

ABSTRACT

Title of Dissertation: REQUIEM FOR BOY SOPRANO, SOPRANO,
 BARITONE, CHORUS, AND ORCHESTRA

Alexandra Tyler Bryant, Doctor of Musical Arts, 2015

Dissertation directed by: Dr. Mark E. Wilson
 Department of Theory and Composition

Requiem, for boy soprano, soprano, baritone, chorus, and full orchestra, was composed in honor of my mother and brother, both of whom passed away in the final fourteen months of my doctoral studies. The work highlights much of the traditional requiem text while incorporating Biblical texts as well as excerpts from Mary Sydney Herbert's, *O*. The work lasts approximately 40 minutes and utilizes six movements from the standard canon – Introit, Kyrie, Dies Iræ, Agnus Dei, Lux æterna, and In paradisum.

The genesis of this work initially envisioned a child soprano portraying a young version of the female soprano, intended to represent my mother as a child – the progression of an individual from childhood to adulthood almost conversing with each other. Unfortunately that vision changed when my brother passed away while in the early stages of composition. It is a powerful image, reminder, and homage to depict the young boy soprano as my brother alongside my mother, the soprano, in the company of the Lord, performed by the baritone.

Requiem opens with the *Introit*, which provides the tonal center of C# for the first and fourth movements. This contributes an important structural element, rather foundation, on which the work revolves.

Following the *Introit* is the *Kyrie*, which features the solo soprano highlighting the text of Herbert in addition to *Kyrie Eleison – Lord have mercy*.

Immediately contrasting the simple, open sonorities of the *Kyrie*, the *Dies Iræ* is empowering in tone. Dense textures, colors, and harmonies create a tension heightened through the interaction of the baritone against the full orchestra and chorus.

The *Agnus Dei* provides a feeling of repose with rhapsodic and chant-like qualities, underscoring the boy soprano in stark contrast to the full chorus with a brief response from the soprano.

Following the *Lux æterna* is orchestrated similarly to the *Kyrie* focusing on strings and percussion with the addition of a few of the woodwinds to accompany the female voices and baritone.

Lastly, the *In paradisum* brings us back, not fully, to the somber yet empowering mood of the opening *Introit*, coupled with the air of trills and sonorous clusters.

REQUIEM FOR BOY SOPRANO, SOPRANO,
BARITONE, CHORUS, AND ORCHESTRA

by

Alexandra Tyler Bryant

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2015

Advisor Committee:

Dr. Mark E. Wilson, chair
Dr. Robert Gibson
Dr. Thomas DeLio
Professor Carmen Balthrop
Professor Michael Collier

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2015

ACKNOWLEDGEMENTS

Thank you so much to the following people,

Dr. Wilson, for being a wonderful mentor and advisor, and for encouraging me throughout my time at the University of Maryland,

my “adopted Maryland family” (Don and Karen, Nora, and Lisa) for putting up with my late night composing,

the wonderful Tavani family (my parents-in-law and brothers-in-law) for always encouraging me and coming to performances,

my daddy, for all of his support and fatherly pride over the years,

my (late) mama, for being the best mommy I could have ever asked for, for always encouraging me, and for being continual support,

Andrew, my (late) brother, for always loving me and being the best brother,

my Christ and Savior,

and lastly, to my wonderful, loving, supportive husband, Nicholas, for telling me to never give-up and for being there for me at all times.

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TEXT

Introit

Requiem æternam dona eis, Domine,
 et lux perpetua luceat eis....
 Te decet hymnus Deus, in Sion,
 et tibi reddetur votum in Jerusalem.
 Exaudi orationem meam;
 ad te omnis caro veniet.
 Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison

The heavy weight of grief oppress me sore... Lord, raise me by the word!
 What if my life lie naked in my hand, to every chance exposed!
 Should I forget what thou dost me command?
 My heart which still doth bend...
 to do what thou dost will, and do it to the end. (Mary Sidney Herbert, excerpts from, *O*)
 Kyrie eleison...

Dies Irae

Do not fear, for I have redeemed you;
 I have summoned you by name; you are mine.
 Dies iræ! dies illa Solvet sæclum in favilla: Teste David cum Sibylla!
 When you pass through the waters,
 I will be with you;
 Oro supplex et acclinis, Cor contritum quasi cinis: Gere curam mei finis.
 and when you pass through the rivers,
 they will not sweep over you.
 Then you will call on me and come and pray to me,
 and I will listen to you. (Jeremiah 29:12)
 Lacrimosa dies illa, Qua resurget ex favilla...
 When you walk through the fire,
 you will not be burned;
 the flames will not set you ablaze.
 Pie Jesu Domine, Dona eis requiem. Amen.
 For I am the LORD your God,
 the Holy One of Israel, your Savior... (Isaiah 43:1b-3)

Agnus Dei

Agnus Dei, qui tollis peccata mundi,

The Sovereign LORD is my strength;

he makes my feet like the feet of a deer,

he enables me to tread on the heights. (Habakkuk 3:19)

Lamb of God, who takes away the sins of the world. (John 1:29b)

dona eis requiem sempiternam.

Lux æterna

Lux æterna luceat eis, Domine,

See, I am doing a new thing!

I am making a way in the wilderness

and streams in the wasteland. (Isaiah 43:19a,c-d)

Requiem æternam dona eis, Domine.

In paradisum

In paradisum deducant te Angeli:

in tuo adventu suscipiant te Martyres,

Shadows of the sunshine...

et perducant te in civitatem sanctam Jerusalem,

Chorus Angelorum te suscipiat,

et cum Lazaro quondam...

....paupere æternam habeas requiem.

INSTRUMENTATION

Flute I.II
Oboe I.II (doubling English Horn)
Clarinet in Bb I.II
Bassoon I.II (doubling Contrabassoon)

Horn I.II.III.IV
Trumpet in C I.II.III
Trombone I.II
Bass Trombone
Tuba

Timpani – plus Bass Drum, Maracas (2), Suspended Cymbals

Percussion I – Vibraphone, Glockenspiel, Crotales (bowed), Marimba, Tubular Bells,

Tam-Tam, Suspended Cymbal, Slapstick, Bass Drum, Wind chimes

Percussion II – Tubular Bells, Suspended Cymbal, Tam-Tam, Vibraphone (bowed), Bass

Drum, Thunder Sheet, Wind chimes, Crotales (bowed)

Boy Soprano
Soprano
Baritone

Chorus

Violin I
Violin II
Viola
Cello
Bass

MOVEMENTS AND DURATIONS

- I. Introit – 7'25"
- II. Kyrie eleison – 5'35"
- III. Dies Iræ – 5'05"
- IV. Agnus Dei – 8'25"
- V. Lux æterna – 6'50"
- VI. In paradisum – 5'45"

total duration: approx. 40'00"

Requiem

*for boy soprano, soprano, baritone,
chorus, & full orchestra*

Alexandra T Bryant

2015

This page of the musical score, titled "Introit", contains parts for various instruments and voices. The score is written in 3/4 time and includes the following parts:

- Fl. I, II:** Flute parts with dynamics *pp* and *ff*.
- Ob. I, II:** Oboe parts with dynamics *sf* and *pp*.
- Bs. Cl. I, II:** Bass Clarinet parts with dynamics *sf*, *p*, and *pp*.
- Bsn. I, II:** Bassoon parts with dynamics *sf*, *p*, and *pp*.
- Hn. I, II:** Horn parts with dynamics *sf*, *p*, and *pp*.
- Hn. III, IV:** Horn parts with dynamics *ff*, *p*, and *pp*.
- C Tpt. I, II:** Cornet parts with dynamics *ff*, *p*, and *pp*.
- C Tpt. III:** Cornet part with dynamic *ff*.
- Tbn. I, II:** Trombone parts with dynamics *ff*, *p*, and *pp*.
- B. Tbn.:** Baritone Trombone part with dynamics *ff*, *p*, and *pp*.
- Tuba:** Tuba part with dynamic *ff*.
- Timp.:** Timpani part with dynamics *ff*, *pp*, and *ppp*.
- Perc. (Vibraphone):** Vibraphone part with dynamics *mp*, *f*, and *pp*.
- Perc. (Sus Cym):** Suspended Cymbal part with dynamics *pp*, *f*, and *pp*.
- S.:** Soprano vocal part with dynamic *mp*.
- A.:** Alto vocal part with dynamic *mp*.
- T.:** Tenor vocal part.
- B.:** Bass vocal part.
- Vln. I, II:** Violin parts with dynamics *p* and *pp*.
- Vla.:** Viola part with dynamic *p*.
- Vc.:** Violoncello part with dynamics *ff*, *pp*, and *ppp*.
- D.B.:** Double Bass part with dynamics *ff*, *pp*, and *ppp*.

