

**JEFF MANOOKIAN**

# **REQUIEM**

*for Choir, Soprano, Alto, and Orchestra*

**Windsor Editions**

JEFF MANOOKIAN

# REQUIEM

*for Choir, Soprano, Alto, and Orchestra*

- I. *Requiem Æternam*
- II. *Offertorium*
- III. *Tuba Mirum*
- IV. *Pie Jesu*
- V. *Te Deum*
- VI. *Lux Æternam*
- VII. *In Paradisum*

“Prior to drafting the first notes of my *Requiem*, I had to establish what text to set to music. Of course, the traditional Latin passages of the *Missa pro defunctis* (‘Mass for the Dead’) needed to figure prominently. While I initially considered incorporating English prose as well, perhaps some lines of Walt Whitman or original wording, I ultimately decided to retain solely the liturgical setting. This afforded me complete freedom to explore my musical muse and allows the listener to focus regard on the musical expressions rather than being tethered to a printed text. Nonetheless, the music does, in fact, underscore the objectives of the Latin.

In contemplating the various manuscripts of the *Requiem Mass*, I was surprised at the quantity of “fire-and-brimstone” references depicting God as an angry, vengeful personality. I intentionally edited out these horrific attributes in order to personify the Deity as compassionate and benevolent. The commonly implemented *Dies Iræ* was just too violent for my concept of a requiem. In its place is the *Tuba Mirum* – which speaks more to the resurrection and glorification of living creatures than to the damnation of souls and God’s wrathful judgments. The *Sanctus* text is, in effect, a miniaturization of the *Te Deum*. Therefore, the extended content of the *Te Deum* better lent itself to the scope of the musical lines I felt this section needed. The entire work is cast into seven movements. However, an overall architecture prevails throughout its 50-minute sojourn.

This opus is an intensely intimate and personal expression of my art. Its ultimate objective, nevertheless, is to reach to the listener’s core and provoke contemplation of the paramount enigmas of life – love and death. *Requiem* was composed in the latter part of 2003, during the period of a broken heart, and completed on Christmas Day of the same year.

The premiere performance of *Requiem* took place on April 25, 2004, in Salt Lake City, Utah at the Cathedral of the Madeleine, under my baton, with the Oratorio Society of Utah (Morris F. Lee, music director), the Intermountain Chamber Festival Orchestra, with soprano Julie Wright Costa and alto Aubrey Adams McMillan.”

– J.M.

*instrumentation:*

SATB Choir • Soprano Solo • Alto Solo  
Flute • Oboe • Clarinet • Bassoon • 2 Horns • Trumpet • Trombone • Harp • Piano • Strings

(duration: ca: 50 minutes)

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# REQUIEM

I. **REQUIEM ÆTERNAM** (*soprano, alto & choir*)

Requiem æternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Exaudi orationem meam.  
Kyrie, eleison. Christe, eleison. Kyrie, eleison.  
Exaudi orationem meam.  
Requiem æternam dona defunctis, Domine.  
Et lux perpetua luceat eis.  
Requiem æternam dona eis, Domine.

*Eternal rest give unto them, O Lord  
And let perpetual light shine upon them.  
Hear my prayer.  
Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.  
Hear my prayer.  
Eternal rest give unto the dead, O Lord.  
And let perpetual light shine upon them.  
Eternal rest give unto them, O Lord.*

II. **OFFERTORIUM** (*soprano*)

Domine Jesu Christe, Rex tremendæ majestatis,  
Repræsentet eas in lucem sanctam.  
Fac eas, Domine, de morte transire ad vitam.

*Lord Jesus Christ, king of great majesty  
Lead them into the holy light.  
Lord, make them pass from death to life.*

III. **TUBA MIRUM** (*choir*)

Tuba, mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura  
Cum resurget creatura  
Qua resurget homo ex favilla.  
Requiem æternam, dona eis requiem. Amen.

*The trumpet, scattering a wondrous sound  
Through all the tombs of all lands,  
Shall drive all unto the throne.  
Death and Nature shall be astounded  
When the creature shall rise again  
On which man shall rise again from the ashes.  
Eternal rest, give them rest. Amen.*

IV. **PIE JESU** (*soprano & alto*)

Pie Jesu Domine, dona eis requiem.  
Pie Jesu Domine, dona eis sempiternam requiem.  
Recordare, Jesu pie, quod sum causa tuæ viæ.  
Agnus Dei, dona eis requiem.  
Agnus Dei, dona eis sempiternam requiem.

*Blessed Lord Jesus, grant them rest.  
Blessed Lord Jesus, grant them eternal rest.  
Remember, gentle Jesus, I am the cause for your earthly time on earth.  
O Lamb of God, grant them rest.  
O Lamb of God, grant them eternal rest.*

V. **TE DEUM** (*choir*)

Te deum laudamus, te dominum confitemur,  
Te æternam Patrem omnis terra veneratur.  
Tibi omnes angeli, Tibi cæli, et universæ Potestates.  
Tibi Cherubim et Seraphim incessabili voce roclamant:  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth,  
Pleni sunt cæli et terra magestates tuæ gloriæ.  
Te gloriosus Apostolorum chorus.  
Te Prophetarum laudabilis numerus.  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum sancta confitetur Ecclesia.  
Patrem immensæ majestatis,  
Veneradam tuum, verum, et unicum Filium.  
Sanctum quique Paraclitum Spiritum.  
Tu Rex gloriæ, Christe,  
Tu Patris sempiternus es Filius  
Tu ad liberandum suscepturus hominem,  
Non horruisti Virginis eterum.  
Tu devicto mortis aculeo  
Aperuisti credentibus rena cælorum.  
Tu ad dextera, Dei sedes, in gloriæ Patris.  
Judex crederi, esse venturus.  
Te ergo quæsumus, tuis famulis subveni,  
Quos pretioso sanguine redimisti.  
Æterna fac cum Sanctis tuis in gloriæ numerari.  
Salvum fac populum tuum Domine,  
Et benedic hereditati tuæ et usque in æternam.  
Benedicimus te,  
Et laudamus nomen tuum æternam.  
Dignare Domine sine peccato nos custo dire.  
Miserere nostri Domine.  
Misericordia tua Domine.  
Quem admondum speravimusim te.  
In te Domine speravi in æternam.

*We praise you, O God, we acknowledge you to be the Lord,  
All the earth now worships you, the Father everlasting.  
To you the angels cry aloud,  
The heavens and all the powers therein.  
To you cherubim and seraphim continually do cry:  
Holy, holy, holy Lord God of Sabaoth,  
Heaven and earth are full of the majesty of your glory.  
The glorious company of the apostles praise you,  
The goodly fellowship of the prophets praise you.  
The noble army of martyrs praise you.  
The holy Church throughout the earth acknowledges you.  
The Father of an infinite majesty,  
Your adorable, true, and only Son,  
Also the Holy Ghost, the counselor.  
You are the King of glory, O Christ  
You are the everlasting Son of the Father.  
When you took upon yourself to deliver man,  
You humbled yourself to the born of a virgin.  
You overcame the sharpness of death  
And opened the kingdom to all believers.  
You sit at the right hand of God in the Father's glory.  
We believe that you will be our judge.  
We therefore pray you help your servants,  
Whom you have redeemed with your precious blood.  
With your saints in glory everlasting  
O Lord, save your people  
And bless your heritage and lift them up forever.  
We worship you.  
And praise your name forever.  
O Lord, keep us without sin.  
O Lord, have mercy on us.  
O Lord, let your mercy be upon us.  
As our trust is in you.  
In you Lord I have trusted forever.*

VI. **LUX ÆTERNAM** (*alto*)

Lux æternam luceat eis Domine  
Cum sanctus tuis in æternum: quia pius es.  
Exaudi orationem meam  
Requiem æternam dona eis, Domine;  
Et lux perpetua luceat eis.

*Let everlasting light shine on them, O Lord  
With your saints forever: for you art merciful.  
Hear my prayer  
Eternal rest grant them, O Lord;  
And let perpetual light shine upon them.*

VII. **IN PARADISUM** (*soprano, alto & choir*)

In paradisum deducant angeli,  
In tuo aventu suscipiat te Domine  
Chorus angelorum te suscipiat.  
Æternam habeas requiem.

