

**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

JEFF MANOOKIAN

## I. Requiem Æternam

**Lento** (♩ = 52)

Sopranos

Altos

Tenors

Basses

Soprano Solo

Alto Solo

**Lento** (♩ = 52)

Orchestra

*pp* *sostenuto*

Orch

Orch

Orch

S Solo

23 *pp*

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

A Solo

23 *pp*

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

Orch

23 **A**

S Solo

26 do - - - - na e - is, Do - mi - ne.

A Solo

26 do - na do - na e - is, do - na do - na, Do - mi - ne.

Orch

26

29 **B** *pp*

S Re-qui-em Re-qui-em æ-ter - nam

A Re-qui-em Re-qui-em æ-ter - nam

T *pp* Re-qui-em Re-qui-em æ-ter - nam

B *pp* Re-qui-em Re-qui-em æ-ter - nam

Orch

34

S do - na do - na e - is, do - na do - na e - is, Do-mi-ne. Et

A do - na do - na e - is, do - na do - na e - is, Do-mi-ne. Et

T do - na do - na e - is, do - na do - na e - - - is, Do-mi-ne. Et

B do - na do - na e - is, do - na do - na e - is, Do-mi-ne. Et

Orch

37

S lux per - pe - tu - a lu - ce - at e - is,

A lux per - pe - tu - a lu - ce - at e - is,

T lux per - pe - tu - a lu - ce - at e - is,

B lux per - pe - tu - a lu - ce - at e - is,

Orch

40

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

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

Orch

**C** *mf*

**C** *mf*

42

S Solo

Ex - au-di o - ra - tio - nem me - am. Re-qui-em æ-ter - nam.

A Solo

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

Orch

45

T

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

B

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

S Solo

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

A Solo

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

Orch

D



48

S  
A  
T  
B

do-na do-na e - is, do-na do-na e - is, Do - - - mi -

do-na do-na e - is, do-na don-na e - is, Do - mi - - -

S Solo  
A Solo

nem do-na do-na e - is, do-na do-na Re-qui-em Ex -

nem do-na do-na e - is, do-na do-na Re-qui-em

Orch

51 *mp* **E**

S  
Re - - - qui-em Re-qui-em Re - qui - em

A  
*mp*  
Re - - - qui-em Re-qui-em Re - qui - em

T  
ne. Re-qui-em Re-qui-em Re - qui - em

B  
ne. Re-qui-em Re-qui-em Re - qui - em

S Solo  
au - - - di me - - - am.

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

Orch

54

S  
æ - ter - nam. (close to "m") **F** *pp*

A  
æ - ter - nam. (close to "m") *pp*

T  
æ - ter - nam. (close to "m") *pp*

B  
æ - ter - nam. (close to "m") *pp*

Orch

60

Orch

67

Orch

G

70

S *mf* Ky-ri - e, Ky - ri - e, e-le-i -

A *mf* Ky-ri - e, Ky - ri - e, e-le-i -

T *mf* Ky-ri - e, Ky - ri - e, e-le-i -

B *mf* Ky-ri - e, Ky - ri - e, e-le-i -

Orch

*cresc.* *mf*

74

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

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

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

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

Orch

78

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

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

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

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

S Solo  
*f* Ky -

A Solo  
*mf* *f* do-na do-na e - is, Ky -

Orch

*Glissando*

**(H)**

**S**  
Ky - - - ri - e, e - le - i - son.

**A**  
Ky - - - ri - e, e - le - i - son.

**T**  
Ky - - - ri - e. e - le - i - son.

**B**  
Ky - - - ri - e, e - le - i - son

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

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

**Orch**  
*Andante*

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Solo parts (S Solo, A Solo), and Orchestra (Orch). The lyrics are: "Kyrie eleison, Kyrie eleison, Kyrie eleison, Christe, Kyrie eleison, Christe, Kyrie eleison." The score includes dynamics such as *f* (forte) and *Andante*. The orchestra part features a prominent sixteenth-note accompaniment in the bass line, with a *Andante* tempo marking.

84

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

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

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

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

S Solo  
e - - - le - i - son. Ky - ri - - - - e, e - - - -

A Solo  
e - - - - le - i - son. - - - - e - le - i -

Orch

6

86  
S e, e - le - i - son. Chris - te,  
A e, e - le - i - son. Chris - te,  
T e, e - le - i - son. Chris - te,  
B e, e - le - i - son. Chris - te,  
S Solo le - i - son. e - le - i - son, Chris - te, e -  
A Solo son. e - le - i - son, Chris - te, e -  
Orch

Detailed description: This page of a musical score covers measures 86 to 90. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two solo parts (Soprano Solo and Alto Solo). The vocal parts enter at measure 86 with the lyrics 'e, e - le - i - son. Chris - te,'. The Solo parts enter at measure 87 with the lyrics 'le - i - son. e - le - i - son, Chris - te, e -' and 'son. e - le - i - son, Chris - te, e -' respectively. The orchestra (Orch) part begins at measure 86 with a piano introduction, featuring a prominent sixteenth-note pattern in the bass line and sustained chords in the upper strings. The score is written in a key with two flats (B-flat major or D-flat minor) and a common time signature.



