

GRAYSTON IVES

Requiem

tenor solo, choir (SATB)
flute, clarinet, bassoon, 2 horns, 2 trumpets
timpani, percussion (1 player: side drum, bass drum
glockenspiel, antique cymbals), harp, organ
2 violins, viola, violoncello, double bass

Partitur / Full score

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.325), Klavierauszug (Carus 27.325/03), Chorpartitur (Carus 27.325/05); Orchestermaterial leihweise.
Einspielung auf allen gängigen Streaming-Plattformen erhältlich.

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/2732500

The following performance material is available for this work:
full score (Carus 27.325), vocal score (Carus 27.325/03), choral score (Carus 27.325/05); orchestral material for rental.
Recording is available on all common streaming platforms.

↓ Digital editions for this work are listed at www.carus-verlag.com/2732500

Foreword

This work was commissioned in 2008 by Magdalen College, Oxford, to celebrate the 550th anniversary of their foundation. It was made possible through the generosity of a former graduate, Mark Loveday, who wished it to be dedicated to the memory of departed members of the Loveday family, many of whom since 1700 attended Magdalen as undergraduates, scholars, and Fellows.

I was privileged to serve at Magdalen as *Informator Choristarum* (Director of Music) from 1991 to 2009. On 2 November, the church marks All Souls Day with a Solemn Requiem. For the musical settings, the Anglican Church has, for many years, alternated its repertoire between Fauré and Duruflé. These timeless pieces, known and loved throughout the world, work beautifully within the liturgy.

I often thought that a fresh setting might be welcomed. When I was invited by Magdalen College to mark its anniversary with a new work, I seized the opportunity to compose a new setting of the Requiem.

The first performance took place on 2 November 2008 at the Solemn Requiem for All Souls Day held in Magdalen College Chapel, sung by the College Choir under my direction.

My intention was to compose a piece specifically designed for liturgical use, in an approachable style, which choirs could assimilate without too much difficulty.

When performed liturgically, it is not strictly necessary to use all eight movements; choir directors can decide which sections suit their individual needs. Of course, the complete work may be presented as a concert piece.

Essex, March 2025

Grayston Ives

Vorwort

Dieses Werk wurde 2008 vom Magdalen College in Oxford in Auftrag gegeben, um den 550. Jahrestag seiner Gründung zu feiern. Ermöglicht wurde dies durch die Großzügigkeit eines früheren Absolventen, Mark Loveday, der das Werk dem Andenken an die verstorbenen Mitglieder seiner Familie widmen wollte, von denen viele seit 1700 als Studierende, Lehrende und Forschende am Magdalen College gewesen sind.

Ich hatte das Privileg, von 1991 bis 2009 als *Informator Choristarum* (Musikdirektor) am Magdalen College wirken zu dürfen. Am 2. November begeht die Kirche Allerseelen mit einem feierlichen Requiem. Hinsichtlich des Repertoires für die musikalische Ausgestaltung wechselte die anglikanische Kirche seit vielen Jahren zwischen den Vertonungen von Fauré und Duruflé ab. Diese zeitlosen Werke, die in der ganzen Welt bekannt und beliebt sind, fügen sich wunderbar in die Liturgie ein.

Oft dachte ich, dass eine frische Vertonung willkommen sei. Als ich vom Magdalen College eingeladen wurde, sein Jubiläum mit einem neuen Werk zu würdigen, ergriff ich die Gelegenheit zur Komposition eines neuen Requiem.

Die Uraufführung fand am 2. November 2008 im Rahmen des feierlichen Requiem zu Allerseelen in der Kapelle des Magdalen College statt, gesungen vom College-Chor unter meiner Leitung.

Meine Absicht war es, ein Stück speziell für den liturgischen Gebrauch zu komponieren, und zwar in einem ansprechenden Stil, den sich die Chöre ohne allzu große Schwierigkeiten aneignen können.

Bei einer liturgischen Aufführung ist es nicht unbedingt erforderlich, alle acht Sätze zu verwenden. Die Chorleitung mag entscheiden, welche Abschnitte den individuellen Bedürfnissen entsprechen. Natürlich kann das gesamte Werk auch als Konzertstück aufgeführt werden.

Essex, im März 2025

Grayston Ives

Requiem

1. Introit & Kyrie

Grayston Ives
*1948

Gently flowing, not too slow $\text{♩} = 52$

Flute

Clarinet in A

Bassoon

Horn I in F

Horn II in F

Timpani in B♭-A

Percussion
Antique cymbals
Glockenspiel

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

pp very smooth and expressive

pp very smooth and expressive

pp very smooth and expressive

pp very smooth and expressive

pp very smooth and expressive

Re - qui - em ae - ter - nam

Re - qui - em ae - ter - nam

con sord. div.

con sord. div.

con sord. *pp*

con sord. *pp* very smooth and expressive

Aufführungsdauer / Duration: ca. 45 min.

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2

15

Fl *mf* gentle

Cltr *mf* gentle

Bsn *mf* gentle

Hn I *mf*

Hn II *mf*

Hp *mf*

S lux, et lux per - pe - tu lu - ce - at e - is, *mf*

A lux, et e - tu lu - ce - at *mf*

T et lux lu - ce - at e - is, *mf*

B et lux - tu - a

VI I *mf*

VI II *mf* div.

