

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

Klavierauszug / Vocal score

Contents / Inhalt

Foreword / Vorwort	3
1. Introit & Kyrie (Coro SATB)	4
2. O Domine Jesu Christe (Solo T, Coro)	15
3. Sanctus (Coro)	33
4. Benedictus (Coro)	42
5. Pie Jesu (Coro)	44
6. Agnus Dei & Lux aeterna (Coro)	49
7. Libera me (Coro)	60
8. In paradisum (Coro)	76

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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

Grayston Ives
*1948

1. Introit & Kyrie

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

pp very smooth and expressive

Soprano

Alto

Tenor

Bass

Flute
Clarinet
Bassoon
2 Horns
Timpani
Percussion
Harp
Strings

8^{va} Hp

pp

Ped.

Re - qui - em ae -

Re - qui - em ae -

4

ter - nan

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

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

(8)

Aufführungsdauer / Duration: ca. 45 min.

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7

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

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

(8)

A

10 *pp* ne: *mp molto espr.* em, re - qui - em ae - ter - nam, et lux per -

mp molto espr. Re - qui - em, re - qui - em ae - ter - nam, et lux per -

mp heavy Solo (VI) Solo (Vc) *p* Hp Str + Hn I

p warm, very smooth

p warm, very smooth

p warm, very smooth

p warm, very smooth

loco

14

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

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

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

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

VII

mf

Va

Db

18

lu ce - at e - is.

e - is.

lu - ce - at e - is.

lu - ce - at e - is, e - is.

Hp

Ped.

21 **B** A little faster

mf clear and bright

et ti - bi red - de -

mf clear and bright

Te de - cet hy - mnus De - us in Si - on,

mf bright

8^{va} Solo (Hn I)

Hp

Va

Vc

24

in Je - ru - sa - lem.

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

mf clear and bright

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

26

Ex - au - di o - ra - ti - o - nem me - am,

mf ad - te om - nis, om - nis ca - ro

ad - te om - nis, ad - te om - nis ca -

29

ve - ni - et, ca - ro ve - ni et.

me to rall. *p*

- ro ve - ni - et.

mp dark Re - qui - em, *p* re -

mp dark Re - qui - em, *p* re -

Hp *mp*

p

Ped.

34

qui - em, re - qui - em. *pp*

qui - em, re - qui - em. *pp*

pp Hp

Ped. Ped.

37

Soprano

Alto

p calm and expressive

p calm and expressive

Ky - ri - e e -

Ky - ri - e e -

+ Antique cymbals

p calm and expressive

41

lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, *mf*

- lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, *mf*

mf

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

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

Tenor *mp* Ky - ri - e e - lei - son, Ky - ri - e e -

Bass *mp* Ky - ri - e e - lei - son, Ky - ri - e e -

pp

mp

mp Ky - ri - e e - lei - son.

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

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

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

mp Str *mf*

p *>* *>* *<* *>* *pp*
 Ky - rie, Ky - rie, Ky - rie e - lei - son. Chri -
p *>* *pp* *<* *>*
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son. Chri - ste e - lei -
p *>*
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son.
 VI I
pp
 Vc, Db, Timp

61 *mf*
 e - lei son, Chri - ste e - lei - son, Chri - ste e -
mp *mf*
 ste e - lei - Chri - ste e - lei - son, Chri - ste e - lei - Chri - ste e -
mp *mf*
 son, Chri - ste e - lei - son, Chri - ste e - lei - Chri - ste e -
pp *mp*
 Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e -
p *mf* *mf*
 Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e -

E

65

ff lei - son, Chri-ste e - lei - son, *mf* Chri-ste e - lei - son.
ff lei - son, Chri-ste e - lei - son, *mf* Chri-ste e - lei - son,
ff lei - son, Chri-ste e - lei - son, *mf* Chri-ste e -
ff lei - son, Chri-ste e - lei - son, *mf*

68

p Ky - ri - e, Ky - ri - e, Ky - ri - e e -
pp - son. *pp* Ky - ri - e e -
pp lei - son. *pp* Ky - ri - e e -
mp Chri-ste e - lei - son. *pp* Ky - ri - e e -
p Bsn, Vc, Db

72 **F** *pp*

lei - son.

Ky - ri - e

lei - son.

Ky - ri - e

lei - son.

Ky - ri - e

lei - son.

Ky - ri - e

Fl (8va), VI I

pp *mf* *p*

76

very

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

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

e - lei - son.

e - lei - son.