The score includes various performance instructions such as *con sord.* (with mutes), *senza sord.* (without mutes), *arco* (bowed), *div; non vib* (divisi, non vibrato), and *unis.* (unison). It also features dynamic markings like *sf* (sforzando), *pp* (pianissimo), *ppp* (pianississimo), *f* (forte), and *mp* (mezzo-piano).

Introit

Fl. I.II *pp* *f*

Ob. I.II *pp* *mf* *f*

Bs. Cl. I.II *pp* *f*

Bsn. I.II *p* *f*

Hn. I.II *p* *f* *senza sord* II.

Hn. III.IV *p* *f* *senza sord*

C Tpt. I.II *f*

C Tpt. III *mp* *f*

Tbn. I.II *p* *f*

B. Tbn.

Tuba

Timp.

Perc.

Perc.

S *mp* *f*
Re - qui - em do - na e - is, do - mi - ne, et lux per - pe - tu - a lu - ce - at

A *f*
nam do - na e - is, Do - mi - ne. Re - qui - em a - ter - nam, do - mi - ne, et lux per - pe - tu - a lu - ce - at

T *mf* *f*
Do - mi - ne et lux per - pe - tu - a lu - ce - at

B *f*
lux per - pe - tu - a lu - ce - at

Vln. I *pp* *p*

Vln. II

Vla.

Vc. *div*

D.B.

Introit

♩ = 46, stately - a little slower

Musical score for woodwinds, brass, and percussion. Includes parts for Fl. I, II; Ob. I, II; B♭ Cl. I, II; Bsn. I, II; Hn. I, II; Hn. III, IV; C Tpt. I, II; C Tpt. III; Tbn. I, II; B. Tbn.; Tuba; and Timp. Dynamics range from ff to mp. The percussion section includes Glockenspiel, Tam-Tam, Lv., and Sus Cym.

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). Lyrics include "e - is, e - is, e - is." and "et lux perpetua luceat eis...". Performance directions include "speak - rhythm free" and "whisper". Dynamics range from ff to ppp.

♩ = 46, stately - a little slower

Musical score for strings: Vln. I, Vln. II, Vla., Vc., and D.B. Dynamics range from ff to ppp. The Viola and Violoncello parts include the instruction "con sord.".

28 $\text{♩} = 63$, as the opening

Fl. I. II

Ob. I. II

Bs. Cl. I. II

Bsn. I. II

Hn. I. II

Hn. III. IV

C Tpt. I. II

C Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

Perc.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Te de - cet hym - nus De - us, in Si - on, in Si - on, et

Et

Fl. I, II

Ob. I, II

Bs. Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

35

mf

ff

p

I.

p

III.

p

Cresc. - bowel

mp

ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

niti

p

mp

f

ff

flautando - div

mf

p

flautando - div

mf

p

flautando - div

mf

p

div.

unis.

f

ff

p

$\text{♩} = 46$

Introit

rit. *accel.* *With a little more hesitation* ♩ = 52

Fl. I, II *f* *rit.* *accel.* *ord.* *p* *pp*

Ob. I, II *f* *rit.* *accel.* *p*

B♭ Cl. I, II *f* *rit.* *accel.* *p*

Bsn. I, II *f* *rit.* *accel.* *p*

Hn. I, II *II. con sord.* *f* *rit.* *accel.* *p* *I.* *p*

Hn. III, IV *IV. con sord.* *f* *rit.* *accel.* *p* *III.* *p*

C Tpt. I, II *con sord.* *f* *rit.* *accel.* *p*

C Tpt. III *con sord.* *f* *rit.* *accel.* *p*

Tbn. I, II *f* *rit.* *accel.* *p* *I.* *p*

B. Tbn. *con sord.* *p*

Tuba *con sord.* *p*

Timp. *< sf* *mp* *p*

Perc. *Glockenspiel* *mp* *Marimba* *mp*

Perc. *Tubular Bells* *p*

S *mp* Ex - au - di or - a - ti - on - em

A *mp* Ex - au - di or - a - ti - on - em

T *mp*

B *mp* Ex - au - di or - a - ti - on - em

Vln. I *ord.* *f* *rit.* *accel.* *With a little more hesitation* ♩ = 52 *tutti - con sord.* *pp*

Vln. II *ord.* *f* *rit.* *accel.* *With a little more hesitation* ♩ = 52 *tutti - con sord.* *pp*

Vla. *ord.* *f* *rit.* *accel.* *With a little more hesitation* ♩ = 52 *tutti - con sord.* *pp* *senza sord.*

Vc. *f*

D.B. *f* *con sord.* *p*

48 *poco rit.* *a tempo (4-52)*

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Bsn. I, II

Hr. I, II

Hr. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

48 (Marimba)

Perc.

Perc.

S

A

T

B

48 *senza sord.* *a tempo (4-52)*

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Fl. I, II *mp* *mf* *p* *a2*

Ob. I, II *p*

B♭ Cl. I, II *p*

Bsn. I, II *mp* *pp*

Hr. II *p* *mf* *con sord.*

Hr. III, IV *mp* *con sord.* *mf* *p*

C Tpt. I, II *con sord.* *mp*

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. *Tubular Bells* *p* *lv.*

Perc. *lv.*

S

A

T *mp*
Re - qui - em a - ter - nam, do - na e - is, Do - mi - ne.

B

Vln. I *mp*

Vln. II *p*

Vla.

Vc.

D.B. *mf* *mf*

Introit

The score is for an Introit, page 10, and includes the following parts:

- Fl. III:** Flute III, measures 60-62.
- Ob. III:** Oboe III, measures 60-62.
- B♭ Cl. III:** Bass Clarinet III, measures 60-62.
- Bsn. I, II:** Bassoon I and II, measures 60-62.
- Hn. I, II:** Horn I and II, measures 60-62.
- Hn. III, IV:** Horn III and IV, measures 60-62.
- C Tpt. I, II:** Cornet I and II, measures 60-62.
- C Tpt. III:** Cornet III, measures 60-62.
- Tbn. I, II:** Tenor Horn I and II, measures 60-62.
- B. Tbn.:** Baritone Horn, measures 60-62.
- Tuba:** Tuba, measures 60-62.
- Timp.:** Timpani, measures 60-62.
- Perc.:** Percussion (Tubular Bells), measures 60-62.
- S.:** Soprano vocal part, lyrics: Re - qui - em æ - ter - name, Re - qui - em, æ - ter -
- A.:** Alto vocal part, lyrics: Re - qui - em do - na e - is, Do - mi - ne, Re - qui - em, æ - ter -
- T.:** Tenor vocal part, lyrics: Re - qui - em æ - ter - nam, Re - qui - em, æ -
- B.:** Bass vocal part, lyrics: Re - qui - em, Re - qui -
- Vln. I, II:** Violins I and II, measures 60-62.
- Vla.:** Viola, measures 60-62.
- Vc.:** Violoncello, measures 60-62.
- D.B.:** Double Bass, measures 60-62.

Key performance markings include *mp*, *mf*, *pp*, *mf*, *f*, *ff*, *ff*, *mf*, *mp*, *mp*, *mp*, *mp*, *mp*, *cresc. poco a poco*, and *ff*. Section markings *tutti*, *IV.*, and *II.* are also present.