Va *mf*

Vc *mf*

Db *mf*

21 **B** A little faster

Fl

Clt

Bsn

Hn I

Hn II

Perc

Glockenspiel

mf bright, clear

mf bright

S

A

T

B

et ti - bi red - de -

an - nus De - us in Si - on,

mf clear and bright

mf bright

pizz.

mf

pizz.

mf

Va

p

Vc

p

Db

A musical score for a piece titled 'Te Deum' by Johann Sebastian Bach. The score is written on multiple staves, featuring various musical notations including treble and bass clefs, key signatures (one sharp, F#), and time signatures. The lyrics are in Latin: 'tu - vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - rum in Je - ru - sa - lem. de - tur vo - tum in Je - ru - sa - lem.' The score includes dynamic markings such as 'mf' (mezzo-forte) and 'cresc.' (crescendo). A large, stylized 'Copyright' watermark is overlaid diagonally across the entire page.

27

Fl

Cltr

Bsn

Hn I

Hn II

Hp

S

A

T

B

VI I

VI II

Va

Vc

Db

mf

mf

me - am,

te om - nis, om - nis ca - ro ve - ni-et, ca - ro

ad te om - nis, ad te om - nis ca - ro ve - ni-et,

[illegible]

Carus 27.325

C A little faster

38

Fl

Clf

Bsn

Hn I

Hn II

Timp

Perc

Antique cymbals

pp

pp

pp calm and expressive

S

A

T

B

VII

VII

Va

Vc

Db

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

pp always, senza vib.

unis.

pp always, senza vib.

44

Fl

Cl

Bsn

Hn I

Hn II

Timp

Perc

Hp

S

A

T

B

Vl I

Vl II

Va

Vc

Db

mf

Ky - ri - e, Ky - ri - e e - lei - son,

mf

Ky - ri - e e - lei - son,

mp

Ky - ri - e e -

mp

Ky - ri - e e -

unis.

pp always, senza vib.

pp always, senza vib.

[illegible]

54

Fl *mf*

Cl^t *mf*

Bsn *mf*

Hn I *mf*

Hn II *mf*

Timp *pp*

Hp *p*

S

A *p*
Ky - rie, Ky - rie, Ky - rie e -

T *p*
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

B *p*
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

VII *p senza vib.*

VI II

Va

Vc *unis. pp*

Db *pp*

Fl

Clf

Bsn

Hn I

Hn II

Timp

Hp

S

A

T

B

VII I

VII II

Va

Vc

Db

to A natural

p

mf

pp

mp

mf

pp

mp

mf

Chri-ste e-lei-son, Chri-ste e-lei-

lei Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-

son. Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-

- lei Chri-ste e-lei-son, Chri-ste e-lei-son, —

64 **E**

Fl

Cltr

Bsn

Hn I

Hn II

Timp

Hp

S

A

T

B

VII

VII

Va

Vc

Db

ff

mf

f

poco marc.

con vib.

son, Chri-ste e son, Chri-s e - lei son, Chri-ste e - lei - son.

ste e - lei son, Chri-ste e - lei - son, Chri-ste e - lei - son,

e - lei-, Chri-ste lei son, Chri-ste e - lei - son, Chri-ste e -

e - lei - son, Chri-ste e - lei - son,

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

68

Fl

Clf

Bsn

Hn I

Hn II

Timp

Hp

S

A

T

B

VII

VII

Va

Vc

Db

p

pp

pp senza vib.

pp senza vib.

pp senza vib.

mp

pp

mp

pp

Ky - ri - e, - ri - e, Ky - ri - e e -

son. Ky - ri - e e -

son. Ky - ri - e e -

Chr - son. Ky - ri - e e -

p

pp

pp senza vib.

pp senza vib.

pp senza vib.

mp

pp

mp

pp

88

F1

Clf

Bsn

Hn I

Hn II

Timp

Perc

Hp

VI I

VI II

Va

Vc

Db

Antique cymbals

non trem.

non trem.

2. O Domine Jesu Christe

Not too slow ♩ = 72

Flute

Clarinet in A

Bassoon

Horn I in F

Horn II in F

Trumpet I in C

Trumpet II in C

Timpani in e-c-A-G

Bass Drum

Harp

Tenor solo

Soprano

Alto

Tenor

Bass

Organ (manuals only)

Violin I

Violin II

Viola

Violoncello

Double Bass

p

pp

mp

molto rubato

sim.

con sord.

p

pp

mute on

mute off

7

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

p

pp

pp

poco accel.

rit.

p

p

p

pp

pp

con sord.

div.

p

pp

pp

p

pp

p warm and expressive

O Do-mi-ne Je - su Chri - ste,

p warm and expressive

O Do-mi-ne Je - su Chri - ste,

p warm and expressive

O Do-mi-ne Je - su Chri - ste,

13

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Hp

S

A

T

B

Vl I

Vl II

Va

Vc

Db

ad lib.

mf

poco accel.

rit.

p

mf

Rex gl

o - ri - ae,

Rex glo

p

19 rall.

