

Requiem

for soprano, baritone, choir and
chamber orchestra

2023

preview
webshop.donemus.nl

Willem Jeths

arr. Jacobus den Herder

Introitus

Requiem aeternam 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.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Dies irae

Dies irae, dies illa
Solvat saeculum in favilla:
Teste David cum Sibylla

Quantus tremor est futurus.
quando iudex est venturus
cuncta stricte discussurus!

Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura
iudicanti responsura,

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Iudex ergo tibi se leget,
qui quid latet apparebit:
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix iustus sit securus?

Rex tremendae

Rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis!

Recordare

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die!

Quaerens me sedisti lassus,
redemisti crucem passus:
tantus labor non sit cassus!

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
iudicandus homo reus.

Huic ergo parce, Deus!
Pie Jesu Domine,
dona eis requiem. Amen.

Introitus

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to thee in Jerusalem
Hear my prayer
All flesh shall come before you.

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Dies irae

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.

What trembling there will be
When the judge shall come
to weigh everything strictly!

Tuba mirum

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.

Death and nature shall be stunned
When mankind arises
To render account before the judge.

The written book shall be brought
in which all is contained
Whereby the world shall be judged

When the judge takes his seat
all that is hidlen shall appear
Nothing will remain unavenged.

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

Rex tremendae

King of awful majesty
You freely save those worthy of salvation
Save me, found of pity.

Recordare

Remember, gentle Jesus
that I am the reason for your time on earth,
do not cast me out on that day

Seeking me, you sank down wearily,
you saved me by enduring the cross,
such travail must not be in vain.

Lacrimosa

That day is one of weeping,
on which shall rise again from the ashes
the guilty man, to be judged.

Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.

Offertorium

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas Tartarus,
ne cadant in obscurum.

Fac eas, Domine, de morte
Transire ad vitam.

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda,
libera me

In paradisum

In paradisum
deducant te Angeli,
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habes requiem

Amen

Offertorium

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;

Lord, make them pass
from death to life.

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.

Sanctus

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

Benedictus

Blessed is he that cometh in the name of the Lord.
Heaven and earth are full of your glory.
Hosanna in the highest!

Agnus Dei

O Lamb of God, that takest away the sins of the world,
Grant them rest.
O Lamb of God, that takest away the sins of the world,
Grant them eternal rest.

Lux aeterna

Let everlasting light shine upon them, Lord,
with Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let perpetual light shine upon them.

Libera me

Deliver me, O Lord, from eternal death
on that awful day
Deliver me

In paradisum

May the angels
lead you into paradise;
at your coming may the martyrs receive you
and lead you to the holy city of Jerusalem.
May the chorus of angels receive you
and with Lazarus, once poor,
may you have eternal rest.

Amen



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with financial support of the Performing Arts Fund NL

Scoring

Voices:

Soprano solo
Baritone solo

Sopranos
Altos
Tenors
Basses

Decant and Treble Recorder

Percussion (2 players):

Timpani, Glockenspiel, Vibraphone, Tubular Bells,
Crotales, Water Gongs, Claves, Washboard [f-g] (with timbles),
Suspended Cymbal, 2 Tamtams, Lion's Roar, Referee Whistle,
Tenor Drum, Bass Drum, Celesta

8 Cellos
Double Bass

Score in concert pitch

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Duration: c. 57'

23594

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Requiem

for soprano, baritone, choir and chamber ensemble

Praefatio



Willem Jeths

Arranged by Jacobus den Herder

misterioso
senza misura

♩ = 52

Soprano solo

lunga

Baritone solo

lunga

Sopranos

lunga

Altos

lunga

Tenors

lunga

Basses

lunga

Descant Recorder

lunga

Tamtam

lunga

Bass Drum

lunga coperto

pppp

Celesta

lunga

misterioso
senza misura

♩ = 52

1

lunga

2

lunga

3

lunga

4

lunga

Cello

lunga

pizz.

pp

arco

pp

6

lunga

pizz.

pp

arco

pp

7

lunga

ppp

p

8

lunga

ppp

p

Double Bass

lunga

ppp

p

sub. ♩ = 80 accel. molto

Desc. Rec. *f cresc. molto*

Timp.

