

# Requiem

for hard times,  
that they come again no more

Dennis Báthory-Kitsz

Westleaf Edition W172

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for Chorus, String Orchestra and Timpani

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## Performance Notes

A chorus of 16-32 singers with an orchestra of at least 3.3.2.2.1 is recommended. The music may be performed by string quintet with six very capable singers and timpani.

II. *Kyrie*. Each vocal group sings together, with the number and length of notes between cadences being smooth and unaccented. The rhythmically notated string parts are played as marked, overlapping the voices quietly. The timpani part is quiet and regular, with the number and placement of notes to be played as accurately as possible. In the second *Kyrie*, the beginning parts are also smooth and unaccented, but played together. At the end, the vocal and string lines are together, but in two different tempi.

IV. *Dies Irae*, V. *Tuba Mirum*, VII. *Confutatis*, XII *Sanctus/Hosanna*, XIV. *Lux Aeterna* and XV. *Libera Me*. The chorus may be divided, with sopranos assisting the altos and altos assisting the tenors. The size of the recommended chorus gives this the appropriate fullness.

IX. *Pie Jesu*. Like the *Kyrie*, this is sung smoothly and without accents. The tenor, bass and later strings resonate together, as from a distance.

XII. *Sanctus*. The singers each sing "pleni sunt coeli" repeatedly and quickly on the pitches (without improvisation), ending together at "in terra gloria".

XIV. *Lux Aeterna*. This is sung and played without vibrato to create a vocal/string sheen.

XV. *Libera Me*. The triplets must be precise and together with the timpani.

Northfield Falls, Vermont, January 13-27, 2017

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

## I. Requiem

Adagio

*p*

Soprano  
Re - qui - em ae - ter - nam

Alto  
Re - qui - em ae - ter - nam

Tenor  
Re - qui - em ae - ter - nam

Bass  
Re - qui - em ae - ter - nam

Timpani  
*p*

Violin  
*p*

Violin  
*p*

Viola  
*p*

Cello  
*p*

D. Bass  
*p*

14

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

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

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

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

Tp  
*mp*

Vn  
*mp*

Vn  
*mp*

Va  
*mp*

Vc  
*mp*

Db  
*mp*

A

Requiem

B

27

S Do - mi - ne et lux per - pe - tu - a, et lux per-pe - tu - a, et

A Do - mi - ne et lux per - pe - tu - a et lux per-pe - tu - a, et lux

T Do - mi - ne et lux per - pe - tu - a, lux per - pe - tu - a et lux - per-pe -

B Do - mi - ne et lux per - pe - tu - a, lux per - pe - tu - a et

Tp

Vn

Vn

Va

Vc

Db

*p* *cresc.*

*pp* *ppp*

C

36

S lux per-pe - tu - a, et lux per-pe - tu - a lu - ce ad e - is lu - ce ad e - is lu - *f*

A per pe - tu - a et lux, et lux per-pe - tu - a lu - ce ad e - is lu - ce ad e - is lu - *f*

T - tu - a, et-lux per-pe-tu - a, lux per - pe - tu - a lu - ce ad e - is lu - ce ad e - is lu - *f*

B lux per - pe - - - tu - a lu - ce ad e - is lu - ce ad e - is lu -

Tp

Vn

Vn

Va

Vc

Db

*f*

49 *dim.* *ppp*

S - ce ad e - is Re - qui - em ae - ter - nam *ppp*

A - ce ad e - is Re - qui - em ae - ter - nam *ppp*

T - ce ad e - is Re - qui - em ae - ter - nam *ppp*

B - ce ad e - is Re - qui - em ae - ter - nam *ppp*

Tp *ppp*

Vn *p* *ppp*

Vn *p* *ppp*

Va *p* *ppp*

Vc *p* *ppp*

Db *p* *ppp*

**D** *ff*

S Te de - cet hym - nus, te de - cet hym - nus, *ff*

A Te de - cet hym - nus, te de - cet hym - nus, *ff*

T Te de - cet hym - nus, te de - cet hym - nus, *ff*

B Te de - cet hym - nus, te de - cet hym - nus, *ff*

Tp *ff*

Vn *ff*

Vn *ff*

Va *ff*

Vc *ff*

Db *ff*

Requiem

6

62

S  
De - us in Si - - - on, Si - on!

A  
De - us in Si - - - on, Si - on!

T  
De - us in Si - on De - us in Si - on

B  
De - us in Si - on De - us in Si - on

Tp

Vn

Vn

Va

Vc

Db

64

S  
Te de - cet hym - nus, te de - cet hym - nus,

A  
Te de - cet hym - nus, te de - cet hym - nus,

T  
Te de - cet hym - nus, te de - cet hym - nus,

B  
Te de - cet hym - nus, te de - cet hym - nus,

Tp

Vn

Vn

Va

Vc

Db



66

S De - us in Si - on!  $\Omega$

A De - us in Si - on!

T De - - - us in Si - - - on!

B De - - - u in Si - - - on!

Tp

Vn

Vn

Va

Vc

Db

E

S *mp* et ti - bi red - de tur vo - tum in Je - ru - sa - lem et ti - bi red - de - tur

A *mp* et ti - bi red - de - tur vo - tum in Je - ru - sa - lem et ti - bi - red - de - tur

T *mp* et ti - bi red - de - tur vo - tum in Je - ru - sa - lem et ti - bi red - de - tur vo - tum

B *mp* et ti - bi red - de - tur vo - tum in Je - ru - sa - lem et ti - bi red - de - tur vo - tum

Tp *mp*

Vn *mp*

Vn *mp*

Va *mp*

Vc *mp*

Db *mp*

Requiem

8

F

72 *ff*

S vo - - tum in Je - ru - sa - lem ex - au - di ex - au - di

A vo - - tum in Je - ru - sa - lem ex - au - di ex - au - di

T in Je - ru - sa - lem ex - au - di ex - au - di or - a - ti o - nem me -

B in Je - ru - sa - lem ex - au - di ex - au - di

Tp

Vn

Vn *ff*

Va *ff*

Vc *ff*

Db *ff*

*p*

G

79 *pp*

S om - nis ca - ro, om - nis ca - ro om - nis ca - ro

A om - nis ca - ro om - nis ca - ro om - nis ca -

T am. tutti *pp* om - nis ca - ro om - nis ca - ro om - nis ca - ro

B om - nis ca - ro, om - nis ca - ro, om - nis ca - ro,

Tp *pp*

Vn *pp* pizz. *ppp*

Vn *pp* pizz. *ppp*

Va *pp* *p* *pp* pizz. *ppp*

Vc *pp* *p* *pp* *ppp* pizz.

Db *pp* *p* *pp* *ppp* pizz.

*ppp*

88

Score for Requiem, measures 88-93. Includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Trumpet, Violins, Violas, Cellos, Double Basses). Dynamics range from *p* to *ppp*. The vocal parts sing: "ve - ni - et re - qui - em re - qui - em. ca - ro - ve - ni - et re - qui - em, re - qui - em." Instrumental parts include a trumpet line and string sections (Violins, Violas, Cellos, Double Basses) playing arco.

### II. Kyrie

**H** Moderato

Score for II. Kyrie, measures 1-5. Includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Trumpet, Violins, Violas, Cellos, Double Basses). Dynamics range from *mp* to *ppp*. The vocal parts sing: "Ky - ri - e e - Ky - ri - e e - Ky - ri - e e -". Instrumental parts include a trumpet line and string sections (Violins, Violas, Cellos, Double Basses).

Requiem

10

I

106

Soprano: le  
Alto: le  
Tenor: le  
Bass: le

Instrumental parts: Tp, Vn, Va, Vc, Db

J

116

Soprano: i - son. Ky - ri - e  
Alto: i - son. Ky - ri - e  
Tenor: i - son. Ky - ri - e  
Bass: i - son. Ky - ri - e

Instrumental parts: Tp, Vn, Va, Vc, Db

126

S  
e - - - - le - i - - - -

A  
e - - - - le - i - - - -

T  
e - - - - le - i - - - -

B  
e - - - - le - i - - - -

Tp

Vn

Vn

Va

Vc

Db

133

S  
- - - - son Ky - - - -

A  
- - - - son Ky - - - -

T  
- - - - son Ky - - - -

B  
- - - - son Ky - - - -

Tp  
*p*

Vn

Vn

Va

Vc

Db

K

Requiem

12

141

S  
ri - e e - - -

A  
ri - e e - - -

T  
ri - e e - - -

B  
ri - e e - - -

Tp

Vn

Vn

Va

Vc

Db

148

S  
le - - - i - son.

A  
le - - - i - son.

T  
le - - - i - son.

B  
le - - - i - son.

Tp

Vn

Vn

Va

Vc

Db

L

157

Soprano: *fff* Chris-te e - lei - son, Chris-te e - lei - son, Chris-te e - lei - son!

Alto: (with S2 div.) *fff* Chris-te e - lei - son, Chris-te e - lei - son, Chris-te e - lei - son!

Tenor: *fff* Chris-te e - lei - son, Chris-te e - lei - son, Chris-te e - lei - son!

Bass: *fff* Chris-te e - lei - son, Chris-te e - lei - son, Chris-te e - lei - son!

Trumpet: *ff* *fff*

Violins: *ff* *fff*

Violas: *ff* *fff*

Cellos: *ff* *fff*

Double Basses: *ff* *fff*

Adagio

M

Soprano: *mp* *pp* Ky - ri - e e - le - i - son,

Alto: *mp* *pp* Ky - ri - e e - le - i - son,

Tenor: *mp* *pp* Ky - ri - e e - le - i - son,

Bass: *mp* *pp* Ky - ri - e e - le - i - son,

Trumpet: *mp* *pp*

Violins: *mp* *pp* *mf* *p*

Violas: *mp* *pp* *mf* *p*

Cellos: *mp* *pp* *mf* *p*

Double Basses: *mp* *pp* *mf* *p*

Requiem

175 *p* *pp*

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

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

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

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

Tp

Vn *pp*

Vn *pp*

Va *pp*

Vc *pp*

Db *pp*

**N** *rit.* *ppp*

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

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

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

B Ky - - - ri - e e - - - le - i - son. *ppp*

Tp *ppp*

Vn *ppp*

Vn *ppp*

Va *ppp*

Vc *ppp*

Db *ppp*



### III. Requiem

O Adagio

*p*

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

A Re - qui - em, re - qui - em Do - na e - is Do - mi - ne

T Re - qui - em, re - qui - em, re - qui - em Do - na e - is Do - mi - ne

B Re - qui - em, re - qui - em Do - mi - ne

Tr

Vn *p* *pp*

Vn *p* *pp*

Va *p*

Vc *p*

Db *p*

207 *pp* *p*

S et lux per - pet-u-a et lux per - pe-tu-a per pe - tu - a

A et lux per-pe-tu-a et lux per - pe-tu-a per-pe-tu-a

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

B et lux per pe - tu - a per-pe-tu-a per-pe-tu-a per-pe-tu - a

Tr

Vn *pp*

Vn *pp*

Va *pp*

Vc *p*

Db *pp* *p*

Requiem

16

P

217

S  
lu-ce ad e - is lu - ce ad e - is lu -

A  
lu-ce ad e - is lu - ce ad e - is lu -

T  
lu-ce ad e - is lu - ce ad e - is lu -

B  
lu-ce ad e - is lu - ce ad e - is lu -

Tp

Vn  
*pp*

Vn  
*pp*

Va  
*pp*

Vc  
*pp*

Db

Q

224

S  
ce ad e - is

A  
ce ad e - is

T  
ce ad e - is

B  
ce ad e - is

Tp

Vn

Vn

Va

Vc

Db

231

S  
In mem - or - i - a, in mem - or - i - a ae - ter - na, ae - ter - na, ae - ter -

A  
In mem - or - i - a, in mem - or - i - a ae - ter - na, ae - ter - na, ae - ter -

T  
In mem - or - i - a, mem - or - i - a ae - ter - na, ae - ter - na, ae - ter -

B  
In mem - or - i - a, in mem - or - i - a ae - ter - na, ae - ter - na, ae -

Tp

Vn

Vn

Va

Vc

Db

237

S  
na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na ae - ter - na ae - ter - na, ae - ter - na, ae - ter - na e - rit

A  
na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na e - rit

T  
- na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na e -

B  
- ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na e -

Tp

Vn  
pizz. *ppp p*

Vn  
*ppp*

Va  
*ppp*

Vc  
*ppp*

Db  
*ppp*

R

243 *pp* *ff* *ff* *ff* *mf*

S jus - tus ma - la non ti -

A jus - tus *solo* *p* ab au - di - ti o - ne ma - la non *ff tutti* ma - la non ti -

T rit jus - tus *pp* ma - la non ti -

B rit jus - tus *pp* ma - la non ti -

Tp *ff*

Vn *pp* *ff* *arco* *8<sup>va</sup>*

Vn *ff*

Va *ff*

Vc *ff*

Db *ff*

250

S - me - bit! ma - la non ti - me - bit!

A - me - bit! ma - la non ti - me - bit!

T - me - bit! ma - la non ti - me - bit!

B - me - bit! ma - la non ti - me - bit!

Tp

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

Vn

Va

Vc

Db *ff* *sfz*

S

*mp*  
 S Ab-sol-ve Do-mi-ne, ab-sol-ve Do-mi-ne, de-func-to-rum et gra-ti-a tu-a il-lis  
 A a-ni-mas om-ni-um fi-de-li-um et gra-ti-a tu-a il-lis  
 T ab om-ni vin-cu-lo  
 B de-lic-to-rum  
 Tp  
 Vn  
 Vn  
 Va  
 Vc  
 Db

T

269

S suc-cur-ren-te mer-e-an-tur e-va-da-re ju-di-ci-um ul-ti-o-nis Et lu-cis ae-ter-nae be-a-tu-di-ne per-fru-i  
 A suc-cur-ren-te mer-e-an-tur e-va-da-re ju-di-ci-um ul-ti-o-nis et lu-cis ae-ter-nae be-a-tu-di-ne per-fru-i  
 T suc-cur-ren-te ju-di-ci-um ul-ti-o-nis et lu-cis ae-ter-nae be-a-tu-di-ne per-fru-i  
 B suc-cur-ren-te ju-di-ci-um ul-ti-o-nis per fru-i  
 Tp  
 Vn *mp*  
 Vn *mp*  
 Va *mp*  
 Vc *mp*  
 Db *mp*

IV. Dies Irae

Allegro

U

S  
Di-es i - rae, di-es il - la, Sol-vet saec-lum in fa - vil-la: Tes-te Da-vid cum Si - byl-la. Quan-tus

A  
Di-es i - rae di-es il - la, Sol-vet saec-lum in fa - vil-la: Tes-te Da-vid cum Si - byl-la. Quan-tus

T  
Di-es ir - ae, di-es il - la, Sol-vet saec-lum in fa - vil-la: Tes-te Da-vid cum Si - byl-la. Quan-tus

B  
Di-es ir - ae, di-es il - la, Sol-vet saec-lum in fa - vil-la: Tes-te Da-vid cum Si - byl-la. Quan-tus

Tp  
*fff* *ff*

Vn  
*ff*

Vn  
*ff*

Va  
*ff*

Vc  
*ff*

Db  
*ff*

289

S  
tre - mor est fu - tur-us. Quan-do ju - dex est ven - tu - rus Cunc-ta stric-te dis-cu-su-rus

A  
tre - mor est fu - tur-us. Quan-do ju - dex est ven - tu - rus Cunc-ta stric-te dis-cu-su-rus

T  
tre - mor est fu - tur-us. Quan-do ju - dex est ven - tu - rus ven-tu - rus ven-tu - rus Quan-do ju - dex est ven - tu - rus Cunc-ta

B  
tre - mor est fu - tur-us. Quan-do ju - dex est ven - tu - rus ven-tu - rus ven-tu - rus Quan-do ju - dex est ven - tu - rus Cunc-ta

Tp

Vn

Vn

Va

Vc

Db

294

S  
Cunc-ta stric-te dis-cu - su - rus stric-te dis-cu - su-rus, stric-te dis-cu - su-rus, cunc-ta stric-te dis-cu-su - rus cunc -