Introit

poco rit. ♩ = 76, once more

The score is for the Introit, page 11, starting at measure 63. The key signature is C major. The tempo is marked ♩ = 76, once more. The score is divided into three measures. Measure 63 starts with a *poco rit.* marking. Measure 64 has a *poco rit.* marking. Measure 65 has a tempo marking of ♩ = 76, once more. The instrumentation includes Flute I & III, Oboe II, Bass Clarinet II, Bassoon II, Horns I, II, III, IV, Trumpets I, II, III, Trombone I, Bass Trombone, Tuba, Timpani, Percussion (Glockenspiel and Tam-Tam), Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *ff*. The vocal parts have lyrics in Latin: *nam, do - na e - is, et lux per - pe - tu - a lu - ce - at e - is.*

poco rit. $\text{♩} = 66, \text{ with slight hesitation}$

Fl. I, II *pp* *a2*

Ob. I, II *pp* *mp*

B♭ Cl. I, II *pp* *p*

Bsn. II *mp* *pp*

Hr. II *I. con sord.* *p* *senza sord* *ppp*

Hr. III, IV *IV.* *f* *III.* *pp* *senza sord* *ppp*

C Tpt. I, II *I. con sord.* *mp*

C Tpt. III *con sord.* *mp*

Tbn. I, II *p* *pp*

B. Tbn. *p*

Tuba *f* *mp*

Timp. *f* *pp* *ppp*

Perc. *Vibraphone* *p* *L.v.*

Perc. *(Tubular Bells)* *L.v.* *ff* *pp*

S

A

T

B

Vln. I $\text{♩} = 66, \text{ with slight hesitation}$ *con sord.* *ppp* *solo* *(tutti)*

Vln. II *poco rit.* *(stagger con sord)* *con sord.* *pp* *solo* *(tutti)*

Vla. *unis.* *con sord.* *pp*

Vc. *div.* *ppp*

D.B. *div.* *ff* *ppp*

II. Kyrie eleison

♩ = 52, sorrowful & acquiescent
Tabular bells

Percussion I *pp* *lv.* *p* *lv.*

Percussion II *p* *lv.* *mp* *lv.*

Solo Soprano *p* *mp*
The weight of grief op -

♩ = 52, sorrowful & acquiescent

Solo Violin

Violin I *con sord.* *p*

Violin II *con sord.* *p*

Viola *con sord.* *p*

Cello *con sord.* *pp*

Double Bass *con sord.* *ppp*

Perc. I *lv.* *p*

Perc. II

Sop. *mp* *mf* *mf*
press me sore, Lord, raise me by the word! What if my life lie na - ked in my hand,

Solo Vln. *con sord.* *p* *con sord.* *p*

Vln. I *con sord.* *pp* *mf* *p* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *mp* *pp*

Musical score for measures 21-30. Percussion I and II are marked with *mf* and *f*. Soprano vocal line includes lyrics: "to eve - ry chance ex - posed! Should I for - get what thou dost me com - mand?". String section (Solo Vln., Vln. I, Vln. II, Vla., Vc., D.B.) is marked with *mp* and *mf*. A *Vibraphone* part is marked with *mf* and *f*.

Musical score for measures 30-40. Percussion I and II include *Tabular bells* and *Vibraphone - bowed*. Tempo is marked $\text{♩} = 88$. The score features dynamic markings such as *f*, *ff*, *mf*, *pp*, *ppp*, and *senza sord*. The string section (Solo Vln., Vln. I, Vln. II, Vla., Vc., D.B.) is marked with *mf*, *f*, *ff*, *p*, and *pp*.

Kyrie eleison

39 *L.v.*

Perc. I *mp* *f* *mf* *mp* *p*

Perc. II

Sop. *mp* *mf* *f*
My heart, which still doth bend, to do what thou dost will.

Solo Vln. *pp*

Vln. I *p* *mf* *fp* *p* *p*

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

Vla. *mp* *f* *f* *pp*

Vc. *pp* *p* *mp* *f* *p* *p*

D.B. *ppizz* *p* *mp* *f* *p*

49 *poco rit.* $\downarrow = 52$ *L.v.*

Perc. I *Vibraphone - bowed* *mp* *Vibraphone - mallets*

Perc. II *L.v.* *mp*

Sop. *p* *mp* *mp*
Ky - ri - e Ky - ri -

Solo Vln. *poco rit.* $\downarrow = 52$ *pp* *p* *con sord.*

Vln. I *mp* *fp* *f* *mp* *pp* *con sord.*

Vln. II *mf* *mp* *f* *pp* *con sord.*

Vla. *p* *mp* *f* *pp* *con sord.*

Vc. *p* *mp* *f* *pp* *con sord.*

D.B. *p* *mp* *f*

Kyrie eleison

16

59

Perc. I (Tabular bells) *rit. poco a poco* *mp* *lv*

Perc. II (Vibraphone) *lv*

Sop. *rit. poco a poco*
e - le - i - son

Solo Vln. *mp*

Vln. I *p* *senza sord*

Vln. II *p* *senza sord*

Vla. *con sord* *pp* *p*

Vc. *p* *con sord* *senza sord*

D.B. *p* *con sord* *senza sord*

III. Dies Iræ

♩ = 48, stately *♩ = 56*

Flute I.II
Oboe I.II
Clarinet in B \flat .I.II
Bassoon I.II
Horn in F I.II
Horn in F III.IV
Trumpet in C I.II
Trumpet in C III
Trombone I.II
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II

ff *espressivo - freely with some give and take* *f* *f*
Solo Baritone
Do not fear, ___ for I have re - deemed you, ___ I have sum-mond you, I've called you by name, ___

Soprano *pp* *whisper full name over and over*
Alto *pp* *whisper full name over and over*
Tenor *pp* *whisper full name over and over*
Bass *pp* *whisper full name over and over*

♩ = 48, stately *senza sord* *senza sord* *senza sord* *senza sord* *senza sord* *senza sord* *♩ = 56*
Violin I *pp* *whisper full name over and over*
Violin II *pp* *whisper full name over and over*
Viola *pp* *whisper full name over and over*
Solo Cello
Cello *sf ppp* *mf* *ppp*
Double Bass *sf ppp* *mf* *ppp*

Dies Irae

18

This page of the musical score for 'Dies Irae' includes the following parts and markings:

- Fl. I, II:** Flute parts with dynamics *ff* and *fp*.
- Ob. I, II:** Oboe parts with dynamics *ff* and *fp*.
- B♭ Cl. I, II:** Bass Clarinet parts with dynamics *ff* and *fp*.
- Bsn. I, II:** Bassoon parts with dynamics *f* and *ff*.
- Hr. I, II:** Horn parts with dynamics *ff* and *f*.
- Hr. III, IV:** Horn parts with dynamics *f* and *ff*.
- C Tpt. I, II:** Cornet parts with dynamics *ff* and *f*.
- Tbn. I, II:** Trombone parts with dynamics *ff* and *f*.
- B. Tbn. / Tuba:** Parts with dynamics *ff* and *f*.
- Timp.:** Timpani part with dynamics *p* and *ff*.
- Perc. I:** Percussion I part with *Tam-Tam* and dynamics *ff*.
- Perc. II:** Percussion II part with *Bass Drum* and dynamics *p*, *ff*, *p*, *f*, *p*.
- Solo B.:** Solo Bass part with dynamics *ff*.
- S. / A. / T. / B.:** Soprano, Alto, Tenor, and Bass vocal parts.
- Vln. I, II:** Violin parts with dynamics *ff* and *arco*.
- Vla.:** Viola part with dynamics *ff* and *arco*.
- Vc.:** Violoncello part with dynamics *ff* and *arco*.
- D.B.:** Double Bass part with dynamics *ff* and *arco*.

The score features a tempo marking of $\text{♩} = 84$ and various dynamic markings such as *ff*, *f*, *fp*, *fz*, *p*, and *arco*.

Fl. III

Ob. II

B♭ Cl. III

Bsn. II

Hn. II

Hn. III/IV

C Tpt. II

C Tpt. III

Tbn. II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Solo B.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

When _____

Di - es il - la Sol - vet, sae - clum in fa - vil -

Di - es il - la Sol - vet sae - clum in fa - vil -

Di - es Ir - ae! Di - es Ir - ae! Di - es il - la, Di - es il - la Sol - vet sae - clum in fa - vil -

Di - es Ir - ae! Di - es Ir - ae! Di - es il - la, Di - es il - la Sol - vet sae - clum in fa - vil -

non dico

gritty

simile

simile

Dies Irae

The musical score for 'Dies Irae' includes the following parts and markings:

- Fl. I, II:** Flute I and II parts with dynamic markings *f* and *pp*.
- Ob. I, II:** Oboe I and II parts with dynamic markings *f* and *pp*.
- B♭ Cl. I, II:** Bass Clarinet I and II parts with dynamic markings *f* and *pp*.
- Bsn. I, II:** Bassoon I and II parts with dynamic markings *f* and *pp*.
- Hn. I, II:** Horn I and II parts.
- Hn. III, IV:** Horn III and IV parts.
- C Tpt. I, II:** Trumpet I and II parts with dynamic markings *f* and *pp*.
- Tbn. I, II:** Trombone I and II parts with dynamic markings *f* and *pp*.
- B. Tbn. / Tuba:** Baritone Trombone and Tuba parts with dynamic markings *f* and *pp*.
- Timp.:** Timpani part with dynamic markings *f* and *pp*.
- Perc. I (Sax Cym):** Percussion I (Saxophone Cymbal) with dynamic markings *f* and *pp*.
- Perc. II (Bass Drum):** Percussion II (Bass Drum) with dynamic markings *f* and *pp*.
- Solo B.:** Solo Bassoon part.
- S. (Soprano):** Soprano vocal line with lyrics: "you... Di - es Ir - ae!"
- A. (Alto):** Alto vocal line with lyrics: "Di - es Ir - ae!"
- T. (Tenor):** Tenor vocal line with lyrics: "Di - es Ir - ae!"
- B. (Bass):** Bass vocal line with lyrics: "Di - es Ir - ae!"
- Vln. I, II:** Violin I and II parts with dynamic markings *f* and *pp*.
- Vla.:** Viola part with dynamic markings *f* and *pp*.
- Vc.:** Violoncello part with dynamic markings *f* and *pp*.
- D.B.:** Double Bass part with dynamic markings *f* and *pp*.