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

poco accel.

pp

cho

div.

mute off

mute off

Do-mi-ne Je-su Chri-ste, Rex glo - ri - ae,

o De - us Chri-ste, Rex glo - ri - ae,

Do-mi-ne Je-su Chri-ste, Rex glo - ri - ae,

34

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

mp

p

mp sim.

li - be - ra a - ni - mas om - ni - um fi - de - li - um

li - be - ra a - ni - mas om - ni - um fi - de - li - um

li - be - ra a - ni - mas om - ni - um fi - de - li - um

li - be - ra a - ni - mas om - ni - um fi - de - li - um

The image shows a musical score for a piece titled "Carolus" by Johann Sebastian Bach, BWV 1005. The score is written on a single staff in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The piece is a single melodic line. The score includes various ornaments and dynamics, such as "mf" (mezzo-forte). A large, stylized watermark of the word "Carolus" is overlaid on the score.

70 **C**

Fl *ff full force*

Cltr *ff full force*

Bsn *ff full force*

Hn I *ff full force*

Hn II *ff full force*

Tr I *ff full force*

Tr II *ff full force*

Timp *sf ff*

BD *sf*

S *ff full force*
li - be e - as o - re le - o - nis, de

A *ff full force*
ra - as de o - re le - o - nis, de

T *ff full force*
- be ra e - as de o - re le - o - nis, de

B *ff full force*
li - be - ra e - as de o - re le - o - nis, de

VII *ff full force*
unis. *ff full force*

VII *ff full force*
unis. *ff full force*

Va *ff full force*

Vc *ff full force*

Db *ff full force*

Carus 27.325

81 **D**

Fl *ff as before* *mf*

Cltr *ff as before* *mf*

Bsn *ff* *mf*

Hn I *ff as before* *mf*

Hn II *ff as before* *mf*

Tr I *ff as before* *mf*

Tr II *ff as before* *mf*

Timp *ff* *ff* *mf*

BD *ffz* *ffz* *ffz*

S *ff* ne ab - be - at e - as tar - ta - rus,

A *ff* sor be - at e - as tar - ta - rus,

T *ff* ne ab sor be - at e - as tar - ta - rus,

B sor - be - at e - as tar - ta - rus,

VII *ff* *mf*

VII *ff* *mf*

Va *ff* *mf*

Vc *ff* *mf*

Db *ff* *mf*

96

Solo

mf espr.

rall.

E Quasi recit.

Fl

Cl

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

Hp

C major

p

gliss.

Soprano *mf bright and flexible*

sed si - gni - fer — san-ctus

Organ (manuals only) *mf*

VI I

unis.

VI II

unis.

Va

Vc

Db

101

Hp

S

Mi - cha - el, _____ sed si - gni - fer _____ san - ctus _____ Mi - cha - el _____ re - prae - sen - tet _____

Org

105

Hp

S

e - as in _____ tem _____ san ctam, _____ in lu - cem, _____ lu - cem

Org

109

Hp

S

san - ctam, _____ sed si - gni - fer _____ san-ctus _____ Mi - cha - el _____ re - prae - sen - tet _____

Org

113

F Measured tread (♩ = ♩ = 52)

Hp

S

B

Org

VII

VI II

Va

Vc

Db

unis.

p very still, always senza vib.

p very still, always senza vib.

p very still, always senza vib.

pizz.

pizz.

p warm and clear

mp always smooth

Quam o - lim A - bra -

118

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

mp always smooth

mp always smooth

mp always smooth

Quam o - lim A - bra - hae pro - mi -

Quam o - lim A - bra - hae pro - mi - si - sti,

hae pro - mi - si - sti, quam o - lim

VI

A

145

Fl *mf*

Cl

Bsn

Hn I

Hn II

Timp

Hp

T solo

Do - mi - ne lau of - fe - ri - mus:

S A few voices *p distant*

A few voices *p distant* O - ne, of -

A A few voices *p distant* Do ne, of -

T *p distant* - mi - ne, of -

B

VI I

VI II

Va div.

Vc

Db

148

160

Fl

mp musing

colla voce

pp

Bsn

Hn I

Hn II

Timp

Hp

p

T solo

p ten.

8

vi - tam.

S

pp

o

Do - mi - ne.

A

pp

Do - mi - ne.

T

p

8

Do - mi - ne.

B

VI I

div.

pp

nat.

VI II

pp

nat.

Va

pp colla voce

Vc

Db

rall.

163 **H** Tempo as before

Hp *mp*

T *mp* always smooth

B *mp* always smooth

Quam o - lim A - bra - hae pro - mi - si - sti,

Quam o - lim A - bra - hae pro - mi - si - sti,

VII *un.*

VII *p* very still, senza vib.

Va *p* very still, senza vib.

Vc *un.* pizz.

Db *p* but warm and clear

168

Hp

S *mp* always smooth

A *mp* always smooth

T *mp* always smooth

B *mp* always smooth

Quam o - lim A - bra - hae pro - mi - si - sti,

Quam o - lim A - bra - hae pro - mi - si - sti,

Quam o - lim A - bra - hae pro - mi - si - sti,

Quam o - lim A - bra - hae pro - mi - si - sti,

VII

VII

Va

Vc

Db

173

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

quam o - lim A - bra - hae

pro - mi - si - sti,

quam o - lim A - bra - hae,

o - lim A - bra - hae

pro - mi - si - sti,

pro - mi - si - sti,

quam o - lim

pro - mi - si - sti,

quam o - lim A - bra - hae,

178

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

hae

se-mi-ni e - jus, et se-mi-ni, et se-mi-ni e - jus.

quar A - bra - hae et se-mi-ni e - jus, et se-mi-ni e - jus, se-mi-ni, et se-mi-ni e - jus.