A  
Cunc-ta stric-te dis-cu - su - rus stric-te dis-cu - su-rus, stric-te dis-cu - su - rus, — cunc-ta - stric-te dis-cu-su - rus cunc-ta

T  
stric-te dis-cu-su - rus Cunc-ta stric-te stric-te dis-cu - su-rus, cunc - ta stric-te dis - cu - su - rus, Cunc-ta stric - te

B  
stric-te dis-cu-su - rus Cunc-ta stric-te stric-te dis-cu - su-rus, cunc - ta stric-te dis - cu - su - rus, Cunc-ta stric - te

Tp

Vn

Vn

Va

Vc

Db

298

S  
ta stric-te stric-te dis-cu - su - rus Quan-tus tre-mor est fu - tu - rus Quan-do ju - dex est ven - tu - rus Cunc-ta stric-te dis-cu-su - rus,

A  
stric-te dis - cu - su - rus Quan - tus tre - mor est fu - tu - rus Quan - do ju - dex est fu - tu - rus Cunc-ta stric-te dis-cu-su - rus,

T  
dis - cu - su - rus, Quan - tus tre-mor est fu - tur - us, Quan-do ju - dex est ven-tu - rus Cunc-ta stric - te dis-cu-su - rus, —

B  
dis - cu - su - rus, Quan - tus tre-mor est fu - tur - us, Quan-do ju - dex est ven-tu - rus Cunc-ta stric - te dis-cu-su - rus, —

Tp

Vn

Vn

Va

Vc

Db

Requiem

302

S  
Cunc-ta stric-te dis-cu su-rus stric-te dis-cu - su-rus Di-es i-rae, di-es il-la,

A  
Cunc-ta stric-te dis-cu su-rus stric-te dis-cu - su-rus Di-es i-rae di-es il-la,

T  
stric-te dis-cu-su-rus Cunc-ta stric-te stric-te dis-cu su-rus Di-es ir-ae, di-es il-la,

B  
stric-te dis-cu-su-rus Cunc-ta stric-te stric-te dis-cu - su-rus Di-es ir-ae, di-es il-la,

Tp  
*ff*

Vn  
*ff*

Vn  
*ff*

Va  
*ff*

Vc  
*ff*

Db  
*ff*

V. Tuba Mirum  
Adagio

Moderato

S  
A  
T  
B

Tp  
*ff*

Vn  
*ppp* *tr* *ff*

Vn  
*ppp* *tr* *ff*

Va  
*ppp* *tr* *ff*

Vc  
*ppp* *tr* *ff*

Db  
*ppp* *tr* *ff*



Allegro

**fff**

W

S  
Tu - ba mi - - - rum

A  
Tu - ba mi - - - rum

T  
Tu - ba mi - - - rum

B  
Tu - ba mi - - - rum

Tp  
Tu - ba mi - - - rum

Vn  
*fff*

Vn  
*fff*

Va  
*fff*

Vc  
*fff*

Db  
*fff*

319

S  
spar - gens so - - - num

A  
spar - gens so - - - num

T  
spar - gens so - - - num

B  
spar - gens so - - - num

Tp  
spar - gens so - - - num

Vn  
*fff*

Vn  
*fff*

Va  
*fff*

Vc  
*fff*

Db  
*fff*

Requiem

24

320

S  
Per se - - - pul - - - cra re - - - gi - o -

A  
Per se - - - pul - - - cra re - - - gi - o -

T  
Per se - - - pul - - - cra re - - - gi - o -

B  
Per se - - - pul - - - cra re - - - gi - o -

Tp

Vn

Vn

Va

Vc

Db

322

S  
num. Tu - ba mi - rum spar -

A  
num. Tu - ba mi - rum spar -

T  
num. Tu - ba mi - rum spar -

B  
num. Tu - ba mi - rum spar -

Tp

Vn

Vn

Va

Vc

Db

X

326

S  
gens so - num Per se - pul - cra re - gi - o -

A  
gens so - num Per se - pul - cra re - gi - o -

T  
gens so - num Per se - pul - cra re - gi - o -

B  
gens so - num Per se - pul - cra re - gi - o -

Tp

Vn

Vn

Va

Vc

Db

Y

330

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

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

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

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

Tp

Vn

Vn

Va

Vc

Db

Adagio

336

S  
A  
T  
B  
Tp  
Vn  
Vn  
Va  
Vc  
Db

pizz. arco tr *ppp*  
pizz. arco tr *ppp*  
pizz. arco tr *ppp*  
pizz. arco tr *ppp*  
pizz. arco tr *ppp*

ppp

This musical score block covers measures 336 to 340. It features a vocal quartet (Soprano, Alto, Tenor, Bass), a Trumpet part, and a string section (Violins I & II, Viola, Violoncello, Double Bass). The vocal parts are mostly silent with some rests. The string section begins with a pizzicato (pizz.) pattern in measures 336-337, then switches to arco playing in measure 338. Trills (tr) are indicated for the Violins I & II, Viola, Violoncello, and Double Bass. The dynamic marking *ppp* (pianissimo) is present throughout the string parts. The Trumpet part has a final note in measure 340 with a *ppp* dynamic marking.

Z

S  
A  
T  
B  
Tp  
Vn  
Vn  
Va  
Vc  
Db

*ppp*  
*ppp*

Mors stu-pe-bit, mors stu-pe-bit et na-tu-ra. Mors stu-pe-bit et na-tu-ra. Cum

Mors stu-pe-bit, mors stu-pe-bit et na-tu-ra. Mors stu-pe-bit et na-tu-ra. Cum

This musical score block covers measures 341 to 345. It features a vocal quartet and a full orchestra. The vocal parts (Tenor and Bass) sing the Latin text: "Mors stu-pe-bit, mors stu-pe-bit et na-tu-ra. Mors stu-pe-bit et na-tu-ra. Cum". The text is split across the lines for both parts. The dynamic marking *ppp* is indicated for the vocal entries. The instrumental parts (Trumpet, Violins I & II, Viola, Violoncello, Double Bass) are mostly silent, with some rests. The Trumpet part is silent throughout.

AA

356

*pp* *pp*

S Di - es i - rae. Li - ber scrip - tus pro - fe - re - tur

A Di - es i - rae. Li - ber scrip - tus pro - fe - re - tur

T re - sur - get cre - a - tu - ra, Ju - di - can - ti res - pon - su - ra.

B re - sur - get cre - a - tu - ra, Ju - di - can - ti res - pon - su - ra.

Tp

Vn

Vn

Va

Vc

Db

366

S In quo to - tum con - ti - ne - tur Un - de mun - dus ju - di - ce - tur.

A In quo to - tum con - ti - ne - tur Un - de mun - dus ju - di - ce - tur.

T Di - es il - la.

B Di - es il - la.

Tp

Vn pizz. *p*

Vn pizz. *p*

Va pizz. *p*

Vc pizz. *p*

Db pizz. *p*

Requiem

28

**BB** Moderato

**CC** Adagio

*mp*

S Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit, Nil in - ul - tum re - man - e - bit.

A Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit, Nil in ul - tum re - man - e - bit. Quem pa - tro - num ro - ga - tur -

T Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit, Nil in ul - tum re - man - e - bit. Cum vix

B *mp* Quid sum mi - ser tunc dic - tu - rus,

Tp

Vn

Vn

Va

Vc

Db

384

S Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus sit se - cu -

A - - us, Quid sum mi - ser tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus,

T - jus - tus sit se - cu - rus. Quid sum mi - ser tunc dic - tu - rus, Quid sum

B Cum vix jus - tus sit se - cu - rus. Quem pa - tro - num ro - ga -

Tp

Vn

Vn

Va

Vc

Db

389

*rit.*

S  
rus. Quem pa-tro-nis ro - ga - tu - rus, Cum vix jus-tus sit se - cu - rus. Quid sum mi - ser.

A  
Quid sum mi - ser, Quid sum mi - ser, tunc dic-tu - rus, Cum vix jus-tus sit se - cu-rus. Quid sum mi - ser.

T  
mi - ser tunc dic-tu - rus, Quem pa - tro - nis ro - ga - tu - rus, Cum vix jus-tus sit se - cu-rus.

B  
tu - rus, Quid sum mi-ser, Quid sum mi-ser tunc dic-tu - rus, Cum vix jus-tus sit se - cu-rus.

Tp

Vn

Vn

Va

Vc

Db

DD Adagio

S

A

T

B

Tp

Vn  
*arco*  
*ff*  
10

Vn  
*arco*  
*ff*  
10

Va  
*arco*  
*ff*  
10

Vc  
*arco*  
*ff*  
10

Db  
*ff*  
10

Requiem

30

EE

S *pp* Rex tre-men-de ma-jes - ta - tis, *p* Qui sal-van-dos sal-vas gra - tis, *p* Sal - va - me fons pi-e - ta - tis,

A *pp* Rex tre-men-de ma-jes - ta - tis, *p* Qui sal-van-dos sal-vas gra - tis, *p* Sal - va - me fons pi-e - ta - tis,

T *pp* Rex tre-men-de ma-jes - ta - tis,

B *pp* Rex tre-men-de ma-jes - ta - tis,

Qui sal-van-dos sal-vas gra - tis,

Tp

Vn *pp*

Vn *pp*

Va *pp*

Vc

Db

409

S sal - va me fons pi - e - ta - tis.

A sal - va me fons pi - e - ta - tis.

T *p* Sal - va - me fons pi - e - ta - tis, sal - va me fons pi -

B *p* Sal - va - me fons pi - e - ta - tis, sal - va me fons pi -

Sal - va - me fons pi - e - ta - tis, sal - va me fons pi -

Tp

Vn

Vn

Va

Vc

Db



415

FF

S pi-e-ta - tis, sal - va me fons pi - e - ta tis, sal - va me fons

A pi-e-ta - tis, sal - va me fons pi - e - ta - tis, sal - va me fons

T - e-ta - tis, sal - va me fons pi - e - ta - tis, sal - va me fons

B - e-ta - tis. sal - va me fons pi - e - ta - tis, sal - va me fons

Tp *mf*

Vn *mf*

Vn *mf*

Va *mf*

Vc *pp* *mf*

Db *pp* *mf*

423

GG

S pi - e - ta - tis. Sal - va - me!

A pi - e - ta - tis.

T pi - e - ta - tis.

B pi - e - ta - tis.

Tp

Vn *ff*

Vn *ff*

Va *ff*

Vc *ff*

Db *ff*

Requiem

HH

S  
A  
T  
B

Re-cor-da - re Je-su pi - e, Quod sum cau-sa tu-ae vi-ae — Ne me per-das il - la di-e. —

Tp

Vn  
Vn  
Va  
Vc  
Db

*pp*

II Allegro

S  
A  
T  
B

Di-es i - rae, di-es il - la, Sol-vet saec - lum in fa - vil - la: Tes-te Da - vid cum Si - byl - la. Quan-tus

Di-es i - rae di-es il - la, Sol-vet saec - lum in fa - vil - la: Tes-te Da - vid cum Si - byl - la. Quan-tus

Di-es ir - ae, di-es il - la, Sol-vet saec - lum in fa - vil - la: Tes-te Da - vid cum Si - byl - la. Quan-tus

Di-es ir - ae, di-es il - la, Sol-vet saec - lum in fa - vil - la: Tes-te Da - vid cum Si - byl - la. Quan-tus

Tp

Vn  
Vn  
Va  
Vc  
Db

*ff*

448

S tre - mor est fu - tur - us. Quan - do ju - dex est ven - tu - rus. Cunc - ta stric - te dis - cu - su - rus

A tre - mor est fu - tur - us. Quan - do ju - dex est ven - tu - rus. Cunc - ta stric - te dis - cu - su - rus

T tre - mor est fu - tur - us. Quan - do ju - dex est ven - tu - rus ven - tu - rus ven - tu - rus. Quan - do ju - dex est ven - tu - rus. Cunc - ta

B tre - mor est fu - tur - us. Quan - do ju - dex est ven - tu - rus ven - tu - rus ven - tu - rus. Quan - do ju - dex est ven - tu - rus. Cunc - ta

Instrumental parts: Tp, Vn, Va, Vc, Db

453

S Cunc - ta stric - te dis - cu - su - rus stric - te dis - cu - su - rus. Di - es i - rae, di - es il - la,

A Cunc - ta stric - te dis - cu - su - rus stric - te dis - cu - su - rus. Di - es i - rae di - es il - la,

T stric - te dis - cu - su - rus Cunc - ta stric - te stric - te dis - cu - su - rus. Di - es ir - ae, di - es il - la,

B stric - te dis - cu - su - rus Cunc - ta stric - te stric - te dis - cu - su - rus. Di - es ir - ae, di - es il - la,

Instrumental parts: Tp, Vn, Va, Vc, Db

*ff*

Requiem

34

**JJ** Adagio

*p*  
S Re - de-mis - ti cru - cem pas - sus non sit cas - sus, sit cas - sus,  
A *p*  
Tan - tus la - bor, la - bor non sit cas - sus, cru - cem  
T *p*  
Quae - rens me, se - di - sti la sus: cru - cem pas - sus, cru -  
B *p*  
cru - cem pas - sus,  
Tp  
Vn  
Vn  
Va  
Vc  
Db

466

S Re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus, cru - cem pas - sus.  
A pas - sus, re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus.  
T cem pas - sus re - de mis - ti cru - cem pas - sus, cru - cem pas - sus.  
B cru - cem pas - sus, cru - cem pas - sus, cru - cem pas - sus.  
Tp  
Vn  
Vn  
Va  
Vc  
Db

KK Adagio

*p*

S Jus - te ju - dex ul - ti - o - nis.

A Jus - te ju - dex ul - ti - o - nis, Do - num fac re - mis - si - o - nis.

T Ju - dex ul - ti - o - nis, Do - num fac re - mis - si - o - nis.

B Ju - dex ul - ti - o - nis, Do - num fac re - mis - si - o - nis.

Trp

Vn

Vn

Va

Vc

Db

*p*

484

S An - te di - em ra - ti - o - nis. An - te di - em.

A An - te di - em ra - ti - o - nis. An - te di - em.

T An - te di - em ra - ti - o - nis. An - te di - em.

B An - te di - em ra - ti - o - nis. An - te di - em.

Trp

Vn

Vn

Va

Vc

Db

36 VI. Ingemisco

LL

solo  
mp

S In-ge-mis - co tan-quam re - us, Cul - pa ru-bet vul - tus me - us, *solo mp* In-ge-mis - co tan-quam

A

T *solo mp* Sup - pli - can - ti par - ce De - us

B

Tp

Vn

Vn

Va *mp*

Vc *mp*

Db

498

S Sup - pli-can - ti par - ce De - us. Cul-pa ru-bet vul - tus

A re - us, Cul-pa ru-bet vul-tus me - us, *solo mp* Sup - pli - can - ti par - ce De - us.

T Cul-pa ru-bet vul-tus me - us, *solo mp* Sup - pli - can - ti par - ce De - us.

B *mp solo*

In ge-mis - co tan - quam

Tp

Vn

Vn

Va

Vc

Db

503

S me - us, Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti, Mi - hi quo - que spem di - dis - ti.

A Sup - pli - can - ti par - ce De - us.

T Sup - pli - can - ti par - ce De - us.

B re - us, Qui Ma - ri - am ab - sol - vis - ti.

Instrumental parts: Tp, Vn, Vn, Va, Vc, Db

Moderato

MM

509

S

A *f* solo Pre - ces me - ae non sunt dig - nae: Sed tu bo - nus fac be - nig - ne, Ne *f* solo

T Pre -

B

Instrumental parts: Tp, Vn, Vn, Va, Vc, Db

Dynamic markings: *mf*

517

S

A  
per-en-ni cre-mer ig - ne Ne per-en-ni cre-mer ig - nae.

T  
ces me - eae non sunt dig - nae: Sed tu bo-nus fac be-nig - nae, Ne per-en-ni cre-mer ig - nae.

B

Tp

Vn

Vn

Va

Vc

Db

NN Adagio

tutti

pp

S  
In - ter o-ves lo-cum praes - ta, Et ab hae-dis me se-ques tra, me se-ques - tra, Sta - tu-ens in par-te dex - tra.