Additional markings include *poco rit.* at the top right and *con sord - bucket mute* for the C Tpt. I, II parts.

23 $\text{♩} = 56$

Fl. I, II

Ob. I, II

Bs Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

mp

f

ppp

mf

f

mp

senza sord

con sord

ppp

pp

ppp

mp

mf

f

mp

When you pass _____ through the wa - ters, _____ when you pass _____ through the wa - ters, _____ III _____

Di - es il - la,

Di - es il - la,

Di - es il - la,

Di - es il - la,

div a2; con sord; non vib

ppp

senza sord

div a2; con sord; non vib

ppp

senza sord

div a2; con sord; non vib

ppp

senza sord

div a2; con sord

pp

div a2; con sord

pp

pp

f

pp

Dies Irae

The musical score for 'Dies Irae' on page 22 includes the following parts and markings:

- Fl. I, II**: *mf* dynamics, featuring rapid sixteenth-note passages.
- Ob. I, II**: *mf* dynamics, mirroring the flute parts.
- Bs. Cl. I, II**: *mf* dynamics, playing sustained chords.
- Bsn. I, II**: *f* dynamics, playing a melodic line.
- Hn. I, II**: *pp* dynamics, playing sustained notes.
- Hn. III, IV**: *pp* dynamics, playing sustained notes.
- C Tpt. I, II**: *f* dynamics, playing melodic lines.
- C Tpt. III**: *f* dynamics, playing melodic lines.
- Tbn. I, II**: *f* dynamics, playing sustained notes.
- B. Tbn.**: *f* dynamics, playing sustained notes.
- Tuba**: *f* dynamics, playing sustained notes.
- Timp.**: *f* dynamics, playing rhythmic patterns.
- Perc. I**: *f* dynamics, playing Glockenspiel.
- Perc. II**: *f* dynamics, playing rhythmic patterns.
- Solo B.**: *f* dynamics, playing a melodic line.
- Vocal Parts (S, A, T, B)**: Lyrics include "be with you." and "O-ro sup-plex et ac-".
- Vln. I, II**: *ff* dynamics, playing melodic lines.
- Vla.**: *ff* dynamics, playing sustained notes.
- Vc.**: *ff* dynamics, playing sustained notes.
- D.B.**: *ff* dynamics, playing sustained notes.

This page of the musical score for 'Dies Irae' includes the following parts and markings:

- Fl. I, II:** Flute parts with dynamic markings *f* and *p*.
- Ob. I, II:** Oboe parts with dynamic markings *fp* and *p*.
- Bs. Cl. I, II:** Bass Clarinet parts with dynamic markings *mp* and *pp*.
- Bsn. I, II:** Bassoon parts with dynamic markings *fp* and *ff*.
- Hr. I, II:** Horn I and II parts with dynamic markings *mf*, *p*, and *f*.
- Hr. III, IV:** Horn III and IV parts with dynamic markings *mf*, *mf*, and *f*.
- C Tpt. I, II:** Trumpet I and II parts with dynamic markings *fp* and *ff*.
- C Tpt. III:** Trumpet III part with dynamic markings *fp* and *ff*.
- Tbn. I, II:** Trombone I and II parts.
- B. Tbn.:** Baritone Trombone part.
- Tuba:** Tuba part with dynamic marking *pp*.
- Timp.:** Timpani part.
- Perc. I, II:** Percussion I and II parts.
- Solo B.:** Solo Bass part.
- S.:** Soprano vocal part with lyrics: *cli - nis.* and dynamic markings *f* and *pp*.
- A.:** Alto vocal part with lyrics: *cli - nis.* and dynamic markings *f* and *pp*.
- T.:** Tenor vocal part with lyrics: *cli - nis.* and dynamic markings *f* and *pp*.
- B.:** Bass vocal part.
- Vln. I, II:** Violin I and II parts with dynamic markings *ppp*, *pp*, and *p*.
- Vla.:** Viola part with dynamic marking *pp*.
- Vc.:** Violoncello part with dynamic marking *p*.
- D.B.:** Double Bass part with dynamic marking *p*.

Fl. III

Ob. II

B♭ Cl. II

Bsn. I

Hn. III

Hn. III/IV

C Tpt. I

C Tpt. III

Tbn. I

B. Tbn.

Tuba

Timp.

Perc. I (Glockenspiel)

Perc. II (Thunder sheet)

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

qui - si - ci - nis,

Cor - con - tri - tum qua - si ci - nis,

qui - si - ci - nis,

qui - si - ci - nis,

Dies Irae

Dies Irae

26

Fl. I, II *poco rit.* $\downarrow = 48, pulling back$

Ob. I, II

B♭ Cl. I, II *f* *pp* *mp* *mf*

Bsn. I, II *f*

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Solo B. *mp*
...and when you pass through the wa - ters

S

A

T

B

Vln. I *poco rit.* $\downarrow = 48, pulling back$ *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

D.B.

they will not sweep you over, Then you will call on me and pray, and I will listen to you

f, *mf*, *mp*, *p*, *pp*, *sul pont.*

The musical score consists of the following parts:

- Woodwinds:** Fl. I, II; Ob. II; B♭ Cl. I, II; Bsn. I, II; Hn. I, II; Hn. III, IV; C Tpt. I, II; C Tpt. III; Tbn. I, II; B. Tbn.; Tuba.
- Brass:** Tbn. I, II; B. Tbn.; Tuba.
- Strings:** Vln. I, II; Vla.; Solo Vc.; Vc.; D.B.
- Percussion:** Timp.; Perc. I; Perc. II; Solo B.
- Voice:** S.; A.; T.; B.

Key markings include:

- Measure 60: *accel. poco a poco*
- Measure 61: *p*, *mp*, *mf*, *f*, *fz*, *mf*, *mp*, *mf*, *f*, *fz*, *f*, *fz*
- Measure 62: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 63: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*
- Measure 64: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 65: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 66: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 67: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 68: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 69: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 70: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 71: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 72: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 73: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 74: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 75: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 76: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 77: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 78: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 79: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 80: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 81: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 82: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 83: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 84: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 85: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 86: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 87: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 88: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 89: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 90: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 91: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 92: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 93: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 94: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 95: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 96: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 97: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 98: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 99: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*
- Measure 100: *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*

Measure numbers 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated at the beginning of their respective staves.

Dies Irae

30

Fl. I, II

Ob. I, II

Bs Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

When you walk through the fi - re you will not be

whisper - eerie

La - cri - mo - sa! di - es il - la,

whisper - eerie

La - cri - mo - sa! di - es il - la,

whisper - eerie

La - cri - mo - sa! di - es il - la,

whisper - eerie

La - cri - mo - sa! di - es il - la,

La - cri - mo - sa! di - es il - la,

pizz.

arco

arco, flautando

flautando

pizz.

Fl. I, II
Ob. I, II
B♭ Cl. I, II
Bsn. I, II
Hn. I, II
Hn. III, IV
C Tpt. I, II
C Tpt. III
Tbn. I, II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
Solo B.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

burned; the flames will not set you a blaze!

Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!

Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!

Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!

Qua re - sur - get ex fa - vil - la... La - cri - mo - sa!

Dies Irae

Fl. I, III

Ob. I, II

B♭ Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

simile

fp

ff

p

ff

p

ff

arco

For I, for I am the

La - cri - mo - sa!

La - cri - mo - sa!

La - cri - mo - sa!

La - cri - mo - sa!

Dies Irae

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I (Sus Cym, Slapstick, Bass Drum)

Perc. II

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Lyrics: Pi-e Je-su, Pi-e Je-su, Do-mi-ne, Do-na e-is re-qui-em!