A - bra - hae et se-mi-ni e - jus, et se-mi-ni, et se-mi-ni e - jus.

quam o - lim A - bra - hae et se-mi-ni e - jus, et se-mi-ni e - jus, se-mi-ni, et se-mi-ni e - jus.

cresc. 3

cresc. 3

cresc. 3

cresc. 3

cresc. 3

cresc. - con vib.

cresc. - con vib.

cresc. - con vib.

mf

mf

mf

mf

mf

Hp

S *mp as before*
Quam o - lim A - bra - hae *mp as before* *p* et se-mi-ni

A *mp as before*
Quam o - lim A - bra - hae *mp as before* *p* et se-mi-ni

T *mp as before*
Quam o - lim A - bra - hae *mp as before* *p* et se-mi-ni

B *mp as before*
Quam o - lim A - bra - hae *p* et se-mi-ni

VII *pp senza vib.*

VIII *pp senza vib.*

Va *pp senza vib.*

Vc *p*

Db *p*

Hp *mp* *pp*

S e jus.

A e jus.

T e jus.

B e - jus.

VII *mp* *p* *pp*

VIII *mp* *p* *pp*

Va *mp* *p* *pp*

Vc *mp* *p* *pp*

Db *mp* *p* *pp*

3. Sanctus

March ♩ = 100

Flute
Clarinet in A
Bassoon
Horn I in F
Horn II in F
Trumpet I in C
Trumpet II in C
Timpani in c#-G#
Bass Drum
Harp
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Double Bass

pp, *p*, *f*, *tr*, *6*, *div.*

San - ctus,
San - ctus,
San - ctus,
San - ctus,

[illegible]

58

37

Fl

Cl

Bsn

mf crisp *p* sim.

Hn I

mf crisp *p* sim.

Hn II

mf crisp *p* sim.

Tr I

Tr II

Timp

Hp

S

A

T

B

mp very smooth

Do - mi - nus De - us, Do - mi - nus De -

Vl I

mf *p*

Vl II

p legato

Va

mf *p*

Vc

mf *p*

Db

mf *p*

45

Fl

Cltr

Bsn

mf legato <

Hn I

mf

Hn II

mf

Tr I

mf

Tr II

mf

Timp

Hp

mf

S

A

T

Do - mi - nus De - us, Do - mi - nus De - us Sa-ba-

B

- us Sa-ba - oth,

VII

mf pizz.

VII

mf

Va

arco *mf legato* <

Vc

mf

Db

mf

59

Fl *mf legato*

Cltr *mf legato*

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

S *mf very smooth*
Ple - ni coe - li, ple - ni sunt coe -

A *mf very smooth*
sunt coe - li, ple - ni sunt coe -

T

B

VI I

VI II

Va

Vc

Db

95

Fl

Clt

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

Hp

S

A

T

B

VII

VII

Va

Vc

Db

cresc.

cresc.

cresc.

mf cresc.

mf cresc.

mf

cresc.

mf

cresc.

Db Ab

cresc.

ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,

ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,

ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,

ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,

div.

cresc.

div.

cresc.

cresc.

cresc.

cresc.

arco

V

cresc.

108

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

BD

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

san - na, ho - san - na, ho - san - na in ex -

- na, ho - san - na, ho - san - na in ex -

na, ho - san - na, ho - san - na in ex -

san - na, ho - san - na, ho - san - na in ex -

F

114

Fl

ff

mf cresc.

Cltr

ff

mf cresc.

Bsn

ff

mf cresc.

Hn I

ff

p cresc.

mf cresc.

Hn II

ff

p cresc.

mf cresc.

Tr I

ff

p cresc.

mf cresc.

Tr II

ff

p cresc.

mf cresc.

Timp

BD

ff

Hp

S

ff

cel

A

T

8

B

cel

sis,

sis,

VII

ff

div.

p cresc.

mf

VI

ff

div.

p cresc.

mf

Va

ff

p cresc.

mf

Vc

ff

p cresc.

pizz.

mf

arco

Db

ff

p cresc.

mf

4. Benedictus

Gently swaying ♩ = 56
The basses and tenors should sing full crotchets, with long vowel sounds,
so that the parts join each other in a seamless stream of sound.

Soprano

Alto

Tenor

Bass

Keyboard instrument
(for rehearsal only)

Be - ne - di - ctus qui ve - nit in

ne - tus, ne - tus, ne - tus, ne - tus,

Be - dic - be - dic - be - dic - be - dic -

5

Be - ne - di - ctus qui ve - nit in

no - mi - ne Do - mi - ni.

ne - tus, tus, tus, ne - tus,

be - dic - be - dic - be - dic - be - dic -

9

no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui

Be - ne - di - ctus qui

ne - tus, ne - tus, ne - tus, ne - tus,

be - dic - be - dic - be - dic - be - dic -

13

ve - nit in no - mi - ne Do - mi - ni. *mf smooth* Ho - san - na,

ve - nit in no - mi - ne Do - mi - ni. *mf smooth* Ho - san - na,

ne - tus, ne - tus, ne - tus. *mf smooth* Ho - san - na,

be - dic - be - dic - be - dic - Ho - san - na,

17

ho - san - na *mp* in ex - cel - sis, in ex - cel - sis, in ex -

ho - san - na *mp* in ex - cel - sis, in ex - sis, in ex - cel - ex -

ho - san - na *p* ex - sis, ex - sis, ex - sis,

ho - na in cel - in cel - in cel -

21

cel - sis, in ex - cel - sis. *p*

cel - sis, in ex - cel - sis. *p*

ex - sis, ex - sis, ex - sis,

in cel - in cel - in in cel - sis.