A  
In - ter o-ves lo-cum praes - ta, Et ab haed-is me se-ques - tra, me se-ques - tra, Sta - tu-ens in par-te dex - tra.

T  
In - ter o-ves lo-cum praes - ta, Sta - tu-ens in par-te dex - tra.

B  
In - ter o-ves lo-cum praes - ta, Sta - tu-ens in par-te dex - tra.

Et ab hae-dis me-se-ques - tra, me se-ques - tra, Sta - tu-ens in par-te dex - tra.

Tp

Vn

Vn

Va

Vc

Db



VII. Confutatis

Allegro

S  
A  
T  
B

Tp  
*mf* *ff*

Vn  
*ff*

Vn  
*ff*

Va  
*ff*

Vc  
*ff*

Db  
*ff*

535 *fff*

S  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

A  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

T  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

B  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

Tp

Vn

Vn

Va

Vc

Db

Requiem

40

537

S Flam - - - - - mis a - cri - bus ad - dic - tis.

A Flam - - - - - mis a - cri - bus ad - dic - tis.

T Flam - - - - - mis a - cri - bus ad - dic - tis.

B Flam - - - - - mis a - cri - bus ad - dic - tis.

Tp

Vn

Vn

Va

Vc

Db

539

S Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

A Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

T Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

B Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

Tp

Vn

Vn

Va

Vc

Db

PP Adagio

S *pp* Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, be - ne - dic - tus.  
 A *pp* Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, be - ne - dic - tus.  
 T *pp* Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, be - ne - dic - tus.  
 B *pp* Vo - ca me cum be - ne - dic - tus, Vo - ca me, Vo - ca me cum be - ne - dic - tus.

Vn *pp*  
 Vn  
 Va  
 Vc  
 Db

545 Allegro

S *fff* Con - - - fu - - - ta - tis  
 A *fff* Con - - - fu - - - ta - tis  
 T *fff* Con - - - fu - - - ta - tis  
 B *fff* Con - - - fu - - - ta - tis

Tp *ppp* *ff*  
 Vn *pp* *ff*  
 Vn *pp* *ff*  
 Va *pp* *ff*  
 Vc *pp* *ff*  
 Db *pp* *ff*

Requiem

547

QQ

Moderato

S ma - - - le - - - dic - tis,

A ma - - - le - - - dic - tis, *mf* O - ro sup-plex et ac -

T ma - - - le - - - dic - tis, *mf* O - ro - sup-plex et ac - cli - nis,

B ma - - - le - - - dic - tis, *mf* Or - o sup-plex et ac - cli - nis, Cor con - tri - tum

Tp

Vn

Vn

Va

Vc *mp*

Db

554

S

A ci - nis, Cor con - tri - tum qua - si ci - nis me - i fi - nis.

T Cor con - tri - tum qua - si ci - nis: Ge - re cu - ram me - i fi - nis.

B qua - si ci - nis: Ge - re cu - ram me - i fi - nis.

Tp

Vn

Vn

Va

Vc

Db

RR *a tempo*

**S** *fff* Con - fu - - Con - ta - tis ma - - - le - - - dic - tis,  
**A** *fff* Con - fu - - Con - ta - tis ma - - - le - - - dic - tis,  
**T** *fff* Con - fu - - Con - ta - tis ma - - - le - - - dic - tis,  
**B** *fff* Con - fu - - Con - ta - tis ma - - - le - - - dic - tis,  
**Tp** *ff*  
**Vn** *ff*  
**Vn** *ff*  
**Va** *ff*  
**Vc** *ff*  
**Db** *ff*

SS VIII. Lacrimosa

*Adagio*

**S** *p* La - cri - mo - sa \_\_\_\_\_ di - es il - la, \_\_\_\_\_ Qua re - sur - get ex - fa -  
**A** *p* La - cri - mo - sa \_\_\_\_\_ di - es il - la, Qua \_\_\_\_\_  
**T** *p* La - cri - mo - sa \_\_\_\_\_  
**B**  
**Tp**  
**Vn**  
**Vn**  
**Va**  
**Vc**  
**Db**

Requiem

44

574

S  
vil - la

A  
re - sur - get ex fa - vil - la

T  
di - es il - la, *p* Qua re - sur - get ex - fa - vil - la

B  
*p* la - cri - mo - sa di - es il - la

Tp

Vn  
*pp*

Vn  
*pp*

Va  
*pp*

Vc  
*pp*

Db

585

S  
*ppp* La - cri - mo - sa di - es il - la

A  
*ppp* La - cri - mo - sa di - es il - la

T  
*ppp* La - cri - mo - sa di - es il - la

B  
*ppp* La - cri - mo - sa di - es il - la

Tp

Vn  
*ppp*

Vn  
*ppp*

Va  
*ppp*

Vc  
*ppp*

Db  
*ppp*

*accel.*

594

S  
A  
T  
B  
Tp  
Vn  
Vn  
Va  
Vc  
Db

**TT** Allegro molto

S  
A  
T  
B  
Tp  
Vn  
Vn  
Va  
Vc  
Db

*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,  
*fff*  
Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

*ff*  
*ff*  
*ff*  
*ff*  
*ff*

Requiem

46

602

S Flam - - - - - mis a - cri - bus ad - dic - tis.

A Flam - - - - - mis a - cri - bus ad - dic - tis.

T Flam - - - - - mis a - cri - bus ad - dic - tis.

B Flam - - - - - mis a - cri - bus ad - dic - tis.

Tp Flam - - - - - mis a - cri - bus ad - dic - tis.

Vn

Vn

Va

Vc

Db

604

S Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

A Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

T Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

B Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

Tp Con - - - fu - - - ta - tis ma - - - le - - - dic - tis,

Vn

Vn

Va

Vc

Db



UU Andante

*dolce solo*  
*mf*

S *dolce solo*  
*mf* Ju-di-can-dus ho-mo re-us: Hu-ic er-go par-ce De-us. Ju-di-can-dus ho-mo re-us:

A *dolce solo*  
*mf* Ju-di-can-dus ho-mo re-us: Hu-ic er-go par-ce De-us. Ju-

T Ju-di-can-dus ho-mo re-us: Hu-ic er-go par-ce De-us. *dolce solo*  
*mf* Ju-di-can-dus ho-mo re-us:

B Ju-di-can-dus ho-mo re-us: Hu-ic er-go par-ce De-us.

Tp

Vn

Vn

Va *pizz.*  
*mf*

Vc *mf*

Db *mf*

617 *tutti* *p* **VV**

S Hu-ic er-go par-ce De-us. ho-mo-re-us par-ce De-us. *tutti* *p*

A di-can-dus Hu-ic re-us: Hu-ic er-go par-ce De-us. par-ce De-us. *tutti* *p*

T Hu-ic er-go par-ce De-us. par-ce De-us. *tutti* *p*

B Hu-ic er-go, er-go par-ce De-us. par-ce De-us. *tutti* *p*

Tp

Vn

Vn

Va *arco*  
*mp* *p*

Vc *p*

Db

Requiem

48 IX. Pie Jesu

WW Adagio *pp*

S Pi - - - - e, Pi - - - - e, Pi -

A Pi - - - - e, Pi - - - - e, Pi -

T *pp* Pi - - - - e, Pi - - - -

B *pp* Pi - - - - e, Pi - - - -

Tp

Vn

Vn

Va

Vc

Db

634

S e - - - - Je - su.

A e - - - - Je - su.

T e, Pi - - - - e - - - - Je - su.

B e, Pi - - - - e - - - - Je - su.

Tp

Vn

Vn

Va

Vc

Db

XX

S  
Pi - - - e, Pi - - - e, Pi - - - e, Pi - e, Pi - - - e, Pi -

A  
Pi - - - e, Pi - - - e, Pi - e, Pi - e, Pi - e, Pi - - - - -

T  
Pi - - - - - e, Pi -

B  
Pi - - - - - e, Pi -

Tp

Vn

Vn

Va  
*pp*

Vc  
*pp*

Db

644

S  
e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e Je - su.

A  
e, Pi - e Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi e Je - su.

T  
- - - - - e, Pi - - - - e Je - su.

B  
- - - - - e, Pi - - - - e Je - su.

Tp

Vn

Vn

Va

Vc

Db

Requiem

50

YY Moderato

*p*

S Do - mi ne. Do - na e - is Re - qui - em, Do - na e - is Re - qui - em.

A Do mi ne. Do - na e - is Re - qui - em, Do - na e - is Re - qui - em.

T Do - mi ne. Do - na e - is Re - qui - em, Do - na e - is Re - qui - em.

B Do - mi - ne. Do - na e - is Re - qui - em, Do - na e - is Re - qui - em.

Tp

Vn *pp*

Vn *ppp*

Va *pp*

Vc *pizz.*

Vc *p*

Db *pp*

ZZ X. Amen

Allegro molto

S

A

T

B

Tp

Vn *ff* *f* *fff* *f*

Vn *ff* *f* *fff* *f*

Va *fff* *f* *fff* *f*

Vc *arco* *fff* *f* *fff* *f*

Vc *fff* *f* *fff* *f*

Db

664

S  
A  
T  
B

Tp

Vn  
Vn  
Va  
Vc  
Db

666

S  
A  
T  
B

Tp

Vn  
Vn  
Va  
Vc  
Db

Requiem

52

AAA

*ff*

S A-men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A A-men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

T A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

B A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

Tp

Vn *f*

Vn *f*

Va *f*

Vc *f*

Db *f*

672

S — A-men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

T men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

B men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

Tp

Vn

Vn

Va

Vc

Db

676

S  
A-men. A-men. A-men. A-men. A - men.

A  
- men. A-men. A - men. A-men. A-men. A-men. A - men.

T  
A-men. A - men. A-men. A - men. A-men. A - men. A - men. A - men.

B  
men. A-men. A - men. A-men. A - men. A-men. A - men. A - men.

Tp

Vn  
Vn  
Va  
Vc  
Db

680

S

A

T

B

Tp

Vn  
Vn  
Va  
Vc  
Db

Requiem

54

683

S  
A  
T  
B  
Tp  
Vn  
Vn  
Va  
Vc  
Db

Musical score for measures 683-684. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by a horizontal line with a bar. The instrumental parts (Trumpet, Violins, Viola, Violoncello, Double Bass) feature complex rhythmic patterns with accents and dynamic markings such as *fff* and *f*.

685

S  
A  
T  
B  
Tp  
Vn  
Vn  
Va  
Vc  
Db

Musical score for measures 685-686. The vocal parts enter in measure 685 with the text "A - men." and are marked *fff*. The instrumental parts continue with their complex rhythmic patterns, featuring various dynamic markings including *f*, *fff*, and *f*.

*fff*



# XI. Domine Jesu

## Requiem

BBB Andante

*p*  
S Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, li - ber a - ni - mas om - ni - um fi - de - li - um  
A Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, li - be a - ni - mas om ni - um fi - de - li - um  
T  
B  
Tp  
Vn  
Vn  
Va *espress.*  
Vc *p*  
Db

699

*mp*  
S de - func - to - rum de poe - nis in - fer ni, et de pro - fun - do la cu: li - be - ra e - as de o - re le - o - nis,  
A de - func - to - rum de poe - nis in - fer ni, et de pro - fun - do la cu: *mp* li - be - ra e - as de o - re le - o - nis,  
T  
B li - be - ra e - as de o - re le - o - nis,  
Tp  
Vn  
Vn  
Va *mp*  
Vc  
Db

CCC

709

S ne ab-sor - be-at e - as tar-tar - us

A ne ab-sor - be - at e - as tar-tar - us

T ne ab-sor - be-at e - as tar-tar - us

B *mp* ne ab-sor - be-at e - as tar - tar - us *p* ne ca-dant in ob - scur-um: sed sig-ni-fer sanc-tus Mi - cha-el re-praesentet e-as in lu - cemsanc - tam

Quam

Vn *p*

Va *p*

Vc *p*

Db *pizz.* *p*

DDD

720

S *pp* Hos - ti - as et pre - ces ti - bi Do - mi -

A *pp* Hos - ti - as et pre - ces ti - bi Do - mi -

T *pp* o - lim A - bra - hae pro-mis - is - ti et se-mi-ni e - jus.

Vn *p* *pp*

Va *pp*

Vc *pp* arco

Db *pp*

728

S ne — lau — dis of — fer — i — mus: — tu sus — ci — pe pro a — ni — ma — bus il — lis, qua — rum

A ne — lau — dis of — fer — i — mus: — tu sus — ci — pe pro a — ni — ma bus il — lis, qua — rum

T *pp* tu sus — ci — pe pro a — ni — ma — bus il — lis, qua — rum

B *pp* tu sus — ci — pe pro a — ni — ma bus il — lis, qua — rum

tp

Vn *pp*

Vn *pp*

Va

Vc

Db

736

S ho — di — e me — mo — ri — am fa — ci — mus: — **EEE** *ppp* fa — ce — as, — *p* Do — mi — ne, — fa — ce — as,

A ho — di — e me — mo — ri — am fa — ci — mus: — *ppp* fa — ce — as, — *p* Do — mi — ne, — fa — ce — as,

T ho — di — e me — mo — ri — am fa — ci — mus: — *ppp* fa — ce — as, — *p* Do — mi — ne, — fa — ce — as,

B ho — di — e me — mo — ri — am fa — ci — mus: — *ppp* fa — ce — as, — *p* Do — mi — ne, — fa — ce — as,

tp *pp*

Vn

Vn

Va *p*

Vc *p*

Db *p*

FFF

744

S — Do-mi-ne, fa - ce - as, Do-mi - ne, de mor-te trans-i - re ad vi - tam. Quam

A — Do-mi-ne, fa - ce - as, Do-mi - ne, de mor-te trans-i - re ad vi - tam. Quam

T — Do-mi-ne, fa - ce - as, Do-mi - ne, de mor-te trans-i - re ad vi - tam. Quam

B — Do-mi-ne, fa - ce - as, Do-mi - ne, de mor-te trans-i - re ad vi - tam. Quam

Tp *ppp*

Vn *ppp*

Vn *ppp*

Va *ppp*

Vc *ppp*

Db *ppp*

752

S o - lim. Quam o - lim.

A o - lim. Quam o - lim.

T o - lim. Quam o - lim.

B o - lim. Quam o - lim.

Tp *ppp*

Vn *ppp*

Vn *ppp*

Va *ppp*

Vc *ppp*

Db *ppp*

# XII. Sanctus

GGG Allegro

fff

Sanc - tus, Sanctus, Sanc - tus Do - mi - ne De - us Sa - ba - oth.

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa - ba - oth.

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa - ba - oth.

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - ne De - us Sa - ba - oth.

ff

Vn

Vn

Va

Vc

Db

fff

## HHH

Ple - ni sunt coe - li.....

Ple - ni sunt coe - li.....

8 Ple - ni sunt coe - li.....

Ple - - - ni sunt

Tp

Vn

Vn

Va

Vc

Db

Requiem

60

769

Musical score for measures 769-770. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics: "coe - - - li, Ple - - - ni sunt". The instrumental parts (Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass) are shown with rests.

771

Musical score for measures 771-772. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics: "coe - - - li, Ple - ni sunt coe - li". The instrumental parts (Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass) are shown with rests.

III

S et ter-ra glo-ri-a tu - a. Ho-san-na, Ho-san-na, Ho-san-na, -Ho-san-na in ex-cel-

A et ter-ra-glo-ri-a tu - a. Ho-san-na, Ho-san-na, Ho-san-na, -Ho-san-na in ex-cel-

T et ter-ra-glo-ri-a tu - a. Ho-san-na Ho-san-na, Ho-san-na, Ho-san-na in ex-cel-

B et ter-ra glo-ri-a - tu - a. Ho-san-na, Ho-san-na, Ho-san-na, -Ho-san-na in ex-cel-

Tp

Vn *fff*

Vn *fff*

Va *fff*

Vc *fff*

Db *fff*

775 **Adagio**

S sis, in ex-cel-sis! Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic -

A sis, in - ex - cel - sis! Be-ne - dic - tus

T sis, in ex - cel - sis! Be - ne - dic - tus

B sis, in ex - cel - sis! Be - ne - dic -

Tp

Vn *pp*

Vn

Va

Vc

Db

Requiem

783

S  
- tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus qui

A  
Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus qui

T  
Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

B  
- tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

Tp

Vn

Vn

Va

Vc

Db

793

S  
- ve - nit in no - mi - ne Do - m - ni. *pp*

A  
- ve - nit in no - mi - ne Do - mi - ni. *pp*

T  
qui ve - nit in no - mi - ne Do - mi - ni. *pp*

B

Tp

Vn  
*pp*

Vn  
*pp*

Va  
*pp*

Vc  
*pp*

Db  
*pp*



KKK Allegro

804

S *fff* Ho - san - na, Ho - san - na, Ho - san - na, - Ho - san - na in ex - cel - sis, in ex - cel - sis!