VI I

pp

Vc, Db, Timp

81

G

p

Re - qui - em,

p

Re - qui - em,

p

Re - qui - em,

p

Re - qui - em,

Solo (VI)

Fl, VI I

mp

Cl, VI II

84

re - qui - em,

re - qui

em.

pp sotto voce

re - qui

re - qui - em.

em.

pp sotto voce

re - qui

re - qui - em.

em.

pp sotto voce

re - qui

re - qui - em.

em.

pp sotto voce

Hp

Ped.

87

+ Ant. cymbals

*p**pp*

2. O Domine Jesu Christe

Not too slow ♩ = 72

Flute
Clarinet
Bassoon
2 Horns
2 Trumpets
Timpani
Percussion
Harp
Strings
Organ

Fl, VI

p

pp

Hn I

mp molto rubato

sim.

6

Fl, VI

p

Cl, Bsn, Va

poco accel.

rit.

p

11

p warm and expressive

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

p

mf

mf

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

pp

Hn I

mf ad lib.

15

p

mf

poco accel.

rit.

pp distant echo

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

pp distant echo

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

pp distant echo

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

Clf, Bsn, Va

poco accel.

A
Steady *maestoso* = 100

Clf, Bsn, VI

Hn
p clear, urgent

Vc, Db

8^{va}

p always short and clear

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

p always short and clear

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

p always short and clear

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

p always short and clear

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

Hp

*p*sim.
(8)

n.

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

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

mp sim.

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

mp sim.

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

Cl, Hn

mp

(8)

41

mf always short

de - fun - cto-rum de poe-nis in -

de - fun - cto-rum de poe-nis in -

de - fun - cto-rum de poe-nis in -

de - fun - cto-rum de poe-n in -

Tr, Hn

mf

(8)

47

f hard

fer - ni, et de pro-fun-do la - cu,

fer - ni, et de pro-fun-do la - cu,

fer - ni, et de pro-fun-do la - cu,

fer - ni, et de pro-fun-do la - cu,

f hard

f hard

f hard

f hard

f

ff

loco loco

8^{va}

Red.

(8)

53

mf **B** *p* *p* as before

et de pro-fun-do la - cu: _____ li - be-

mf *p* *p* as before

et de pro-fun-do la - cu: _____ li - be-

mf *p* *p* as before

et de pro-fun-do la - cu: _____ li - be-

mf *p* *p* as before

et de pro-fun-do la - cu: _____ li be -

mf *p* very clear

loco 8^{vb} sim.

59

mf li - be - ra e - as de

mf li - be - ra e - as

mf as, li - be - ra e - as de

mf ra e - as, li - be - ra e - as

Hn, Tr, VI, Va

p *mf*

(8)-----

65 *sfp* *sfp* *sfp* *sfp*

o - re, _____ de o - re, _____

de o - re, _____ de o - re, _____

o - re, _____ de o - re, _____

de o - re, _____ de o - re, _____

(8).....

70 **C** *ff* full force

- ra e as de o - re le - o - nis, de o - re le -

li - be - ra as de o - re le - o - nis, de o - re le -

ff full force

- ra e - as de o - re le - o - nis, de o - re le -

ff full force

li - be - ra e - as de o - re le - o - nis, de o - re le -

Tutti

ff full force

loco

76

o - nis, de o - re le - o - nis, _____

o - nis, de o - re le - o - nis, _____

o - nis, de o - re le - o - nis, _____

o - nis, de o - re le - o - nis, _____

Va
Vc, Db
Timp
Ped.

81 **D**

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

ne al sor be - at e - as tar - ta - rus,

ff

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

Tutti

loco

loco

mf

8vb

8vb

8vb

Ped.

rall.

95

Fl

E Quasi recit.

Soprano

100 *mf* bright and flexible

sed si-gni-fer san-ctus Mi-cha-el, sed si-gni-fer san-ctus Mi-cha-el

Org *mf*

104 *mp*

re-tet-as in lu-cem san-ctam, in lu-cem, lu-cem

109

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

113

F Measured tread ($\text{♩} = \text{♩} = 52$)

e - as in lu - cem san - ctam: *mp* always smooth

Basso

Quam o - lim A - bra -

Str *p* very still

+ Hp *p* but warm and clear *sim.*

118

Alto *mp* always smooth

Tenor *mp* always smooth

Quam o - lim A - bra -

hae pro - mi - sti,

Soprano *mp* always smooth

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

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

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

quam o - lim A - bra - hae

126

pro - mi - si - sti, quam o - lim A - bra -

hae pro - mi - si - sti, quam 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,

The image shows a page of a musical score, numbered 126. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The lyrics are in Latin, and the music includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. A large, stylized watermark 'XU' is visible across the bottom right of the page.