*May the angels lead you into Paradise,  
May the Lord receive you at your journey's end.  
May the choirs of angels receive you.  
May you have eternal rest.*

# REQUIEM

for Choir, Soprano, Alto & Orchestra

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## I. Requiem Æternam

Lento (♩ = 52)

Flute

Oboe

B $\flat$  Clarinet

Bassoon

F Horn 1

F Horn 2

B $\flat$  Trumpet

Trombone

Harp

Piano

Sopranos

Altos

Tenors

Basses

Soprano Solo

Alto Solo

Violins 1

Violins 2

Violas

Cellos

Contrabasses

Lento (♩ = 52)  
*div. con sord.*  
*pp sostenuto*

Musical score for page 2, measures 12-19. The score is written in 3/4 time and includes the following instruments and parts:

- Flute (Fl)
- Oboe (Ob)
- Clarinet (Cl)
- Bassoon (Bn)
- Horn 1 (Hn 1)
- Horn 2 (Hn 2)
- Trumpet (Tp)
- Trombone (Tbn)
- Harp (Hp) - includes a *pp* marking and a triplet in measure 19.
- Piano (Pno)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Soprano Solo (S Solo)
- Alto Solo (A Solo)
- Violin 1 (Vln 1)
- Violin 2 (Vln 2)
- Viola (Vla)
- Violoncello (Vc)
- Contrabass (Cb)

The score shows a variety of rhythmic patterns and dynamics, with a specific *pp* marking and triplet in the Harp part in measure 19.

20 *pp* **A**

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

20 *pp* **A**

Vln 1

Vln 2

Vla

Vc

Cb

Re-qui-em Re-qui-em æ - ter - nam do-na do-na e - is,

Re-qui-em Re-qui-em æ - ter - nam do-na do-na e - is,







38 C

Fl *mf*

Ob *mf*

Cl *mf*

Bn *mf*

Hn 1 *mf*

Hn 2 *mf*

Tp *mf*

Tbn *mf*

Hp *mf*

Pno *mf*

S  
tu - a lu - ce - at e - is,

A  
tu - a lu - ce - at e - is,

T  
tu - a lu - ce - at e - is,

B  
tu - a lu - ce - at e - is,

S Solo *mf*  
Ex - au - di o - ra - tio - nem me - am.

A Solo *mf*  
Ex - au - di o - ra - tio - nem

Vln 1 *mf* *8<sup>va</sup>*

Vln 2 *mf* *8<sup>va</sup>*

Vla *mf*

Vc *mf*

Cb *mf*

(D)

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mf

mp

mp

mf

mp

mp

mp

mf

47

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

*mp*

em æ - ter - nam do - na do - na e - is, do - na do - na e - is, Do - - - mi -

am. o - ra - tio - nem do - na do - na e - is, do - na do - na Re - qui - em Ex -

am. o - ra - tio - nem do - na do - na e - is, do - na do - na Re - qui - em

8<sup>va</sup>

51

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

*mp*

*mp*

*mp*

*mp*

*mp* *legato*

*mp*

*mp*

8<sup>va</sup>

8<sup>va</sup>

Re - - - qui - em Re - qui - em Re - qui - em æ - ter - nam.

Re - - - qui - em Re - qui - em Re - qui - em æ - ter - nam.

ne. Re - qui - em Re - qui - em Re - qui - em æ - ter - nam.

ne. Re - qui - em Re - qui - em Re - qui - em æ - ter - nam.

au - - - di me - - - am.

Ex - au - di o - ra - tio - nem me - - - am.

F

Fl  
Ob  
Cl  
Bn

Hn 1  
Hn 2  
Tp  
Tbn

Hp

Pno

S  
A  
T  
B

*pp*  
(close to "m")

S Solo  
A Solo

F

Vln 1  
Vln 2  
Vla  
Vc  
Cb

*pp* sostenuto  
div.

This page of a musical score, numbered 11, covers measures 67 through 71. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horns 1 and 2 (Hn 1, Hn 2), Trumpet (Tp), Trombone (Tbn), Harp (Hp), Piano (Pno), Soprano (S), Alto (A), Tenor (T), Bass (B), Soprano Solo (S Solo), Alto Solo (A Solo), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb).

**Measures 67-71:**

- Flute (Fl):** Begins at measure 67 with a rest, then plays a melodic line in measures 70-71 marked *pp*.
- Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horns (Hn 1, Hn 2), Trombone (Tbn):** All have rests throughout measures 67-71.
- Trumpet (Tp):** Has rests in measures 67-70, then a short melodic phrase in measure 71 marked *mp*.
- Harmonica (Hp):** Plays a continuous accompaniment of triplets and chords marked *pp*.
- Piano (Pno):** Has rests in measures 67-70, then enters in measure 71 with a rhythmic accompaniment marked *pp*. A *8<sup>va</sup>* marking is present above the right-hand part.
- Vocalists (S, A, T, B, S Solo, A Solo):** All have rests throughout measures 67-71.
- String Ensemble (Vln 1, Vln 2, Vla, Vc, Cb):** All parts have sustained notes with long hairpins, marked *poco a poco senza sord.*

The score is written in a key signature of two flats and a common time signature. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano). Performance instructions include *poco a poco senza sord.* for the strings.

72 **G**

Fl *mf*

Ob *mf*

Cl *mf*

Bn *mf*

Hn 1 *mf*

Hn 2 *mf*

Tp *mf*

Tbn *mf*

Hp *mf*

Pno *mf*

S *mf*  
Ky - ri - e, Ky - ri - e, e - le - i - son. Chris - te, Chris -

A *mf*  
Ky - ri - e, Ky - ri - e, e - le - i - son. Chris - te, Chris -

T *mf*  
Ky - ri - e, Ky - ri - e, e - le - i - son. Chris - te, Chris -

B *mf*  
Ky - ri - e, Ky - ri - e, e - le - i - son. Chris - te, Chris -

S Solo

A Solo

Vln 1 *mf* senza sord.

Vln 2 *mf* senza sord.

Vla *mf* senza sord.

Vc *mf* senza sord.

Cb *mf* senza sord.

77

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

te, e - le - i - son. Ky - ri - e, e - le - i - son.

te, e - le - i - son. Ky - ri - e, e - le - i - son.

te, e - le - i - son. Ky - ri - e, e - le - i - son.

te, e - le - i - son. Ky - ri - e, e - le - i - son.

Ky -

do - na do - na e - is, Ky -

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*Glissando*

*(8va)*



82 **H**

Fl *f*

Ob *f*

Cl *f*

Bn *f*

Hn 1 *f*

Hn 2 *f*

Tp *f*

Tbn *f*

Hp *f*

Pno *f*

S *f*  
Ky - - - ri - e, e - le - i - son. Chris - - - - - te, e -

A *f*  
Ky - - - ri - e, e - le - i - son. Chris - - - - - te, e -

T *f*  
Ky - - - ri - e. e - le - i - son. Chris - - - - - te, e -

B *f*  
Ky - - - ri - e, e - le - i - son Chris - - - - - te, e -

S Solo *f*  
ri - e, Ky - ri - e, e - le - i - son. Chris - te, e - - - - - le - i - son. Ky -

A Solo *f*  
ri - e, Ky - ri - e, e - le - i - son. Chris - te, e - - - - - le - i - son. -

82 **H**

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vc *f*

Cb *f*

85

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

le - i - son. Ky - ri - - - e, e - le - i - son. Chris - te,

le - i - son. Ky - ri - - - e, e - le - i - son. Chris - te,

le - i - son. Ky - ri - - - e, e - le - i - son. Chris - te,

le - i - son. Ky - ri - - - e, e - le - i - son. Chris - te,

ri - - - - e, e - - - - le - i - son. e - le - i - son, Chris - te, e -

e - le - i - son. e - le - i - son, Chris - te, e -



① *a tempo*

91 *ff*

Fl

Ob *a tempo* *ff*

Cl *a tempo* *ff*

Bn *a tempo* *ff*

Hn 1 *a tempo* *ff*

Hn 2 *a tempo* *ff*

Tp *a tempo* *ff*

Tbn *a tempo* *ff*

Hp *a tempo* *ff*

Pno *a tempo* *ff*

S *a tempo* *ff*  
 Ky - - - ri - e, e - le - i - son, e - le - i - son, Chris - te, e - le - i - son, e - le - i - son,

A *a tempo* *ff*  
 Ky - - - ri - e, e - le - i - son, e - le - i - son, Chris - te, e - le - i - son, e - le - i - son,

T *a tempo* *ff*  
 Ky - - - ri - e, e - le - i - son, e - le - i - son, Chris - te, e - le - i - son, e - le - i - son,

B *a tempo* *ff*  
 Ky - - - ri - e, e - le - i - son e - le - i - son, Chris - te, e - le - i - son, e - le - i - son,

S Solo *a tempo* *ff*  
 Ky-ri-e, e-le-i-son.