A *fff* Ho - san - na, Ho - san - na, Ho - san - na, - Ho - san - na in ex - cel - sis, in - ex - cel - sis!

T *fff* Ho - san - na Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis, in ex - cel - sis!

B *fff* Ho - san - na, Ho - san - na, Ho - san - na, - Ho - san - na in ex - cel - sis, in ex - cel - sis!

Tp *fff*

Vn *fff*

Vn *fff*

Va *fff*

Vc *fff*

Db *fff*

LLL

XIII. Agnus Dei

Adagio

S

A

T

B

Tp

Vn *mf* pizz.

Vn *mf* pizz.

Va *mf* pizz.

Vc *mf* pizz.

Db *mf* pizz.

Requiem

MMM Moderato

S

A

T

B

Ag - nus De - i qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em.

Ag - nus De - i qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em.

Vn

Vn

Va

Vc

Db

S

A

T

B

Ag - nus de - i qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em, re - qui - em.

na - e - is re - qui - em Ag - nus De - i qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em.

Ag - nus De - i qui tol - lis pec - ca - ta mun - di do - na e - is re - qui - em, re - qui - em.

di: do - na e - is re - qui - em Ag - nus De - i qui tol - lis pec - ca - ta mun - di, re - qui - em.

Vn

Vn

Va

Vc

Db

NNN

S *p*

A *p* Ag - nus De - i qui

T *p*

B *p*

Tp *mp*

Vn *arco mp*

Vn *arco pp*

Va *arco mp*

Vc *mp*

Db *mp*

OOO Andante

848

S *mp* Ag-nus De - i

A *mp* tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em sem - pi - ter - nam. Ag-nus De - i

T *mp* Ag-nus De - i

B *mp* Ag-nus De - i

Tp *mp*

Vn *mp*

Vn *mp*

Va *mp*

Vc *arco mp*

Db *arco mp*

Requiem

Adagio rit.

Re - qui - em

*p* solo

857

S qui tol-lis pec-ca ta mun - di: do-na e - is re - qui - em sem-pi - ter - nam. Sem-pi-ter - nam.

A qui tol-lis pec - ca - ta mun - di: do-na e - is re-qui - em sem-pi - ter - nam. Sem-pi-ter - nam.

T qui tol-lis pec - ca - ta mun - di do-na e - is re-qui - em sem-pi - ter - nam. Sem-pi-ter - nam.

B qui tol-lis pec - ca - ta mun - di do-na e - is re - qui - em sem-pi - ter - nam. Sem-pi-ter - nam.

Tp

Vn

Vn

Va

Vc

Db

XIV. Lux Aeterna

PPP

Largo

senza vib. *fff*

S Lux ae - ter - na Lux ae - ter - na Lu - ce ad e - is Do - mi -

A Lux ae - ter - na Lux ae - ter - na Lu - ce ad e - is Do - mi -

T Lux ae - ter - na Lux ae - ter - na Lu - ce ad e - is Do - mi -

B Lux ae - ter - na Lux ae - ter - na Lu - ce ad e - is Do - mi -

Tp

Vn

Vn

Va

Vc

Db

*ppp* *mf* *fff* *p* *ppp*

882

S ne: Cum sanc - tis tu - is in ae - ter num, qui a pi - us es.

A ne: Cum sanc - tis tu - is in ae - ter num, qui a pi - us es.

T ne: Cum sanc - tis tu - is in ae - ter num, qui a pi - us es.

B ne: Cum sanc - tis tu - is in ae - ter - num, qui - a pi - us es.

Tp

QQQ

896

S Re - qui em ae - ter nam do - na e - is Do - mi - ne et lux per -

A Re - qui em ae - ter nam do - na e - is Do - mi - ne et lux per -

T Re - qui em ae - ter nam do - na e - is Do - mi - ne et lux per -

B Re - qui - em ae - ter - nam do - na e - is Do - mi - ne et lux per -

Tp

*ppp*

Vn

Vn

Va

Vc

Db

909

S pe - tu - a lu - ce - at e - is qui a pi - us es.

A pe - tu - a lu - ce - at e - is qui a pi - us es.

T pe - tu - a lu - ce - at e - is qui a pi - us es.

B pe - tu - a lu - ce - at e - is qui a pi - us es.

Tp

Vn

Vn

Va

Vc

Db

XV. Libera Me

922

RRR

Adagio

Allegro molto *fff*

S Li - - be - ra me, Li - be - ra me,

A *fff* Li - - be - ra me, Li - be -

T *fff* Li - - be - ra me, Li - be - ra

B *fff* Li - - be - ra me, Li - be - ra

Tp *fff*

Vn arco normale *fff*

Vn arco normale *fff*

Va arco normale *fff*

Vc arco normale *fff*

Db arco normale *fff*

927

S  
Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

A  
ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be -

T  
me, Li - be - ra me, Li - be - ra me, Li - be - ra me,

B  
Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

Tp

Vn

Vn

Va

Vc

Db

930

S  
me, Li - be - ra me, Li - be - ra me, Li - be - ra me,

A  
ra me Li - be - ra me, Li - be - ra me, Li - be - ra

T  
Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be -

B  
me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li -

Tp

Vn

Vn

Va

Vc

Db

Requiem

70

933

S  
Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

A  
me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me,

T  
ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me,

B  
- - - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li -

Instrumental parts: Tp, Vn, Vn, Va, Vc, Db

936

S  
me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li -

A  
Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li -

T  
be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li -

B  
- be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra me, Li -

Instrumental parts: Tp, Vn, Vn, Va, Vc, Db



939

S  
be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

A  
be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

T  
Li - be - ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

B  
- ra me, Li - be - ra me, Li - be - ra me, Li - be - ra

Trp  
[Musical notation]

Vn  
[Musical notation]

Vn  
[Musical notation]

Va  
[Musical notation]

Vc  
[Musical notation]

Db  
[Musical notation]

942

S  
me, Li - be - ra me! Li - be - ra me! de mor - te

A  
me, Li - be - ra me! Li - be - ra me! de mor - te

T  
me, Li - be - ra me! Li - be - ra me! de mor - te

B  
me, Li - be - ra me! Li - be - ra me! de mor - te

Trp  
[Musical notation]

Vn  
[Musical notation]

Vn  
[Musical notation]

Va  
[Musical notation]

Vc  
[Musical notation]

Db  
[Musical notation]

Requiem

72

946

S  
ae - ter - na in di - e il - la tre - men - da:

A  
ae - ter - na in di - e il - la tre - men - da:

T  
ae - ter - na in di - e il - la tre - men - da:

B  
ae - ter - na in di - e il - la tre - men - da:

ae - ter - na in di - e il - la tre - men - da:

Tp

Vn

Vn

Va

Vc

Db

948

S *mf*  
Quan - do coe - li mo - ven - di sunt et ter - ra:

A *mf*  
Quan - do coe - li mo - ven - di sunt et ter - ra:

T *mf*  
Quan - do coe - li mo - ven - di sunt et ter - ra:

B *mf*  
Quan - do coe - li mo - ven - di sunt et ter - ra:

Tp

Vn *mf*

Vn *mf*

Va *mf*

Vc *mf*

Db *mf*

950 *fff*

S  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

A  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

T  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

B  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

Trp  
*p*

Vn  
*f* *p*

Vn  
*f* *p*

Va  
*f* *p*

Vc  
*f* *p*

Db  
*f* *p*

SSS Largo

S

A

T  
*pp* dum dis -

B  
*pp* Tre - mens fac - tus sum - e - go, et tim - e - o,

Trp

Vn

Vn

Va  
*pp*

Vc  
*pp*

Db

Requiem

74

960

S

A

T  
cus - si-o ve - ne - rit,

B  
at - que ven-tu-ra i - ra. Tre - mens fac-tus sum e - go, dum dis - cus - si-

et tim - e - - - o,

Tre - mens fac-tus sum e - go, dum dis - cus - si-

Tp

Vn

Vn

Va

Vc

Db

TTT

966

S  
Quan-do coe - li mo - ven-di sunt et ter - ra:

A  
Quan-do coe - li mo - ven-di sunt et ter - ra:

T  
o ve - ne - rit. <sup>3</sup> Quan-do coe - li mo - ven-di sunt et ter - ra:

B  
o ve - ne - rit, at - que ven - tur - - - ra i - ra. Quan-do coe - li mo - ven-di sunt et ter - ra:

Tp

Vn

Vn

Va  
*ppp*

Vc  
*ppp*

Db  
*pp*

UUU Allegro

S *fff* Di-es il - la, di-es i - rae, Ca - la-mi-ta - tis et mi-se ri-ae, di-es mag-na et a - ma - ra val-de. Di-es

A *fff* Di-es il - la, Di-es i - rae, Ca - la-mi-ta - tis et mi-se ri-ae, di-es mag-na et a - ma - a val-de. Di-es

T *fff* Di-es il - la, di-es i - rae, Ca - la-mi-ta - tis et mi-se ri-ae, di-es mag-na et a - ma - ra val-de. Di-es

B *fff* Di-es il - la, di-es i - rae, Ca - la-mi-ta - tis et mi-se - ri-ae, di-es mag-na et a - ma - ra val-de. Di-es

Tp *ff*

Vn *ff*

Vn *ff*

Va *ff*

Vc *ff*

Db *ff*

978

S il - la, di - es i - rae, Di-es il - la, di - es i - rae. di - es mag-na et a - ma - ra val - de.

A il - la, di - es i - rae, Di-es il - la, di - es i - rae. di - es mag-na et a - ma - ra val - de

T il - la, di - es i - rae, Di-es il - la, di - es i - rae, a - ma - ra, a - ma - ra, mag-na et a - ma - ra val - de. di - es mag-na

B il - la, di - es i - rae, Di-es il - la di - es i - rae, a - ma - ra, a - ma - ra, mag-na et a - ma - ra val - de. di - es mag-na

Tp

Vn

Vn

Va

Vc

Db

Requiem

76

983

S mag-na et a-ma-ra val-de. mag-na mag-na mag-na mag-na mag-na mag-na, di-es il-la, di-es i-rae, a-

A mag-na et a-ma-ra val-de. mag-na mag-na mag-na a-ma-ra val-de. Ca-la-mi-ta-tis, di-es il-la, di-es

T et a-ma-ra val-de. Di-es il-la. Di-es il-la, di-es i-rae, di-es il-la, di-es i-rae, i-rae,

B et a-ma-ra val-de. Di-es il-la. Di-es il-la, di-es i-rae, di-es il-la, di-es i-rae, i-rae,

Tp

Vn

Vn

Va

Vc

Db

987

S - ma-ra, a-ma-ra val-de, di-es il-la, di-es i-rae, di-es il-la, di-es i-rae, di-es il-la di-es i-rae.

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

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

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

Tp

Vn

Vn

Va

Vc

Db

991

S  
di - es il - la, di - es i - rae, di - es il - la, il - la, Di - es il - la, di es i - rae.

A  
di - es il - la, di - es i - rae, di - es il - la, il - la, Di - es il - la, di es i - rae.

T  
il - la di - es i - rae, di - es il - la di - es il - la, il - la, Di - es il - la, di es i - rae.

B  
il - la di - es i - rae. di - es il - la di - es il - la, il - la, Di - es il - la, di es i - rae.

Tp  
ff

Vn  
ff

Vn  
ff

Va  
ff

Vc  
ff

Db  
ff

VVV

S  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem.

A  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

T  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

B  
Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

Tp  
*p*

Vn  
ff *p*

Vn  
ff *p*

Va  
ff *p*

Vc  
ff *fff*

Db  
ff *p*

Requiem

78

WWW Adagio

S *p* Re - qui - em ae - ter - nam  
 A *p* Re - qui - em ae - ter - nam  
 T *p* Re - qui - em ae - ter - nam  
 B *p* Re - qui - em ae - ter - nam  
 Tp *p*  
 Vn *p*  
 Vn *p*  
 Va *p*  
 Vc *p*  
 Db *p*

1011

S *mp* Re - qui - em ae - ter - nam Do - na e - is Do - mi -  
 A *mp* Re - qui - em ae - ter - nam Do - na e - is Do - mi -  
 T *mp* Re - qui - em ae - ter - nam Do - na e - is Do - mi -  
 B *mp* Re - qui - em ae - ter - nam Do - na e - is Do - mi -  
 Tp *mp*  
 Vn *mp*  
 Vn *mp*  
 Va *mp*  
 Vc *mp*  
 Db *mp*



XXX

1022

S ne Do - na e - is Do - mi - ne et lux per - pe - tu - a, et lux per-pe -

A ne Do - na e - is Do - mi - ne et lux per - pe - tu - a et lux per-pe -

T ne Do - na e - is Do - mi - ne et lux per - pe - tu - a, lux per - pe - tu - a

B ne Do - na e - is Do - mi - ne et lux per - pe - tu - a, lux per - pe - tu - a

Vn *pp* *ppp*

Vn *pp* *ppp*

Va *pp* *ppp*

Vc *ppp*

Db *ppp*

YYY

1033

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

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

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

B et lux per - pe - - - tu - a lu - ce ad e - is lu - ce ad e -

Vn

Vn

Va

Vc

Db

Requiem

Moderato solo dolce espress. quasi ad lib.

1045

1045

*f* *dim.* *ppp*

S is lu - ce ad e - is Re - qui - em ae - ter - nam *p* Li - be - ra

A is lu - ce ad e - is Re - qui - em ae - ter - nam *ppp*

T is lu - ce ad e - is Re - qui - em ae - ter - nam *ppp*

B is lu - ce ad e - is Re - qui - em ae - ter - nam *ppp*

Tp *ppp*

Vn *p* *pppp*

Vn *p* *pppp*

Va *p* *pppp*

Vc *p* *pppp*

Db *p* *pppp*

1059

1059

*Largo* *ppp* *morendo*

S me, Do - mi - no, de mor - te ae - ter - na in di - e il - la tre - men - da. Li - be - ra me. *ppp* *morendo*

A Li - be - ra me. *ppp* *morendo*

T Li - be - ra me. *ppp* *morendo*

B Li - be - ra me. *ppp* *morendo*

Tp *morendo*

Vn *pppp* *morendo*

Vn *pppp* *morendo*

Va *pppp* *morendo*

Vc *pppp* *morendo*

Db *pppp* *morendo*







Violin I

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

Adagio

*p*

12

**A**

*mp*

*pp*

*ppp*

**B**

32

**C**

15

56

*p*

*ppp*

**D**

*ff*

61

62

63

64

65

66

67

E

70

*mp*

72

*ff*

F

5

81

*ppp*

G pizz.

88

3

H Moderato \*

*p* *ppp*

99

109

I

\* Cues to chorus are at barlines, which are shown for coordination. Instrumental entry is before cue letter J, where metrical cues remain independent of choral cues. All join at cadence before letter L.

Requiem - Violin I

119 J  

*p*

127

134 K

141

149

155 L  

*ff* *fff*

161 M Adagio  

*mp*

165 *pp*

171 *mf* *p* *pp*

178 N  
*rit.*

185 O Adagio  
6  

*ppp*



198 **3**  
*p* *pp*

Musical staff 198-209. Treble clef, 4/4 time. Starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes G4, A4, B4 is marked with a '3' above it. The staff ends with a half note G4. Dynamics: *p* at the beginning, *pp* under the triplet.

210  
**P**  
*pp*

Musical staff 210-221. Treble clef, 4/4 time. Starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes G4, A4, B4 is marked with a '3' above it. The staff ends with a half note G4. Dynamics: *pp* at the beginning.