130

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

quam o - lim ha-

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

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

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

cresc.

134

mp as before

e - - jus. Quam o - lim A - bra - hae

mp as before

se - mi - ni e - jus. Quam o - lim A - bra - hae

mp as before

e - - jus. Quam o - lim A - bra -

se - mi - ni e - jus.

mf *p* *sim.*

138

p *3* et se - mi - ni - ju

p *3* et se - mi - e - jus.

p *3* et se - mi - ni jus.

p *3* et se - mi - ni jus.

mp hae

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

mf clear and bright

Fl

142

G More movement ♩ = 66

mp warm

Tenor solo

Ho - sti - as et pre - ces ti - bi

Str *pp*

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

A few voices *p distant* >

O Do - mi - ne, of -

A few voices *p distant* >

O Do - mi - ne, of -

A few voices *p distant* >

O Do - mi - ne, -

Fl *mf*

f broad & alive

tu sus - ci - pe pro a - ni - ma - bus il - lis, _____

fe - ri - mus:

fe - ri - mus:

f warm

151

mf

qua - rum ho - di - e me -

S *> pp*
O Do - mi - ne,

A *> pp*
O Do - mi - ne,

T *> pp*
O Do - mi - ne,

Hp
Str *mf*

154

mo - ri - am - fa - ci - mus: fac

pp
o Do - ne,

pp
o Do - mi - ne,

pp
o Do - mi - ne,

157

Tenor solo
f broad and expressive

mf poco ten.

e - as, Do - mi - ne, fac e - as, Do - mi - ne, de mor - te tran - si - re ad

f warm

mf

160

*p ten.**rall.*

vi - tam.

o Do - mi - ne.

o Do - mi - ne.

o Do - mi - ne.

mp musing

Fl

*pp***H**163 **Tempo as be***mp always smooth*

Quam o - lim A - bra -

Str *p very still*

+ Hp

*p but warm and clear**sim.*

mp always smooth

Quam o - lim A - bra -

mp always smooth

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

hae pro - mi - si - sti,

mp always smooth

A - bra -

pro - mi - si - sti,

hae pro - mi - si - sti,

quam o - lim A - bra -

quam o - lim A - bra - hae

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

182

mp as before

e - - jus. Quam o - lim A - bra - hae

mp as before

se - mi - ni e - jus. Quam o - lim A - bra - hae

mp as before

8 e - - jus. Quam o - lim A - bra -

se - mi - ni e - jus.

mf

p

sim.

186

p

p

p

p

p

mp

Quam o - lim A - bra - et se - mi - ni e - jus.

p

mp

p

190

pp

3. Sanctus

March ♩ = 100

Soprano
Alto
Tenor
Bass

Flute
Clarinet
Bassoon
2 Horns
2 Trumpets
Timpani
Percussion
Harp
Strings

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

8

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

f p

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

mf

f

San - - - ctus, San - ctus,

San - - - ctus, San - ctus,

San - - - ctus, San - ctus,

San - - - ctus, San - ctus,

p

ff

p

ff

p

ff

tr

tr

Fast ♩ = 116

31 *8va*

35 **A** Bass *mp very smooth*

Do - mi - nus De -

f *mf* *p*

41 Tenor *mf very smooth*

Do - mi -

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

mf

47

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

53

B*p* lightly

Ho - san - na, ho - san - na.

p lightly

Ho - san - na, ho - san - na.

oth.

pp echo

Ho - san - na, ho - san - na.

pp echo

Ho - san - na, ho - san - na.

Vl I

p
Vc, Db

Va

pp

57

mf very smooth

Ple - ni — sunt coe - li,

mf very smooth

Ple - ni — sunt coe - li,

mf

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ff

ff

ff

ff

D

p lightly

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

p lightly

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

p lightly

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

p lightly

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

Va

Vll

p

89

mp *mf*

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

mp *mf*

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

mp *mf*

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

mp *mf*

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

Va VII

mp *mf*

94

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

99

E

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

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

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

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

f *ff* *f* *ff* *f*

[illegible]

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

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

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

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

ff

p

mf

in ex - cel - sis.

f *ff*

in ex - cel - sis.

f *ff*

in ex - cel - sis.

f *ff*

in ex - cel - sis.

f *ff*

in ex - cel - sis.