88 *cresc.*  
S e - - - - le - i - son. Ky - - - - ri - e,  
A e - - - - le - i - son. Ky - - - - ri - e,  
T e - - - - le - i - son. Ky - - - - ri - e,  
B e - - - - le - i - son. Ky - - - - ri - e,  
S Solo le - i - son. Ky - ri - e, e - le - i - son. *cresc.*  
A Solo le - i - son. Ky - ri - e, e - le - i - son. *cresc.*  
Orch *cresc.*

Detailed description: This page of a musical score covers measures 88 to 91. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two solo parts (Soprano and Alto). The vocal parts have lyrics: "e - - - - le - i - son. Ky - - - - ri - e,". The solo parts have lyrics: "le - i - son. Ky - ri - e, e - le - i - son." The orchestra part includes a piano introduction with sixteenth-note patterns in the left hand and chords in the right hand. The score is in 3/4 time and includes dynamic markings such as *cresc.* and *88*.

90 *poco rall.* **I** *ff* *a tempo*

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

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

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

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

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

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

Orch *poco rall.* *ff* *a tempo*  
*Glissando*

93

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

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

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

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

Orch

96

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

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

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

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

96

Orch

99 *pp*

S Solo

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

A Solo

*pp*

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

Orch

*pp*

101

S Solo

o - ra - tio - nem. (K)

A Solo

101

Ex - au - di o - ra - tio - nem. (K)

Orch

(K)

107

Orch

114

(L) *pp*

S Re-qui-em Re-qui-em æ-ter -

A *pp* Re-qui-em Re-qui-em æ-ter -

T *pp* Re-qui-em Re-qui-em æ-ter -

B *pp* Re-qui-em Re-qui-em æ-ter -

Orch

118

S nam do - na do - na e - is, do - na do - na de - func - tis,

A nam do - na do - na e - is, do - na do - na de - func - tis,

T nam do - na do - na e - is, do - na do - na de - func - tis,

B nam do - na do - na e - is, do - na do - na de - func - tis,

Orch

121

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

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

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

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

Orch

125

S Re-qui-em Re-qui -

A Re-qui-em Re-qui -

Orch

*mp*

*mp*

*mp*

128

S  
em æ - ter - nam do - na do - na eis, do - na do - na eis,

A  
em æ - ter - nam do - na do - na eis, do - na do - na eis,

Orch



131

S  
Do - - - mi - ne.

A  
Do - - - mi - ne.

T  
Et lux per -

B  
Et lux per -

Orch

134

T  
8  
pet - tu - a lu - ce - at e - is,

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

Orch

139

S  
N  
*pp*  
Re-qui - em. (close to "m")

A  
*pp*  
Re-qui - em. (close to "m")

T  
8  
*pp*  
Re-qui - em. (close to "m")

B  
*pp*  
Re-qui-em. (close to "m")

Orch  
N  
*pp* *ppp*



## II. Offertorium

**Moderato semplice** (♩ = 60)

Soprano Solo

Orchestra

*p*

*esp.*

*sostenuto*

6

Orch

13

S Solo

**A** *p*

Do - mi - - - ne Je - su Chris - - - - - te,

13

Orch

**A**

17

S Solo

Rex tre-men - dæ ma - - - je - sta - tis,

17

Orch

21 **B**

S Solo

Re - - - prae - - - sen - - - tet

Orch

24

S Solo

e - as in lu-cem sanc - - -

Orch

28 **C**

S Solo

tam. Fac e - as Do - mi-ne,

Orch

S Solo

32

de mor - te tran - si - re

Orch

Detailed description: This block contains the musical notation for measures 32 to 34. The vocal line (S Solo) is in treble clef with a key signature of one sharp (F#). The lyrics are 'de mor - te tran - si - re'. The orchestral part (Orch) consists of three staves: piano (top), strings (middle), and bass (bottom). The piano part features a melodic line with slurs and dynamics. The strings play a rhythmic accompaniment with chords and moving lines. The bass part provides a steady accompaniment with eighth and sixteenth notes.

S Solo

35

ad vi - tam.

Orch

35

Detailed description: This block contains the musical notation for measures 35 to 38. The vocal line (S Solo) is in treble clef with a key signature of one sharp (F#). The lyrics are 'ad vi - tam.'. The orchestral part (Orch) consists of three staves: piano (top), strings (middle), and bass (bottom). The piano part features a melodic line with slurs and dynamics. The strings play a rhythmic accompaniment with chords and moving lines. The bass part provides a steady accompaniment with eighth and sixteenth notes.

# III. Tuba Mirum

**Pomposo** (♩ = 76)

Soprano

Alto

Tenor

Bass

Orchestra

**Pomposo** (♩ = 76)

*marcato*

*ff*

7

13

*fp*

Detailed description of the musical score: The score is for a piece titled 'III. Tuba Mirum'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an orchestra. The tempo is marked 'Pomposo' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#). The vocal parts are mostly rests. The orchestra part begins with a 'marcato' section starting at measure 7, characterized by a strong, accented rhythm. This is followed by a section marked 'ff' (fortissimo) starting at measure 13, featuring complex rhythmic patterns including triplets and slurs. The score includes various musical notations such as triplets, slurs, and dynamic markings.