222

Musical staff 222-225. Treble clef, 4/4 time. Consists of sixteenth-note patterns with slurs. Dynamics: *pp* at the beginning.

226 **Q**

Musical staff 226-230. Treble clef, 4/4 time. Consists of sixteenth-note patterns with slurs. Dynamics: *pp* at the beginning.

231 *pizz.*  
*pppp*

Musical staff 231-240. Treble clef, 4/4 time. Starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes G4, A4, B4 is marked with a '3' above it. The staff ends with a half note G4. Dynamics: *pizz.* above the first measure, *pppp* below the staff.

241 *pp*

Musical staff 241-250. Treble clef, 4/4 time. Consists of sixteenth-note patterns with slurs. Dynamics: *pp* below the staff.

**R** arco *8va*  
*ff* **2**

Musical staff 251-260. Treble clef, 4/4 time. Starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes G4, A4, B4 is marked with a '3' above it. The staff ends with a half note G4. Dynamics: *ff* at the beginning, *8va* above the first measure, **2** above the last measure.

**S** *ff* **T** **U** Allegro  
**17** **2** **5/4**  
*mp*

Musical staff 261-283. Treble clef, 4/4 time. Starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes G4, A4, B4 is marked with a '3' above it. The staff ends with a half note G4. Dynamics: *ff* at the beginning, *mp* below the staff. Markings: **S**, **T**, **U**, **17**, **2**, **5/4**, **Allegro**.

284 *ff*

Musical staff 284-288. Treble clef, 5/4 time. Consists of sixteenth-note patterns with slurs. Dynamics: *ff* at the beginning.

289

Musical staff 289-298. Treble clef, 5/4 time. Consists of sixteenth-note patterns with slurs. Dynamics: *ff* at the beginning.

294

Musical staff for measures 294-297, featuring a series of eighth-note patterns with various accidentals and dynamic markings.

298

Musical staff for measures 298-301, continuing the eighth-note patterns with dynamic markings.

302

Musical staff for measures 302-305, including some sixteenth-note passages and dynamic markings.

V Adagio *tr* *ppp* *ff*

Musical staff for measures 306-313, marked Adagio, featuring a series of trills and dynamic markings from ppp to ff.

314 *tr* *tr* Moderato *ff*

Musical staff for measures 314-318, marked Moderato, featuring a series of notes with dynamic markings.

Allegro W *fff*

Musical staff for measures 319-323, marked Allegro, featuring a series of sixteenth-note passages with dynamic markings.

319

Musical staff for measures 319-323, continuing the sixteenth-note passages with dynamic markings.

320

Musical staff for measures 320-324, featuring a series of sixteenth-note passages with dynamic markings.

321

Musical staff for measures 321-326, featuring a series of sixteenth-note passages with dynamic markings.

324

Musical staff for measures 324-326, featuring a series of sixteenth-note passages with dynamic markings.

327 X

Musical staff for measures 327-330, featuring a series of sixteenth-note passages with dynamic markings.

330

Musical staff for measures 330-334, featuring a series of sixteenth-note passages with dynamic markings.

6

Requiem - Violin I

Adagio

Y

pizz. arco *tr*

*ppp*

340 *tr* *tr* *tr* *tr* *tr* *tr*

Z 17 AA 5

369 pizz. *p*

BB Moderato 6 CC Adagio 14

DD Adagio arco 10

*ff*

401 EE

*pp*

406

411

416 FF

*mf*

424 GG

*ff*

430 HH

*pp*

2 2 5/4

**II** Allegro

Musical staff for measures 441-447. The key signature has one flat (B-flat). The time signature is 5/4. The dynamics are marked *ff*. The music consists of eighth and sixteenth notes with accents.

Musical staff for measures 448-452. The key signature has one flat. The music continues with eighth and sixteenth notes and accents.

Musical staff for measures 453-458. The key signature has one flat. The time signature changes to 4/4 at the end of the staff. The dynamics are marked *ff*.

**JJ** Adagio

**KK** Adagio

Musical staff for measures 459-480. The key signature has one flat. The time signature is 4/4. The dynamics are marked *p*. There is a 14-measure rest in the first part of the staff.

Musical staff for measures 481-488. The key signature has one flat. The music features a melodic line with slurs and accents.

**LL** **MM** Moderato

Musical staff for measures 489-513. The key signature has one flat. The time signature changes to 5/4. The dynamics are marked *mf*. There is a 17-measure rest in the first part of the staff.

Musical staff for measures 514-520. The key signature has one flat. The music continues with slurs and accents.

**NN** Adagio

Musical staff for measures 521-527. The key signature has one flat. The dynamics are marked *pp*. The music features a melodic line with slurs and accents.

**OO** Allegro

Musical staff for measures 528-534. The key signature has one flat. The time signature changes to 8/4. The dynamics are marked *pp*.

534 *ff*

535

536

537

538

539

540 **PP** Adagio

544 **Allegro** *pp*

546 *ff*

547 **QQ** Moderato 13

Requiem - Violin I

RR *a tempo*

563 *ff*

SS Adagio 17

588 2

*pp*

*accel.* *ppp*

596

TT Allegro molto

601 *ff*

602

603

604

605

UU Andante 16

VV WW Adagio XX YY Moderato

6 11 11

ppp

657 ZZ Allegro molto

ff f fff f fff f

664

fff f fff f fff f fff f fff f

667 AAA

fff fff fff fff f

670

fff fff fff fff f

675

fff fff fff fff f

679

fff ff f

681

fff f fff f fff f

684

fff f fff f fff f fff f fff f

686 BBB Andante CCC

fff fff fff fff fff

25 6

Requiem - Violin I

719 **DDD** 6 *pp* *pp* *pp*

732 **EEE** 11 *pp*

**FFF** *ppp*

755 3

**GGG** Allegro *fff* tr

**HHH** 6 **III** *fff* tr

775 **JJJ** Adagio *pp* 8

787 3 5 *pp* **KKK** Allegro

801 *fff* tr

809 **LLL** Adagio *mf* pizz.

815 **MMM** Moderato *mp*



819 8 3 6 arco *mp*

839

845 9 OOO Andante *mp*

860 rit. Adagio PPP senza vib. Largo *pp* *ppp*

870 *mf* *fff* *p* *ppp*

882

893 QQQ 3 4

907

919 arco normale RRR Adagio Allegro molto *fff* *f*

926

928

930

932

934

936

938

940

942

944

946

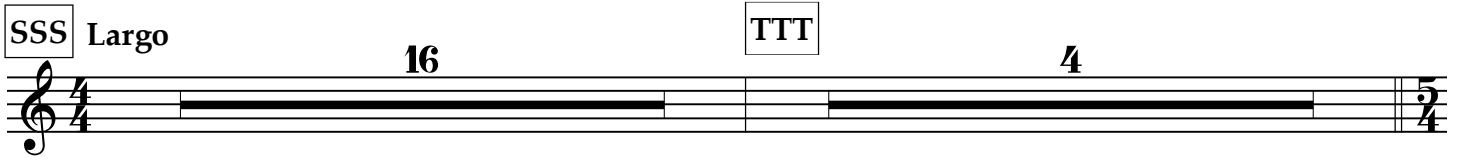
948

*mf*

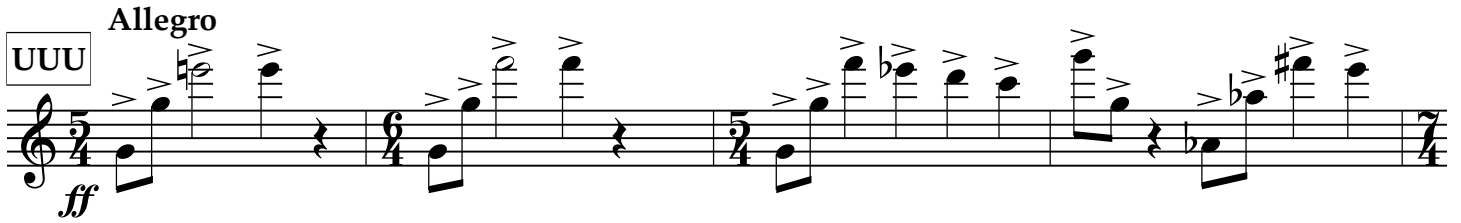
950

*f*

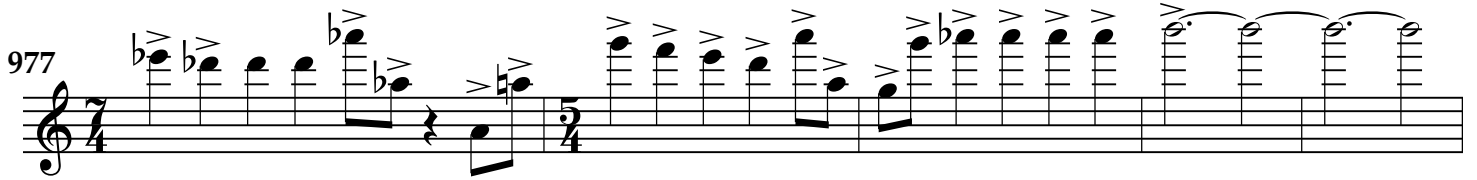
SSS Largo TTT



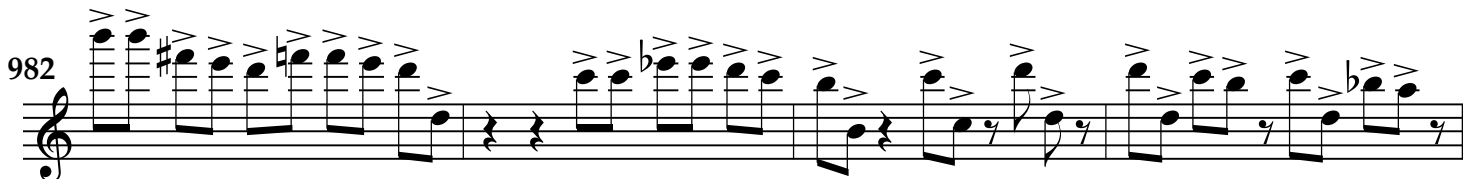
UUU Allegro ff



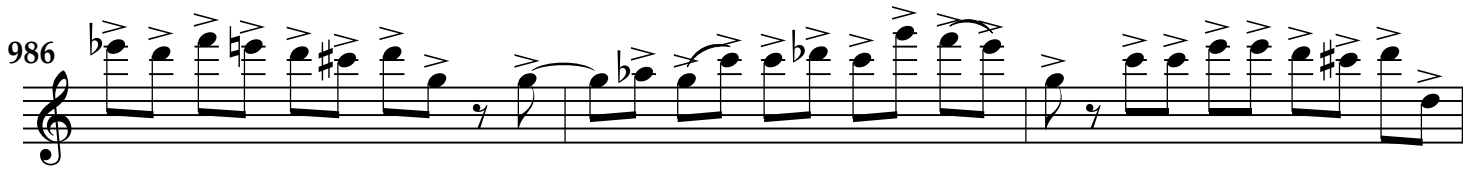
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982



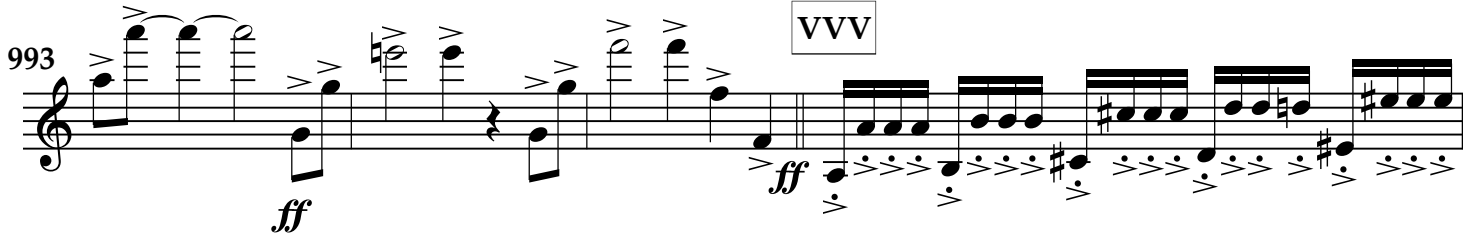
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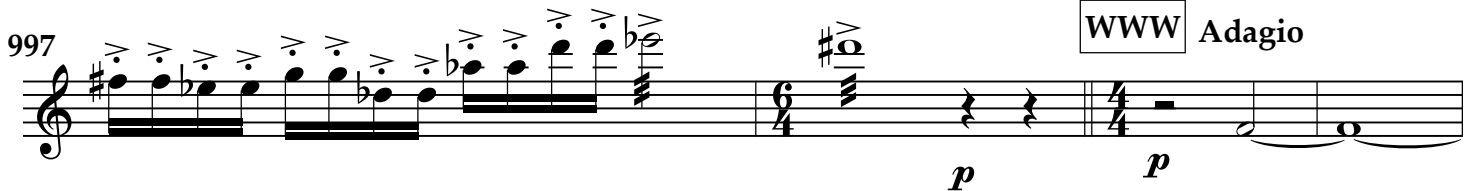
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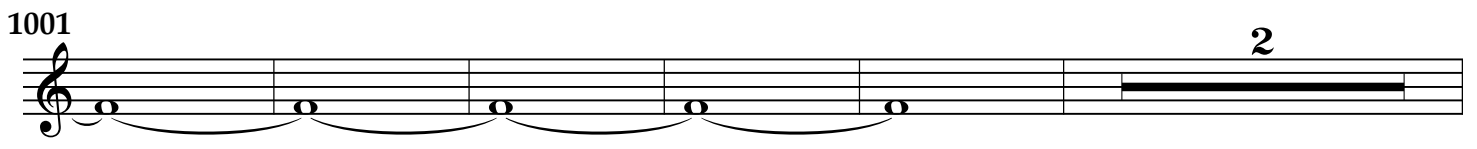
993 VVV ff



997 WWW Adagio p



1001



1008

1017

2

*mp*

1027

XXX

*pp* > *ppp*

YYY

15

ZZZ Moderato

11

*p* > *pppp*

1069 Largo

*pppp*

*morendo*

Violin II

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

Adagio

11 *p*

11 *p*

A *mp* *pp* *ppp* B

33 *ppp* C 15

56 *p* *ppp* D

60 *ff*

61 *ff*

62

63

Requiem - Violin II

64

65

66

67

E

70

72

81

88

99

109

\* Cues to chorus are at barlines, which are shown for coordination. Instrumental entry is before cue letter J, where metrical cues remain independent of choral cues. All join at cadence before letter L.

119 **J**

*p*

Musical staff 119-125: Treble clef, starting with a half note G4. The staff contains a series of eighth and sixteenth notes with various accidentals (sharps, flats) and slurs. A box labeled 'J' is positioned above the first measure.

126

Musical staff 126-132: Treble clef, continuing the melodic line with eighth and sixteenth notes and slurs.

133 **K**

133 **K**

139

Musical staff 133-138: Treble clef, featuring a box labeled 'K' above the staff. Musical staff 139-146: Treble clef, continuing the melodic line with eighth and sixteenth notes and slurs.

147

Musical staff 147-154: Treble clef, continuing the melodic line with eighth and sixteenth notes and slurs.

155 **L**

155 **L**

*ff* *fff*

Musical staff 155-160: Treble clef, featuring a box labeled 'L' above the staff. The staff contains a series of notes with accents (>) and dynamic markings *ff* and *fff*.

161 **M** Adagio

161 **M** Adagio

*mp* *pp*

Musical staff 161-166: Treble clef, featuring a box labeled 'M' above the staff. The tempo marking 'Adagio' is present. The staff contains notes with accents and dynamic markings *mp* and *pp*.

167

167

3 *pp*

Musical staff 167-176: Treble clef, featuring a triplet of notes marked with a '3' above them and a dynamic marking *pp*.

177 **N**

177 **N**

Musical staff 177-187: Treble clef, featuring a box labeled 'N' above the staff. The staff contains notes with slurs and rests.