A Solo *a tempo* *ff*  
 Ky-ri-e, e-le-i-son.

① *a tempo*

91 *ff*

Vln 1 *a tempo*

Vln 2 *a tempo* *ff*

Vla *a tempo* *ff*

Vc *a tempo* *ff*

Cb *a tempo* *ff*



99

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

99 *pp*

Hp

99

Pno

99

S

A

T

B

99 *pp*

S Solo

Ex - au - di o - ra - tio - nem ex - - - au - - - di o - - - ra - tio - nem.

99 *pp*

A Solo

Ex - au - di o - re - tio - nem me - - - am. Ex - au - di o - - - ra - tio - nem. Ex - au - di o - ra - tio - nem.

99 *pp*

Vln 1

Vln 2

Vla

Vc

Cb

99 *pp*

(K)

This page of a musical score covers measures 102 to 105. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), and Trombone (Tbn). The brass section includes Horn 1, Horn 2, Trumpet, and Trombone. The keyboard section includes Harpsichord (Hp) and Piano (Pno). The vocal section includes Soprano (S), Alto (A), Tenor (T), Bass (B), Soprano Solo (S Solo), and Alto Solo (A Solo). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is marked with a circled 'K' at the beginning of measure 102. The time signature changes from 3/4 to 4/4 in measure 102, then to 5/4 in measure 103, and back to 4/4 in measure 104. The woodwinds and strings are mostly silent, with some activity in the Harpsichord and Solo voices. The strings play sustained chords, and the solo voices have melodic lines. The Harpsichord has a short melodic phrase in measure 102.

This page of a musical score, numbered 21, contains measures 110 through 114. The score is arranged in systems for various instruments and vocal soloists. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), and Trombone (Tbn). The keyboard section includes Harp (Hp) and Piano (Pno). The vocal section includes Soprano (S), Alto (A), Tenor (T), Bass (B), Soprano Solo (S Solo), and Alto Solo (A Solo). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Via), Violoncello (Vc), and Contrabass (Cb). The score features a variety of time signatures: 3/4, 4/4, and 5/4. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). A circled 'L' marking is present above the Flute staff in measure 114. The vocal soloists enter in measure 114 with the lyrics "Re-qui-em". The harp and piano parts feature a triplet in measure 113. The string section provides a harmonic foundation with sustained notes and moving lines.



117

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

Re - qui - em æ - ter - nam do - na do - na e - is, do - na do - na de - func - tis,

Re - qui - em æ - ter - nam do - na do - na e - is, do - na do - na de - func - tis,

Re - qui - em æ - ter - nam do - na do - na e - is, do - na do - na de - func - tis,

Re - qui - em æ - ter - nam do - na do - na e - is, do - na do - na de - func - tis,



126 **(M)**

Fl *mp*

Ob *mp*

Cl *mp*

Bn *mp*

Hn 1 *mp*

Hn 2 *mp*

Tp

Tbn *mp*

Hp

Pno *mp legato*

S *mp*  
Re-qui-em Re-qui - em æ-ter - nam do-na do-na eis, do - na do - na eis,

A *mp*  
Re-qui-em Re-qui - em æ-ter - nam do-na do-na eis, do - na don - na eis,

T

B

S Solo

A Solo

Vln 1 *mp* <sup>(8va)</sup>

Vln 2 *mp* <sup>(8va)</sup>

Via *mp*

Vc *mp*

Cb *mp*





## II. Offertorium

Moderato semplice (♩ = 60)

Oboe *p* *esp.*

Harp *p* *sostenuto*

Soprano Solo

Violins 2 *p* *con. sord.*

Violas *p*

Solo Cello

9

Ob *p* *esp.* **A**

Harp

S Solo *p*  
Do - mi - - - ne Je - su Chris - - - -

Vln 2 *p* *con. sord.* **A**

Via *p*

Solo Vc

16

Ob

Harp

S Solo  
te, Rex tre-men - dæ ma - - - je - sta - tis,

Vln 2

Via

Solo Vc *pizz.* *arco* *p*

22 **B**

Ob

Hp

S Solo

Re - prae - - - - sen - - - - tet e - as in

Vln 2

Vla

Solo Vc

27 **C**

Ob

Hp

S Solo

lu - cem sanc - - - - tam. Fac e - as Do - mi - ne,

Vln 2

Vla

Solo Vc

32

Ob

Hp

S Solo

de mor - te tran - si - re ad vi - tam.

Vln 2

Vla

Solo Vc





This page of a musical score, numbered 30, contains the following parts and musical details:

- Flute (Fl):** Part 10, featuring a *ff* dynamic marking and triplet sixteenth-note runs.
- Oboe (Ob):** Part 10, featuring a *ff* dynamic marking and triplet sixteenth-note runs.
- Clarinet (Cl):** Part 10, featuring triplet sixteenth-note runs.
- Bassoon (Bn):** Part 10, featuring triplet sixteenth-note runs.
- Horn 1 (Hn 1):** Part 10, featuring a *fp* dynamic marking and a fermata.
- Horn 2 (Hn 2):** Part 10, featuring a *fp* dynamic marking and a fermata.
- Trumpet (Tp):** Part 10, featuring triplet sixteenth-note runs.
- Trombone (Tbn):** Part 10, featuring triplet sixteenth-note runs.
- Harp (Hp):** Part 10, featuring a sustained chord.
- Piano (Pno):** Part 10, featuring a rhythmic accompaniment with accents.
- Strings:** Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, all featuring a sustained chord with accents.
- Violin 1 (Vln 1):** Part 10, featuring a sustained chord with accents.
- Violin 2 (Vln 2):** Part 10, featuring a sustained chord with accents.
- Viola (Vla):** Part 10, featuring a sustained chord with accents.
- Violoncello (Vc):** Part 10, featuring a sustained chord with accents.
- Contrabass (Cb):** Part 10, featuring a sustained chord with accents.

17 **A**

Fl *mf* *ff*

Ob *mf* *ff*

Cl *mf* *ff*

Bn *f* *ff*

Hn 1 *ff*

Hn 2 *ff*

Tp *ff*

Tbn *ff*

Hp *f* *ff* *Crescendo*

Pno *ff*

S *ff*  
Tu - ba, mi - rum spar - gens so - - - num

A *ff*  
Tu - ba, mi - rum spar - gens so - - - num

T *ff*  
Tu - ba, mi - rum spar - gens so - - - num

B *ff*  
Tu - ba, mi - rum spar - gens so - - - num

Vin 1 *arco* *mf* *ff*

Vin 2 *arco* *mf* *ff*

Vla *mf* *ff*

Vc *arco* *mf* *ff*

Cb *f* *ff*

21

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

Per se - pul-chra re - gio - num,

Per se - pul-chra re - gio - num,

Per se - pul-chra re - gio - num,

Per se - pul-chra re - gio - num,

pizz.

pizz.

pizz.

pizz.

pizz.

**B**

28

Fl

*pp* *mf*

Ob

*pp* *mf*

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

*pp* *mf*

S

*pp*

Tu - ba, mi - rum spar-gens so - num so - num Co - get om - nes an - te thro - num.