5. Pie Jesu

Slowly, but moving freely ♩ = 52

Flute

Clarinet in A

Bassoon

Horn I in F

Horn II in F

Harp

Soprano

Alto

Tenor

Bass

Violin solo

Violin I

Violin II

Viola

Violoncello

Double Bass

p always clear

p always clear

p

mf

mute on

mute on

con sord. div.

p

mute on

mp

con sord. div.

mp

5

Fl

Cl

Bsn

Hn I

Hn II

Hp

mp

p

p warm and expressive

3

3

3

3

S

A

T

B

VII

VI II

Va

Vc

Db

su - mi - ne, do - na e - is re-qui-em, _____

9 **A**

Fl *mp* *p*

Cltr *mp* *p*

Bsn *mp* *p*

Hn I *mp* *pp*

Hn II *pp*

Hp *mp* *mf*

S *mf* *co. f* *mf*
do - na e - do - na e is, do - na e - is re - qui-em, do -

A

T

B

Vl I con sord. *mp* *mf* *p*

Vl II con sord. *mp* *mf* *p*

Va unis. *mp* *mf* *p*

Vc unis. *mp* *mf* *p*

Db

13

Fl *pp* (no cresc.)

Cltr *pp* (no cresc.)

Bsn *pp*

Hn I

Hn II

Hp

S
- na e - is re - e Pi e Je su, pi - e Je - su

A

T

B

VII *pp* (no cresc.) *p*

VI II *pp* (no cresc.) *p*

Va *pp* div. *p* unis.

Vc *pp* *p*

Db

17 **B** (non solo)

Fl (non solo) *pp*

Cl^t (non solo) *pp*

Bsn *pp* *mp*

Hn I *p* *pp* *mp*

Hn II *p* *mp*

Hp *pp*

S *pp* very hushed and still
Do-mi-ne, _ sem - pi - ter - nam re qui-

A very hushed and
- pi - ter - qui-em.

T *pp* very hushed and still
8 sem - pi - ter - nam re - qui-em.

B *pp* very hushed and still
sem - pi - ter - nam re - qui-em.

ord.

Vl solo (con sord.) *mp* *mf* espr.

Vl I *mp* *pp* *mp*

Vl II *mp* *pp* *mp* div. unis.

Va *mp* *pp* *mp*

Vc *mp* *pp* *mp*

Db *pp* *mp*

Fl

Cl

Bsn

Hn I

Hn II

Hp

S

A

T

B

Vi solo

Vi I

Vi II

Va

Vc

Db

unis.

p 3 *mf* 3

Pi - e Je - su, pi - e Je - su, pi - e Je -

p 3 *mf* 3

- e Je - su, pi - e Je - su, pi - e

p 3 *mf* 3

Pi - e Je - su, pi - e Je - su,

p 3 *mf* 3

Pi - e Je - su, Je - su,

25

Ft
Clf
Bsn
Hn I
Hn II
Hp
S
A
T
B
VII
VIII
Va
Vc
Db

p
p
pp
pp
p
p
p

- su, __ e Je su, __ pi - e Je - su, __
Je - su, __ pi - e Je - su, __ pi - e Je - su, __
pi - e Je - su, __ pi - e Je - su, __ pi - e Je - su, __
pi - e Je - su, __ pi - e Je - su, __

p
p
p

28 D (non solo)

Fl *pp*

Cl^t (non solo) *pp*

Bsn *pp*

Hn I *pp*

Hn II

Hp *pp*

S *pp* very hushed and still
sem - pi - ter - nam

A *pp* very hushed and still
sem - pi - ter - nam

T *pp* very hushed and still
sem - pi - ter - nam

B *pp* very hushed and still
sem - pi - ter - nam

VI solo *mp*

VI I *mp* *pp*

VI II *mp* *pp*

Va *mp* *pp*

Vc *mp* *pp* div.

Db *pp*

36 **E**

Fl

Clf

Bsn

Hn I

Hn II

Hp

S

A

T

B

VII I

VI II

Va

Vc

Db

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

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

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

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

p *mf* *p* *mf* *p* *mf* *p* *mf*

3 3 3 3

40

Fl *p* *pp*

Cltr *p* *pp*

Bsn

Hn I

Hn II

Hp *p* *pp*

S *p*

A *p*

T *p*

B

Tutti
(con sord.)

VI I *pp*

VI II *pp*

Va *pp*

Vc *pp*

Db

6. Agnus Dei & Lux aeterna

Restrained and gentle ♩ = 66

Flute

Clarinet in A

Bassoon

Horn I in F

Horn II in F

Percussion
Glockenspiel
Antique cymbal

Harp

Soprano

Alto

Tenor

Bass

Violin solo

Violin I

Violin II

Viola

Violoncello solo

Violoncello

Double Bass

mp espr.

senza sord.

mp espr.

senza sord.

mp espr.

senza sord.

mp espr.

poco rit.

mp simply

6

S A T B

VI I VI II Va Vc Db

A - gnus De - i, qui tol - lis pec -

p simply

p simply

p simply

11 *mf*

S A T B

VI I VI II Va Vc Db

ca - ta - mi - si:

pec - ca -

p

p

do - na e - is re - qui - em,

do - na e - is re - qui - em,

mf

mf

mf

p

p

p

p

p

15 *mf*

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

A do - na e - is — re - - qui - em, do - na e - is — re - qui - em.