188 **O** Adagio

188 **O** Adagio

*ppp* 6

Musical staff 188-193: Treble clef, featuring a box labeled 'O' above the staff. The tempo marking 'Adagio' is present. The staff contains notes with slurs and a dynamic marking *ppp*. A bracket with the number '6' spans the final six measures of the staff.

198 3

*p* *pp*

209

**P**

*pp*

222

226 **Q**

231 9

*ppp*

**R**

*ff* 2

**S** **T** **U** Allegro 2

*mp* 5/4

284

*ff*

289



294

298

302

V Adagio

315

W

319

320

321

324

327

Requiem - Violin II

330 Y

336 *pizz.* *arco* *ppp* *ppp*

346 Z 17 AA 5 *pizz.* *p*

374 BB Moderato 6 CC Adagio 14 *arco* DD Adagio 10 *ff*

397 EE *pp*

403

408

413 FF

418

425 *mf* GG *ff*

431 HH *pp* 2 2 5/4

**II** Allegro

Musical notation for measures 441-447. The piece is in 7/4 time. The music features a series of eighth and sixteenth notes with accents. The dynamic marking is *ff*.

Musical notation for measures 448-452. The music continues with eighth and sixteenth notes and rests. The dynamic marking is *ff*.

Musical notation for measures 453-458. The music features eighth and sixteenth notes with accents. The dynamic marking is *ff*. The piece concludes with a double bar line in 4/4 time.

**JJ** Adagio

**KK** Adagio

Musical notation for measures 469-478. The piece is in 4/4 time. It begins with a 14-measure rest. The music consists of a slow-moving line of half and quarter notes. The dynamic marking is *p*.

Musical notation for measures 479-486. The music features a series of eighth and sixteenth notes with slurs. The dynamic marking is *p*.

**LL**

Moderato

**MM**

Musical notation for measures 487-511. The piece is in 5/4 time. It begins with a 17-measure rest. The music consists of a slow-moving line of half and quarter notes. The dynamic marking is *mf*.

Musical notation for measures 512-518. The music features a series of eighth and sixteenth notes with slurs. The dynamic marking is *mf*.

Musical notation for measures 519-528. The music features a series of eighth and sixteenth notes with slurs. The dynamic marking is *mf*.

**NN** Adagio

**OO** Allegro

Musical notation for measures 529-538. The piece is in 4/4 time. It begins with a 4-measure rest. The music consists of a slow-moving line of half and quarter notes. The dynamic marking is *pp*.

534 *ff*

535

536

537

538

539

540 **PP** Adagio **4**

Allegro

545 *pp*

546

547 *ff* **QQ** Moderato **13**

Requiem - Violin II

RR *a tempo*

*ff*

563

*pp*

SS Adagio  
17

582

590

*accel.* *ppp*

597

TT Allegro molto

*ff*

601

602

603

604

605

UU Andante  
16

VV WW Adagio XX

*p*

YY Moderato

*ppp*

ZZ Allegro molto

*ff f fff f fff f*

665

*fff f fff f fff f*

667 AAA

*f fff f fff f fff f*

670

674

677

*fff*

680

*ff f fff f*

684

*fff f fff f fff*

686 BBB Andante CCC

*f fff f fff f fff*

*7*

720 **DDD** 6 *pp*

733 **EEE** 11 **FFF** *ppp*

751

756 **GGG** Allegro 3 *fff* *tr*

764 **HHH** 6

**III** *tr*

775 **JJJ** Adagio 2 8 3

790 *pp* **KKK** Allegro

803 *fff*

810 **LLL** Adagio *pizz.* *mf*

815 **MMM** Moderato *mp*

NNN

819

846

OOO Andante

865

878

889

906

918

925

927

929



931

933

935

937

939

941

943

945

947

949

951

UUU Allegro

Viola

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

Adagio

11

19

31

41

63

86

*p*

*mp*

*pp*

*ppp*

*ff*

*mp*

*ff*

*p*

*pp*

*p*

*pp*

*ppp*

*p*

*ppp*

A

B

C

D

E

F

G pizz.

2

15

5

3

**H** Moderato ✱

**I**

**J**

**K**

147

**L**

**M** Adagio

162

168

175

183

**N**

191

**O** Adagio

\* Cues to chorus are at barlines, which are shown for coordination. Instrumental entry is before cue letter J, where metrical cues remain independent of choral cues. All join at cadence before letter L.

207 *pp* P

216 *pp*

222

227 Q

235 R *ppp* *ff*

253 S T *mp*

279 U Allegro

287

293

298

303 V Adagio *ff* *ppp*

309 *tr* *tr* *tr* *tr* *tr* **Moderato** *ff*

**W** **Allegro** *fff*

319

320

321

**X**

**Y** *pizz.* **Adagio** *arco* *tr* *ppp*

340 *tr* *tr* *tr* *tr* **Z** **17**

**AA** **3** *pizz.*

372 **BB** **Moderato** **6** **CC** **Adagio** **14** *p*

DD Adagio arco

ff 10

401 EE

pp

406

411

416 FF

mf

422

ff

428 HH

pp

434

2 2 5/4

II Allegro

ff

448

454 JJ Adagio

ff 14

**KK** Adagio

Musical staff for measures 475-481. The staff is in bass clef with a 2/4 time signature. It begins with a piano (*p*) dynamic. The melody consists of a series of half notes and quarter notes, with some accidentals (sharps and naturals).

482

Musical staff for measures 482-490. The melody continues with a mix of quarter and eighth notes, maintaining the Adagio tempo.

491

**LL**

Musical staff for measures 491-496. The tempo changes to Moderato. The music features a continuous eighth-note pattern starting from measure 491, marked with a mezzo-piano (*mp*) dynamic.

497

Musical staff for measures 497-501. Continues the eighth-note pattern from the previous staff.

502

Musical staff for measures 502-506. Continues the eighth-note pattern.

507

Moderato

**MM**

Musical staff for measures 507-512. The tempo remains Moderato. The music transitions from eighth notes to a more melodic line with quarter notes and rests, marked with a mezzo-forte (*mf*) dynamic. A 5/4 time signature change is indicated at the end of the staff.

513

Musical staff for measures 513-519. The melody continues with quarter notes and rests, including a flat (b) in the final measure.

520

**NN** Adagio

Musical staff for measures 520-527. The tempo returns to Adagio. The music features a series of half notes with rests, marked with a pianissimo (*pp*) dynamic.

528

**OO** Allegro

Musical staff for measures 528-534. The tempo changes to Allegro. The music begins with a 4/4 time signature and features a series of quarter notes, followed by a 3/4 time signature change.



534 *ff*

535

536

537

538

539

540 **PP** Adagio 4 Allegro *pp*

546

547 *ff* **QQ** Moderato 13

**RR** *a tempo* *ff*

563 **SS** Adagio 18

583

*pp*

590

*ppp*597 *accel.*

TT Allegro molto

*ff*

601



602



603



604



605



UU Andante

pizz.

*mf*

608



615



VV

arco

*mp**p*

WW Adagio

11

XX

Musical staff with notes and rests.

647 *pp* YY Moderato

Musical staff with notes and rests, including a tempo change to Moderato.

653 *pp*

Musical staff with notes and rests.

659 ZZ Allegro molto

Musical staff with notes and rests, including a tempo change to Allegro molto.

664 *fff* *f* *fff* *f* *fff* *f*

Musical staff with notes and rests, including dynamic markings.

667 AAA *fff* *f*

Musical staff with notes and rests, including dynamic markings.

669

Musical staff with notes and rests.

673

Musical staff with notes and rests.

676

Musical staff with notes and rests.

680 *fff* *f* *fff* *f* *fff* *f*

Musical staff with notes and rests, including dynamic markings.

683 *fff* *f* *fff* *f* *fff* *f*

Musical staff with notes and rests, including dynamic markings.

686 *fff* *fff*

Musical staff with notes and rests, including dynamic markings.

**BBB** Andante  
*espress.**p**mp***CCC***p***DDD***pp**p***FFF***ppp*

3

GGG Allegro

Musical staff for GGG Allegro section. It begins with a *fff* dynamic marking. The music features a rapid ascending scale in the left hand, followed by a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

HHH

6

III

Musical staff for HHH section. It starts with a *fff* dynamic marking. The left hand plays a six-measure rest, followed by a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

774

JJJ Adagio

2

Musical staff for JJJ Adagio section. It begins with a *pp* dynamic marking. The music is in a slower tempo, featuring a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

778

8

3

5

Musical staff for 778 section. It consists of rests in the left hand for 8, 3, and 5 measures, with a 4/4 time signature indicated at the end.

796

*pp*

Musical staff for 796 section. It begins with a *pp* dynamic marking. The music features a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

KKK Allegro

Musical staff for KKK Allegro section. It begins with a *fff* dynamic marking. The music features a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

LLL Adagio  
pizz.

*mf*

Musical staff for LLL Adagio section. It begins with a *mf* dynamic marking. The music is in a slower tempo, featuring a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

816

MMM Moderato

8

*mp*

Musical staff for MMM Moderato section. It begins with a *mp* dynamic marking. The music features a melodic line in the right hand with a trill. A fermata is placed over the first two notes of the trill.

827

3

6

NNN

8

arco

Musical staff for 827 section. It consists of rests in the left hand for 3, 6, and 8 measures, with a 4/4 time signature indicated at the end. The word "arco" is written above the staff.

846 *mp*

853 **OOO** *mp* **Andante**

860 **Adagio rit.** **PPP** **Largo** *pp* *ppp* *mf* **senza vib.**

871 *fff* *p* *ppp*

882

893 **QQQ** *mf* **3** **4**

907

919 **RRR** *arco normale* **Adagio** **Allegro molto** *fff* *f*

926

928

930

932

Musical staff 932: Viola part, measures 932-933. Features a rhythmic pattern of eighth notes with accents and slurs.

934

Musical staff 934: Viola part, measures 934-935. Continues the rhythmic pattern from the previous staff.

936

Musical staff 936: Viola part, measures 936-937. Continues the rhythmic pattern.

938

Musical staff 938: Viola part, measures 938-939. Continues the rhythmic pattern.

940

Musical staff 940: Viola part, measures 940-941. Continues the rhythmic pattern.

942

Musical staff 942: Viola part, measures 942-943. Continues the rhythmic pattern.

944

Musical staff 944: Viola part, measures 944-945. Continues the rhythmic pattern.

946

Musical staff 946: Viola part, measures 946-947. Continues the rhythmic pattern.

948

Musical staff 948: Viola part, measures 948-949. Continues the rhythmic pattern. *mf*

950

Musical staff 950: Viola part, measures 950-951. Continues the rhythmic pattern. *f* *p*

SSS Largo 6

Requiem - Viola

959 *pp*

968 *ppp* **TTT** *ff* **UUU** Allegro

976

981

986

991

**VVV** *ff* *p*

**WWW** Adagio *p* 2

1011 *mp*

1023 *pp* *ppp* **XXX**

1036 *p* *pppp* *pppp* *morendo* **YYY** **ZZZ** Moderato Largo



Cello

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

Adagio

H Moderato ✱

I

Empty musical staff for measures 2-113.

114

J

Empty musical staff for measures 114-125.

126

K

Empty musical staff for measures 126-142.

143

L

Empty musical staff for measures 143-156.

157

*ff*

*fff*

M Adagio

Musical staff for measures 157-160, featuring dynamic markings *ff* and *fff*, and the tempo change to Adagio.

161

*mp* > *pp*

Musical staff for measures 161-165, featuring dynamic markings *mp* and *pp*.

166

3

*pp*

Musical staff for measures 166-182, featuring a triplet marking '3' and dynamic marking *pp*.

183

N

*rit.*

*ppp*

Musical staff for measures 183-206, featuring a *rit.* marking and dynamic marking *ppp*.

O Adagio

7

4

*p*

Musical staff for measures 207-215, featuring dynamic marking *p* and barline cues '7' and '4'.

207

*p*

*pp*

P

2

Musical staff for measures 207-215, featuring dynamic markings *p* and *pp*.

216

*pp*

Musical staff for measures 216-225, featuring dynamic marking *pp* and a barline cue '2'.

\* Cues to chorus are at barlines, which are shown for coordination. Instrumental entry is before cue letter J, where metrical cues remain independent of choral cues. All join at cadence before letter L.

Q

Musical staff 1: Bass clef, quarter notes with slurs and ties.

235

Musical staff 2: Bass clef, quarter notes with slurs.

240

Musical staff 3: Bass clef, quarter notes with slurs.

*ppp*

245

Musical staff 4: Bass clef, quarter notes with slurs, ending with a fermata.

R

*ff*

252

Musical staff 5: Bass clef, quarter notes with accents, rests, and a double bar line.

S

2

17

T

*mp*

278

Musical staff 6: Bass clef, quarter notes with accents, rests, and a 5/4 time signature.

U Allegro

*ff*

*ff*

287

Musical staff 7: Bass clef, quarter notes with accents and slurs.

292

Musical staff 8: Bass clef, quarter notes with accents and slurs.

296

Musical staff 9: Bass clef, quarter notes with accents and slurs.

300

Musical staff 10: Bass clef, quarter notes with accents and slurs.

304

Musical staff 11: Bass clef, quarter notes with accents and slurs, ending with a fermata.

V Adagio

*tr*

*ppp*

*ff*

Requiem - Cello

312 *tr* *tr* *tr* Moderato *ff*

W Allegro

319 *fff*

320

X *tr* Y *ppp*

336 *pizz.* Adagio *arco* *tr* *tr* *tr* *tr* *ppp*

Z 17 AA 3 *pizz.* p

374 BB Moderato 6 CC Adagio 14 DD Adagio *ff* 10

399 EE 15 FF *pp* *mf*

421 GG *ff*

429 HH *pp* 2

Requiem - Cello

440 II Allegro

447

452

JJ Adagio KK Adagio

14

485 LL

500 Moderato MM

513

521 NN Adagio

531 OO Allegro

536

539 PP Adagio

4

545 Allegro

QQ Moderato

Musical staff 545-548: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The music features a series of eighth notes with accents, followed by a change to a 3/4 time signature with a repeat sign. Dynamics include *pp* and *ff*.

549

Musical staff 549-555: Bass clef, key signature of two flats, 3/4 time signature. The music consists of eighth notes with slurs and accents. Dynamics include *mp*.

556

Musical staff 556-582: Bass clef, key signature of two flats, 3/4 time signature. The music features eighth notes with slurs and accents, followed by a change to 8/4 time signature. Dynamics include *mp*.

RR *a tempo*

SS Adagio 18

Musical staff 583-591: Bass clef, key signature of two flats, 8/4 time signature. The music features eighth notes with accents, followed by a change to 3/4 time signature and then 5/4 time signature. Dynamics include *ff*.

583

Musical staff 592-598: Bass clef, key signature of two flats, 5/4 time signature. The music features quarter notes with slurs and accents. Dynamics include *pp*. An *accel.* marking is present at the end of the staff.

592

599

TT Allegro molto

Musical staff 599-601: Bass clef, key signature of two flats, 8/4 time signature. The music features eighth notes with accents. Dynamics include *ppp* and *ff*.

602

Musical staff 602-604: Bass clef, key signature of two flats, 8/4 time signature. The music features eighth notes with accents. Dynamics include *ff*.

605

UU Andante

Musical staff 605-611: Bass clef, key signature of two flats, 5/4 time signature. The music features quarter notes with slurs and accents. Dynamics include *mf*.

612

Musical staff 612-620: Bass clef, key signature of two flats, 5/4 time signature. The music features quarter notes with slurs and accents.

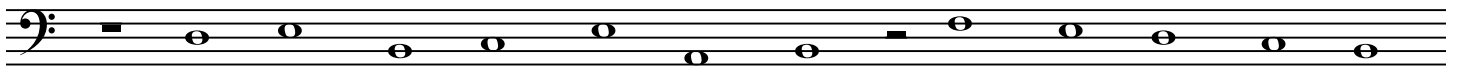
621

VV

WW Adagio 11

Musical staff 621-623: Bass clef, key signature of two flats, 5/4 time signature. The music features quarter notes with slurs and accents. Dynamics include *p*.