A

*pp*

Tu - ba, mi - rum spar-gens so - num so - num Co - get om - nes an - te thro - num.

T

*pp*

Tu - ba, mi - rum spar-gens so - num so - num Co - get om - nes an - te thro - num.

B

*pp*

Tu - ba, mi - rum spar-gens so - num so - num Co - get om - nes an - te thro - num.

**B**

28

Vln 1

*pp* *mf*

Vln 2

*pp* *mf*

Vla

*pp* *mf*

Vc

*pp* *mf*

Cb

*pp* *mf*



C

41

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

41

Hp

41

Pno

S

A

T

B

Mors stu - - -

Mors stu - - -

Mors stu - - -

Mors stu - - -

41

Vln 1

Vln 2

Vla

Vc

Cb

arco

mp

arco

mp

arco

mp

arco

mp

mp

C







This page of a musical score, numbered 38, contains staves for various instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), and Trombone (Tbn). The keyboard section includes Harp (Hp) and Piano (Pno). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score begins at measure 55. The woodwinds and piano play a melodic line marked *marcato* and *ff*. The strings play a rhythmic accompaniment of eighth notes, also marked *ff*. The harp has a sustained chord. The vocal parts are silent. The score changes to a 3/2 time signature at measure 60. The woodwinds and piano continue their melodic line. The strings continue their rhythmic accompaniment. The harp has a sustained chord. The vocal parts remain silent. The score changes back to a 3/4 time signature at measure 65. The woodwinds and piano continue their melodic line. The strings continue their rhythmic accompaniment. The harp has a sustained chord. The vocal parts remain silent. The score ends at measure 70. The woodwinds and piano continue their melodic line. The strings continue their rhythmic accompaniment. The harp has a sustained chord. The vocal parts remain silent.



65

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

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

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

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

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

70

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vin 1

Vin 2

Vla

Vc

Cb

Qua re-sur-get ho-mo ex fa - - - vil-la.

Qua re-sur-get ho-mo ex fa - - - vil-la.

Qua re-sur-get ho-mo ex fa - - - vil-la.

Qua re-sur-get ho-mo ex fa - - - vil-la.

*pp*

*pp*

*pp*

*pp*

*pp*

**E**

The musical score is divided into two systems. The first system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), Trombone (Tbn), Harp (Hp), Piano (Pno), Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb).  
Measures 75-78 are marked with a circled 'E'. The Flute and Oboe parts feature triplet eighth notes starting at measure 75, with a dynamic marking of *mp*. The Trumpet part has a dynamic marking of *mf* and also features triplet eighth notes. The string quartet (Vln 1, Vln 2, Vla, Vc) plays a rhythmic accompaniment of eighth notes with slurs. The Bassoon part has an '8' below the staff in measure 75. The Bass part has an '8' below the staff in measure 75.

This page of a musical score covers measures 79 to 82. The instruments and parts are as follows:

- Flute (Fl):** Measures 79-82. Measure 79 features a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 begins with a *pp* dynamic marking and a crescendo hairpin.
- Oboe (Ob):** Measures 79-82. Measure 79 features a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 is silent.
- Clarinet (Cl):** Measures 79-82. Silent.
- Bassoon (Bn):** Measures 79-82. Silent.
- Horn 1 (Hn 1):** Measures 79-82. Silent.
- Horn 2 (Hn 2):** Measures 79-82. Silent.
- Trumpet (Tp):** Measures 79-82. Measure 79 features a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 is silent.
- Tuba (Tbn):** Measures 79-82. Silent.
- Harpsichord (Hp):** Measures 79-82. Silent.
- Piano (Pno):** Measures 79-82. Silent.
- Soprano (S):** Measures 79-82. Silent.
- Alto (A):** Measures 79-82. Silent.
- Tenor (T):** Measures 79-82. Silent.
- Bass (B):** Measures 79-82. Silent.
- Violin 1 (Vln 1):** Measures 79-82. Continuous eighth-note accompaniment.
- Violin 2 (Vln 2):** Measures 79-82. Continuous eighth-note accompaniment.
- Viola (Via):** Measures 79-82. Continuous eighth-note accompaniment.
- Violoncello (Vc):** Measures 79-82. Continuous eighth-note accompaniment.
- Double Bass (Cb):** Measures 79-82. Silent.

This page of a musical score, numbered 44, covers measures 83 through 86. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins at measure 83 with a dynamic marking of *mp* (mezzo-piano). The Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bn) parts feature melodic lines with various articulations and dynamics, including *ff* (fortissimo) and *mf* (mezzo-forte). The Horns (Hn 1 and Hn 2) are mostly silent. The Trumpet (Tp) and Trombone (Tbn) parts have a *p* (piano) dynamic marking at the start of measure 84, which then increases to *ff*. The Harp (Hp) part has a *mp* dynamic marking and includes a *Glissando* instruction. The Piano (Pno) part features a *ffz* (fortissimo with accent) dynamic marking. The vocal parts (Soprano, Alto, Tenor, Bass) are silent. The Violin (Vln 1 and Vln 2) and Viola (Vla) parts have a *ff* dynamic marking and include *pizz.* (pizzicato) and *arco* (arco) markings. The Cello (Vc) and Contrabass (Cb) parts also have a *ff* dynamic marking. The score concludes at measure 86.

(F)

88

Fl

Ob

Cl

Bn

88

Hn 1

Hn 2

Tp

Tbn

88

Hp

88

Pno

S

A

T

B

(F)

88

Vln 1

Vln 2

Vla

Vc

Cb



93

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

*ff*

Tu - - - ba, tu - ba, tu - ba, tu - ba, tu -

*ff*

Tu - - - ba, tu - ba tu - ba, tu - ba, tu -

8 ba mi-rum spar - gens so-num Tu - - - ba, tu - ba, tu - ba, tu - ba, tu -

rum spar - gens so - - num Tu - - - ba, tu - ba, tu - ba, tu - ba, tu -

93

94

95

96

97

98

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

ba, tu - ba, tu - ba, tu - ba, tu - ba, tu -

ba, tu - ba, tu - ba, tu - ba, tu - ba, tu -

ba, tu - ba, tu - ba, tu - ba, tu - ba, tu -

ba, tu - ba, tu - ba, tu - ba, tu - ba, tu -

*mp*

*mp*

*mp*

*mp*

*ff*



This musical score page, numbered 49, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), and Trombone (Tbn). The keyboard section consists of Harp (Hp) and Piano (Pno). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score begins at measure 109. The Flute and Oboe parts feature prominent triplet patterns, starting with a mezzo-piano (*mp*) dynamic and increasing to fortissimo (*ff*) by measure 113. The Clarinet and Bassoon parts also feature triplet patterns, with the Bassoon part marked *ff marcato*. The Horns and Trombone parts play sustained notes, with dynamics ranging from *f* to *ff*. The Trumpet part features a triplet pattern starting in measure 113, marked *ff marcato*. The Piano part provides a harmonic accompaniment with chords, marked *f* and *ff*. The vocal parts (S, A, T, B) consist of sustained notes, with dynamics *f* and *ff*. The string section (Vln 1, Vln 2, Vla, Vc, Cb) provides a rhythmic accompaniment with chords, marked *f* and *ff*.