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)

The first system of the musical score is for the vocal parts and keyboard. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The Soprano part has a whole rest. The Alto part has a whole rest followed by a half note G5, quarter note A5, eighth note B5, and eighth note A5, with a mezzo-forte (mp) dynamic and a crescendo hairpin. The Tenor part has a half note G4, quarter note A4, eighth note B4, and eighth note A4, with a piano (p) dynamic and an accent. The Bass part has a half note G3, quarter note A3, eighth note B3, and eighth note A3, with a piano (p) dynamic and an accent. The Keyboard part has a half note G3, quarter note A3, eighth note B3, and eighth note A3, with a piano (p) dynamic. The lyrics 'Be - ne - di - ctus qui ve - nit in -' are written below the vocal staves.

5

mp

Be - ne - di - ctus qui ve - nit in —

no - mi - ne Do - mi - ni.

ne - ne - tus, ne - tus, —

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

ni - ne Do - mi - ni.

mp

Be - ne - di - ctus qui

mp

Be - ne - di - ctus qui

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

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

mp

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

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

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

be - dic - be - dic - be - dic - Ho - san - na, *mf smooth*

mf

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

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

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

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

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

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

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

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

5. Pie Jesu

Slowly, but moving freely ♩ = 52

Flute
Clarinet
Bassoon
2 Horns
Harp
Strings

Fl, Clt
p always clear

+ Vc

5 Soprano
p warm and expressive

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

8 A
mf

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

+ VI
mf

11 *poco f*

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

poco f

14 *mp* 3 Pi - e Je - su, 3 pi - e Je - su

17 **B** *pp* very hushed and still
 Do - mi - ne, sem - pi - ter - nam re - qui - em.
pp very hushed and still
 sem - pi - ter - nam re - qui - em.
pp very hushed and still
 sem - pi - ter - nam re - qui - em.
pp very hushed and still
 sem - pi - ter - nam re - qui - em.
pp very hushed and still
 sem - pi - ter - nam re - qui - em.
 Solo (VI)

p 3 Pi - e

29

D*pp* very hushed and still

sem - pi - ter - nam

pp very hushed and still

sem - pi - ter - nam

pp very hushed and still

sem - pi - ter - nam

pp very hushed and still

sem - pi - ter

32

re - qui - em, sem - pi -

- qui -

re - qui - em,

Solo (VI)

mf

36 **E**

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

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

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

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

40

p

p

8

p

Fl, Clt

p

pp

6. Agnus Dei & Lux aeterna

Flute
Clarinet
Bassoon
2 Horns
Percussion
Harp
Strings

Restrained and gentle ♩ = 66

mp espr.

VII

VI II Va + Vc

6 Soprano

poco rit. *mp simply*

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

Alto

Str

11 *mf*

mf

pec - ca - mun - di: *mf*

do - na e - is _

p

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

Bass

p

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

mf *p* *mf*

Vc, Db

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

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

mf

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

mf

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

+ Clt

p

+ Bsn

mf

Va

+ Vc

poco rit.

A

mp simply

A - gnus De - i, qui tol - lis pec - ca - ta mun -

Bass

mf

pec - ca - ta

Fl (8va), VI I

mp

mf

Va

32

p do - na e - is re - qui - em, *mp* do - na e - is,

p do - na e - is re - qui - em, *mp* do - na e - is,

8 - di: *mp* do - na e - is,

mun - di: *mp* do - na e - is

Vc, Db

36 *mf*

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

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

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

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

mf

pp re - qui - em, re - qui - em, re - qui - em.

pp re - qui - em, re - qui - em, re - qui - em.

pp re - qui - em, re - qui - em, re - qui - em.

pp re - qui - em, re - qui - em, re - qui - em.

Hp, VI I

p dolce

44

poco rit.

mp sus. A - gnus De - i, qui tol - lis pec - ca - ta mun -

mp gnus De - i, A - gnus De - i, pec - ca - ta

mp A - gnus De - i, A - gnus De - i,

Fl (8va)

p Clt Va

52

mp

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

mp

mun - di: do-na e - is, do-na e - is re-qui - em

mp

mun - di: do-na e - is, do-na e - is re-qui - em

mp

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

mp

Vc, Db

56

sem - pi - ter - nam.

sem - pi - ter

sem - pi - ter

all.