XX



*pp*

646

YY Moderato



652 *pizz.*

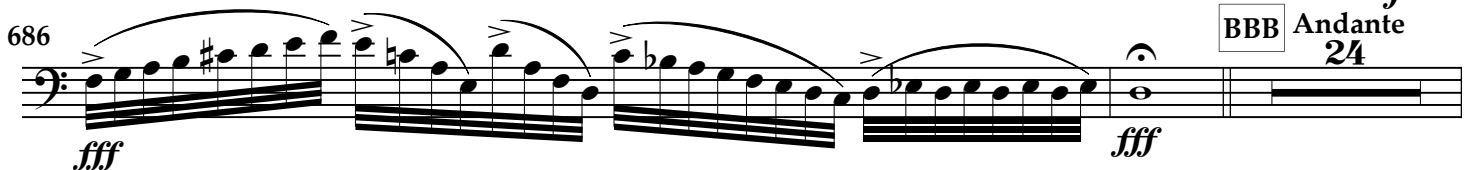
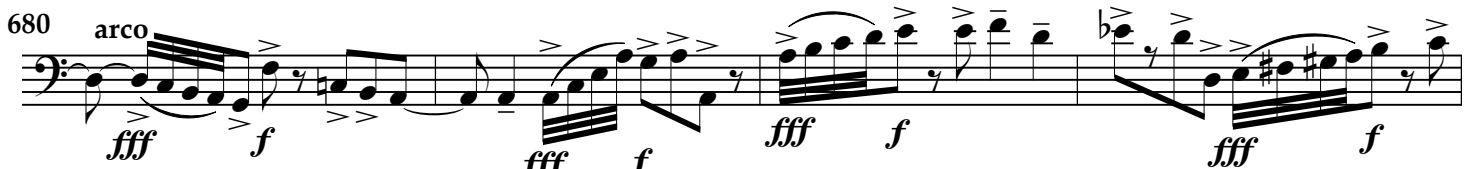


660 *p* ZZ Allegro molto

arco



AAA



BBB Andante  
24

712 CCC *p* 4

DDD *pp*

729

734

EEE *p*

744

FFF *ppp*

755 3

GGG Allegro *fff* tr

HHH 6 III *fff* tr

774 JJJ Adagio 2



778

KKK Allegro

802

*tr*

*fff*

LLL Adagio

810

*pizz.*

*mf*

MMM Moderato

815

*l.v.*

*mf*

819

826

832

NNN

*mp*

839

849

arco

OOO Andante

*mp*

858

2

866

Adagio rit.

PPP Largo senza vib.

*pp* *ppp* *mf* *fff* *p*

878

*ppp*

889

*ppp* QQQ

899

*ppp* 3 4

914

*ppp* RRR Adagio Allegro molto arco normale

925

*f*

927

*f*

929

*f*

931

*f*

933

*f*

935

*f*

937

*f*

939

941

943

945

947

949

951

SSS Largo

959

TTT

965

UUU Allegro

Musical staff for measures 974-977. The piece is in bass clef with a dynamic marking of *ff*. The time signature changes from 7/4 to 6/4 and back to 7/4. The music features a complex rhythmic pattern with many accents.

Musical staff for measures 978-982. The time signature is 5/4. The music continues with a similar rhythmic complexity and includes various accidentals.

Musical staff for measures 983-986. The time signature is 5/4. The music features a series of eighth notes with accents.

Musical staff for measures 987-990. The time signature is 5/4. The music consists of a steady stream of eighth notes with accents.

Musical staff for measures 991-994. The time signature is 5/4. The music features a mix of eighth and sixteenth notes with accents.

VVV

Musical staff for measures 995-997. The piece is in bass clef with a dynamic marking of *ff*. The time signature is 6/4. The music features a series of eighth notes with accents.

WWW Adagio

Musical staff for measures 998-1005. The piece is in bass clef. The time signature changes from 6/4 to 4/4. The music starts with a *fff* dynamic and transitions to *p*. It features a triplet of eighth notes in measure 998.

Musical staff for measures 1006-1017. The piece is in bass clef. The time signature is 7/4. The music features a triplet of eighth notes in measure 1006 and a dynamic marking of *mp*.

Musical staff for measures 1018-1028. The piece is in bass clef. The time signature is 6/4. The music features a dynamic marking of *ppp* and includes a section marked 'YYY' in measure 1027.

Musical staff for measures 1029-1053. The piece is in bass clef. The time signature is 6/4. The music features a dynamic marking of *p* and a section marked 'ZZZ' in measure 1053.

ZZZ Moderato

Musical staff for measures 1054-1058. The piece is in bass clef. The time signature is 6/4. The music features a dynamic marking of *p* and a section marked 'ZZZ' in measure 1054. The tempo changes to *Largo* in measure 1055. The piece ends with a *morendo* marking.

D. Bass

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

Adagio

11

A

B

C

D

E

F

G

15

63

3

*p*

*mp*

*ppp*

*ff*

*p*

*ppp*

*mp*

*ff*

*p*

*ppp*

*pizz.*

*ppp*

*p*

*ppp*

H Moderato \*

I

J

K

149

L

M Adagio

171

177

N

O Adagio

\* Cues to chorus are at barlines, which are shown for coordination. Instrumental entry is before cue letter J, where metrical cues remain independent of choral cues. All join at cadence before letter L.

209

Musical staff for measure 209, bass clef. The staff contains a sequence of notes starting with a whole note, followed by eighth notes, and ending with a half note. A dynamic marking *p* is placed above the staff. A *pp* marking is placed below the staff.

P

Musical staff for measure 209, bass clef. The staff is mostly empty with a thick black bar across the middle, indicating a rest or a specific performance instruction. The number 12 is centered above the staff.

Q

Musical staff for measure 209, bass clef. The staff contains a sequence of notes, primarily eighth notes, with some slurs and accidentals.

234

Musical staff for measure 234, bass clef. The staff contains a sequence of eighth notes with slurs. A *ppp* dynamic marking is at the end of the staff.

239

Musical staff for measure 239, bass clef. The staff is mostly empty with a thick black bar across the middle. The number 9 is centered above the staff.

R

Musical staff for measure 239, bass clef. The staff contains a sequence of eighth notes with slurs. Dynamic markings *mf* and *ff* are present.

253

Musical staff for measure 253, bass clef. The staff contains a sequence of eighth notes with slurs. A *sfz* dynamic marking is at the end of the staff.

S

Musical staff for measure 253, bass clef. The staff is mostly empty with a thick black bar across the middle. The number 17 is centered above the staff.

275

Musical staff for measure 275, bass clef. The staff contains a sequence of notes, including a whole note and a half note. A *mp* dynamic marking is at the beginning. A box labeled 'T' is above the staff. A box labeled 'U' is above the staff, followed by 'Allegro' and a '2' over a '4' time signature.

284

Musical staff 284-286: Bass clef, 5/4 time signature. Measures 284-286. Dynamics: *ff*. Accents (>) are present on many notes.

287

Musical staff 287-291: Bass clef, 5/4 time signature. Measures 287-291. Dynamics: *ff*. Accents (>) are present on many notes.

292

Musical staff 292-296: Bass clef, 5/4 time signature. Measures 292-296. Dynamics: *ff*. Accents (>) are present on many notes.

297

Musical staff 297-301: Bass clef, 5/4 time signature. Measures 297-301. Dynamics: *ff*. Accents (>) are present on many notes.

302

Musical staff 302-306: Bass clef, 5/4 time signature. Measures 302-306. Dynamics: *ff*. Accents (>) are present on many notes.

V

Adagio

Musical staff 307-316: Bass clef, 5/4 time signature. Measures 307-316. Dynamics: *ppp*. Trills (tr) are present. Tempo: Adagio. Accents (>) are present on many notes.

Moderato

317

W

Allegro

Musical staff 317-320: Bass clef, 5/4 time signature. Measures 317-320. Dynamics: *fff*. Accents (>) are present on many notes.

321

X

Musical staff 321-329: Bass clef, 5/4 time signature. Measures 321-329. Dynamics: *fff*. Accents (>) are present on many notes.

330

Y

Musical staff 330-337: Bass clef, 5/4 time signature. Measures 330-337. Dynamics: *ppp*. Trills (tr) and pizzicato (pizz.) are present. Accents (>) are present on many notes.

Adagio

338

arco

Z

17

Musical staff 338-347: Bass clef, 5/4 time signature. Measures 338-347. Dynamics: *ppp*. Trills (tr) are present. Accents (>) are present on many notes.

AA

5

pizz.

BB

Moderato

6

Musical staff 348-357: Bass clef, 5/4 time signature. Measures 348-357. Dynamics: *p*. Accents (>) are present on many notes.



CC Adagio DD Adagio

14 arco

ff

10

Detailed description: This block contains the first two staves of music. The first staff starts at measure 14 with a double bar line and the word 'arco' above it. It features a series of eighth notes with a dynamic marking of 'ff'. A bracket labeled '10' spans from the beginning of the staff to the end of measure 15. The second staff continues the melodic line.

400 EE FF

15

pp mf

Detailed description: This block contains the third and fourth staves. The third staff begins at measure 15 with a double bar line. It shows a dynamic shift from 'pp' to 'mf' over the course of the staff. The fourth staff continues the piece.

423 GG

ff

Detailed description: This block contains the fifth and sixth staves. The fifth staff starts at measure 16 with a double bar line and a dynamic marking of 'ff'. The sixth staff continues the melodic development.

430 HH

pp

2

Detailed description: This block contains the seventh and eighth staves. The seventh staff starts at measure 17 with a double bar line and a dynamic marking of 'pp'. It features a long note with a fermata. The eighth staff continues with a dynamic marking of '2' above it.

441 II Allegro

2

ff

Detailed description: This block contains the ninth and tenth staves. The ninth staff starts at measure 18 with a double bar line and a dynamic marking of 'ff'. It features a change in tempo to 'Allegro' and a 2/4 time signature. The tenth staff continues with a dynamic marking of '2' above it.

447

Detailed description: This block contains the eleventh and twelfth staves. The eleventh staff starts at measure 19 with a double bar line. It features a series of eighth notes with accents. The twelfth staff continues the piece.

453

ff

Detailed description: This block contains the thirteenth and fourteenth staves. The thirteenth staff starts at measure 20 with a double bar line and a dynamic marking of 'ff'. The fourteenth staff continues the piece.

JJ Adagio KK Adagio

14

p

Detailed description: This block contains the fifteenth and sixteenth staves. The fifteenth staff starts at measure 21 with a double bar line and a dynamic marking of 'p'. It features a series of quarter notes. The sixteenth staff continues the piece.

482

Detailed description: This block contains the seventeenth and eighteenth staves. The seventeenth staff starts at measure 22 with a double bar line. It features a series of quarter notes with a fermata at the end. The eighteenth staff continues the piece.

LL

17

Moderato

5/4

Detailed description: This block contains the nineteenth and twentieth staves. The nineteenth staff starts at measure 23 with a double bar line and a dynamic marking of '17'. It features a series of quarter notes. The twentieth staff continues the piece with a dynamic marking of 'Moderato' and a 5/4 time signature.

MM

*mf*

518

NN Adagio

OO Allegro

*pp*

534

537 *ff*

540

PP Adagio 4 Allegro

*pp* < *ff*

547

QQ Moderato 13 RR a tempo

*ff*

563

SS Adagio 28

*accel.* *ppp*

595

TT Allegro molto

*ff*

603

Requiem - D. Bass

UU Andante 16 VV 6 WW Adagio 11 XX 11

YY Moderato ZZ Allegro molto AAA

670 675

687 BBB Andante CCC 25 6 pizz. p

723 fff DDD arco pp

731 EEE 4

743 p

749 FFF 754 mpp

759 GGG Allegro HHH 3 6 fff

III

Adagio  
2

*fff*

778

KKK Allegro

800

*fff*

809

*mf*

814

MMM Moderato

*mf*

824

830

NNN

836

*mp*

846

arco

OOO Andante

*mp*

2

Requiem - D. Bass

Adagio

PPP Largo  
senza vib.

866 rit.

Musical staff 866-879: Bass clef, 4/4 time signature. Dynamics: *pp*, *ppp*, *mf*, *fff*, *p*, *ppp*. Performance markings: *rit.*, *PPP Largo senza vib.*, *pp*, *ppp*, *mf*, *fff*, *p*, *ppp*.

880

Musical staff 880-893: Bass clef, 4/4 time signature. Performance markings: *ppp*.

894

Musical staff 894-909: Bass clef, 4/4 time signature. Performance markings: *ppp*, *mf*, *fff*, *p*, *ppp*. Boxed text: **QQQ**. Numerical markings: 3, 4. Performance markings: *ppp*, *mf*, *fff*, *p*, *ppp*.

910

Musical staff 910-923: Bass clef, 4/4 time signature. Performance markings: *ppp*, *mf*, *fff*, *p*, *ppp*. Boxed text: **RRR**. Text: arco normale, Adagio. Performance markings: *ppp*, *mf*, *fff*, *p*, *ppp*, arco normale, Adagio.

924 Allegro molto

Musical staff 924-928: Bass clef, 2/4 time signature. Performance markings: *f*. Performance markings: *f*.

929

Musical staff 929-932: Bass clef, 2/4 time signature. Performance markings: *f*.

933

Musical staff 933-936: Bass clef, 2/4 time signature. Performance markings: *f*.

937

Musical staff 937-940: Bass clef, 2/4 time signature. Performance markings: *f*.

941

Musical staff 941-944: Bass clef, 2/4 time signature. Performance markings: *f*.

945

Musical staff 945-948: Bass clef, 2/4 time signature. Performance markings: *f*, *mf*. Performance markings: *f*, *mf*.

949

Musical staff 949-952: Bass clef, 4/4 time signature. Performance markings: *f*, *p*. Performance markings: *f*, *p*.

SSS Largo 16 TTT 3 UUU Allegro

976

981

986

991

VVV WWW Adagio

1003 3 mp

1015

1026 XXX YYY

1039 ZZZ Moderato 15 Largo morendo

Timpani

# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

Adagio

10 *p* 2

A

B 10 C

50 *ppp*

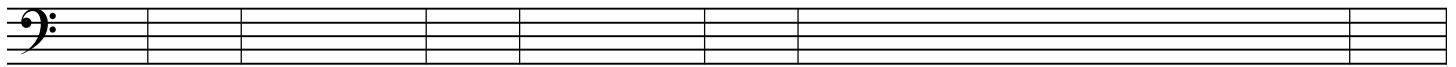
D

65 *ff* E

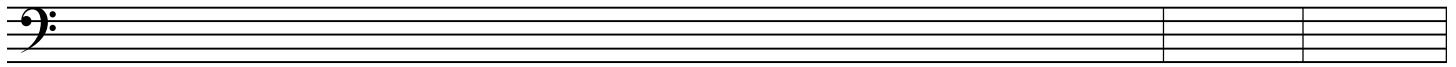
70 F 11 G *pp*

86 3 *ppp*

**H** Moderato \*



**I**



**J**



133

**K**



140



147



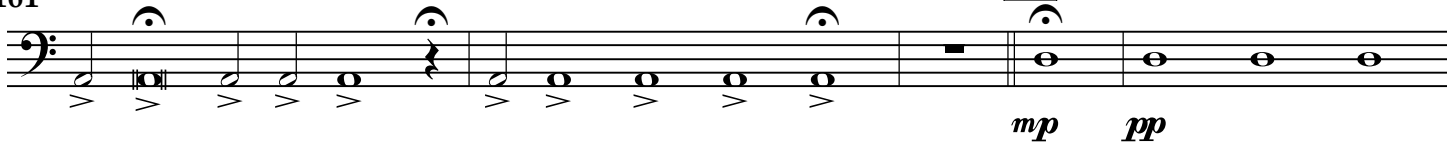
154

**L**



161

**M** Adagio



168



181

**N**

**O**

Adagio

**P**

**Q**

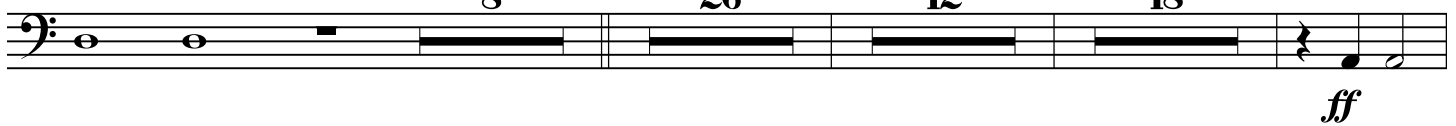
**R**

8

26

12

18



249



\* Cues to chorus are at barlines, which are shown for coordination. Instrumental entry is before cue letter J, where metrical cues remain independent of choral cues. All join at cadence before letter L.