T do - na e - is — re - qui - em.

B do - na e - is — re - qui - em.

VI I *mf*

VI II *mf*

Va *mf* well marked

Vc *mf*

Db *mf*

19

Cltr *p*

Bsn *p*

Hn I *p*

Hn II *p*

VI I *pp dolce* *mf* *unis.*

VI II *p* *mf*

Va *p* *mf*

Vc *p* *mf*

Db *p*

poco rit.

24

VI I

VI II

Va

Vc

Db

A

28

Fl

p

T

mp simply

mf

B

mf

gnus

qui tol - lis pec - ca - ta mun - di:

pec - ca - ta mun - di:

VI I

p simply

mf

VI II

p simply

mf

Va

p simply

mf

Vc

Db

43 poco rit.

VII *mp*

VI II *mp*

Va *mp*

Vc *mp*

Db

48 **B**

Fl *p simply*

Cltr *p simply*

S *mp simply*
A - as De qui tol - lis pec - ca - ta mun - di:

A *mp*
- gnus i, A - gnus De - i, pec - ca - ta mun - di:

T *8*
De - i, A - gnus De - i, mun - di:

B

VII *p*

VI II *p*

Va *p*

Vc

Db

58 **rall.** **C** Faster, brighter ♩ = 92

Fl

Cl

Bsn

Hn I

Hn II

Perc **Glockenspiel**
mp clear *sim.*

Hp *p*

S

A

T

B

div.

VI I *pp*

VI II *pp*

Va *pp* *pizz.*

Vc *p*

Db

64

Fl *mf* clear and smooth

Cltr *mf* clear and smooth

Bsn

Hn I

Hn II

Perc *mf*

Hp

S *mf* brightly
Lux ae - ter - ce - at, ce - at e - is, Do - mi - ne:

A *mf* brightly
Lux lu ce - at, lu - ce - at e - is, Do - mi - ne:

T

B

VI I

VI II

Va

Vc

Db

68

Fl

Clt

Bsn

Hn I

Hn II

Perc

Hp

S

A

T

B

VI I

VI II

Va

Vc

Db

mf

mf

mf

Cum san-ctis tu in ae-ter- qui-a pi-us es,

is ae-ter-num, qui-a pi-us es,

m san-ctis tu in ae-ter-num, qui-a pi-us es,

Cum san-ctis tu - is in ae-ter-num, qui-a pi-us es,

72 **molto allarg.**

Fl

Cltr

Bsn

Hn I

Hn II

Hp

S

A

T

B

qui - a pi - us es, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es,

VI I

VI II

Va

Vc

Db

unis. V

arco

p

p

p

p

sf

sf

sf

sf

[illegible]

rall.

D Gently flowing, not too slow (as before) $\text{♩} = \text{♪} = 52$

F1

Clt

Bsn

Hn I

Hn II

Hp

S

A

T

B

VI I

V1 II

Va

 V_c

Db

qui - a pi - us

es. _____

mute on

div.
con sord.

pp

div.
con sord.

pp

mute on

mute on

mute on

80

Fl

Cltr

Bsn

Hn I

Hn II

Hp

S

A

T

B

VI I

VI II

Va

Vc

Db

pp very smooth and expressive

p very smooth and expressive

p very smooth

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

ter - nam do - na e - is Do - mi -

con sord.

pp very smooth and expressive

83

Fl

pp

Cltr

Bsn

Hn I

Hn II

Hp

C#

S

ne, _____ do e - is, o - na e - is, _____ do - na

A

ne, _____ do - na e - is, do - na e - is, _____ do - na

T

8

B

VII I

VII II

unis.

Va

con sord.

Vc

pp

div.

Db

102

89

Fl

Clf

Bsn

Hn I

Hn II

Hp

mp

p

p warm, very smooth

S

A

T

B

et lux per - pe - tu - a, et

et lux per - pe - tu - a, et

ter - nam, lux per - pe - tu - a, et

to et lux per - pe - tu - a, et

Solo

VI solo

p

div. ∇

VII

p

div. ∇

VI II

p

div.

Va

unis. ∇

p

Solo con sord.

Vc solo

mp molto espr.

p

Vc

p

Db

92

Fl *mf* gentle

Cltr *mf* gentle

Bsn *mf* gentle

Hn I *mf*

Hn II *mf*

Perc

Hp *mf*

S *mf* lux, et lux per - pe - tu - lu - ce - at - is,

A *mf* lux, et lux a - lu - ce - at

T *mf* lux, et lux a - lu - ce - at e - is,

B *mf* lux, et lux per a - a

VI solo

VI I *mf*

VI II *mf*

Va *mf* div.

Vc *mf*

Db *mf*

95

Fl

Cl

Bsn

Hn I

Hn II

Perc

Glockenspiel

Hp

F#

Eb

S

lu - at e is.

A

e - is, e - is.

T

lu - ce - at e - is.

B

- ce - at - is, e - is.

VI solo

Solo

mp

pp

VI I

unis.

pp

VI II

pp

Va

unis.

