*

B. *is* Do - mi - ne *fff* Do - mi - ne *ff*

Mar. *mf* *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

S.
et lux per - pe - tu - a lu -

A.
et lux per - pe - tu - a lu -

T.
et lux per - pe - tu - a lu -

B.
et lux per - pe - tu - a lu -

Mar.
f

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

S.
ce - at e - - - - is *fff*

A.
ce - at e - - - - is *fff*

T.
ce - at e - - - - is *fff*

B.
ce - at e - - - - is

Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

senza misura (but **slowly**)

each black unstemmed note should be held until the next note in that part
in each bar there is one or more changing part: each changing part should enter in its own time (except at bar 62 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 signify each bar as it passes, but should follow the performers, not the other way around

Musical score for measures 57-71. The score is for four instruments: Vln. 1, Vln. 2, Vla., and Vc. The key signature has two flats (B-flat and E-flat). The tempo is 'senza misura (but slowly)'. The dynamic marking is *spp*. The notation shows black unstemmed notes held across measures, with some notes changing in each bar. The Vc. part starts in measure 58. The Vln. 1 part has a fermata over the first note in measure 57.



Musical score for measures 72-83. The score is for four instruments: Vln. 1, Vln. 2, Vla., and Vc. The key signature has two flats (B-flat and E-flat). The tempo is **Presto**. The dynamic marking is *p*. The notation shows black unstemmed notes held across measures, with some notes changing in each bar. The Vc. part has a fermata over the last note in measure 83. The Vln. 1 part has a fermata over the last note in measure 83. The Vln. 2 part has a fermata over the last note in measure 83. The Vla. part has a fermata over the last note in measure 83. The Vc. part has a fermata over the last note in measure 83. The Vln. 1 part has a fermata over the last note in measure 83. The Vln. 2 part has a fermata over the last note in measure 83. The Vla. part has a fermata over the last note in measure 83. The Vc. part has a fermata over the last note in measure 83. The Vln. 1 part has a fermata over the last note in measure 83. The Vln. 2 part has a fermata over the last note in measure 83. The Vla. part has a fermata over the last note in measure 83. The Vc. part has a fermata over the last note in measure 83.

81 soft rubber mallets

Mar. *p* *mp*

Vln. I *(p)*

Vln. II *(p)*

Vla. *(p)*

Vc. *(p)*

86

Mar. *mf* *f*

Pno. *mp*

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

Vln. I

Vln. II

Vla.

Vc.

91

Mar. *mp* *mp* *mp* *f* *mp* *f* *mp* *f*

Pno.

Vln. I

Vln. II *p*
Accent the first note of each pair, not the first of each bar

Vla.

Vc.

95

Mar. *mp* *f* *mp* *mp* *mf*

Pno.

Vln. I *mf*

Vln. II *mp*

Vla.

Vc.

100

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of six staves. The Maracas part (top) features a melodic line with dynamic markings: *f*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*. The Piano part (middle) has a rhythmic accompaniment of eighth notes with accents. The Violin I part (second from top) plays sustained chords. The Violin II part (third from top) has a melodic line with dynamic markings: *mf*, *f*, *mp*, *mp*, *f*. The Viola part (fourth from top) plays a rhythmic accompaniment of eighth notes with accents. The Violoncello part (bottom) also plays a rhythmic accompaniment of eighth notes with accents.

105

Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mp *mf*
mp *mf*
mp *mf*
mp *mf*
mf
mp *mf*
mp *mf*
mp
mf
mf
mp *mp*

Detailed description: This page of a musical score covers measures 105 to 108. The score is for a full orchestra and includes parts for Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Maracas part in measure 105 starts with a *mf* dynamic. The Piano part features a steady eighth-note accompaniment with accents. The Violin I part has a melodic line with a *mp* dynamic in measure 108. The Violin II part has a melodic line with dynamics ranging from *mp* to *f*. The Viola part has a rhythmic accompaniment with accents. The Violoncello part has a rhythmic accompaniment with accents. The Contrabass part has a simple bass line with a *mf* dynamic in measure 106.

109

S. cor anglais

C. A. sing

Mar. *mp* *mf* *mp* *mf* *mp*

Pno.

Vln. I *mf* *mp* *mf* *mp* *mf*

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

Vla.