1 *f cresc. molto*

2 *f cresc. molto*

3 *f cresc. molto*

Vlc. *f cresc. molto*

5

6

7

8

D.B.

senza misura ♩ = 52 lungissima

Desc. Rec. *ff*

Timp. *poco a poco dim.*

1 *fff*

2 *fff*

3 *fff*

Vlc. *fff*

5

6

7

8

D.B. *Glissando mf*

molto attacca

DC NEWS

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The image shows a musical score for a piece titled "The Rose Tree". The score is written for a voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The piano part includes a bass line and a right-hand line. The score is in 8/4 time and consists of 12 measures. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The piano part includes a bass line and a right-hand line. The score includes dynamic markings such as *mp*, *pp*, and *ppp*, and articulation marks like accents and slurs.

poco a poco accel.

35

Sopr. solo

Bar. solo

Sopr.

Do - mi-ne

Alto

do - - na e - is Do - mi-ne

Ten.

Re - qui-em do - na e - is do - - na e - is Do - mi-ne

Bass

Re - qui-em do - na e - is Do - mi-ne

Desc. Rec.

Timp.

Susp. Cymb.

Cel.

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poco a poco accel.

6 poco a poco accel.

The musical score for measures 1-6 is as follows:

Instrument	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
1	<i>pp</i> (quarter note, half note)	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	Rest
2	<i>pp</i> (quarter note, half note)	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	Rest
3	<i>pp</i> (quarter note, half note)	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>mf</i> (quarter note, half note)
4	<i>pp</i> (quarter note, half note)	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	Rest
Vlc.	<i>pp</i> (quarter note, half note)	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	Rest
5	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)
6	Rest	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)
7	<i>pp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)
8	<i>pp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)
D.B.	<i>pp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>mp</i> (quarter note, half note)	<i>p</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)	<i>ff</i> (quarter note, half note)

libero

Sopr. solo
lu - - - ce - - - at lu - ce at e - is

Bar. solo
lu - - - - - ce - - - - - at lu - ce-at e - is

Sopr.
Alto
Ten.
Bass
Desc. Rec.
Timp.
Cel.

libero

1
2
3
4
Vlc.
5
6
7
8
D.B.

Bartok pizz.
Bartok pizz.
Bartok pizz.
Bartok pizz.
Bartok pizz.

sub. rall.
sub. rall.

62

Sopr. solo
e - is _____
in Si-on in Si - on _____

Bar. solo
e - is _____
in Si-on in Si - on _____

Sopr.
te de - cet hym - nus De - us in Si - on _____

Alto
te de - cet hym - nus De - us in Si - on _____

Ten.
te de - cet hym - nus De - us in Si - on _____

Bass
te de - cet hym - nus De - us in Si - on _____

Desc. Rec.
pp _____ *mf* _____ *fff* _____

Timp.
f *ff* *p* *f* *sub.*

Cel.

1
pp _____ *sub. f* _____ *p* _____ *f* _____ *ff* _____

2
ppp _____ *sub. f* _____ *p* _____ *f* _____

3
_____ *p* _____ *sub. f* _____ *p* _____ *f* _____

4
_____ *p* _____ *sub. f* _____ *p* _____ *f* _____

Vlc.
5 *mp* _____ *pp* _____ *sub. f* _____ *f* _____

6 *mp* _____ *pp* _____ *sub. f* _____ *f* _____

7 *mp* _____ *pp* _____ *sub. f* _____ *p* _____ *f* _____

8 *mp* _____ *pp* _____ *sub. f* _____ *p* _____ *f* _____

D.B.
_____ *arco* _____ *sub. f* _____ *p* _____ *f* _____

11 sub. ♩ = 126

Desc. Rec. *ff* *sf p*

Timp. *sf p*

11 sub. ♩ = 126

1 *ff* *sf p*

2 *ff* *ff*

3 *ff*

4 *ff* *pesante*

5 *ff* *pesante*

6 *ff*

7 *ff p*

8 *ff p*

D.B. *ff p*

12 sub. ♩ = 126

Desc. Rec. *ff* *pesante* *ff*

Timp. *ff*

T-tam *f*

12 sub. ♩ = 126

1 *ff* *pesante* *f* *ff*

2 *ff* *pesante* *f* *ff*

3 *ff* *pesante* *f* *ff*

4 *ff* *pesante* *f* *ff*

5 *p* *ff* *fp* *ff*

6 *p* *ff* *fp* *ff*

7 *ff* *f* *p*

8 *ff* *f* *p*

D.B. *ff* *f* *p*

13 senza misura

preview

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senza misura

1. *ff*

2. *f* poco a poco dim. e rit.