IV. Agnus Dei

♩ = 56, chant-like

Flute I.II
Oboe I.II
Clarinet in B♭ I.II
Bassoon I.II
Horn in F I.II
Horn in F III.IV
Trumpet in C I.II
Trumpet in C III
Trombone I.II
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Boy Soprano
Solo Soprano
Soprano
Alto
Tenor
Bass

mp *f* *mp* *f* *ppp*
A - gnus De - i, qui tol - lis pec - ca-ta mun - di.

mp *f* *mp* *f* *ppp*
A - gnus De - i, qui tol - lis pec - ca-ta mun - di.

mp *f* *mp* *f* *ppp*
A - gnus De - i, qui tol - lis pec - ca-ta mun - di.

mp *f* *mp* *f* *ppp*
A - gnus De - i, qui tol - lis pec - ca-ta mun - di.

♩ = 56, chant-like
div, con sord, non vib
ppp
Violin I
Violin II
Viola
Cello
Double Bass

fp *pp*

Agnus Dei

This page of the musical score for 'Agnus Dei' includes the following parts and markings:

- Fl. III:** *mf*, *l.*
- Ob. III:** *mp*, *l.*
- Bs. Cl. II:** *mf*, *mp*, *l.*
- Bsn. I:** *p*, *a2*, *l.*
- Hn. I:** *p*
- Hn. III/IV:** *p*
- C Tpt. II:** *whisper mute*, *sp*, *senza sord*
- C Tpt.:** *whisper mute*, *sp*, *senza sord*
- Tbn. I:** *p*
- B. Tbn.:** *p*
- Tuba:** *p*
- Perc. (Vibraphone):** *p*
- Vln. I:** *pp*, *mf*, *6*
- Vln. II:** *pp*, *mf*
- Vla.:** *pp*, *7*
- Vc.:** *p*, *8*
- D.B.:** *p*

Vocal parts (Boy Sop., Solo Sop., S., A., T., B.) are present but contain no notation on this page.

Agnus Dei

This page of the musical score for 'Agnus Dei' (page 37) features a variety of instruments and vocal parts. The woodwind section includes Flute I (Fl. I.II), Oboe II (Ob. II.II), Bass Clarinet I (Bc. Cl. I.II), Bassoon I (Bsn. I.II), Horn I (Hn. I.II), Horns III and IV (Hn. III.IV), Cor Anglais I (C Tpt. I.II), Cor Anglais II (C Tpt. II.II), Trombone I (Tbn. I.II), Trombone II (B. Tbn. II.II), and Tuba. The percussion section includes Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The vocal section consists of Boy Soprano (Boy Sop.), Solo Soprano (Solo Sop.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and includes dynamic markings such as *mf*, *ff*, *pp*, *f*, and *p*. It also features performance instructions like *div.* (divisi) and *rit.* (ritardando). The page number '37' is located in the top right corner, and the title 'Agnus Dei' is centered at the top.

This page of the musical score for the Agnus Dei movement includes the following parts and markings:

- Fl. I, II:** Starts at measure 35 with a *ppp* dynamic. A tempo marking of $\text{♩} = 44$ is present.
- Ob. I, II:** Includes the instruction "(with bassoon)" and "Oboe II to English Horn". Dynamics range from *mp* to *p*.
- Bs. Cl. I, II:** Dynamics include *mp* and *mf*.
- Bsn. I, II:** Includes the instruction "(with oboe)". Dynamics include *mp*.
- Hn. I, II, III, IV:** Horn parts with various dynamics.
- C Tpt. I, II, C Tpt., Tbn. I, II, B. Tbn., Tuba:** Brass section parts.
- Timp., Perc., Perc.:** Percussion parts.
- Boy Sop., Solo Sop., S., A., T., B.:** Vocal soloist and choir parts.
- Vln. I, Vln. II:** Violin parts. Vln. II includes the instruction "con sord." and a dynamic of *pppp*.
- Vla., Vc., D.B.:** Viola, Violoncello, and Double Bass parts.

Agnus Dei

♩ = 56, a tempo

Fl. III

Ob. III

EH

Bs. Cl. II

Bsn. II

Hn. II

Hn. III/IV

C Tpt. II

C Tpt.

Tbn. I

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Boy Sop.

Solo Sop.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit.

f

mp

p

pp

ppp

con sord.

unis. de.

p < f > p

He en - a - bles me...

Fl. I, II

Ob. I, II

EH

B♭ Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt.

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Boy Sop.

Solo Sop.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo - rhapsodic (rhythm flexible)

mf

ppp

pizz.

f

Agnus Dei

This page of the musical score for 'Agnus Dei' includes the following parts and markings:

- Fl. I, II:** Flute parts, starting at measure 51.
- Ob. I, II:** Oboe parts, starting at measure 51. Includes dynamics: *f*, *mp*, *mf*, *p*.
- EH:** English Horn, starting at measure 51. Includes dynamics: *f*, *p*, *mp*, *mf*, *p*.
- B♭ Cl. I, II:** Bass Clarinet parts, starting at measure 51. Includes dynamics: *mf*.
- Bsn. I, II:** Bassoon parts, starting at measure 51.
- Hr. I, II:** Horn parts, starting at measure 51.
- Hr. III, IV:** Horn parts, starting at measure 51.
- C Tpt. I, II:** Trumpet parts (C), starting at measure 51.
- C Tpt.:** Trumpet part (C), starting at measure 51.
- Tbn. I, II:** Trombone parts, starting at measure 51.
- B. Tbn.:** Trombone part (B), starting at measure 51.
- Tuba:** Tuba part, starting at measure 51.
- Timp.:** Timpani part, starting at measure 51.
- Perc.:** Percussion parts, starting at measure 51.
- Boy Sop.:** Boy Soprano part, starting at measure 51.
- Solo Sop.:** Solo Soprano part, starting at measure 51.
- S.:** Soprano part, starting at measure 51.
- A.:** Alto part, starting at measure 51.
- T.:** Tenor part, starting at measure 51.
- B.:** Bass part, starting at measure 51.
- Vln. I, II:** Violin parts, starting at measure 51. Includes dynamics: *p*, *mf*, *f*.
- Vla.:** Viola part, starting at measure 51. Includes dynamics: *mp*, *p*, *mf*, *f*.
- Vc.:** Violoncello part, starting at measure 51. Includes dynamics: *mp*, *f*.
- D.B.:** Double Bass part, starting at measure 51. Includes dynamics: *f*.

Tempo markings: *poco rit.* (twice).

Rehearsal mark: 51.

Tempo marking: ♩ = 44.

Fl. I, II *mf* *tr*

Ob. I, II

EH

Bs. Cl. I, II *pp* *tr*

Bsn. I, II *pp* *tr*

Hr. I, II

Hr. III, IV

C Tpt. I, II

C Tpt.

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Boy Sop.

Solo Sop. *mf* *f* *mp*
Lamb of God _____ who takes a - way _____ the sins of the _____ world

S

A

T

B

Vln. I *tr* *p*

Vln. II *tr* *p*

Vla. *tr* *p*

Vc. *p*

D.B. *pp*

This page of the musical score for 'Agnus Dei' includes the following parts and markings:

- Fl. I, II:** Flute I and II staves. Flute I has a first ending (*I.*) starting at measure 66 with a *mp* dynamic.
- Ob. I, II:** Oboe I and II staves.
- EH:** English Horn staff with a *p* dynamic.
- B♭ Cl. I, II:** Bass Clarinet I and II staves.
- Bsn. I, II:** Bassoon I and II staves. Bassoon I has a first ending (*I.*) with a *mp* dynamic and a *p* dynamic.
- Hn. I, II:** Horn I and II staves. Horn I has a first ending (*I.*) with a *mp* dynamic.
- Hn. III, IV:** Horn III and IV staff with a *mp* dynamic and a *p* dynamic.
- C Tpt. I, II:** Cornet I and II staves.
- C Tpt.:** Cornet staff.
- Tbn. I, II:** Trombone I and II staves. Trombone I has a *p* dynamic.
- B. Tbn.:** Baritone Trombone staff with a *p* dynamic.
- Tuba:** Tuba staff with a *p* dynamic.
- Timp.:** Timpani staff.
- Perc.:** Percussion staves. One staff is labeled *Vibraphone* with a *mp* dynamic.
- Boy Sop.:** Boy Soprano staff.
- Solo Sop.:** Solo Soprano staff.
- S.:** Soprano staff.
- A.:** Alto staff.
- T.:** Tenor staff.
- B.:** Bass staff.
- Vln. I, II:** Violin I and II staves.
- Vla.:** Viola staff.
- Vc.:** Violoncello staff.
- D.B.:** Double Bass staff with a *pp* dynamic.