**A** *ff*

S  
A  
T  
B

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

Orch

*mf* *ff*

*f*

S  
A  
T  
B

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,

Orch

*v*

26

**B** *pp*

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

*pp*

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

*pp*

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

*pp*

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

Orch

26

*ff*

*pp*

31

S num Co-get om - nes an - te thro-num.

A num Co-get om - nes an - te thro-num.

T num Co-get om - nes an - te thro-num.

B num Co-get om - nes an - te thro-num.

Orch

31

*mf*

Orch

36

*ff*

Orch

41

*mp*

S

A

T

B

45

*mp*

Mors stu - - - pe - bit et na - tu - ra

*mp*

Mors stu - - - pe - bit et na - tu - ra

*mp*

8 Mors stu - - - pe - bit et na - tu - ra

*mp*

Mors stu - - - pe - bit et na - tu - ra

Orch

45

*(sempre 8va)*

*(+ 5 8vb)*

This musical score is for a SATB choir and orchestra. It consists of two systems of music, each with four vocal staves (Soprano, Alto, Tenor, Bass) and an orchestral section. The first system covers measures 48-50, and the second system covers measures 51-53. The lyrics are in Latin, and the music is in a key with one flat (B-flat major or D minor).

**System 1 (Measures 48-50):**

- Vocal Parts:** All four voices (S, A, T, B) sing the same lyrics: "Cum re - sur - get cre - a - tu - - - ra". The melody is identical for all parts, starting on a half note G4 and moving through a series of quarter notes.
- Orchestra:** The orchestral part features a complex rhythmic pattern with many sixteenth and thirty-second notes, primarily in the right hand of the piano.

**System 2 (Measures 51-53):**

- Vocal Parts:** The vocal parts sing: "Qua re - sur - get ho - mo ex fa - - - vil - la." The melody is identical for all parts, starting on a half note G4 and moving through a series of quarter notes.
- Orchestra:** The orchestral part continues with a similar complex rhythmic pattern as in the first system.



54

Orch

*ff*

*marcato*

Orch

60

Orch

*mp*

Orch

64

S

Mors stu - - - pe - bit et na - tu - ra

A

Mors stu - - - pe - bit et na - tu - ra

T

Mors stu - - - pe - bit et na - tu - ra

B

Mors stu - - - pe - bit et na - tu - ra

*mp*

*mp*

*mp*

*mp*

**D**

64

Orch

*mp*

**D**

*(sempre 8va)*

*(+ 5 8vb)*

Orch

67

S Cum re - sur - get cre - a - tu - - - ra

A Cum re - sur - get cre - a - tu - - - ra

T Cum re - sur - get cre - a - tu - - - ra

B Cum re - sur - get cre - a - tu - - - ra

Orch

70

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

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

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

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

Orch

73 (etc.)

Orch

*pp*

Detailed description: This system contains measures 73, 74, and 75. It features a grand staff with treble and bass clefs. The music consists of continuous eighth-note patterns in both hands, with some notes beamed in groups of three. A dynamic marking of *pp* (pianissimo) is placed in the middle of the system.

76 **E**

Orch

*mp* *mf*

Detailed description: This system contains measures 76, 77, and 78. It features a grand staff. Measure 76 has a dynamic marking of *mp* and contains triplets of eighth notes in both hands. Measure 77 has a dynamic marking of *mf* and continues with triplets. Measure 78 also features triplets. A circled letter 'E' is placed above the first measure.

79

Orch

Detailed description: This system contains measures 79, 80, and 81. It features a grand staff. Measures 79 and 80 continue with triplets of eighth notes in both hands. Measure 81 shows a change in the bass line, with a dynamic marking of *mf*.

82

Orch

*ff* *p*

Detailed description: This system contains measures 82, 83, and 84. It features a grand staff. Measure 82 has a dynamic marking of *ff* (fortissimo). Measure 83 has a dynamic marking of *p* (piano). The system includes a key signature change to one flat and a time signature change to 3/2.

85

Orch

*ff*

Detailed description: This system contains measures 85, 86, and 87. It features a grand staff. Measure 85 has a dynamic marking of *ff*. The system includes a time signature change to 3/4 and continues with eighth-note patterns and triplets.