3. *sf* *f* poco a poco dim. e rit.

4. *sf* *f* poco a poco dim. e rit.

5. *sf* *f* poco a poco dim. e rit.

6. *sf* *fff*

7. *ff* *sf* *fff*

8. *ff* *sf* *fff*

D.B. *ff* *sf* *fff*

111

Sopr. solo

17 *mp*

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

Alto

pp

Te de - cet hym - nus De - - - - - us in Si - - - - on et ti - - - bi red - de-tur ti - - -

Ten.

pp

De - us_ in Si - on et ti - - bi red - - - de - tur vo-tum in Je - - ru - sa - lem ex

Bass

pp

in Si - on et ti - - bi red - de - - tur vo-tum in Je - ru - sa-lem

Tr. Rec.

pp

Vlc. 1

pp

[illegible]

più mosso

Sopr. solo
Bar. solo

Sopr.
Alto
Ten.
Bass
Tr. Rec.
Vib.
T-tam
B. Dr.

Ex - au - di o - - - ra ti - o - nem me - am Ad te om - nis ca - ro ve - niet

Cel.

piu mosso

1
2
3
4
Vlc.
5
6
7
8
D.B.

morendo

132

Sopr. solo
Bar. solo

Sopr.
Alto
Ten.
Bass

Re - qui - em ae - ter - nam don - na e - is Do - mi - ne

Tr. Rec.

Vib.
T-tam
B. Dr.

Cel.

21 rit. molto

D.B.

23

The first system of musical notation consists of a single five-line staff. It begins with a common time signature 'C'. The first measure contains a whole note, represented by a single dot on the middle line. The second measure is a whole rest, represented by a horizontal line with a vertical tick. The third measure is also a whole rest. The system concludes with a double bar line and a 4/4 time signature.

The image shows a musical score for the piece 'Lunga' by Donemus. It features a piano introduction and a vocal melody. The piano part is in 5/4 time and consists of a series of chords and single notes. The vocal part is in 3/4 time and consists of a single melodic line. The score is written for piano and voice. The piano part is marked 'pp' (pianissimo) and the vocal part is marked 'pp' (pianissimo). The score is written for piano and voice. The piano part is marked 'pp' (pianissimo) and the vocal part is marked 'pp' (pianissimo). The score is written for piano and voice. The piano part is marked 'pp' (pianissimo) and the vocal part is marked 'pp' (pianissimo).

149

Sopr. solo

Bar. solo

Ky - - - ri-e

Sopr.

sub. *p*

e - - - - - le - i - son

pp

Chris - te e - le - i - - son

pp

Chris-te e - le - - i -

f

Alto

pp

Chris - te

pp

Chris - te

f

Ten.

sub. *p*

e - - - - - le - i - son

pp

Chris - te e - le - i-son

f

Bass

sub. *p*

e - - - - - le - - - i - - - son

pp

e - le - - - i - son

ppp

le - i - -

Desc. Rec.

pp

Glock.

pp

Vib.

Cel.

1

2

3

4

5

6

7

8

Vlc.

pp

pp

pp

pp

pp

D.B.

25

26

senza misura

lunga



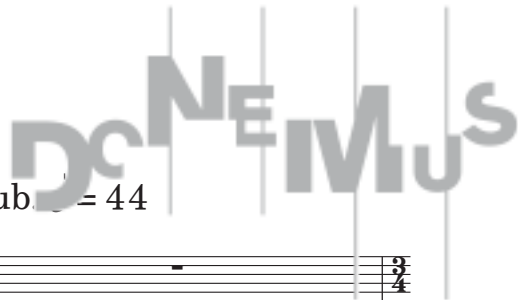
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26

senza misura

lunga

Dies irae



27 sub. ♩ = 132 ritardando molto sub. ♩ = 44

172

Soprano solo

Baritone solo

Sopranos

Altos

Tenors

Basses

Descant Recorder

Timpani

Glockenspiel

Celesta

27 sub. ♩ = 132 ritardando molto sub. ♩ = 44

1

2

3

4

5

6

7

8

Cello

Double Bass

preview

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32 sub. meno mosso ♩ = 88 poco a poco accel.