This page of the musical score for 'Agnus Dei' includes the following parts and markings:

- Fl. I, II:** Flute I and II parts with dynamic markings *f*, *mp*, and *p*.
- Ob. I, II:** Oboe I and II parts with dynamic markings *mp* and *p*.
- EH:** English Horn part.
- B♭ Cl. I, II:** Bass Clarinet I and II parts with dynamic markings *mp* and *p*.
- Bsn. I, II:** Bassoon I and II parts.
- Hr. I, II:** Horn I and II parts.
- Hr. III, IV:** Horn III and IV parts with dynamic marking *mp*.
- C Tpt. I, II:** Cornet I and II parts.
- C Tpt.:** Cornet part.
- Tbn. I, II:** Trombone I and II parts with dynamic markings *mf* and *p*.
- B. Tbn.:** Baritone Trombone part with dynamic markings *mp* and *mf*.
- Tuba:** Tuba part with dynamic markings *mf* and *p*.
- Timp.:** Timpani part.
- Perc.:** Percussion part with dynamic markings *f* and *mp*.
- Boy Sop.:** Boy Soprano part.
- Solo Sop.:** Solo Soprano part.
- S.:** Soprano part.
- A.:** Alto part.
- T.:** Tenor part.
- B.:** Bass part.
- Vln. I, II:** Violin I and II parts with dynamic markings *mp* and *pp*, and the instruction *non vib*.
- Vla.:** Viola part with dynamic markings *mp* and *pp*, and the instruction *non vib*.
- Vc.:** Violoncello part with dynamic markings *mp* and *pp*, and the instruction *non vib*.
- D.B.:** Double Bass part.

This page of the musical score for 'Agnus Dei' includes the following parts:

- Fl. I, II**: Flute parts with melodic lines and dynamic markings.
- Ob. I, II**: Oboe parts with melodic lines and dynamic markings.
- EH**: English Horn part with melodic lines and dynamic markings.
- B♭ Cl. I, II**: Bass Clarinet parts with melodic lines and dynamic markings.
- Bsn. I, II**: Bassoon parts with melodic lines and dynamic markings.
- Hn. I, II**: Horn I and II parts with melodic lines and dynamic markings.
- Hn. III, IV**: Horn III and IV parts with melodic lines and dynamic markings.
- C Tpt. I, II**: Trumpet parts with melodic lines and dynamic markings.
- Tbn. I, II**: Trombone parts with melodic lines and dynamic markings.
- B. Tbn.**: Baritone Trombone part with melodic lines and dynamic markings.
- Tuba**: Tuba part with melodic lines and dynamic markings.
- Timp.**: Timpani part with melodic lines and dynamic markings.
- Perc.**: Percussion parts with melodic lines and dynamic markings.
- Boy Sop.**: Boy Soprano vocal part with lyrics: A - gnus De - i qui tol - lis
- Solo Sop.**: Solo Soprano vocal part with lyrics: A - gnus De - i qui tol - lis
- S.**: Soprano vocal part with lyrics: A - gnus De - i qui tol - lis
- A.**: Alto vocal part with lyrics: A - gnus De - i qui tol - lis
- T.**: Tenor vocal part with lyrics: A - gnus De - i qui tol - lis
- B.**: Bass vocal part with lyrics: A - gnus De - i qui tol - lis
- Vln. I, II**: Violin I and II parts with melodic lines and dynamic markings.
- Vla.**: Viola part with melodic lines and dynamic markings.
- Vc.**: Violoncello part with melodic lines and dynamic markings.
- D.B.**: Double Bass part with melodic lines and dynamic markings.

Agnus Dei

Fl. I, II

Ob. I, II

EH

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt.

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Boy Sop.

Solo Sop.

S
pec - ca - ta mun -

A
pec - ca - ta mun -

T
pec - ca - ta mun -

B
pec - ca - ta mun -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Agnus Dei

This page of the musical score for 'Agnus Dei' includes the following parts:

- Fl. III:** Flute III, featuring a complex melodic line with many sixteenth notes.
- Ob. III:** Oboe III, playing a melodic line with some rests.
- EH:** English Horn, playing a melodic line with some rests.
- B♭ Cl. III:** Bass Clarinet III, playing a melodic line with some rests.
- Bsn. I, II:** Bassoon I and II, playing a melodic line with some rests.
- Hn. I, II:** Horn I and II, playing a melodic line with some rests.
- Hn. III, IV:** Horn III and IV, playing a melodic line with some rests.
- C Tpt. I, II:** Trumpet I and II, playing a melodic line with some rests.
- C Tpt.:** Trumpet, playing a melodic line with some rests.
- Tbn. I, II:** Trombone I and II, playing a melodic line with some rests.
- B. Tbn.:** Baritone Trombone, playing a melodic line with some rests.
- Tuba:** Tuba, playing a melodic line with some rests.
- Timp.:** Timpani, playing a melodic line with some rests.
- Perc.:** Percussion, playing a melodic line with some rests.
- Boy Sop.:** Boy Soprano, playing a melodic line with some rests.
- Solo Sop.:** Solo Soprano, playing a melodic line with some rests.
- S:** Soprano, singing the lyrics "di, da - na - e - is".
- A:** Alto, singing the lyrics "di, da - na - e - is".
- T:** Tenor, singing the lyrics "di, da - na - e - is".
- B:** Bass, singing the lyrics "di, da - na - e - is".
- Vln. I, II:** Violin I and II, playing a melodic line with some rests.
- Vla.:** Viola, playing a melodic line with some rests.
- Vc.:** Violoncello, playing a melodic line with some rests.
- D.B.:** Double Bass, playing a melodic line with some rests.

Agnus Dei

This page of the musical score, titled "Agnus Dei" and numbered 51, contains the following parts:

- Fl. I, II**: Flute I and II parts, featuring complex rhythmic patterns with slurs and accents.
- Ob. I, II**: Oboe I and II parts, with similar rhythmic complexity and dynamic markings.
- EH**: English Horn part, including a section marked "to Oboe II".
- Bs. Cl. I, II**: Bass Clarinet I and II parts.
- Bsn. I, II**: Bassoon I and II parts.
- Hn. I, II**: Horn I and II parts.
- Hn. III, IV**: Horn III and IV parts.
- C Tpt. I, II**: Cornet I and II parts.
- C Tpt.**: Trumpet part.
- Tbn. I, II**: Trombone I and II parts.
- B. Tbn.**: Baritone Trombone part.
- Tuba**: Tuba part.
- Timp.**: Timpani part.
- Perc.**: Percussion parts.
- Boy Sop.**: Boy Soprano part.
- Solo Sop.**: Solo Soprano part.
- S.**: Soprano vocal part with lyrics: "re - qui - em - se - pi - ter -".
- A.**: Alto vocal part with lyrics: "re - qui - em - se - pi - ter -".
- T.**: Tenor vocal part with lyrics: "re - qui - em - se - pi - ter -".
- B.**: Bass vocal part with lyrics: "re - qui - em - se - pi - ter -".
- Vln. I, II**: Violin I and II parts.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- D.B.**: Double Bass part.

Fl. I, II *pp* *1.*

Ob. I, II *p* *1.* *3.*

B♭ Cl. I, II *pp*

Bsn. I, II *pp*

Hr. I, II *pp* *con sord.* *senza sord.*

Hr. III, IV *IV. con sord.* *pp* *con sord.* *pp* *senza sord.*

C Tpt. I, II

C Tpt.

Tbn. I, II *con sord.* *pp* *con sord.* *senza sord.*

B. Tbn. *con sord.* *pp* *senza sord.*

Tuba *con sord.* *pp* *senza sord.*

Timp. *pp*

Perc. *pp*

Perc. *pp*

Boy Sop. *pp*

Solo Sop. *pp*

S. *p* *pp* *mp* *p* *mp*
 nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di

A. *p* *pp* *mp* *p* *mp*
 nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di

T. *p* *pp* *mp* *p* *mp*
 nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di

B. *p* *pp* *mp* *p* *mp*
 nam. A - gnus De - i, qui tol - lis pec - ca - ta mun - di

Vln. I *ppp* *con sord. (stagger)* *senza sord.*

Vln. II *pp* *con sord.* *senza sord.*

Vla. *con sord. (stagger)* *pp* *senza sord.*

Vc. *con sord. (stagger)* *pp* *senza sord.*

D.B. *con sord.* *pp* *senza sord.*

v. Lux æterna

Flute I, II

Clarinet in B♭ I

Bassoon/
Contrabassoon

Bass Drum
(Timpani)

Percussion I

Percussion II

Solo Baritone

Soprano

Alto

Violin I

Violin II

Viola

Cello

Double Bass

Tempo: ♩ = 44, *ethereal*

con sord.

pppp, *p*, *mp*, *f*, *pp*, *mf*, *f*

Bass drum *L.v.*

ppp < f > p

Tabular bells *L.v.* *pp*

Sas Cym *L.v.* *f*, *mp*, *p*, *f*

Tam-Tam - with stick, create circles on surface *L.v.* *ppp < mf*

Tam-Tam - coil (with mallets) *L.v.* *ppp*, *f*

con sord.

pp, *p*, *pppp*, *f*

con sord.

pppp, *p*, *mp*, *mf*

con sord.

pppp, *p*, *mp*, *f*

con sord.

pppp, *p*, *mp*, *f*

con sord.

pp, *p*, *pppp*, *f*

con sord.

pp, *p*, *pppp*, *f*

con sord.

mp, *mf*

con sord.

pp, *p*, *pppp*, *f*

Fl. I, II

B♭ Cl.