Orch

89

90

91

F



S

A

T

B

*ff*

*ff*

Tu - - - ba mi - rum spar - gens so - num

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

Orch

95 *ff*

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

A *ff* Tu - - - ba, tu - ba tu - ba, tu - ba, tu -

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

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

Orch

98

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

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

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

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

Orch

101 *mp* **G**

S ba, tu - ba,

A ba, tu - ba,

T ba, tu - ba,

B ba, tu - ba,

Orch *mp* **G**

105

S

A

T

B

Orch

This musical score page contains three systems of music. The first system (measures 109-112) features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are marked with a forte (*f*) dynamic and consist of sustained notes. The orchestra provides accompaniment with triplets and other rhythmic patterns. The second system (measures 112-115) features the vocal quartet and orchestra. The vocal parts are marked with a fortissimo (*ff*) dynamic and include the lyrics "tu-ba, tu - ba,". The orchestra continues with accompaniment. The third system (measures 115-118) features the vocal quartet and orchestra. The vocal parts are marked with a fortissimo (*ff*) dynamic and include the lyrics "tu-ba tu - ba,". The orchestra continues with accompaniment. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

109 *f*

S

A

T

B

Orch

109 *f*

S

A

T

B

Orch

112 *ff*

S

A

T

B

Orch

112 *ff*

S

A

T

B

Orch

tu-ba, tu - ba,

tu-ba, tu - ba,

tu-ba, tu - ba,

tu-ba tu - ba,

116 *p* (H)

S tu-ba, tu-ba,

A tu-ba, tu-ba,

T tu-ba, tu-ba,

B tu-ba, tu-ba

116 *p* (H)

Orch

*sfz*

*p*

8<sup>va</sup>

123

S tu-ba, tu - ba,

A tu-ba, tu - ba,

T tu-ba tu - ba,

B tu-ba, tu - ba,

Orch



129

S tu-ba, tu-ba,

A tu-ba, tu-ba,

T tu-ba, tu-ba,

B tu-ba, tu-ba,

Orch

134

S *pp* Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

A *pp* Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

T *pp* Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

B *pp* Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam,

139

S Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ - ter - nam, (close to "m")

A Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ - ter - nam, (close to "m")

T Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ - ter - nam, (close to "m")

B Re-qui-em æ-ter-nam, Re-qui-em æ-ter-nam, Re-qui-em æ - ter - nam, (close to "m")

145

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

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

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

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

Orch *p* *mf* *f* *ff*

42.

149

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

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

T  
8  
so - num Per se - pul - chra re - gio - num,

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

149

Orch

154

S  
Tu - ba, mi - rum spar-gens  
*pp*

A  
Tu - ba, mi - rum spar-gens  
*pp*

T  
8  
Tu - ba, mi - rum spar-gens  
*pp*

B  
Tu - ba, mi - rum spar-gens

154

Orch

*ff*

*pp*

159

S  
so - num so - num Co-get om - nes an - te thro-num.

A  
so - num so - num Co-get om - nes an - te thro-num.

T  
so - num so - num Co-get om - nes an - te thro-num.

B  
so - num so - num Co-get om - nes an - te thro-num.

Orch

164 (K)

Orch

169

Orch

174

Orch

Orch

179

*mp*

*mf*

Orch

184

*ff*

S

A

T

B

Orch

187

*pp*

Do - - - na e - is

*pp*

Do - - - na e - is

*pp*

Do - - - na e - is

*pp*

Do - - - na e - is

*pp*

*pp*

*mf*

*pp*

M

195

S re - qui - - - em. (close to "m") A - - - - -

A re - qui - - - em. (close to "m") A - - - - -

T re - qui - - - em. (close to "m") A - - - - -

B re - qui - - - em. (close to "m") A - - - - -



205

S men. (close to "n")

A men. (close to "n")

T men. (close to "n")

B men. (close to "n")

Orch

*pp*

## IV. Pie Jesu

**Teneremente** (♩ = 44) *pp*

Soprano Solo  
Alto Solo

Pi - e Je - su Do - mi - ne,

**Teneremente** (♩ = 44) *pp*

Orchestra

S Solo  
A Solo

do - na e - is, re - qui - em. Pi - e Je - su Do - mi - ne,

Pi - e Je - su Do - mi - ne, do -

Orch

S Solo  
A Solo

do - na e - is, re - qui - em, Re - - - cor - da - re,

na e - is, re - qui - em, Re - cor - da - re,

Orch

Detailed description of the musical score: The score is for a piece titled 'IV. Pie Jesu'. It is in 3/4 time and marked 'Teneremente' with a tempo of ♩ = 44. The dynamics are 'pp' (pianissimo). The score is divided into several systems. The first system features Soprano Solo and Alto Solo parts, with lyrics 'Pi - e Je - su Do - mi - ne,'. The second system features Soprano Solo and Alto Solo parts, with lyrics 'do - na e - is, re - qui - em. Pi - e Je - su Do - mi - ne,'. The third system features Soprano Solo and Alto Solo parts, with lyrics 'Pi - e Je - su Do - mi - ne, do -'. The fourth system features Soprano Solo and Alto Solo parts, with lyrics 'do - na e - is, re - qui - em, Re - - - cor - da - re,'. The fifth system features Soprano Solo and Alto Solo parts, with lyrics 'na e - is, re - qui - em, Re - cor - da - re,'. The orchestra part is marked 'pp' and features a melodic line in the upper voice and a bass line in the lower voice. The score includes various musical notations such as rests, notes, and ornaments.