206

Sopr. solo

Bar. solo

Sopr.

Alto

Ten.

Bass

Desc. Rec.

Timp.

T-tam

Ref. Wh.

Cel.

1

2

3

4

5

6

7

8

Vlc.

D.B.

preview

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32 sub. meno mosso ♩ = 88 poco a poco accel.

sub. ♩ = 132 sub. meno mosso ♩ = 88 poco a poco accel. sub. ♩ = 132

Sopr. solo

Bar. solo

Sopr. *articolato molto* *fff* *sim. fff* Di-es i-rae, di-es il-la Di-es i-rae, di-es il-la

Alto *articolato molto* *fff* *sim. fff* Di-es i-rae, di-es il-la Di-es i-rae, di-es il-la

Ten. *articolato molto* *fff* *sim. fff* Di-es i-rae, di-es il-la Di-es i-rae, di-es il-la

Bass *articolato molto* *fff* *sim. fff* Di-es i-rae, di-es il-la Di-es i-rae, di-es il-la

Desc. Rec.

Timp.

Crot. *f* *large T-t.* *mf* *sub.* *f*

Ref. Wh.

Cel.

sub. ♩ = 132 sub. meno mosso ♩ = 88 poco a poco accel. sub. ♩ = 132

1

2

3

4

5

6

7

8

Vlc. *fff* *sub.* *ff* *fff* *sub.* *ff* *fff* *sub.* *ff* *fff* *sub.* *ff*

D.B. *fff* *sub.* *ff*

preview

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35 sub. meno mosso ♩ = 88 poco a poco accel.

228

Sopr. solo

Bar. solo

Sopr.

Alto

Ten.

Bass

Desc. Rec.

Timp.

Crot.

T-tam

Cel.

preview

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35 sub. meno mosso ♩ = 88 poco a poco accel.

1

2

3

4

Vlc.

5

6

7

8

D.B.

fff

sub.

f

molto

Gliss.

36 sub. $\text{♩} = 66$ *lunga* rit. sub. a tempo ($\text{♩} = 66$) ex abrupto e bruscamente rit.

Sopr. solo *lunga*

Bar. solo *lunga*

Sopr. *lunga* *f* *ff* Quan - tus tre - mor est fu - tu - rus.

Alto *lunga* *f* *ff* Quan - tus tre - mor est fu - tu - rus.

Ten. *lunga* *f* *ff* Quan - tus tre - mor est fu - tu - rus.

Bass *lunga* *f* *ff* Quan - tus tre - mor est fu - tu - rus.

Desc. Rec. *lunga* *mp* *molto* *fff* *p*

Timp. *lunga* *fff* *pp* *ppp*

Crot. *lunga* *p*

Ref. Wh. *lunga* *fff*

B. Dr. *lunga* *wooden sticks* *f*

Cel. *lunga*

36 sub. $\text{♩} = 66$ *lunga* rit. sul. a tempo ($\text{♩} = 66$) ex abrupto e bruscamente rit.

1 *lunga* *pizz.* *ff* *arco* *pp*

2 *lunga* *pizz.* *ff* *arco* *pp*

3 *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

4 *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

5 *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

6 *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

7 *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

8 *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

D.B. *lunga* *non trem.* *fff* *p.a.p. dim.* *ppp* *f* *arco* *ff* *arco* *pp*

sub. veloce ♩ - 132

37

[illegible]

preview

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40

0 a tempo ♩ = 66 4



270

Sopr. solo

Bar. solo

Sopr.

Alto

Ten.

Bass

Desc. Rec.

Crot.

Ten. Dr.

Cel.

1

2

3

4

Vlc.

5

6

7

8

D.B.

Donemus

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preview

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a tempo

43

294

44

Sopr. solo

sub. *f* *acuto!* *mf* *f*

Mors stu - pe - bit et na - tu - ra, cu - re - sur - get

Bar. solo

- rum

Sopr.

Alto

Ten.

Bass

Tr. Rec.

p *mf* *espr.* *p*

Timp.

pp *p*

Vib.