(H)

Fl  
Ob  
Cl  
Bn

Hn 1  
Hn 2  
Tp  
Tbn

Hp

Pno

S  
A  
T  
B

tu-ba, tu - ba, tu-ba, tu-ba,

(H)

Vln 1  
Vln 2  
Vla  
Vc  
Cb



130

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Trp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

tu-ba, Re-qui-em æ-ter-nam,

tu-ba, Re-qui-em æ-ter-nam,

tu-ba, Re-qui-em æ-ter-nam,

tu-ba, Re-qui-em æ-ter-nam,

(8vb)

*pp*

*pp*

*pp*

*pp*

137

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

(close to "m")

Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

(close to "m")

Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

(close to "m")

Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

(close to "m")



145

Fl *mf* *ff*

Ob *mf* *ff*

Cl *mf* *ff*

Bn *f* *ff*

Hn 1 *fp* *ff*

Hn 2 *fp* *ff*

Tp *ff*

Tbn *ff*

Hp *f* *ff*

Pno *p* *ff*

S *ff*  
Tu - ba, mi - rum spar-gens so - - - num Per

A *ff*  
Tu - ba, mi - rum spar-gens so - - - num Per

T *ff*  
Tu - ba, mi - rum spar-gens so - - - num Per

B *ff*  
Tu - ba, mi - rum spar-gens so - - - num Per

Vln 1 *pizz.* *p* *arco* *mf* *ff*

Vln 2 *pizz.* *p* *arco* *mf* *ff*

Vla *pizz.* *p* *mf* *ff*

Vc *pizz.* *p* *arco* *mf* *ff*

Cb *pizz.* *p* *f* *ff*

*Crescendo*





Musical score for page 57, measures 165-172. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), Trombone (Tbn), Harp (Hp), Piano (Pno), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The music is in 3/4 time and features a dynamic marking of *mp*. The score is divided into systems, with measures 165-172 shown. The Flute, Oboe, Clarinet, and Bassoon parts have melodic lines starting in measure 165. The Harp part has a complex accompaniment. The string parts (Violins, Viola, Cello, and Double Bass) play a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent.

Musical score for page 58, measures 173-178. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), Trombone (Tbn), Piano (Pno), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score features dynamic markings such as *ff*, *marcato*, *p*, and *pizz.*, and includes a rehearsal mark 'L'.





199

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

(close to "m")

(close to "m")

(close to "m")

(close to "m")

(close to "n")

(close to "n")

(close to "n")

(close to "n")

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

pp







12

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Hp

Pno

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

*pp*

*pp*

Je - su pi - e Quod sum cau - sa tu - æ vi - æ.

Je - su pi - e Quod sum cau - sa tu - æ vi - æ.



24

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Hp

Pno

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

nus De-i, do-na e - is re-qui - em. re-qui-em. Ag-nus De - i, do - na e-is sem-pi - ter - nam

Ag - nus De-i, do-na do-na e-is re-qui - em re-qui-em. Ag-nus De - i, do - na-e-is sem-pi - ter - nam

Detailed description: This page of a musical score, numbered 66, contains measures 24 through 29. The score is arranged in a multi-staff format. The top section includes woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bn). The middle section includes brass: Horn 1 (Hn 1) and Horn 2 (Hn 2), and keyboard instruments: Harp (Hp) and Piano (Pno). The bottom section includes strings: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Two vocal soloists are featured: Soprano Soloist (S Solo) and Alto Soloist (A Solo). The vocal parts have lyrics in Latin. The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs. The piano part includes sustained chords and melodic lines. The string section provides harmonic support with sustained notes and rhythmic patterns. The woodwinds and brass parts have rests in many measures, indicating they are not playing in this section.



35 *mp* *rall.* **C** *a tempo* *p*

Fl

Ob *f*

Cl *f* *mp* *rall.* *a tempo* *p*

Bn *f* *mp* *rall.*

Hn 1 *f* *mp* *rall.*

Hn 2 *f* *mp* *rall.*

Hp *mp* *rall.* *a tempo* *p*

Pno *f* *mp* *rall.*

S Solo *f* *mp* *rall.* *p a tempo*

A Solo *f* *mp* *rall.* *p a tempo*

Vin 1 *f* *mp* *rall.* *a tempo* *p*

Vin 2 *f* *mp* *rall.* *a tempo* *p*

Vla *f* *mp* *rall.* *a tempo* *p*

Vc *f* *mp* *rall.* *a tempo pizz.* *p<sup>3</sup> a tempo*

Cb *f* *mp* *rall.* *pizz.* *a tempo* *p*

re - qui - em. Je - su. Pi - e Je - su Ag - nus de - i, do - na e - is re - qui - em.

re - qui - em. Pi - e Je - su. Pi - e Je - su Ag - nus De - i, do - na e - is re - qui - em.





Musical score for measures 46-50. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Harp (Hp), Piano (Pno), Soprano Solo (S Solo), Alto Solo (A Solo), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The music is in 3/4 time and features a key signature of one flat. A dynamic marking of *pp* (pianissimo) is present throughout. A circled 'D' indicates a D major chord. The vocal soloists enter in measure 49 with the lyrics: "Pi - e Je - su Do - mi - ne,".



56 **E**

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Hp

Pno

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

em, Re-cor-da-re, Je - su, Quod sum cau-sa tu-æ vi-æ. Quod sum cau - sa tu-æ vi - æ. Re - qui-em.

re - qui-em, Re-cor-da-re, Je-su pi-e, Quod sum cau-sa tu-æ vi-æ. Quod sum cau - sa tu-æ vi - æ. Re - qui-em.

*pp*

This musical score page, numbered 73, contains the following parts and details:

- Flute (Fl):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Oboe (Ob):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Clarinet (Cl):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Bassoon (Bn):** Bass clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Horn 1 (Hn 1):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Horn 2 (Hn 2):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Harp (Hp):** Treble clef, 3/4 time signature. Features triplets and a *rall.* marking in measure 61.
- Piano (Pno):** Bass clef, 3/4 time signature. Measure 61 is marked with a fermata.
- S Solo:** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- A Solo:** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Violin 1 (Vln 1):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata. A *rall.* marking appears in measure 61.
- Violin 2 (Vln 2):** Treble clef, 3/4 time signature. Measure 61 is marked with a fermata. A *rall.* marking appears in measure 61.
- Viola (Via):** Bass clef, 3/4 time signature. Measure 61 is marked with a fermata.
- Violoncello (Vc):** Bass clef, 3/4 time signature. Features triplets and a *rall.* marking in measure 61.
- Contrabass (Cb):** Bass clef, 3/4 time signature. Measure 61 is marked with a fermata.

# v. Te Deum

**Moderato** (♩ = 66)

Flute *mp* *semplice*

Oboe

B $\flat$  Clarinet *mp* *semplice*

Bassoon

F Horn 1

F Horn 2

B $\flat$  Trumpet

Trombone

Harp *mp*

Piano

Soprano

Alto

Tenor

Bass

**Moderato** (♩ = 66)

Violins 1 *mp* *solo*

Violins 2 *mp*

Violas *mp*

Cellos *mp*

Contrabasses *mp*

This musical score page, numbered 75, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), and Trombone (Tbn). The brass section includes Trumpet (Tp) and Trombone (Tbn). The keyboard section includes Harp (Hp) and Piano (Pno). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The score is written in a key signature of one flat (B-flat) and begins at measure 8. The Oboe part starts with a melodic line marked *mp* and *semplice*. The Bassoon and Horns also have melodic lines marked *mp*. The Piano part features a complex texture with arpeggiated chords and moving lines in both hands, marked *mp*. The Harp part provides a harmonic accompaniment with chords. The string section is mostly silent, with the Contrabass part starting with a pizzicato line marked *mp*.









(B)

30

Fl *f* *ff*

Ob *f* *ff*

Cl *f* *ff*

Bn *f* *ff*

Hn 1 *f* *ff*

Hn 2 *f* *ff*

Tp *f* *ff*

Tbn *f* *ff*

Hp *f* *ff*

Pno *f* *ff*

S *f* *ff*  
 bi che-ru-bim et se-ra-phim in - ces-sa-bi-li vo-ce pro - cla-mant: Sanc-tus, sanc-tus, sanc-tus Do-mi-nus

A *f* *ff*  
 bi che-ru-bim et se-ra-phim in - ces-sa-bi-li vo-ce pro - cla - mant: Sanc-tus, sanc-tus sanc-tus Do-mi-nus

T *f* *ff*  
 bi che-ru-bim et se-ra-phim in - ces-sa-bi-li vo-ce pro - cla - mant: Sanc-tus, sanc-tus, sanc-tus Do-mi-nus

B *f* *ff*  
 bi che-ru-bim et se-ra-phim in - ces-sa-bi-li vo-ce pro - cla-mant: Sanc - tus, sanc-tus Do-mi-nus

Vln 1 *f* *ff*

Vln 2 *f* *ff*

Vla *f* *ff*

Vc *f* *ff*

Cb *f* *ff*

arco

(B)



40 C *cantabile* *p*

Fl

*cantabile* *p*

Ob

*cantabile* *p*

Cl

Bn

Hn 1 *p*

Hn 2 *p*

Tp

Tbn

Hp *mp* *p*

Pno *p*

S

A

T

B

Vln 1 *mp* *p*

Vln 2 *mp* *p*

Vla *mf* *p*

Vc *mp* *p*

Cb *pizz.* *mp* *p*

glo-ri-æ.

glo-ri-æ.

glo-ri-æ.

glo-ri-æ.