12

S Solo

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

A Solo

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

Orch

16

S Solo

A Solo

Orch

21

S Solo

Ag - nus De - i,

A Solo

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

Orch



25

S Solo

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

A Solo

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

Orch

29

S Solo

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

A Solo

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

Orch

32

S Solo

*mf* Pi - e Je - su Do - mi-ne do - na e - is

A Solo

*mf* Pi - e Je - su Do - mi-ne do - na do - na do - na e - is

Orch

*mf*

Detailed description of the musical score: The score is for page 48, starting at measure 25. It is divided into three systems. The first system (measures 25-28) features Soprano and Alto vocal parts with lyrics 'do-na e - is re-qui - em. re-qui-em. Ag-nus De - i, do - na e-is'. The second system (measures 29-31) continues the vocal parts with lyrics 'sem-pi - ter - nam re - - - qui - em.' and includes an orchestral part with triplets and a dynamic marking of *mf*. The third system (measures 32-34) features vocal parts with lyrics 'Pi - e Je - su Do - mi-ne do - na e - is' and an orchestral part with triplets and a dynamic marking of *mf*. A circled 'B' is placed above measure 32. The time signature changes from 4/4 to 3/4 and then to 2/4.

35 *f* *mp* *rall.*

S Solo  
re - qui - em. Je - su. Pi - e Je - su

A Solo  
re - qui - em. Pi - e Je - su. Pi - e Je - su

Orch

39 *p* *a tempo* *p* *a tempo*

S Solo  
Ag - nus de - i, do - na e - is re - qui - em.

A Solo  
Ag - nus De - i, do - na e - is re - qui - em.

Orch

43 *p* *legato*

S Solo  
Ag - nus de - i, sem - pi - ter - nam re - qui - em.

A Solo  
Ag - nus De - i, sem - pi - ter - nam re - qui - em.

Orch

46

Orch

*pp*

49

S Solo

A Solo

49 *pp*

Pi - e Je - su Do - mi - ne, do - na e - re - qui -

Orch

49

*pp*

52

S Solo

52 *pp*

Pi - e Je - su Do - mi - ne, do - na e - is, re - qui -

A Solo

52

em. Pi - e Je - su Do - mi - ne, do - na e - is,

Orch

52

*pp*

56 **E**

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

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

Orch

59

S Solo  
Quod sum cau - sa tu - æ vi - æ. Re - qui-em.

A Solo  
Quod sum cau - sa tu - æ vi - æ. Re - qui-em.

Orch

62 *rall.*

Orch

## v. Te Deum

Moderato (♩ = 66)

Soprano

Alto

Tenor

Bass

Orchestra

*mp* *semplice*

Orch

Orch

Orch

*mf*

The image shows a page of a musical score for 'v. Te Deum'. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and an orchestral section. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts are currently silent, indicated by horizontal lines. The orchestra begins with a piano (*mp*) and 'semplice' marking. The score is divided into systems, with measures 6, 10, and 14 marked. The orchestral parts feature complex textures with many chords and moving lines. The final system ends with a mezzo-forte (*mf*) dynamic marking.

**A** *mf*

S  
Te De-um lau-da - mus, Te Do-mi-num con - fi - te - mur.

A  
*mf*  
Te De-um lau-da - mus, Te Do-mi-num con - fi - te - mur.

T  
*mf*  
Te De-um lau-da - mus, Te Do-mi-num con - fi - te - mur.

B  
*mf*  
Te De-um lau-da - mus, Te Do-mi-num con - fi - te - mur.

Orch

**A**

S  
Te æ-ter-nam Pa - trem om - nis ter - ra ve - ne - ra - tur. Ti -

A  
Te æ-ter-nam Pa - trem om - nis ter - ra ve - ne - ra - tur. Ti -

T  
Te æ-ter-nam Pa - trem om - nis ter - ra ve - ne - ra - tur. Ti -

B  
Te æ-ter-nam Pa - trem om - nis ter - ra ve - ne - ra - tur. Ti -

Orch

26

S  
bi om - nes An - ge - li, ti - bi cæ - li et u - ni - ver - sæ

A  
bi om - nes An - ge - li, ti - bi cæ - li et u - ni - ver - sæ

T  
8  
bi om - nes An - ge - li, ti - bi cæ - li et u - ni - ver - sæ

B  
bi om - nes An - ge - li, ti - bi cæ - li et u - ni - ver - sæ

Orch  
mf  
3

29

S  
po - tes - ta - tes Ti - bi che - ru - bim et se - ra - phim in - ces - sa - bi - li vo - ce

A  
po - tes - ta - tes Ti - bi che - ru - bim et se - ra - phim in - ces - sa - bi - li vo - ce

T  
8  
po - tes - ta - tes Ti - bi che - ru - bim et se - ra - phim in - ces - sa - bi - li vo - ce

B  
po - tes - ta - tes Ti - bi che - ru - bim et se - ra - phim in - ces - sa - bi - li vo - ce

Orch  
29  
f  
3

33 **B** *ff*

S pro - cla-mant: Sanc-tus, sanc-tus, sanc-tus Do-mi-nus De - us Sa-ba-oth.