Vc.

Cb.

113

S.

C. A.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf < *mp* *mp* < *mf* *mp* *mp* < *mp* < *mf* *mf*

mp < *mf* *mp* < *mf* *mf* *mp* *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf*

118

C. A. *mp* *f* *mp* *mp*

Mar. *mp* *f* *mp* *mp*

Pno. *cresc. poco a poco* *f*

Vln. I *f*

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

Vla. *cresc. poco a poco* *f*

Vc. *cresc. poco a poco* *f*

Cb. *cresc. poco a poco* *f*

128

C. A.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

mp *mp* *mf* *mf* *mp* *mf*

(e) (e)

Detailed description: This page of a musical score, numbered 109, covers measures 128 to 133. The score is for a chamber ensemble consisting of Clarinet in A (C. A.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 3/4. The C. A. part features a melodic line with some rests and a long note in the final measure. The Maracas part has a rhythmic pattern of eighth notes with dynamic markings of *mf*, *f*, and *mf*. The Piano part consists of a steady eighth-note accompaniment in both hands. The Violin I part has a few notes, including a triplet. The Violin II part has a melodic line with dynamic markings of *mp* and *mf*. The Viola and Violoncello parts play a consistent eighth-note accompaniment. The Contrabass part has a few notes, including a triplet, with dynamic markings of *mp* and *mf*. The score includes various performance instructions such as accents, slurs, and dynamic markings.

133

poco rit.

meno mosso

S. *ff* Lux ae - ter - na

A. *ff* Lux ae - ter - na

T. *ff* Lux ae - ter - na

B. *ff* Lux ae - ter - na

C. A.

Mar. *f* *f* *f* to vibraphone and bow

Pno. *f*

Vln. I *sub. p* violins and violas imperceptible *mp*

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

Vla. *sub. p* *mp*

Vc. *mf* *mp*

Cb. *mf*

137

S. lu - ce - at e - - - - - is

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

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

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

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

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

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

Vc. *mf*

Cb.

141

S. — Do - mi - ne Do - mi - ne cum sanc - tis

A. — Do - mi - ne Do - mi - ne cum sanc - tis

T. — Do - mi - ne Do - mi - ne cum sanc - tis

B. — Do - mi - ne Do - mi - ne cum sanc - tis

Vln. I *mp* *p* *p*

Vln. II *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mf* *mf*

Cb. *mf*

145

S.
tu - is in ae - ter - nam qui - a pi - us

A.
tu - is in ae - ter - nam qui - a pi - us

T.
tu - is in ae - ter - nam qui - a pi - us

B.
tu - is in ae - ter - nam qui - a pi - us

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 113, starting at measure 145. It features four vocal parts (Soprano, Alto, Tenor, Bass) and five instrumental parts (Violin I, Violin II, Viola, Violoncello, and Contrabass). The vocal parts are in a homophonic setting, with lyrics: 'tu - is in ae - ter - nam qui - a pi - us'. The instrumental parts provide accompaniment. The score is divided into three measures by vertical bar lines. The first measure is in 9/8 time, the second in 9/8, and the third in 4/4. The key signature has two flats (B-flat and E-flat). The vocal parts use a soprano clef (S.), alto clef (A.), tenor clef (T.), and bass clef (B.). The instrumental parts use violin clefs (Vln. I, Vln. II), viola clef (Vla.), and bass clefs (Vc., Cb.).

148

S.
es

A.
es

T.
es

B.
es

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

Cb.

Libera me

Lento

mp

Tenor

Vibraphone *bowed*

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p*

Li -

10

T. - be - - ra - - me - - Do - - mi -

Vib. *I.v. to mallets soft mallets*

Vln. I

Vln. II

Vla.

Vc.

Cb.

(p) Ped. Ped. sim.

20

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

T.
- ne _____ De mor - te ae - ter - na _____ in di - e

Vib.