Te glo-ri-o-sus A-pos-to-lo-

Te glo-ri-o-sus A-pos-to-lo-

Te glo-ri-o-sus A-pos-to-lo-







60

Fl

mp

mf

Ob

mp

mf

Cl

mp

mf

Bn

mf

Hn 1

mf

Hn 2

mf

Tp

mf

Tbn

mf

Hp

mf

Pno

mf

S

Tu Rex glo - ri - æ, Chris - te, tu Pa - tris sem - pi - ter - nus es Fi -

A

Tu Rex glo - ri - æ, Chris - te, tu Pa - tris sem - pi - ter - nus es Fi -

T

Tu Rex glo - ri - æ, Chris - te, tu Pa - tris sem - pi - ter - nus es Fi -

B

Tu Rex glo - ri - æ, Chris - te, tu Pa - tris sem - pi - ter - nus es Fi -

Vln 1

mf

Vln 2

mf

Vla

mf

Vc

mf

pizz.

arco

Cb

mf





69

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

ho - mi - nem, non hor - - - ruis - ti Vir - gi - nis u - te - rum. Tu

ho - mi - nem, non hor - - - ruis - ti Vir - gi - nis u - te - rum. Tu

non hor - - - ruis - ti Vir - gi - nis u - te - rum. Tu

Tu

Tu

*mp*

*mp*

*mp*

F

72

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

*mp*

*mp*

*mf*

*mp*

de - - - vic - to mor - tis a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

de - - - vic - to mor - tis a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

de - - - vic - to mor - tis a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

de - - - vic - to mor - tis a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

*pizz.*

*arco*

*arco*

F

76

Fl *mp*

Ob *mp*

Cl *mp*

Bn *mf* *mp*

Hn 1 *mf*

Hn 2 *mf*

Tp *mf* *mp*

Tbn *mf*

Hp

Pno *mf* *mp*

S  
ti - bus reg - na cæ-lo-rum. Tu ad dex - te - ram De - i se - des in glo - ri - æ Pa - tris.

A  
ti - bus reg - na cæ-lo-rum. Tu ad dex - te - ram De - i se - des in glo - ri - æ Pa - tris.

T  
ti - bus reg - na cæ-lo-rum. Tu ad dex - te - ram De - i se - des in glo - ri - æ Pa - tris.

B  
ti - bus reg - na cæ-lo-rum. Tu ad dex - te - ram De - i se - des in glo - ri - æ Pa - tris.

Vln 1 *mf* *mp*

Vln 2 *mf* *mp*

Vla *arco* *mp*

Vc *mp*

Cb *mp*

G

Fl  
Ob  
Cl  
Bn

*p*

Hn 1  
Hn 2  
Tp  
Tbn

*p*

Hp

Pno

S  
A  
T  
B

*mp*

Ju - dex cre - de - ris, es - se ven - tu - rus. Te er - go

Ju - dex cre - de - ris, es - se ven - tu - rus. Te er - go

Ju - dex cre - de - ris, es - se ven - tu - rus. Te er - go

Ju - dex cre - de - ris, es - se ven - tu - rus. Te er - go

G

Vln 1  
Vln 2  
Vla  
Vc  
Cb



(H)

Fl  
Ob  
Cl  
Bn

Hn 1  
Hn 2  
Tp  
Tbn

Hp

Pno

S  
A  
T  
B

ter - na fac Sanc - - tus tu - is Glo-ri - æ nu - me - ra - ri.  
ter - na fac Sanc - - tus tu - is Glo-ri - æ nu - me - ra - ri.  
ter - - - na fac Sanc - - tus tu - is Glo-ri - æ nu - me - ra - ri.  
ter - - - na fac Sanc - - tus tu - is Glo-ri - æ nu - me - ra - ri.

(H)

Vln 1  
Vln 2  
Vla  
Vc  
Cb

This page of a musical score, numbered 93, contains parts for various instruments and vocalists. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The instruments and parts include:

- Flute (Fl):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Oboe (Ob):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Clarinet (Cl):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Bassoon (Bn):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Horn 1 (Hn 1):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Horn 2 (Hn 2):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Trumpet (Tp):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Trombone (Tbn):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Piano (Pno):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *f*, *ff*, and *sfz*. Includes markings for *Colossale* and *Chissimile*.
- Soprano (S):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Alto (A):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Tenor (T):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Bass (B):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Violin 1 (Vln 1):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Violin 2 (Vln 2):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Viola (Vla):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Violoncello (Vc):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.
- Double Bass (Cb):** Starts at measure 95 with a *molto rit.* marking, then returns to *a tempo*. Dynamics include *ff* and *sfz*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo changes from *molto rit.* to *a tempo* at measure 96. The dynamics range from *ff* (fortissimo) to *sfz* (sforzando).



1

Fl  
Ob  
Cl  
Bn

Hn 1  
Hn 2  
Tp  
Tbn

Hp

Pno

S  
A  
T  
B

Sal - vum fac po - pu - lum tuum Do - mi - ne, et be - ne - dic he - re - di - ta - ti

Sal - vum fac po - pu - lum tuum Do - mi - ne, et be - ne - dic

Sal - vum fac po - pu - lum tuum Do - mi - ne, et be - ne - dic

1

Vln 1  
Vln 2  
Vla  
Vc  
Cb

106

Fl

Ob

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

Vln 1

Vln 2

Vla

Vc

Cb

*p*

*p*

*p*

*p*

*p*

tu - æ et us - que in æ - ter - nam. Be - ne - di - ci - mus te et lau -

tu - æ et us - que in æ - ter - nam. Be - ne - di - ci - mus te et lau -

tu - æ et us - que in æ - ter - nam. Be - ne - di - ci - mus te et lau -

tu - æ et us - que in æ - ter - nam. Be - ne - di - ci - mus te et lau -



117

Fl *mf* *f*

Ob *mf* *f*

Cl *mf* *f*

Bn *mf* *f*

Hn 1 *f*

Hn 2 *f*

Tp *mf* *f*

Tbn *mf* *f*

Hp *mf* *f*

Pno *mf* *f*

S *f*  
se - - re - re nos - tri Do - mi - ne, Mi - se - ri - cor - di - a tu - a Do - mi - ne. Quem ad - mo - dum spe - ra -

A *f*  
se - - re - re nos - tri Do - mi - ne, Mi - se - ri - cor - di - a tu - a Do - mi - ne. Quem ad - mo - dum spe - ra -

T *f*  
se - - re - re nos - tri Do - mi - ne, Mi - se - ri - cor - di - a tu - a Do - mi - ne. Quem ad - mo - dum spe - ra -

B *f*  
se - - re - re nos - tri Do - mi - ne, Mi - se - ri - cor - di - a tu - a Do - mi - ne. Quem ad - mo - dum spe - ra -

Vln 1 *mf* *f*

Vln 2 *mf* *f*

Vla *mf* *f*

Vc *mf* *f* arco

Cb *mf* *f*

122 *molto rit.* *ff* *a tempo* (J)

Fl

Ob *molto rit.* *ff* *a tempo*

Cl *molto rit.* *ff* *a tempo*

Bn *molto rit.* *ff* *a tempo*

Hn 1 *ff*

Hn 2 *ff*

Tp *ff*

Tbn *molto rit.* *ff*

Hp *molto rit.* *f* *ff* *a tempo* *8va* *Glissando*

Pno *molto rit.* *ff* *a tempo* *8va*

S *molto rit.* *ff* *a tempo*  
 vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam. Sanc-tus, sanc-tus, sanc-tus Do-mi-nus