A pro - cla-mant: Sanc-tus, sanc-tus sanc-tus Do-mi-nus De - us Sa-ba-oth.

T pro - cla-mant: Sanc-tus, sanc-tus, sanc-tus Do-mi-nus De - us Sa-ba-oth.

B pro - cla-mant: Sanc - tus, sanc-tus Do-mi-nus De - us Sa-ba-oth.

Orch *ff* *sfz*

37 *mf* *mp*

S Ple-ni sunt cæ-li et ter - ra ma-jes-ta - tes tu-æ glo-ri-æ.

A Ple-ni-sunt cæ-li et ter - ra ma-jes-ta - tes tu-æ glo-ri-æ.

T Ple-ni-sunt cæ-li et ter - ra ma-jes-ta - tes tu-æ glo-ri-æ.

B Ple-ni-sunt cæ-li et ter - ra ma-jes-ta - tes tu-æ glo-ri-æ.

Orch *sfz* *mf* *mp*



41 **C**

T *p* Te glo-ri-o-sus A-pos - to-lo -

B *p* Te glo-ri-o-sus A-pos - to-lo -

Orch *cantabile* *p*

---

45

T rum cho-rus. Te Pro-phe - ta - rum lau-da-bi - lis nu-me-rus. Te

B rum cho-rus. Te Pro-phe - ta - rum lau-da-bi - lis nu-me-rus. Te

Orch *8<sup>va</sup>*

---

48 *p*

A Te per or-bum ter-ra-rum sanc-ta con - fi - te-tur

T Mar-ty-rum can-da-tus lau-dat e-xer-ci-tus. Te per or-bum ter-ra-rum sanc-ta con - fi - te-tur

B Mar-ty-rum can-da-tus lau-dat e-xer-ci-tus. Te per or-bum ter-ra-rum sanc-ta con - fi - te-tur

Orch *(8<sup>va</sup>)*

51 *p*

S Pa - trem im-men-sæ ma-jes-ta-tis, Ve-ne-ran-dum tu-um, ve-rum,

A Ec-cle - si-a. Pa - trem im-men-sæ ma-jes-ta-tis, Ve-ne-ran-dum tu-um, ve-rum,

T Ec-cle - si-a. Pa - trem im-men-sæ ma-jes-ta-tis, Ve-ne-ran-dum tu-um, ve-rum,

B Ec-cle - si-a. Pa - trem im-men-sæ ma-jes-ta-tis, Ve-ne-ran-dum tu-um, ve-rum,

Orch

54

S et u-ni-cum Fi-li - um. Sanc-tum quo-que Pa-ra-cli - tum Spi-ri-tum.

A et u-ni-cum Fi-li - um. Sanc-tum quo-que Pa-ra-cli - tum Spi-ri-tum.

T et u-ni-cum Fi-li - um. Sanc-tum quo-que Pa-ra-cli - tum Spi-ri-tum.

B et u-ni-cum Fi-li - um. Sanc-tum quo-que Pa-ra-cli - tum Spi-ri-tum.

Orch

59 **D**

S *mf* Tu Rex glo - ri - æ, Chris -

A *mf* Tu Rex glo - ri - æ, Chris -

T *mf* Tu Rex glo - ri - æ, Chris -

B *mf* Tu Rex glo - ri - æ, Chris -

Orch *mp* *mf*

63

S te, tu Pa - tris sem - pi - ter - nus es Fi - - - li - us.

A te, tu Pa - tris sem - pi - ter - nus es Fi - - - li - us.

T te, tu Pa - tris sem - pi - ter - nus es Fi - - - li - us.

B te, tu Pa - tris sem - pi - ter - nus es Fi - - - li - us.

Orch

66

**E** *mp*

S Tu ad li - be - ran - dum sus - - - cep - tu - rus

A Tu ad li - be - ran - dum sus - - - cep - tu - rus

T

B

Orch

*meno* *mp*

69

S ho - mi - nem, non hor - - - ruis - ti Vir - gi - nis u - te -

A ho - mi - nem, non hor - - - ruis - ti Vir - gi - nis u - te -

T *mp* non hor - - - ruis - ti Vir - gi - nis u - te -

B

Orch

71

S rum. Tu de - - - vic - to mor - tis

A rum. Tu de - - - vic - to mor - tis

T rum. Tu de - - - vic - to mor - tis

B *mp* Tu de - - - vic - to mor - tis

Orch

73

S a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

A a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

T a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

B a - cu - - - le - o, a - pe - - - ruis - ti cre - den -

Orch

**F**

76

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

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

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

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

Orch

*mf*

80

S glo - ri - æ Pa - tris.

A glo - ri - æ Pa - tris.

T glo - ri - æ Pa - tris.

B glo - ri - æ Pa - tris.