C Faster, brighter ♩ = 92

pp

Hp, VI

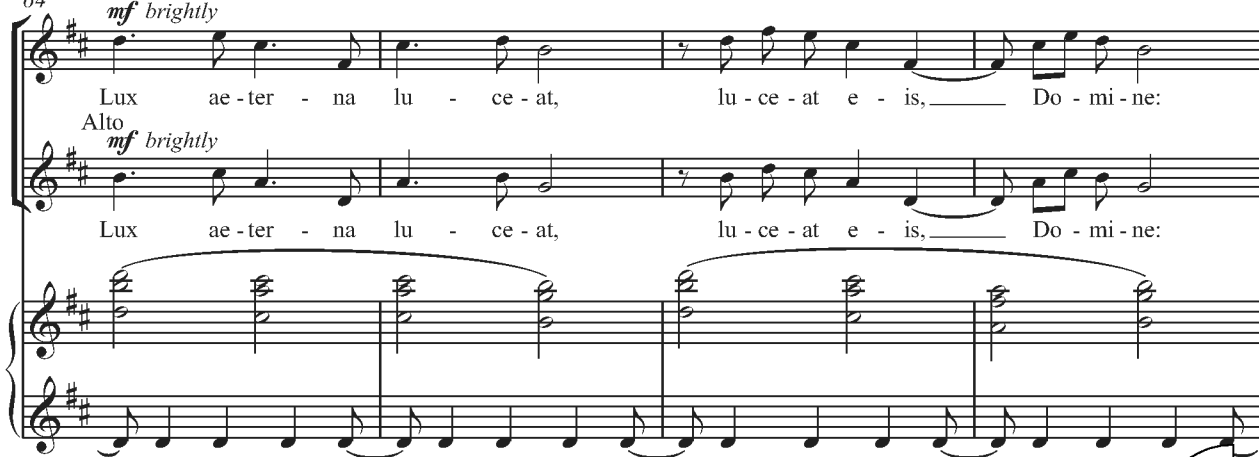
Va

64 Soprano
mf brightly

Lux ae - ter - na lu - ce - at, lu - ce - at e - is, Do - mi - ne:

Alto
mf brightly

Lux ae - ter - na lu - ce - at, lu - ce - at e - is, Do - mi - ne:



68 *mf*

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

mf

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

mf

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

mf

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



Fl.

mf

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

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

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

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

76 **molto allarg.** **p** **rall.**

es, _____ qui - a pi - - us

es, _____ qui - a pi - - us

es, _____ qui - a pi - - us

es, _____ qui - a pi - - us

VI

Va, Vc **sf**

D Gently flowing (as before) $\text{♩} = \text{♩}$

79 **pp** **p** very smooth and expressive

Re - qui - em ae - ter - nam _____

p very smooth and expressive

es. _____ Re - qui - em ae - ter - nam _____

pp

es. _____

8 **pp** **Hp**

pp

Ped.

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

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

(8)

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

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

pp

pp

mp dark

mp dark

(8)

mp heavy

p warm, very smooth

et lux per-pe-tu-a, et

et lux per-pe-tu-a, et

re-qui-em ae-ter-nam, et lux per-pe-tu-a, et

re-qui-em ae-ter-nam, et lux per-pe-tu-a,

Solo (VI)

Solo (Vc)

Hp

p Str

+ Hr

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

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

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

lux, et lux per-pe-tu-a

VI

mf

Va

Vc

Db

lu - ce - at e - is.

e - is, e - is.

lu - ce - at e - is.

lu - ce - at e - is, e - is.

+ Fl

Hp

Ped.

E

♩ = ♩

... qui - a pi - us es,

mp

... qui - a pi - us es,

mp

... qui - a pi - us es,

mp

... qui - a pi - us es,

mp

Str *mp*

Fl, Clt
Hp

mp

7. Libera me

Slow and broad $\text{♩} = 52$

Fast $\text{♩} = 100$

ff broad and strong

Tenor
Bass

Flute
Clarinet
Bassoon
2 Horns
2 Trumpets
Timpani
Percussion
Harp
Strings

Li - be - ra me, _____ Do - mi - ne, _____

Fast, as before

Slow and broad, as before

4

de mor - te - na, -

Fast, but relaxed

Solemn $\text{♩} = 52$

mp rich, dark

in di - e il - la tre - men - da: _____

mp rich, dark

in di - e il - la tre - men - da: _____

mp rich, dark

in di - e il - la tre - men - da: _____

mp rich, dark

in di - e il - la tre - men - da: _____

mf

p

pp

Fl

Clt

mf lively

Str

Ped.