A *molto rit.* *ff* *a tempo*  
 vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam. Sanc-tus, sanc-tus sanc-tus Do-mi-nus

T *molto rit.* *ff* *a tempo*  
 vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam. Sanc-tus, sanc-tus, sanc-tus Do-mi-nus

B *molto rit.* *ff* *a tempo*  
 vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam. Sanc - tus, sanc-tus Do-mi-nus

Vln 1 *molto rit.* *ff* *a tempo* (J) *a tempo*

Vln 2 *molto rit.* *ff* *a tempo*

Vla *molto rit.* *ff* *a tempo*

Vc *molto rit.* *ff* *a tempo*

Cb *molto rit.* *ff* *a tempo*

This page contains a musical score for measures 127 through 130. The score is arranged in a standard orchestral format with vocal parts below. The instruments and their parts are as follows:

- Flute (Fl):** Measure 127 has a trill. Measures 128-130 are mostly rests.
- Oboe (Ob):** Measure 127 has a *sfz* dynamic. Measures 128-130 are mostly rests.
- Clarinet (Cl):** Measure 127 has a *sfz* dynamic. Measures 128-130 are mostly rests.
- Bassoon (Bn):** Measure 127 has a *sfz* dynamic. Measures 128-130 are mostly rests.
- Horn 1 (Hn 1):** Measures 127-128 are mostly rests. Measures 129-130 have a *mf* dynamic.
- Horn 2 (Hn 2):** Measures 127-128 are mostly rests. Measures 129-130 have a *mf* dynamic.
- Trumpet (Tp):** Measures 127-128 are mostly rests. Measures 129-130 have a *mf* dynamic.
- Trombone (Tbn):** Measure 127 has a *sfz* dynamic. Measures 128-130 have a *mf* dynamic.
- Harpsichord (Hp):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 are mostly rests.
- Piano (Pno):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 have a *mf* dynamic.
- Soprano (S):** Lyrics: De - - us Sa-baoth. Ple - ni sunt cæ - li et ter - ra mājes-ta - - - tes tu - æ. Dynamics: *mf* then *mp*.
- Alto (A):** Lyrics: De - - us Sa-baoth. Ple - ni-sunt cæ - li et ter - ra mājes-ta - - - tes tu - æ. Dynamics: *mf* then *mp*.
- Tenor (T):** Lyrics: De - - us Sa-baoth. Ple - ni-sunt cæ - li et ter - ra mājes-ta - - - tes tu - æ. Dynamics: *mf* then *mp*.
- Bass (B):** Lyrics: De - - us Sa-baoth. Ple - ni-sunt cæ - li et ter - ra mājes-ta - - - tes tu - æ. Dynamics: *mf* then *mp*.
- Violin 1 (Vln 1):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 have a *mf* dynamic.
- Violin 2 (Vln 2):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 have a *mf* dynamic.
- Viola (Via):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 have a *mf* dynamic.
- Violoncello (Vc):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 have a *mf* dynamic.
- Double Bass (Cb):** Measures 127-128 have a *sfz* dynamic. Measures 129-130 have a *mf* dynamic.

This musical score page, numbered 100, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), and Trombone (Tbn). The keyboard section consists of Harpsichord (Hp) and Piano (Pno). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). Vocal soloists are represented by Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 132. The woodwinds and strings play a melodic line starting with a piano (*p*) dynamic, which then moves to mezzo-piano (*mp*). The vocal soloists enter with the lyrics "glo-ri-æ." The strings play a rhythmic accompaniment, with the Cello and Contrabass parts marked *pizz.* (pizzicato) and *arco* (arco). A rehearsal mark (K) is placed above the Flute staff at measure 133. The score concludes with a mezzo-piano (*mp*) dynamic and the instruction *semplice* for the Horns.

This page of a musical score, numbered 101, contains parts for various instruments and voices. The score is organized into systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bn), with a mezzo-piano (*mp*) dynamic marking. The second system includes Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tp), and Trombone (Tbn). The third system is for the Harp (Hp), showing a dynamic progression from piano (*p*) to pianissimo (*pp*). The fourth system is for the Piano (Pno). The fifth system is for the vocal ensemble, with parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), all starting at a piano (*p*) dynamic and marked *diminuendo* (diminishing), with a note to sing "(close to 'n')". The sixth system includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Voice (Vc), with dynamics ranging from piano (*p*) to pianissimo (*ppp*). The final system is for the Cello (Cb), also with dynamics from piano (*p*) to pianissimo (*ppp*). The score is in a key with one flat and a common time signature.



# vi. Lux Æternam

Andantino (♩ = 60)

Flute

Alto Solo

Violins 2

Violas

Cellos

Contrabasses

*p*

*con sord.*

*pizz.*

*p*

Lux



Fl

A Solo

Vln 2

Vla

Vc

Cb

5

5

æ - ter - nam lu - ce - at e - is, Do - mi - ne cum sanc - tus tu - is in æ - ter -



Fl

A Solo

Vln 2

Vla

Vc

Cb

9

9

nam.

13

Fl *mp*

A Solo *mp* *pp*

qui-a pi - us es. Ex - au - di o - ra - tio - nem me - am. Ex - au - di

Vln 2

Vla

Vc

Cb



17

Fl *pp*

A Solo

o - - - ra - tio - nem me - - - - am.

Vln 2

Vla

Vc

Cb



20

Fl

A Solo

Vln 2

Vla

Vc

Cb

24

Fl

A Solo

*p*

(C)

Lux æ - ter - nam lu-ce-at e -

Vln 2

Vla

Vc

Cb

29

Fl

A Solo

Do - mi-ne cum sanc-tus tu-is in æ - ter - nam. Re-qui-em

Vln 2

Vla

Vc

Cb

34

Fl

A Solo

Re - qui - em æ - ter - nam do - na do - na e - is, do - na - do - na e - is,

Vln 2

Vla

Vc

Cb

38

Fl *pp*

A Solo *pp*  
Do-mi-ne. et lux per - pe - tu - a lu - ce -

Vln 2

Vla

Vc

Cb

42

Fl *p*  
*rall.* *a tempo*

A Solo *rall.* *a tempo*  
at e - - is,

Vln 2 *rall.* *a tempo*

Vla *rall.* *a tempo*

Vc *rall.* *a tempo*

Cb *rall.* *a tempo*

46

Fl

A Solo

Vln 2

Vla

Vc

Cb

# vii. In Paradisum

Largo (♩ = 46) A

B♭ Clarinet

Bassoon

F Horn 1

F Horn 2

B♭ Trumpet

Trombone

Harp

Piano

Soprano

Alto

Tenor

Bass

Soprano Solo

Alto Solo

Largo (♩ = 46) *con sord.* A

Violins 1

Violins 2

Violas

Cellos

Contrabasses

The score is for a large ensemble and vocal soloists. It begins with a tempo marking of 'Largo' and a metronome marking of a quarter note equals 46. The key signature has one flat (B♭) and the time signature is 4/4. The woodwind section includes B♭ Clarinet, Bassoon, F Horn 1 and 2, B♭ Trumpet, and Trombone. The strings consist of Violins 1 and 2, Violas, Cellos, and Contrabasses. The vocal section includes Soprano, Alto, Tenor, Bass, and Soloists. The harp and piano are also present. The vocalists enter with the lyrics 'In pa-ra-di-sum' in a very soft dynamic (pp). The score includes various musical notations such as dynamics (pp, ppp, ppp<sup>8va</sup>), articulation (accents, slurs), and performance directions (con sord., pizz.). A rehearsal mark 'A' is placed at the beginning of the vocal and string entries.