Orch

*mp*

84 **G** *mp*

S Ju - - - - dex cre - de - ris, es - se ven -

A *mp*  
Ju - - - - dex cre - de - ris, es - se ven -

T *mp*  
Ju - - - - dex cre - de - ris, es - se ven -

B *mp*  
Ju - - - - dex cre - de - ris, es - se ven -

Orch *mp*

86

S tu - rus. Te er - go quæ - su - mus tu - is fa - mu -

A tu - rus. Te er - go quæ - su - mus tu - is fa - mu -

T tu - rus. Te er - go quæ - su - mus tu - is fa - mu -

B tu - rus. Te er - go quæ - su - mus tu - is fa - mu -

Orch

86

8<sup>vb</sup> - - -

88

S  
lis sub-ve - ni quos pre-ti - o - so san - gui - ne re - de - mis - ti. Æ-

A  
lis sub-ve - ni quos pre-ti - o - - - so san - gui - ne re - de - mis - ti. Æ-

T  
8 lis sub-ve - ni quos pre-ti - o - - - so san - gui - ne re - de - mis - ti. Æ-

B  
lis. sub-ve - ni quos pre-ti - o - - - so san - gui - ne re - de - mes - ti. Æ-

Orch

*mf*

91

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

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

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

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

Orch

*f*



64. **H**

Orch

*molto rit.*

*a tempo*

*ff*

Orch

*sfz*

Orch

*mp*

**I**

S

*mp*

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

A

*mp*

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

T

*mp*

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

B

*mp*

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

Orch

*p*

106

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

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

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

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

Orch

---

110

S  
te et lau - da - mus no-men tu - um æ - ter - nam. Dig - na - re Do - mi -

A  
te et lau - da - mus no-men tu - um æ - ter - nam. Dig - na - re Do - mi -

T  
te et lau - da - mus no-men tu - um æ - ter - nam. Dig - na - re Do - mi -

B  
te et lau - da - mus no-men-tu-um æ - ter - nam. Dig - na - re Do - mi -

Orch

114

S  
ne si-ne pec-ca-to nos cus - to di - re. Mi - se - re - re nos-tri

A  
ne si-ne pec-ca-to nos cus - to di - re. Mi - se - re - re nos-tri

T  
ne si-ne pec-ca-to nos cus - to di - re. Mi - se - re - re nos-tri

B  
ne si-ne pec-ca-to nos cus - to di - re. Mi - se - re - re nos-tri

Orch

114

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

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

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

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

Orch

118

8<sup>va</sup>

122 *molto rit.*

S vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam.

A vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam.

T vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam.

B vi-mu-sin te. In te Do-mi-ne spe-ra - vi in æ - ter - nam.

Orch

126 **J** *ff a tempo*

S Sanc-tus, sanc-tus, sanc-tus Do-mi-nus De - us Sa-ba-oth. Ple-ni sunt cæ-li et

A *ff a tempo* Sanc-tus, sanc-tus sanc-tus Do-mi-nus De - us Sa-ba-oth. Ple-ni-sunt cæ-li et

T *ff a tempo* Sanc-tus, sanc-tus, sanc-tus Do-mi-nus De - us Sa-ba-oth. Ple-ni-sunt cæ-li et

B *ff a tempo* Sanc - tus, sanc-tus Do-mi-nus De - us Sa-ba-oth. Ple-ni-sunt cæ-li et

Orch **J** *ff a tempo* (8va) *sfz*

68. 130

S *mf* *mp*  
 ter - ra ma-jes-ta - - - tes tu - æ glo-ri-æ.

A *mf* *mp*  
 ter - ra ma-jes-ta - - - tes tu - æ glo-ri-æ.

T *mf* *mp*  
 ter - ra ma-jes-ta - - - tes tu - æ glo-ri-æ.

B *mf* *mp*  
 ter - ra ma-jes-ta - - - tes tu - æ glo-ri-æ.

Orch

*mf* *mp* *p*

Orch

134 *mp* *cantabile* *semplice*

138 *p* *diminuendo* (close to "n")

S A - - - - men.

A *p* *diminuendo* (close to "n")  
 A - - - - men.

T *p* *diminuendo* (close to "n")  
 A - - - - men.

B *p* *diminuendo* (close to "n")  
 A - - - - men.

Orch

138 *p* *pp* *ppp*

# vi. Lux Æternam

**Andantino** (♩ = 60)

Alto Solo

Orchestra

**Andantino** (♩ = 60)

*p*

4

A

A Solo

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

Orch

8

A Solo

tu - is in æ - ter - nam.

Orch

Detailed description of the musical score: The score is for a section titled 'vi. Lux Æternam'. It is in 4/4 time and marked 'Andantino' with a tempo of ♩ = 60. The first system features an 'Alto Solo' part with a whole rest and an 'Orchestra' part with piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melody of eighth notes with triplets, starting with a piano (*p*) dynamic. The bass staff has a simple accompaniment of eighth notes. The second system features an 'A Solo' part with lyrics: 'Lux æ - ter - nam lu - ce - at e - is, Do - mi - ne cum sanc - tus'. The 'A' is circled. The piano accompaniment continues with similar patterns. The third system features an 'A Solo' part with lyrics: 'tu - is in æ - ter - nam.'. The piano accompaniment continues, ending with a trill (*tr*) in the treble staff.

70.