Bass

p dark, sombre

Quan - do

Quan coe - li i - ven - di sunt et ter - ra,

p

Hp

im.

Soprano

mp brighter

Quan - do coe - li mo -

mp brighter

Quan - do coe - li mo - ven - di sunt

coe - li mo - ven - di sunt et ter - ra:

et ter - ra:

VI

mp

(8)

21

poco accel.*mf*

ven-di sunt__ et ter - ra: Dum ve-ne-ris__ ju-di-ca-re, dum

mf

et ter - ra: Dum ve-ne-ris__ ju-di-ca-re, dum

mf

Dum ve-ne-ris__ ju-di-ca-re, dum

+ Va

mf

24

cresc.

ris__ ju ca-re sae-cu-lum, sae-cu-lum per

ve-ne- ju-di-ca-re sae-cu-lum, sae-cu-lum per

cresc.

-ris__ ju-di-ca-re sae-cu-lum, sae-cu-lum per

sae-cu-lum, sae-cu-lum per

cresc.

molto

♩ = 116

26

f *ff*

i - gnem, per i - gnem, per i - - - - gnem.

f *ff*

i - gnem, per i - gnem, per i - - - - gnem.

f *ff*

i - gnem, per i - gnem, per i - - - - gnem.

f *ff*

i - gnem, per i - gnem, per i - - - - gnem.

f *ff*

i - gnem, per i - gnem, per i - - - - gnem.

29

Fl, VII

Clt, VI II

Urgent ♩ = ♩

Vc, Db

sfz *p*

32 Tenor, Bass

p *rhythmic*

unis.

Tre - mens, — tre - mens fa - ctus sum, —

sf *p*

sim.

fa - ctus sum e - go, et ti - me - o, _____

mf

sf p

mf

sf p

Soprano, Alto

unis. *mf* rhythmic

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

mf

sf p

S ve - rit, at - que ven - tu - ra i - ra, _____

f

T _____ i - ra, _____

f

B _____ i - ra, _____

f

53

fp **C** *ff*

i - ra. Di - es

fp *ff*

i - ra. Di - es

fp *ff*

i - ra. Di - es

fp *ff*

i - ra. Di - es

f *ff*

f *ff*

58

di es i - rae, ca - la - mi - ta - tis et mi -

il - di - es i - rae, ca - la - mi - ta - tis et mi -

la, di - es i - rae, ca - la - mi - ta - tis et mi -

il - la, di - es i - rae, ca - la - mi - ta - tis et mi -

p smooth

se - ri - ae, _____ di - es _____ il - la, di - es _____

p smooth

se - ri - ae, _____ di - es _____ il - la, di - es _____

p smooth

se - ri - ae, _____ di - es _____ il - la, di - es _____

se - ri - ae, _____

Fl, Clt

p

VI II

tr

ca - la mi - ta - tis et mi - se - ri - ae, _____

i - ra - a - mi - ta - tis et mi - se - ri - ae, _____

ca - - la - mi - ta - tis, _____

(tr)

tr

Timp

pp short

di - es il - la, di - es i - rae, di - es il - la,

di - es il - la, di - es i - rae, di - es il - la,

di - es il - la, di - es i - rae, di - es il - la,

di - es il - la, di - es i - rae, di - es il - la,

Str

il il - la, il - la,

di - es il - la, il - la,

il - la, il - la, il - la,

di - es il - la, il - la, il - la,

mf

84 **D** *ff*

di - es ____ il - la, di - es ____ ma - gna et ____ a -

di - es ____ il - la, di - es ____ ma - gna et ____ a -

di - es ____ il - la, di - es ____ ma - gna

di - es ____ il - la, di - es ____ ma - gna

ff

89

val

et ____ a - ma - ra ____

ma - ra val - de, et ____ a - ma - ra ____

et ____ a - ma - ra ____ val - de,

et ____ a - ma - ra ____ val - de,

mf

94

mp val - de, di - es il - la,

mp val - de, di - es il - la,

mf et a - ma - ra val - de,

mf et a - ma - ra val - de,

mp

99

a - ma - ra

a - ma - ra

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

mp *very clear* di - es ma - gna et a - ma - ra

sf

di - es ma - gna, ma - gna, ma - gna ma - gna. *f*

di - es ma - gna, ma - gna, ma - gna, ma - gna. *f*

di - es ma - gna, ma - gna, ma - gna, ma - gna. *f*

di - es ma - gna, ma - gna, ma - gna, ma - gna. *f*

f

121

mp

p

F

133 ♩ = 52

mp calm and unhurried

Fl

Hp

Red.