Vc

Db

98 **E** ♩ = ♩

Fl

Cl

Bsn

molto rubato (with the strings)

p *mf* *p* *mf*

Hn I

Hn II

Hp

S

A

T

B

... qui - a pi - us es,

... qui - a pi - us es,

... qui - a pi - us es,

... qui - a pi - us es,

... qui - a pi - us es,

VI solo

1 player

VI I

mp

1 player

molto rubato

VI II

mp

1 player

molto rubato

Va

mp

1 player

molto rubato

Vc

mp

Db

102

Fl

Cl

Bsn

poco allarg. (with the strings)

p *mf*

Hn I

Hn II

Hp

pp *pp*

S

pp *p*

qui - a pi - us es, qui - a pi - us

A

pp *p*

qui - a u es, qui - a pi - us

T

p

- a pi qui - a pi - us

B

p

a ni us es, qui - a pi - us

VII

Tutti *poco allarg.* *f* *p*

VI II

Tutti *poco allarg.* *f* *p*

Va

Tutti *poco allarg.* *f* *p*

Vc

Tutti *poco allarg.* *f* *p*

Db

107

Fl

Cl

Bsn

Hn I

Hn II

Perc

Antique cymbal

l.v.

l.v.

p

pp

Hp

p

pp

8va

S

pp

es.

A

pp

es.

T

pp

B

es.

div.

VI I

pp

div.

VI II

pp

div.

Va

pp

Vc

pp

Db

pp

7. Libera me

[illegible]

Carus 27.325

Tempo I

rit.

11

Fl

mf lively

Cltr

mf lively

Bsn

Hn I

Hn II

Tr I

Tr II

Hp

S

A

T

B

VII

VII

Va

Vc

Db

15. **A** Stately ♩ = 60

Carus 27.325

accel.

molto

25

Fl *mf cresc.* *f*

Cltr *mf cresc.* *f*

Bsn *mf cresc.* *f*

Hn I *mf cresc.* *f*

Hn II *mf cresc.* *f*

Tr I *mf cresc.* *f*

Tr II *mf cresc.* *f*

Hp *f*

S sae - cu - lum, per gnem per i - gnem, per i -

A sae - sae - cu - per i - gnem, per i - gnem, per i -

T cu - lum, cu - per i - gnem, per i - gnem, per i -

B sae - sae - cu - lum per i - gnem, per i - gnem, per i -

VII *cresc.* *f* div.

VII *cresc.* *f* div.

Va *cresc.* *f* div.

Vc *cresc.* *f*

Db *cresc.* *f*

Carus 27.325

30 **B** Urgent ♩ = ♩

[illegible]

35

Fl

Cl

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

Perc

Hp

S

A

T

B

VII

VI II

Va

Vc

Db

f *p* *f* *p*

tre - mens fa - ctus sum, _____ fa - ctus

40

Fl

Cl

Bsn

Hn I

Hn II

Tr I

Tr II

Hp

S
A

T
B

VI I

VI II

Va

Vc

Db

mf urgent

mf urgent

mf

f *p*

f *p*

f *p*

f *mf*

unis. *mf* rhythmic

dum dis - cus - si - o,

sum i - me - o,

f *p*

f *p*

mf

mf

f *mf*

45

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Hp

S A

T B

VII

VI II

Va

Vc

Db

f *p*

f *p*

f *p*

f *p*

f *mf*

dis - cus - si o rit, _____ dis - cus - si - o ve - ne - rit, at -

f *mf*

mute off

Carus

60

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

Hp

S

A

unis.

rae,

mi - ta - tis et mi - se - ri - ae,

T

B

his.

VI I

VI II

Va

Vc

Db

65

Fl *p smooth*

Cltr *p smooth*

Bsn *p*

Hn I *p very smooth*

Hn II *p very smooth*

Tr I

Tr II

Hp *p*

S *p smooth*
di - la, di - es i - rae, ca - la - mi -

A *p smooth*
di - la, di - es i - rae, ca - la - mi -

T *p smooth*
il - la, di - es i - rae, ca - - -

B

Vl I *p*
tr

Vl II *p*

Va *p*

Vc *p*

Db *p*

sim.

di - es

il - la,

84 **D**

Fl *ff*

Cltr *ff*

Bsn *ff*

Hn I *f*

Hn II *f*

Tr I *f*

Tr II *f*

Timp *ff*

Perc *ff*

S
A *ff*

T
B

VII *ff*

VI *ff*

Va *ff*

Vc *ff*

Db *ff*

es di - es ma - gna et a - ma - ra

Musical score for measures 90-95. The score includes parts for Flute I (Fl), Clarinet I (Cl), Bassoon (Bsn), Horn I (Hn I), Horn II (Hn II), Trumpet I (Tr I), Trumpet II (Tr II), Harp (Hp), Soprano (S A), Tenor/Bass (T B), Violin I (VII), Violin II (VII), Viola (Va), Violoncello (Vc), and Double Bass (Db). The key signature has two flats (B-flat major or D minor) and the time signature is common time (C). Dynamics include *mf* (mezzo-forte). The vocal soloists have lyrics: S A: "de, et a - ma - ra val - de," T B: "et ma - ra val - de, et a - ma - ra". A large watermark "Canva" is visible across the center of the page.