Bsn./Contra

B. Dr.

Perc. I
mf *Lx.* *pp* *mp* *Lx.* *mf* *Lx.*

Perc. II
p *Lx.* *(with mallets)*

Bar.

S.
pp *f* *pp* *mp < f*
Lux, (lux.) lux aeterna. Lu - ce -

A.
pp *f* *pp* *mp < f*
Lux, (lux.) lux aeterna. Lu - ce -

Vln. I
pp *fp* *pp* *ppp* *fp* *non vib*

Vln. II
pp *fp* *pp* *ppp* *fp* *non vib*

Vla.
pp *pppp* *ppp* *pp* *pppp* *fp* *non vib*

Vc.
pp *fp* *pp* *ppp* *fp* *non vib*

D.B.
pp *pppp* *ppp* *con sord., non vib*

22

Fl. I, II *I. (non vib)* *mp* *f* *pp* *II. non vib* *pp* *pp non vib* *mp*

B♭ Cl. *p* *ff* *pp*

Bsn./Contra *I. non vib* *p* *mf*

B. Dr. *Bass drum* *pp* *mf*

Perc. I *Tabular bells* *mp* *Wind chimes Lv.* *mp*

Perc. II

Bar.

S. *p* *mp* *ff*
at e - is Do - mi - ne

A. *p* *mp* *ff*
at e - is Do - mi - ne

Vln. I *p* *fp* *p* *(non vib)* *poco vib* *pp*

Vln. II *<pppp* *fp* *pp* *p* *(non vib)* *poco vib* *mp*

Vla. *<pppp* *fp* *pp* *p* *(non vib)* *poco vib* *mf*

Vc. *<pppp* *fp* *pp* *p* *(non vib)* *poco vib* *mf*

D.B. *fp* *p* *(non vib)* *poco vib* *mf*

Lux aeterna

Fl. III *Recitative* *ppp* *(non vib)* *mf* *ff* *mp* $\text{♩} = 44, \text{ethereal}$

B♭-Cl. *f* *p*

Bsn./Contra *ppp* *ppp*

B. Dr. $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Perc. I *Sus Cym* *p* *f* *p*

Perc. II *Vibraphone - bowed* *mf* *ff*

Bar. *expressive and free - like a true recitative* *mf* *f* *mp* *f*
See, I am do-ing a new thing. I am ma-king a way in the wil-der-nes and streams in the waste-land.

S.

A.

Vln. I *Recitative* *mf* *ppp* *p* *tr* *mf* $\text{♩} = 44, \text{ethereal}$ *non vib* *mp*

Vln. II *mf* *ppp* *p* *tr* *mf* *ff* *p* *non vib* *p*

Vla. *ppp* *p* *tr* *mf* *ff* *non vib* *mf*

Vc. *ppp* *p* *tr* *mf* *ff*

D.B. *ppp* *p* *tr* *mf* *ff*

Fl. I, II: *ll.* *p* *mp* *pp* *mf*

Bs. Cl.: *p* *ppp* *mp* *pp*

Bsn./Contra: *p* *ppp* *mp* *pp*

B. Dr.: *p* *mf* *pp* *f* *Maracas - two, swirl*

Perc. I: *p* *Lx* *p* *Lx* *f* *Lx*

Perc. II: *f* *Lx* *(with mallets)* *p* *f* *Lx*

Bar.: *p* *mp* *p* *f*

S: *p* *mp* *p* *f*
Re - qui - em - ter -

A: *p* *mp* *p* *f*
Re - (ex) - qui - em - ter -

Vln. I: *p* *ppp* *mp* *mp*

Vln. II: *mp* *p* *mp* *mf* *p*

Vla: *mp* *p* *ppp* *mf* *(non vib)* *mp* *mf*

Vc.: *mp* *p* *ppp* *mp* *(non vib)* *mp* *mf*

D.B.: *p* *ppp* *mp* *mf*

Lux aeterna

58

Fl. I, II (47) *mp* *(non vib)* *let note die out as breath runs out* *pppp*

B♭ Cl. *let note die out as breath runs out* *pppp*

Bsn./Contra

B. Dr. *pp* *mp* *p* *mf* *p* *ff*

Perc. I *pp* *mp* *p* *mf* *p* *f* *Tubular bells - slowly begin to create a wash of sound*

Perc. II *f* *Crotales - bowed* *Lu*

Bar.

S. *mp* *f* *pp*
nam do - na e - is Do - mi - ne.

A. *mp* *f* *pp*
nam do - na e - is Do - mi - ne.

Vln. I *f* *p*

Vln. II *mf* *p* *pp*

Vla. *mp* *non vib* *p* *pp*

Vc. *mp*

D.B. *p* *pp*

55

Fl. I, II

B. Cl.

Bsn./Contra

B. Dr.

Perc. I

Perc. II

Bar.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(non vib)

p

mp

mf

pp

p

ppp

Sus Cym

p

Lx

Wind chimes - rough contour

p

Tam-Tam - with stick, create circles on surface

mp

Crotales - bowed

mp

Lx

pp

mp

f

pp

ppp

pp

ppp

mp

f

pp

pp

ppp

pp

pp

mp

f

pp

ppp

Lux aeterna

60

Fl. I, II *ppp* *(II) (non vib)* *mp* *pp* *ppp*

Bs. Cl.

Bsn./Contra *poco vib* *mp* *non vib* *ppp*

B. Dr. *L.v.* *Bass drum* *pp*

Perc. I *Tabular bells* *p* *pp*

Perc. II *Tam-Tam - bowed* *f* *L.v.* *mp* *L.v.* *Tam-Tam - end (with mallets)* *pp*

Bar.

S.

A.

Vln. I *p* *pppp*

Vln. II *mp* *pp* *pppp*

Vla. *p* *pppp*

Vc. *pp* *p* *pppp*

D.B. *mp* *p* *pppp*

VI. In paradisum

♩ = 56, joyous

Flute I & II
Oboe I & II
Clarinet in B \flat I & II
Bassoon I & II
Horn in F I & II
Horn in F III & IV
Trumpet in C I & II
Trumpet in C III
Trombone I & II
Bass Trombone
Tuba
Timpani
Percussion I
Percussion II
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Cello
Double Bass

Gluckenspiel

tr, *div*, *a2*, *I.*, *II.*, *III.*, *I. con sord.*

ppp, *p*, *mf*, *mp*, *f*

In paradisum

62

This page of the musical score, titled "In paradisum", page 62, contains the following parts and markings:

- Fl. I, II:** Flute parts with dynamic markings *pp*, *mf*, and *p*.
- Ob. I, II:** Oboe parts with dynamic markings *mf*, *f*, and *mp*.
- Bs. Cl. I, II:** Bass Clarinet parts with dynamic markings *mp*, *f*, and *mp*.
- Bsn. I, II:** Bassoon parts with dynamic markings *mp* and *mf*.
- Hn. I, II:** Horn parts with dynamic markings *f* and *mp*.
- Hn. III, IV:** Horn parts with dynamic markings *mp* and *mf*.
- C Tpt. I, II:** Trumpet parts with dynamic markings *mp* and *mf*.
- C Tpt. III:** Trumpet part with dynamic markings *mp* and *mf*.
- Tbn. I, II:** Trombone parts with dynamic markings *mp* and *mf*.
- B. Tbn.:** Baritone Trombone part with dynamic markings *mp* and *mf*.
- Tuba:** Tuba part with dynamic markings *mp* and *mf*.
- Timp.:** Timpani part with dynamic markings *mp* and *mf*.
- Perc. I, II:** Percussion parts.
- S, A, T, B:** Vocal parts (Soprano, Alto, Tenor, Bass).
- Vln. I, II:** Violin parts with dynamic markings *ppp* and *div. a3*.
- Vla.:** Viola part with dynamic markings *ppp* and *div.*.
- Vc.:** Violoncello part with dynamic markings *ppp* and *div.*.
- D.B.:** Double Bass part with dynamic markings *mf* and *mf*.