Ten. Dr.

pp

Cel.

44

45

1

mp *3* *p*

2

mf *espr.* *p*

3

mp *pp* *p*

4

p

Vlc.

5

p *3* *p*

6

mp *pp* *3*

7

pp *3*

8

pp *p* *3*

D.B.

p *f* *pp* *p* *3*

302

Sopr. solo

Bar. solo

Sopr.

Alto

Ten.

Bass

Tr. Rec.

Vib.

W. Gongs

Cel.

1

2

3

4

Vlc.

5

6

7

8

D.B.

cre - a - tu - - - - - ra iu - di - can - - - - - ti res - pon - su - ra

mf

ff

46

Descant Recorder

p

pp

espr. molto

p

ppp

motor on

p

immerse in water

f

45

espr. mol

p

espr. molto

p

pp *mp*

pp

pp *mp*

pp

pp *mp*

pp *mp*

pp *mp*

fpp

fpp

fpp

fpp

fpp

fpp

[illegible]

Li - - - ber scrip-tus _____ pro-fe - re - tur, _____ in__ quo to - tum



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(J)

4

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48

49 sub. ♩ = 80

Sopr. solo *ff*

Bar. solo *mf* *f* *ff*

Quid sum mi-ser tunc dic-tu - - - rus? quem pa-tro-num ro-ga-tu - - - rus, cum vix iu - - -

Sopr.

Alto

Ten.

Bass

Desc. Rec.

Vib.

W. Gongs

B. Dr.

Cel.

49 sub. ♩ = 80

1 *p* *poco a poco cresc.* *sf*

2 *p* *poco a poco cresc.* *sf*

3 *p* *poco a poco cresc.* *sf*

4

Vlc.

5

6 *p* *poco a poco cresc.*

7 *tr* *poco a poco cresc.*

8 *poco a poco cresc.*

D.B. *poco a poco cresc.*

rall.

50 sub. ♩ = 66

rit. molto

[illegible]

Sopr.
solo

Bar. solo

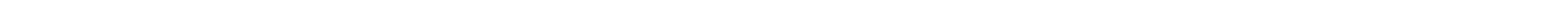
- s - tus sit se - cu - - - - rus? _____

- s - tus sit se - cu - - - - rus?_____

Sopr.

Alto

3/4

Ten. 

Bass



A musical staff for the Bass part, consisting of five measures. Each measure contains a whole rest, indicating that the bassist is silent throughout the entire piece. The staff is marked with a bass clef and a key signature of one flat (B-flat).

[illegible]

Glock.

T-tam							
-------	--	--	---	---	---	---	---

B. Dr. 

Cel.

3/4

2011

50 sup. $\mu = 56$

it molto

1

VI

IV

fff

3/4

[illegible][illegible]

3 

4

5

3/4

Violoncello (Vlc.) score. The score is divided into three measures. The first measure starts with a forte (*f*) dynamic and contains a half note G2, a half note A2, and a half note B2. The second measure starts with a fortissimo (*fff*) dynamic, followed by a *sub.* (sustained) marking, and contains a half note G2, a half note A2, and a half note B2. The third measure starts with a piano (*p*) dynamic and contains a half note G2, a half note A2, and a half note B2. The score ends with a double bar line and a repeat sign.

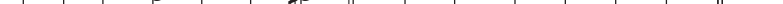
Musical score for the second system of 'The Rose Tree'. It features a treble clef and a key signature of one flat (B-flat). The melody continues with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5). The dynamics include *f*, *fff*, *sub.*, *p*, *ff*, and *mp*. There are also markings for *f*, *fff*, *sub.*, *p*, *ff*, and *mp*. The system ends with a double bar line and a repeat sign.

6

fff *p* *ff* *mp*

3

3/4

7 

molto *fff* *sub.* *p* *ff* *mp*

molto

sub.