[illegible]

[illegible]

120

Fl

Cl

Bsn

Hn I

Hn II

Tr I

Tr II

Timp

Perc

S

A

T

B

VII

VI II

Va

Vc

Db

ff

dim.

mf

non div.

arco

Carus

133 **F** $\text{♩} = 52$

Solo

mp calm and unhurried

Fl

Clt

Bsn

Hp

C#

con sord. arco

div.

pp

VI I

VI II

Va

con sord. arco

div.

pp

con sord. arco

div.

pp

139

Fl

Clt

Bsn

Hp

C#

VI I

VI II

Va

unis.

div.

Fl *p*

Cltr *mp*

Bsn *mp*

Hn I *mp*

Hn II *mp*

Hp *mp* *p* warm, very smooth

S *mp* very smooth and calm
Re - qui - em, re - qui - em ae - ter - nam, et lux per-

A *mp* very smooth and calm
Re - qui - em, re - qui - em ae - ter - nam et lux per-

T *mp* very smooth and calm
Re - qui - em, qui - em nam, et lux per-

B *mp* very smooth and calm
Re qui - em ae - ter - nam, et lux per-

VI solo *mf* espr. div. *p*

VI I *mp* heavy unis. *p* very clear

VI II *mp* heavy unis. *p* very clear

Va *mp* heavy *p* very clear

Vc solo *arco* con sord. *mf* espr. *p*

Vc *mp* heavy *p*

Db *mp* heavy

147

Fl *mf* gentle

Cltr

Bsn *mf* gentle

Hn I *mf*

Hn II *mf*

Hp *p* *mf*

S *mf*

A *mf*

T *mf*

B

VI solo

VII *mf*

VI II *mf*

Va *mf* div.

Vc solo

Vc *mf*

Db *mf*

pe - tu - a, et lux, et lux per-pe - tu - a lu - at e - is,

pe - tu - a, et lux, lux per-pe - tu - a lu - ce - at

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

pe - tu - a, et lux, lux per-pe - tu - a

Carus 27.325

163

Fl

Cltr

Bsn

Hn I

Hn II

Tr I

Tr II

S

pp very still and expressive

in di - il la, - e il - la, in di - e

A

pp very still and expressive

di il - la, in di - e il - la, in di - e

T

pp very still and expressive

il - la, in di - e il - la, in di - e

B

pp very still and expressive

di - e il - la, in di - e il - la, in di - e

VII

VI II

arco div.

pp

arco div.

Va

pp

Vc

Db

Fl

Clf

Bsn

Hn I

Hn II

Tr I

Tr II

Perc

Antique cymbal

l.v.

Hp

E $\sharp$ *p*

S

il - la - da.

A

il - tre - da.

T

il la da.

B

il tre - men - da.

arco
div.

VI I

pp
unis.

VI II

pp
unis.

Va

pp
arco
div.

Vc

pp
arco

Db

pp

8. In paradisum

In memoriam BB

Slow lullaby = 48

Flute

Clarinet
in A

Bassoon

Horn I
in F

Horn II
in F

Percussion
Glockenspiel
Antique cymbal

Glockenspiel

Harp

Soprano

In pa - ra - di - sum de - du - cant

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

146

13

Fl *pp* very gentle

Cltr *pp* very gentle

Bsn *pp* very gentle

Hn I *pp*

Hn II *pp*

Perc *mp*

Hp *p*

S in ci - vi - ta - tem san - ctam - ru - sa - lem.

A

T

B

VII *3*

VI *3*

Va *3*

Vc *arco*

Db

sim.

19

Fl *pp* very gentle

Cltr *pp* very gentle

Bsn *pp*

Hn I

Hn II

Hp A# D# A

S lo - rum - ci - pi - et *pp*

A lo - rum te - ci - pi - at,

T rum - ci - pi - at,

B lo te sus - ci - pi - at,

VI I 3 3 3 3

VI II 3 3 3 3

Va 3 3 3 3

Vc 3 3 3 3

Db

22

Fl *mf* strong and bright *p*

Cl

Bsn

Hn I

Hn II

Hp *mf*

S *mf* strong and bright *p*
cum La - za - ro on - am pau - re

A

T

B

VI I *mf* 3 3 3 3 *p* 3 3 3 3

VI II *mf* 3 3 3 3 *p* 3 3 3 3

Va *mf* 3 3 3 3 *p* 3 3 3 3

Vc *mf* 3 3 3 3 *p* 3 3 3 3

Db

25 **C**

Fl

Cl

Bsn

Hn I

Hn II

Hp

S

A

T

B

VI I

VI II

Va

Vc

Db

p very gently

ae - ter ha - be - as, ae - ter - nam

p very gently

ae - ter - nam ha - be - as, ae - ter - nam

ae - ter ha - be - as, ae - ter - nam

p very gently

- nam ha - be - as, ae - ter - nam

p *mf*

28

F1

Clf

Bsn

Hn I

Hn II

Perc

Hp

S

A

T

B

VII

VII

Va

Vc

Db

pp very smooth and still

pp very smooth and still

p

pp very smooth and still

p

pp

pp

Glockenspiel

p very clear

pp distinctly, but very still

pp murmuring

pp distinctly, but very still

pp murmuring

mf

p

ha - be - as

ha - be - as

ha - be - as

ha - be - as

re - qui - em,

in pa - ra -

qui - em,

in pa - ra -

re - qui - em,

34

Fl

Cl

Bsn

Hn I

Hn II

Perc

Antique cymbal

p always clear

Hp

S

A

T

B

di - sum.

di -

VI I

VI II

Va

Vc

div.

Db