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. I, II
- Ob. I, II
- Bs. Cl. I, II
- Bsn. I, II
- Hr. I, II
- Hr. III, IV
- C. Tpt. I, II
- C. Tpt. III
- Tbn. I, II
- B. Tbn.
- Tuba
- Timp.
- Perc. I (Bass Drum)
- Perc. II
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*, as well as performance instructions like *rit.*, *dim.*, and *tr.*. The vocal parts have lyrics in Latin: "In pa-ra-di sum, de du cat, te An-ge-li, te An-ge-".

This musical score is for the piece "In paradisum" and is page 64. It features a variety of instruments and voices. The woodwind section includes Flute I & II, Oboe II, Bass Clarinet II, Bassoon II, Horn II, Horn III & IV, Cor Anglais II & III, Trombone I & II, Baritone Trombone, and Tuba. The percussion section includes Timpani, Percussion I (Bass Drum), and Percussion II (Tam-Tam). The vocal section consists of Soprano, Alto, Tenor, and Bass. The string section includes Violin I & II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes dynamic markings such as *ff*, *f*, *mf*, *mp*, and *p*. It also features various musical notations like slurs, accents, and articulation marks.

38

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glockenspiel

Lu.

1. con sord.

senza sord.

mf

f

p

mp

sf

div. pizz.

smis.

tu o ad ven tu

Mar ty res, et per

tu o ad ven tu

Mar ty res, et per

ad ven tu su sci pi an te

ad ven tu su sci pi an te

In paradisum

Fl. I, III *mf* *f* *tr* *f* *p* *II* *♩* = 63, with more motion

Ob. I, II *p* *mp* *f* *f* *p*

B♭ Cl. I, II *mp* *f* *p*

Bsn. I, II *mp* *f*

Hr. I, II *mf*

Hr. III, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II *mf*

B. Tbn.

Tuba *mf* *fp*

Timp.

Perc. I *mf* *lv* *p* *lv* *Tabular bells*

Perc. II *p*

S *mf* *f*
 du - cant te in ci - vi - ta - tem, sanc - tam Je - ru - sa - lem,

A *mf* *f*
 du - cant te in ci - vi - ta - tem, sanc - tam Je - ru - sa - lem,

T *mf* *f* *p*
 Je - ru - sa - lem, Sha - dows of the sun - shine,

B *mf* *f* *p*
 Je - ru - sa - lem, Sha - dows of the sun - shine,

Vln. I *mf* *mp* *f* *pp* *tr* *p* *♩* = 63, with more motion

Vln. II *mf* *mp* *p* *mf* *f* *pp* *tr*

Vla. *mf* *mp* *p* *mf* *f* *pp* *tr* *p*

Vc. *mf* *fp* *p*

D.B. *mf* *fp*

In paradisum

Fl. I. II

Ob. II

Bs. Cl. II

Bsn. II

Hn. I. II

Hn. III. IV

C Tpt. I. II

C Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Chorus Angelarum, chorus Angeli.

* Begin first beat with pattern, then allow pattern to deviate slightly, but only within the assigned pitches - as quickly and random as possible to create the maximum amount of texture and color

In paradisum

68

Fl. I, II
Ob. III
B♭ Cl. I, II
Bsn. I, II
Hr. I, II
Hr. III, IV
C Tpt. I, II
C Tpt. III
Tbn. I, II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

57

tr *mf* *mp* *mf* *p* *mf* *mp* *f* *mf* *mp* *mf*

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

tr *mf* *mp* *mf* *p* *mf* *mp* *f* *mf* *mp* *mf*

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

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

mf

mf *f* *mf* *mp*

f *mf* *mp*

lo - rum te su - sci - pi - ant, cho - rus An - gi - lo - rum,
lo - rum te su - sci - pi - ant, cho - rus An - gi - lo - rum,
lo - rum te su - sci - pi - ant,
lo - rum te su - sci - pi - ant,

mf *f* *mf* *mp*

f *mf* *mp*

f

f

f

f

In paradisum

Fl. I. II

Ob. I. II

B♭ Cl. I. II

Bsn. I. II

Hn. II

Hn. III. IV

C Tpt. II

C Tpt. III

Tbn. I. II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

cho - rus, cho - rus, te su -

cho - rus An - gi - lo - rum, te su -

cho - rus An - gi - lo - rum,

mp, *mf*, *f*, *mf*, *pp*, *ff*, *mf*, *pp*, *f*, *mf*

Tam-Tam

Bass Drum

n

Fl. I/II

Ob. I/II

B♭ Cl. I/II

Bsn. I/II

Hn. I/II

Hn. III/IV

C Tpt. I/II

C Tpt. III

Tbn. I/II

B. Tbn.

Tuba

Timp.

Perc. I (Tom-Tam)

Perc. II (Bass Drum)

S. sci - pi - ant, et cum La - za - ro

A. et cum La - za - ro

T. sci - pi - ant, et cum La - za - ro

B. et cum La - za - ro

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I, II
Ob. I, II
B♭ Cl. I, II
Bsn. I, II
Hr. I, II
Hr. III, IV
C Tpt. I, II
C Tpt. III
Tbn. I, II
B. Tbn.
Tuba
Timp.
Perc. I
Perc. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
D.B.

70

quon - dam pau - pe - re æ - ter - nam ha - be - as
quon - dam pau - pe - re æ - ter - nam ha - be - as
quon - dam pau - pe - re æ - ter - nam ha - be - as
quon - dam pau - pe - re æ - ter - nam ha - be - as

con sord.
mp

f
f
f
f

mp *p* *mf* *f*

mp *p* *mf* *f*

In paradisum

This page of the musical score, titled "In paradisum", page 72, features a variety of instruments and vocal parts. The woodwind section includes Flute I, II, and III; Oboe I, II, and III; Bassoon I, II, and III; Horn I, II, III, and IV; Trumpets I, II, and III; Trombones I, II, and III; and Tuba. The percussion section includes Timpani, Percussion I, and Percussion II. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B).

The vocal parts (S, A, T, B) have lyrics: "re qui - em". The string parts include dynamic markings such as *mp*, *p*, *ppp*, and *div.*. The woodwind and brass parts include dynamic markings such as *p* and *mp*. The score is marked with a double bar line and a repeat sign at the beginning of each measure.

This page of the musical score, titled "In paradisum" and numbered 73, contains the following parts and markings:

- Fl. I, II:** Part II (Fl. II) has a dynamic marking of *pp* and a breath mark *a2*.
- Ob. I, II:** No specific markings are present.
- B♭ Cl. I, II:** Part II (B♭ Cl. II) has dynamic markings of *ppp* and *p*.
- Bsn. I, II:** Part II (Bsn. II) has a dynamic marking of *ppp* and a breath mark *a2*.
- Hn. I, II:** Part II (Hn. II) has dynamic markings of *p* and *ppp*.
- Hn. III, IV:** Part IV (Hn. IV) has dynamic markings of *pp* and *ppp*, and a breath mark *III.*
- C Tpt. I, II:** Part II (C Tpt. II) has a dynamic marking of *pp*.
- C Tpt. III:** Part III (C Tpt. III) has a dynamic marking of *pp*.
- Tbn. I, II:** Part II (Tbn. II) has a dynamic marking of *pp*.
- B. Tbn.:** Part I (B. Tbn.) has a dynamic marking of *pp*.
- Tuba:** Part I (Tuba) has a dynamic marking of *pp*.
- Timp.:** Part I (Timp.) has a dynamic marking of *ppp*.
- Perc. I:** Part I (Perc. I) has dynamic markings of *p* and *lv*. It includes a section for *Vibraphone*.
- Perc. II:** Part II (Perc. II) has a dynamic marking of *mp* and includes a section for *Tubular bells*.
- S.:** Part I (Soprano).
- A.:** Part I (Alto).
- T.:** Part I (Tenor).
- B.:** Part I (Bass).
- Vln. I:** Part I (Vln. I) has dynamic markings of *ppp* and *p*, and a *solo* marking.
- Vln. II:** Part II (Vln. II) has dynamic markings of *ppp* and *p*, and a *solo* marking.
- Vla.:** Part I (Viola).
- Vc.:** Part I (Violoncello).
- D.B.:** Part I (Double Bass).