52 sub. a $\text{♩} = 80$ accel. molto

DC NEWS

55 *solemn* 52

56 sub. feroce

Sopr. solo *f* sal - va me *f* sal - va me *ff* sal - va me *sub. speranzoso sub. p* sal - va me, fons pie-ta-tis! **57** *sub. f* sal - va me *mf* sal - va me

Bar. solo *f* sal - va me *f* sal - va me *ff* sal - va me *sub. speranzoso sub. p* sal - va me, fons pie-ta-tis! *sub. f* sal - va me *mf* sal - va me

Sopr. *sub. ff* sal - va sal - va sal - va *p* *f* *p* Rex tre-men-dae ma-ies-ta - tis

Alto *sub. ff* sal - va sal - va sal - va *p* *f* *p* Rex tre-men-dae ma-ies-ta - tis

Ten. *sub. ff* sal - va sal - va sal - va *p* *f* *p* Rex tre-men-dae ma-ies-ta - tis

Bass *sub. ff* sal - va sal - va sal - va *p* *f* *p* Rex tre-men-dae ma-ies-ta - tis

Tr. Rec. *ff*

Vib. *f*

Cel.

56 sub. feroce **57**

1 *ff* *pp* *p* *sf* *p*

2 *ff* *pp* *p* *sf* *p*

3 *ff* *p* *sf* *p*

4 *ff* *p* *sf* *p*

Vlc. 5 *ff* *pp* *p* *sf* *p*

6 *ff* *pp* *p* *sf* *p*

7 *ff* *pp* *p* *sf* *p*

8 *ff* *pp* *p* *sf* *p*

D.B. pizz. *ff* arco *pp* *p* *sf* *p*

58 calm to the solemn

poco a poco rit.

a tempo

[illegible]

Recordare



59

59

396

Sopr. solo

ne me per - das di - - e Quae - rens me se - dis - ti la - sus,

Bar. solo

ne me per - das di - - e Quae - - rens me se - dis - las - sus,

Sopr.

ne me per - das il - la

Alto

ne me per - das il - la

Ten.

Bass

Tr. Rec.

espr. *p* *mp* *mf* *p*

Vib.

mp *mp* *mf*

Crot.

p *p* *mp*

Cel.

60

1

p *mp* *mf* *mf*

2

espr. *p* *mp* *mf* *mf* senza sord.

3

espr. *p* *mp* *mf* *mf* senza sord.

4

p *mp* *mf* *mf* senza sord.

Vlc.

5

pizz. *p* *mp* *mf* *f* *p* *p*

6

pizz. *p* *mp* *mf* *f* senza sord. arco *p*

7

pizz. *p* *mp* *mf* *f*

8

pizz. *p* *mp* *mf* *f*

D.B.

62

Doppio movimento
sub. feroce e veloce

accel. molto

410

Sopr. solo

Bar. solo

Sopr.

Alto

Ten.

Bass

Tr. Rec.

Vib.

S. Dr.

Cel.

1

2

3

4

5

6

7

8

Vlc.

D.B.

tan - tus la - bor non sit cas - sus!

tan - tus la - bor non sit cas - sus!

tan - tus la - bor non sit cas - sus!

sub. *ff*

ff

rim shot *ff*

sub. *ff*

ff

pizz. *ff*

pizz. *ff*

pizz. *ff*

pizz. *ff*

pizz. *ff*

pizz. *ff*

pizz. *ff*

pizz. *ff*

senza sord. sub. *ff*

ff

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Lacrimosa



63 ♩ = 62 doloroso

416

Soprano solo
di - - es il - la qua re - - sur - get

Baritone solo
La - - - cri - mo - sa di - - - es il - la

Sopranos
La - - - - cri - mo - sa la - - - - cri - mo - sa

Altos
La - - - - cri - mo - sa la - - - - cri - mo - sa

Tenors
La - - - - cri - mo - sa la - - - - cri - mo - sa

Basses
La - - - - cri - mo - sa la - - - - cri - mo - sa

Treble Recorder

Celesta

63 ♩ = 62 doloroso

1 con sord. arco pp poco cresc. poco cresc.

2 con sord. arco pp poco cresc. pp poco cresc.

3 con sord. arco pp poco cresc. pp poco cresc.

4 con sord. arco pp poco cresc. pp poco cresc.

5 colla parte con sord. arco pp (colla parte) pp poco cresc.

6 colla parte con sord. arco pp (colla parte) pp poco cresc.

7 colla parte con sord. arco pp (colla parte) pp poco cresc.

8 colla parte con sord. arco pp (colla parte) pp poco cresc.

Double Bass con sord. arco pp pp poco cresc.