9 (B)

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S  
de - du-cant an - ge - li, In tu - o a-ven-tu *pp*

A  
de - du-cant an - ge - li, In tu - o a-ven-tu *pp*

T  
de - du-cant an - ge - li, In tu - o a-ven-tu *pp*

B  
de - du-cant an - ge - li, In tu - o a-ven-tu *pp*

S Solo

A Solo

Vln 1 (B)

Vln 2

Vla

Vc

Cb

8<sup>va</sup>

C

This page of a musical score includes the following parts and lyrics:

- Cl** (Clarinets): Two staves, mostly rests.
- Bn** (Bassoons): Two staves, mostly rests.
- Hn 1** (Horns 1): One staff, mostly rests.
- Hn 2** (Horns 2): One staff, mostly rests.
- Tp** (Trumpets): One staff, mostly rests.
- Tbn** (Trombones): One staff, mostly rests.
- Hp** (Harp): One staff, mostly rests.
- Pno** (Piano): Two staves, mostly rests.
- S** (Soprano): *ff* sus-ci-pi-at te Do-mi-ne. Cho-rus an-ge-lo-rum *pp* te sus-ci-pi-at.
- A** (Alto): *ff* sus-ci-pi-at te Do-mi-ne. Cho-rus an-ge-lo-rum *pp* te sus-ci-pi-at.
- T** (Tenor): *ff* sus-ci-pi-at te Do-mi-ne. Cho-rus an-ge-lo-rum *pp* te sus-ci-pi-at.
- B** (Bass): *ff* sus-ci-pi-at te Do-mi-ne. Cho-rus an-ge-lo-rum *pp* te-sus-ci-pi-at.
- S Solo** (Soprano Solo): One staff, mostly rests.
- A Solo** (Alto Solo): One staff, mostly rests.
- Vln 1** (Violins 1): One staff, mostly rests.
- Vln 2** (Violins 2): One staff, mostly rests.
- Vla** (Viola): One staff, mostly rests.
- Vc** (Violoncello): One staff, mostly rests.
- Cb** (Cello): One staff, mostly rests.

A circled 'C' appears above the woodwind and string staves at the beginning of the page and again above the string staves at the end of the page.

Musical score for page 109, featuring a variety of instruments and vocal parts. The score is divided into two systems, each marked with a circled letter (D and E) above the first staff.

**System 1 (Measures 27-31):**

- Cl (Clarinets):** Two staves, both marked with a circled 'D' above the first measure.
- Bn (Bassoons):** Two staves, both marked with a circled 'D' above the first measure.
- Hn 1 (Horn 1):** One staff, marked with a circled 'D' above the first measure.
- Hn 2 (Horn 2):** One staff, marked with a circled 'D' above the first measure.
- Tp (Trumpets):** Two staves, both marked with a circled 'D' above the first measure.
- Tbn (Trombones):** Two staves, both marked with a circled 'D' above the first measure.
- Hp (Harp):** Two staves, marked with an 8va (octave) marking above the first measure.
- Pno (Piano):** Two staves, marked with an 8va (octave) marking above the first measure.
- Vocalists (Soprano, Alto, Tenor, Bass):** Four staves, each with lyrics: "Æ - ter-nam ha-be-as re - qui-". The vocal parts are marked with *pp* (pianissimo).
- S Solo (Soprano Solo):** One staff.
- A Solo (Alto Solo):** One staff.

**System 2 (Measures 32-36):**

- Vln 1 (Violin 1):** One staff, marked with a circled 'D' above the first measure and *pp* below the first measure.
- Vln 2 (Violin 2):** One staff, marked with a circled 'D' above the first measure and *pp* below the first measure.
- Via (Viola):** One staff, marked with a circled 'D' above the first measure and *pp* below the first measure.
- Vc (Violoncello):** One staff, marked with a circled 'D' above the first measure.
- Cb (Contrabass):** One staff, marked with a circled 'D' above the first measure.

**System 3 (Measures 37-41):**

- Vln 1 (Violin 1):** One staff, marked with a circled 'E' above the first measure.
- Vln 2 (Violin 2):** One staff, marked with a circled 'E' above the first measure.
- Via (Viola):** One staff, marked with a circled 'E' above the first measure.
- Vc (Violoncello):** One staff, marked with a circled 'E' above the first measure.
- Cb (Contrabass):** One staff, marked with a circled 'E' above the first measure.



36

(F)

Cl

Bn

Hn 1

Hn 2

8va

Tp

Tbn

Hp

Pno

S

em.

A

em.

T

8

em.

B

em.

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

36

(F) *sostenuto*

*pp*

*sostenuto*

*pp*

*sostenuto*

*pp*

*con sord.*

*sostenuto*

*pp*

*con sord.*

*sostenuto*

*pp*

45

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

*pp*

Re-qui-em Re-qui-em æ-ter - nam do-na do-na e - is,

*pp*

Re-qui-em Re-qui-em æ-ter - nam do-na do-na e - is,

*pp*

Re-qui-em Re-qui-em æ-ter - nam do-na do-na e - is,

*pp*

Re-qui-em Re-qui-em æ-ter - nam do-na do-na e - is,

53 G

Cl *mf* *pp*

Bn *mf* *pp*

Hn 1 *mf* *pp*

Hn 2 *mf* *pp*

Tp

Tbn *mf* *pp*

Hp

Pno *mf* *pp*

S *mf*  
do-na do-na e - is, do-na do-na e - is, Do-mi-ne. Et lux per - pe - tu - a lu - ce - at

A *mf*  
do-na do-na e - is, do-na do-na e - is, Do-mi-ne. Et lux per - pe - tu - a lu - ce at

T *mf*  
do-na do-na e - is, do-na do-na e - is, Do-mi-ne. Et lux per - pe - tu - a lu - ce - at

B *mf*  
do-na do-na e - is, do-na do-na e - is, Do-mi-ne. Et lux per - pe - tu - a lu - ce - at

S Solo

A Solo

Vin 1 *mf* *pp*

Vin 2 *mf* *pp*

Via *mf* *pp*

Vc *mf* *pp*

Cb *mf* *pp*

H

58

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

*pp* e - is. Re - qui-em.

*pp* e - is. Re - qui-em.

*pp* e - is. Re - qui-em.

*pp* e - is. Re - qui-em.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

66

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

8<sup>va</sup>

pp

pp

Re-qui-em In tu-o a-ven-tu sus-ci-pi-at te Do-mi-ne.

Re-qui-em In tu-o a-ven-tu sus-ci-pi-at te Do-mi-ne.

73

I

Cl

Bn

Hn 1

Hn 2

Tp

Tbn

Hp

Pno

S

A

T

B

S Solo

A Solo

Vln 1

Vln 2

Vla

Vc

Cb

73

whisper mute  
*pp* *lontano*

*pp*

8<sup>va</sup>

Detailed description: This page of a musical score, page 115, contains staves for various instruments and voices. The top section includes Clarinet (Cl), Bassoon (Bn), Horns 1 and 2 (Hn 1, Hn 2), Trumpet (Tp), and Trombone (Tbn). The middle section features Harp (Hp) and Piano (Pno). Below these are vocal staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Soprano Solo (S Solo), and Alto Solo (A Solo). The bottom section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). A circled 'I' at the top indicates a first ending. The Trumpet part includes the instruction 'whisper mute' and 'pp lontano' with a dynamic hairpin. The Harp part has an '8va' marking. The Violin and Viola parts feature extensive phrasing slurs with hairpins. The score begins at measure 73.

This page of a musical score, numbered 116, contains the following parts and markings:

- Cl (Clarinets):** Two staves, both with rests.
- Bn (Bassoons):** Two staves, both with rests.
- Hn 1 & 2 (Horns):** Four staves, all with rests.
- Tp (Trumpets):** Two staves, both with rests.
- Tbn (Trombones):** Two staves, both with rests.
- Hp (Harp):** Two staves, both with rests.
- Pno (Piano):** Two staves, both with rests. The right hand ends with a *ppp* dynamic marking.
- Vocalists (S, A, T, B):** Four staves with lyrics: "Re-qui-em". Dynamics include *pp*, *ppp*, and phrasing instructions like "(close to 'm')".
- S Solo & A Solo:** Two staves, both with rests.
- String Ensemble (Vln 1, Vln 2, Vla, Vc, Cb):** Five staves with sustained notes and *ppp* dynamics.