Pno. *p*

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 -*

A. *- mi - ne de mor - te ae -*

T. *il - la trem - en - da quan - do cae - li mov -*

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

S. do cae - li mo - ven - di li - - - be - - - ra

A. - ter - na Li - be - ra me Do - mi -

T. en - di sunt et ter - ra dum ve - ne - ris i - ud - i - ca - re

B. *mp* li - be - ra me Do -

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

S. me — Li - - - be - - - ra

A. - ne — li - be - ra me Do - mi -

T. sae - clum — per ig - nem — Li - be - ra me Li - be - ra me

B. - mi - - ne Li - be - ra Do - mi - ne

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

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

A. - ne _____ Tre mens _____ fac- tus _____ sum e - go _____ et ti - me - o _____

T. Do - mi - ne Tre mens _____ fac- tus _____ sum e - go _____ et ti - me - o _____

B. _____ Tre mens _____ fac- tus _____ sum e - go _____ et ti - me - o _____

Vib. to bow

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Boy soprano
mp

S. Tre - mens — fac - tus — sum e - go — et ti - me - o — *mp*

A. — — — — — — — — — —

T. — — — — — — — — — — *mp*

B. — — — — — — — — — —

Vib. bowed *p*

Pno. *p.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sopranos

73

S. Musical staff for Soprano. The lyrics are "dum di - - scu - - si - o Li -". The melody consists of a series of half notes with a long slur over the first six notes.

A. *mp* Musical staff for Alto. The lyrics are "dum di - - scu - - si - o Ve - ne - rit_". The melody consists of a series of half notes with a long slur over the first six notes. The dynamic marking is *mp*.

T. Musical staff for Tenor. The lyrics are "dum di - - scu - - si - o Ve - ne - rit_". The melody consists of a series of half notes with a long slur over the first six notes.

B. *mp* Musical staff for Bass. The lyrics are "li -". The melody consists of a series of half notes with a long slur over the first six notes. The dynamic marking is *mp*.

Vib. Musical staff for Vibraphone. The melody consists of a series of half notes.

Pno. *sempre p* Musical staff for Piano. The dynamic marking is *sempre p*. The accompaniment consists of a series of chords, each marked with a fermata.

Vln. I Musical staff for Violin I. The accompaniment consists of a series of chords, each marked with a fermata.

Vln. II Musical staff for Violin II. The accompaniment consists of a series of chords, each marked with a fermata.

Vla. Musical staff for Viola. The accompaniment consists of a series of chords, each marked with a fermata.

Vc. Musical staff for Violoncello. The accompaniment consists of a series of chords, each marked with a fermata.

Cb. Musical staff for Contrabass. The accompaniment consists of a series of chords, each marked with a fermata.

82

S. *- be - ra me Do - mi - ne* *p*

A. *at - que ven - tu - ra i - ra Di - es i -* *p*

T. *at - que ven - tu - ra i - ra Di - es i -*

B. *- be - - ra me Di - es ir - ae*
l.v. to mallets mallets

Vib. *(p) pedalling as before*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91 *mf*

S. *mf* Di - es i -

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

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

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

Vib.

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

107

C. A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 107-115 is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The C. A. part begins with a melodic line in the treble clef, featuring a long slur that spans across measures 107, 108, 109, and 110. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are arranged in a grand staff with the following parts: Vln. I (treble clef), Vln. II (treble clef), Vla. (alto clef), Vc. (bass clef), and Cb. (bass clef). The string parts consist of sustained notes and rests, providing a harmonic foundation for the C. A. part.

meno mosso

p

116

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

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

C. A.

Vib. bowed *p*

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 116 to 127. It features vocal parts for Soprano (S.), Alto (A.), and Contralto (C. A.), and instrumental parts for Violin (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal parts enter in measure 116 with the lyrics 'Re-qui-em ae-ter-nam do - na e - is'. The instrumental parts provide accompaniment, with the piano (Pno.) and strings (Vln. I, II, Vla., Vc., Cb.) playing a steady accompaniment. The tempo is marked 'meno mosso' and the dynamics are 'p' (piano). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature.

rit poco a poco, a niente

125

S. Et lux per - pe - tu - a

A. 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*

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 128, numbered 125 at the start of the system. The tempo/mood is 'rit poco a poco, a niente'. The score features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Contralto (C. A.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The vocal parts have lyrics: 'Et lux per - pe - tu - a'. The Tenor and Bass parts have a long note for 'Do - - - mi - ne' followed by 'Et lux per - pe - tu - a'. The piano part has a series of chords. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) have a series of notes. The score is in a key with three flats and a common time signature.