A Solo

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

Orch

12 **B** *mp*  
Orchestral accompaniment for measures 12-15. Treble and bass clefs. Measure 12 has a whole note chord. Measure 13 has a whole note chord. Measure 14 has a whole note chord. Measure 15 has a whole note chord. Dynamics: mp. A circled 'B' is above measure 15.

A Solo

16 *pp*  
Ex-au-di o - - ra - tio - nem me - - am.

Orch

16 *pp*  
Orchestral accompaniment for measures 16-19. Treble and bass clefs. Measure 16 has a whole note chord. Measure 17 has a whole note chord. Measure 18 has a whole note chord. Measure 19 has a whole note chord. Dynamics: pp.

A Solo

19  
A Solo part, measures 19-21. Treble clef, 4/4 time. Measure 19 has a whole note G4. Measure 20 has a whole rest. Measure 21 has a whole rest.

Orch

19  
Orchestral accompaniment for measures 19-21. Treble and bass clefs. Measure 19 has a whole note chord. Measure 20 has a whole note chord. Measure 21 has a whole note chord.

Orch

22  
Orchestral accompaniment for measures 22-25. Treble and bass clefs. Measure 22 has a whole note chord. Measure 23 has a whole note chord. Measure 24 has a whole note chord. Measure 25 has a whole note chord.

26 *p* (C)

A Solo

Lux æ - ter - nam lu - ce - at e - Do - mi - ne cum sanc - tus

Orch

30

A Solo

tu - is in æ - ter - nam. Re - qui - em

Orch

34

A Solo

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

Orch



38 *pp*

A Solo

Do-mi-ne. et lux per - pe-tu-a lu-ce -

Orch

*pp*

42 *rall.* **D** *a tempo*

A Solo

at e - is,

Orch

*rall.* *p* *a tempo*

46 *rallantando*

Orch

# VII. In Paradisum

**Largo** (♩ = 46)

Soprano

Alto

Tenor

Bass

Soprano Solo

Alto Solo

Orchestra

*pp* *lontano*

**A** *pp*

S In pa-ra-di-sum de-du-cant an-ge - li,

A In pa-ra-di-sum de-du-cant an-ge - li,

T In pa-ra-di-sum de-du-cant an-ge - li,

B In pa-ra-di-sum de-du-cant an-ge - li,

**A** *pp*

Orch

**B** *pp*

S In tu-o a-ven-tu sus-ci-pi-at te Do-mi - ne.

A In tu-o a-ven-tu sus-ci-pi-at te Do-mi - ne.

T In tu-o a-ven-tu sus-ci-pi-at te Do-mi - ne.

B In tu-o a-ven-tu sus-ci-pi-at te Do-mi - ne.

**B** *pp*

Orch

**C**  
 21 *ff* *pp*  
 S Cho - rus an - ge - lo - rum te sus - ci - pi - at.  
 A Cho - rus an - ge - lo - rum te sus - ci - pi - at.  
 T Cho - rus an - ge - lo - rum te sus - ci - pi - at.  
 B Cho - rus an - ge - lo - rum te - sus - ci - pi - at.

**D**  
 27 *pp*  
 Orch

**E**  
 33 *pp*  
 S Æ - ter - nam ha - be - as re - qui - em.  
 A Æ - ter - nam ha - be - as re - qui - em.  
 T Æ - ter - nam ha - be - as re - qui - em.  
 B Æ - ter - nam ha - be - as re - qui - em.

**E**  
 33 *pp*  
 Orch

Orch

39

F

*pp*



S

A

T

B

Orch

47

*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,

47

53

S do - na do - na e - is, do - na do - na e - is, *mf* Do - mi - ne. Et

A do - na do - na e - is, do - na do - na e - is, *mf* Do - mi - ne. Et

T do - na do - na e - is, do - na do - na e - is, *mf* Do - mi - ne. Et

B do - na do - na e - is, do - na do - na e - is, *mf* Do - mi - ne. Et

Orch *mf*

56 **G**

S lux per - pe - tu - a lu - ce - at e - is. *pp* Re - qui - em.

A lux per - pe - tu - a lu - ce at e - is. *pp* Re - qui - em.

T lux per - pe - tu - a lu - ce - at e - is. *pp* Re - qui - em.

B lux per - pe - tu - a lu - ce - at e - is. *pp* Re - qui - em.

Orch *mf* *pp*

61 **H**

S Solo *pp* Re-qui - em

A Solo *pp* Re-qui-em

Orch *pp*



68

S Solo In tu-o a-ven-tu sus-ci-pi-at te Do-mi-ne.

A Solo In tu-o a-ven-tu sus-ci-pi-at te Do-mi-ne.

Orch

73

Orch

I

*lontano*



81

S

*pp* (close to "m") *ppp* (close to "m")

Re-qui - em Re - qui-em.

A

*pp* (close to "m") *ppp* (close to "m")

Re-qui-em Re - qui-em.

T

*pp* (close to "m") *ppp* (close to "m")

Re-qui - em Re - qui-em.

B

*pp* (close to "m") *ppp* (close to "m")

Re-qui-em Re - qui-em.

Orch

81

*ppp*