138

141

143 **G** *mp* very smooth and *p* warm, very smooth

Re - qui - em ae - ter - nam, et lux per-

mp very smooth and calm *p* warm, very smooth

Re - qui - em ae - ter - nam, et lux per-

mp very smooth and calm *p* warm, very smooth

em, re - qui - em ae - ter - nam, et lux per-

mp very smooth and calm *p* warm, very smooth

Re - qui - em, re - qui - em ae - ter - nam, et lux per-

mp heavy

Solo (VI)

Solo (Vc)

p

Soprano: e - is.
 Alto: e - is.
 Tenor: lu - ce - at e - is.
 Bass: e - is.

Hp
 Tr I
 p distant unhurried
 Ped.

Tenor: Li-be-ra me, mi-ne, de mor - -
 Bass: Li-be-ra me, mi-ne, de mor - -

Tenor: te ae - ter - na,
 Bass: te ae - ter - na,

pp very still and expressive

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

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

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

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

pp

il - la tre - da.

il - la la.

tre - men - da.

il - la, tre - men - da.

pp Hp

Ped.

8. In paradisum

In memoriam BB

Slow lullaby ♩ = 48 *p* very smooth

Soprano
Alto
Tenor
Bass

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

Flute
Clarinet
Bassoon
2 Horns
Percussion
Harp
Strings

Str *pp* gently rocking
Con B

4

in tuo ad -

pp very still

In pa - ra - di - sum,

pp very still

In pa - ra - di - sum,

pp very still

In pa - ra - di - sum,

The musical score is for a piece titled '8. In paradisum' by 'In memoriam BB'. It is a 'Slow lullaby' with a tempo of ♩ = 48. The score is written for Soprano, Alto, Tenor, and Bass voices, and a full orchestra including Flute, Clarinet, Bassoon, 2 Horns, Percussion, Harp, and Strings. The key signature has two sharps (F# and C#), and the time signature is 4/8. The vocal parts enter with the lyrics 'In pa - ra - di - sum de - du - cant'. The instrumental parts, starting with the strings, play a 'gently rocking' pattern of eighth notes in triplets, marked *pp*. A large 'Carus' watermark is overlaid diagonally across the page. The score continues with vocal entries for 'in tuo ad -', 'In pa - ra - di - sum,', and 'In pa - ra - di - sum,' each marked *pp* very still. The instrumental accompaniment continues with the same triplet pattern.

7

ven - tu sus - ci - pi - ant _____ te Mar - ty - res, *as before*

in pa - ra - *as before*

in

10

di - sum, *a little lighter*

pa - ra - di *as before*

in pa - ra - sum, en - ter - du - cant te

A

13

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

16

B*pp* very smooth

Cho - rus An - ge - lo - rum, cho - rus An - ge -

Cho - rus An - ge - lo - rum, cho - rus An - ge -

Cho - rus An - ge - lo - rum, cho - rus An - ge -

Cho - rus An - ge - lo - rum, cho - rus An -

19

pp

us - ci - pi - at, et

lo - rum

sus - ci - pi - at, te

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

Fl, Hp

22 *mf* strong and bright *p*

cum La - za - ro quon - dam pau - pe - re

mf strong *p*

25 **C** *p* very gently

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

p very gently

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

p very gently

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

p very gently

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

28 *pp* distinctly, but very still

ha - be as in pa - ra -

pp murmuring

re - qui - em, *pp* distinctly, but very still

pp murmuring

in pa - ra -

ha - be - as re - qui - em,

Glockenspiel
Hp, VII

31

di - sum, in pa - ra - di - sum, in pa - ra -
 re - qui - em, re - qui - em.
 di - sum, in pa - ra - di - sum, in pa - ra -
 re - qui - em, re - qui - em.

34

di - sum.

di -

antique cymbal, V11

37

pp