**S** **T** **U** Allegro

18 6

286 *fff* *ff*

291

296

301

306 *ff* *ff*

**V** Adagio Moderato **W** Allegro

9

319 *ff* *ff*

321

**X**

327

**Y** Adagio **Z**

2 8 17

333

**AA** **BB** Moderato **CC** Adagio **DD** Adagio *ppp* **EE**

12 6 14 6 15

Requiem - Timpani

**FF**

**GG**

6

Musical staff for measures 442-446. The staff contains a sequence of notes: a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted half note, a whole note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted half note, a whole note, and a whole note. A fermata is placed over the final whole note.

**HH**

*mf*  
11

**II** Allegro

Musical staff for measures 447-451. Measure 447 is a whole rest. Measure 448 is marked with a 5/4 time signature and a *ff* dynamic. It contains a series of eighth notes with accents. Measures 449-451 continue with eighth notes and accents.

447

Musical staff for measures 452-456. Measures 452-456 consist of eighth notes with accents.

452

Musical staff for measures 457-461. Measures 457-461 consist of eighth notes with accents. Measure 461 ends with a *ff* dynamic marking.

457

**JJ**

Adagio  
14

**KK**

Adagio

Musical staff for measures 462-478. Measures 462-463 are eighth notes with accents. Measure 464 is a whole rest. Measure 465 is marked with a 4/4 time signature and a *p* dynamic. Measures 466-478 consist of half notes.

479

2

Musical staff for measures 479-488. Measures 479-488 consist of half notes.

489

**LL**

17

Moderato

**MM**

Musical staff for measures 489-513. Measure 489 is a whole rest. Measure 490 is marked with a 5/4 time signature. Measures 491-513 consist of half notes. A *mf* dynamic marking is present.

514

Musical staff for measures 514-522. Measures 514-522 consist of half notes.

523

**NN**

Adagio  
5

**OO**

Allegro

Musical staff for measures 523-533. Measure 523 is a whole rest. Measure 524 is marked with a 5/4 time signature. Measure 525 is a whole rest. Measure 526 is marked with a 4/4 time signature. Measure 527 is a whole rest. Measure 528 is marked with an 8/4 time signature. Measures 529-533 consist of half notes. A *mf* dynamic marking is present.

534

Musical staff for measures 534-537. Measures 534-537 consist of eighth notes with accents.

538

*ff*

**PP**

Adagio  
4

Musical staff for measures 538-542. Measures 538-542 consist of eighth notes with accents. Measure 542 is a whole rest.

545 Allegro

QQ Moderato  
14

Musical staff for measures 545-558. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Dynamic markings include *ppp* and *ff*. A hairpin crescendo connects the two dynamics. Measure numbers 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58 are indicated below the staff.

RR *a tempo*

SS Adagio  
35

Musical staff for measures 559-572. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Dynamic marking is *ff*. Measure numbers 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72 are indicated below the staff.

TT Allegro molto

Musical staff for measures 573-586. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Dynamic marking is *ff*. Measure numbers 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86 are indicated below the staff.

603

UU Andante  
16

Musical staff for measures 587-600. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Measure numbers 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated below the staff.

VV

WW Adagio

XX

YY Moderato

Musical staff for measures 601-614. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of whole notes. Measure numbers 6, 11, 11, 6, 4 are indicated below the staff.

655

ZZ Allegro molto  
7

AAA  
20

BBB Andante  
25

Musical staff for measures 615-628. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of whole notes. Dynamic marking is *pp*. Measure numbers 7, 20, 25 are indicated below the staff.

CCC

DDD

EEE

Musical staff for measures 629-642. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of whole notes. Dynamic marking is *pp*. Measure numbers 11, 15 are indicated below the staff.

746

FFF

Musical staff for measures 643-656. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Dynamic marking is *ppp*. Measure numbers 11, 15 are indicated below the staff.

753

3

Musical staff for measures 657-670. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Measure numbers 3, 6 are indicated below the staff.

GGG Allegro

HHH  
6

Musical staff for measures 671-684. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and a common time signature. The music consists of eighth notes with accents. Dynamic marking is *ff*. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 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 are indicated below the staff.

III

Musical staff for measure III, featuring a series of eighth notes with various accents (>) and slurs.

JJJ Adagio

Musical staff for measure JJJ, showing a 2-measure rest in 4/4 time.

KKK Allegro

Musical staff for measure KKK, featuring eighth notes and a triplet of eighth notes.

LLL Adagio

MMM Moderato

Musical staff for measures LLL and MMM, including rests and notes in 4/4 and 5/4 time signatures.

NNN

Musical staff for measure NNN, consisting of a series of eighth notes.

846 *mp*

OOO Andante

Musical staff for measure 846, starting with a 9-measure rest followed by notes in 4/4 time.

862

*rit.* Adagio

PPP Largo

Musical staff for measure 862, featuring rests and notes in 4/4, 6/4, and 4/4 time signatures.

880

QQQ

Musical staff for measure 880, consisting of rests in 4/4, 6/4, 4/4, 5/4, and 4/4 time signatures.

908

Musical staff for measure 908, featuring a series of half notes.

*ppp*

RRR Adagio

Allegro molto

917

Musical staff for measure 917, including a 2-measure rest and notes in 2/4 and 5/4 time signatures, ending with a *fff* dynamic marking.

Requiem - Timpani

925 *f*

Musical notation for measures 925-928. Bass clef, 5/4 time signature. Features a series of eighth notes with accents and triplets. A dynamic marking of *f* is present at the start.

929

Musical notation for measures 929-932. Bass clef, 5/4 time signature. Features a series of eighth notes with accents and triplets.

933

Musical notation for measures 933-935. Bass clef, 5/4 time signature. Features a series of eighth notes with accents and triplets.

936

Musical notation for measures 936-939. Bass clef, 5/4 time signature. Features a series of eighth notes with accents and triplets.

940

Musical notation for measures 940-944. Bass clef, 5/4 time signature. Features a series of eighth notes with accents, triplets, and sextuplets. A dynamic marking of *p* is present at the end.

945

Musical notation for measures 945-949. Bass clef, 5/4 time signature. Features a series of eighth notes with accents and triplets. A dynamic marking of *p* is present at the end.

950

SSS Largo TTT

16 4

*p*

Musical notation for measures 950-954. Bass clef, 5/4 time signature. Features a series of eighth notes with accents and triplets. A dynamic marking of *p* is present at the start. The notation includes a box labeled "SSS" and "Largo", and another box labeled "TTT". Below the staff, there are markings "16" and "4".

UUU Allegro

Musical staff for measures 973-977. The staff is in bass clef. It starts with a 5/4 time signature, changes to 6/4, then back to 5/4, and ends with a 7/4 time signature. The music consists of a continuous eighth-note pattern. The dynamic marking is *ff*. There are numerous accents (>) under the notes.

977

Musical staff for measures 978-980. The staff is in bass clef. It starts with a 7/4 time signature, changes to 5/4, and then back to 7/4. The music consists of a continuous eighth-note pattern. There are accents (>) under the notes.

981

Musical staff for measures 981-985. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes.

986

Musical staff for measures 986-990. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes.

991

Musical staff for measures 991-995. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes. A *ff* dynamic marking appears in measure 994. A triplet of eighth notes is marked with a '3' in measure 995.

VVV

WWW Adagio

Musical staff for measures 996-1002. The staff is in bass clef. It starts with a 6/4 time signature, changes to 4/4, and then back to 6/4. The music consists of a continuous eighth-note pattern. There are accents (>) under the notes. A *ff* dynamic marking is present. A triplet of eighth notes is marked with a '3'. The dynamic marking changes to *p* in measure 1001.

1003

Musical staff for measures 1003-1005. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes. A '2' is written above the staff in measure 1004.

1016

Musical staff for measures 1006-1015. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes. A *mp* dynamic marking is present in measure 1010.

XXX

YYY

Musical staff for measures 1016-1020. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes. A '10' is written above the staff in measure 1017.

1051

ZZZ Moderato Largo

Musical staff for measures 1021-1050. The staff is in bass clef. It consists of a continuous eighth-note pattern. There are accents (>) under the notes. A *ppp* dynamic marking is present. A '12' is written above the staff in measure 1051, and a '4' is written above the staff in measure 1052. A fermata is placed over the final note in measure 1050.

# Requiem

for hard times, that they come again no more

For Chorus, String Orchestra and Timpani

**PIANO-VOCAL SCORE**

Dennis Báthory-Kitsz

The Westleaf Edition W172

*Two pianos are occasionally shown in the score in order to include all the vocal and string parts. Two pianos are not necessary for vocal rehearsal, but would be required for a performance version.*

## **Performance Notes**

A chorus of 16-32 singers with an orchestra of at least 3.3.2.2.1 is recommended. The music may be performed by string quintet with six very capable singers and timpani.

II. *Kyrie*. Each vocal group sings together, with the number and length of notes between cadences being smooth and unaccented. The rhythmically notated string parts are played as marked, overlapping the voices quietly. The timpani part is quiet and regular, with the number and placement of notes to be played as accurately as possible. In the second *Kyrie*, the beginning parts are also smooth and unaccented, but played together. At the end, the vocal and string lines are together, but in two different tempi.

IV. *Dies Irae*, V. *Tuba Mirum*, VII. *Confutatis*, XII *Sanctus/Hosanna*, XIV. *Lux Aeterna* and XV. *Libera Me*. The chorus may be divided, with sopranos assisting the altos and altos assisting the tenors. The size of the recommended chorus gives this the appropriate fullness.

IX. *Pie Jesu*. Like the *Kyrie*, this is sung smoothly and without accents. The tenor, bass and later strings resonate together, as from a distance.

XII. *Sanctus*. The singers each sing “pleni sunt coeli” repeatedly and quickly on the pitches (without improvisation), ending together at “in terra gloria”.

XIV. *Lux Aeterna*. This is sung and played without vibrato to create a vocal/string sheen.

XV. *Libera Me*. The triplets must be precise and together with the timpani.

*Northfield Falls, Vermont, January 13-27, 2017*



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# Requiem

for hard times, that they come again no more

Dennis Báthory-Kitsz

## I. Requiem

Adagio

*p*

Soprano

Re - qui - em ae - ter - nam

Alto

Re - qui - em ae - ter - nam

Tenor

Re - qui - em ae - ter - nam

Bass

Re - qui - em ae - ter - nam

Adagio

*p*

12

S

Re - qui - em ae - ter - nam

A

Re - qui - em ae - ter - nam

T

Re - qui - em ae - ter - nam

B

Re - qui - em ae - ter - nam

*mp*

20

**A**

*mp*

S Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

A Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

T Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

B Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

*mp*

*pp*

**B**

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

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

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

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

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*ppp* *p* *cresc.*

37 C *f*

S  
tu - a, et lux per-pe - tu-a lu - ce ad e - is lu - ce ad e - is lu - *f*

A  
lux, et lux per-pe - tu-a lu - ce ad e - is lu - ce ad e - is lu - *f*

T  
per-pe-tu a, lux per - pe - tu-a lu - ce ad e - is lu - ce ad e - is lu - *f*

B  
- pe - - - tu-a lu - ce ad e - is lu - ce ad e - is lu - *f*



The piano accompaniment for measures 37-48 features a complex texture with multiple voices in both hands. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chromatic movement. A 'C' time signature change is indicated above the staff.


49 *dim.* *ppp*

S  
- ce ad e - is Re - qui - em ae - ter - nam *ppp*

A  
- ce ad e - is Re - qui - em ae - ter - nam *ppp*

T  
- ce ad e - is Re - qui - em ae - ter - nam *ppp*

B  
- ce ad e - is Re - qui - em ae - ter - nam *ppp*



The piano accompaniment for measures 49-58 is marked *dim.* and *ppp*. It features a delicate texture with light chords and moving lines in both hands, supporting the vocal parts. The right hand has some chromatic movement, and the left hand provides a simple harmonic foundation.

Requiem

6

D

Soprano: Te de - cet hym -  
Alto: Te de - cet hym -  
Tenor: Te de - cet hym - nus,  
Bass: Te de - cet hym - nus

*ff*

*ff*

61

Soprano: nus, te de - cet hym - - - nus,  
Alto: nus, te de - cet hym - - - nus,  
Tenor: te de - cet hym - nus,  
Bass: te de - cet hym - nus,

*ff*

62

S De - - - us in Si - - - - -

A De - - - us in Si - - - - -

T De - us in Si - on

B De - us in Si - on

63

S on, Si - on!

A on, Si - on!

T De - us in Si - on

B De - us in Si - on

64

S  
Te de - cet hym -

A  
Te de - cet hym -

T  
Te de - cet hym - nus,

B  
Te de - cet hym - nus

Detailed description: This block contains the musical score for measures 64 and 65. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The vocal parts are in a four-part setting. The lyrics are: S: Te de - cet hym -; A: Te de - cet hym -; T: Te de - cet hym - nus,; B: Te de - cet hym - nus. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4. Measure 64 ends with a fermata over the final note of the vocal parts.

65

S  
nus, te de - cet hym - - - nus,

A  
nus, te de - cet hym - - - nus,

T  
te de - cet hym - nus,

B  
te de - cet hym - nus,

Detailed description: This block contains the musical score for measures 65 and 66. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The vocal parts continue from measure 64. The lyrics are: S: nus, te de - cet hym - - - nus,; A: nus, te de - cet hym - - - nus,; T: te de - cet hym - nus,; B: te de - cet hym - nus, The piano accompaniment continues with the same texture as in measure 64. Measure 65 ends with a fermata over the final note of the vocal parts.



66

S De - - - us in Si - - -

A De - - - us in Si - - -

T De - - - us in Si - - -

B De - - - u in Si - - -

Detailed description: This block contains the musical score for measures 66 and 67. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'De - - - us in Si - - -' for measure 66 and 'on! et ti - bi red - de - tur' for measure 67. The piano part consists of a complex, rhythmic accompaniment with many beamed notes and dynamic markings like accents and *mp*.

67

S on! et ti - bi red - de - tur

A on! et ti - bi red - de - tur

T on! et ti - bi red - de - tur

B on! et ti - bi red - de - tur

**E** *mp*

Detailed description: This block contains the musical score for measures 67 and 68. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'on! et ti - bi red - de - tur' for measure 67 and 'on! et ti - bi red - de - tur' for measure 68. The piano part continues with a complex, rhythmic accompaniment, including a section marked with a box containing the letter 'E' and the dynamic marking *mp*.

69

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

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

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

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

72 *ff* **F**

S vo - - - tum in Je - ru - sa - lem ex - au - di ex - au - di

A *ff* vo - - - tum in Je - ru - sa - lem ex - au - di ex - au - di

T *ff* in Je - ru - sa - lem ex - au - di ex - au - di or - a - ti -

B *ff* in Je - ru - sa - lem ex - au - di ex - au - di

*p* *p* *p* *p*

*ff* *p*

**F**

78

G

S *pp* om-nis ca-ro, om-nis ca-ro

A *pp* om-nis ca-ro om-nis ca-ro

T *tutti pp* o-nem me-am. om-nis ca-ro om-nis ca-ro om-

B *pp*

G

om-nis ca-ro, om-nis ca-ro,

87

S *p* om-nis ca-ro ve-ni-et re-qui-em re-qui-em. *ppp*

A *p* om-nis ca-ro ve-ni-et re-qui-em re-qui-em. *ppp*

T *p* nis ca-ro ve-ni-et re-qui-em re-qui-em. *ppp*

B *p* om-nis ca-ro, ca-ro-ve-ni-et re-qui-em, re-qui-em. *ppp*

# 12II. Kyrie

## Requiem

H Moderato

S *mp* Ky - - - - - ri - e e - - -

A *mp* Ky - - - - - ri - e e - - -

T *mp* Ky - - - - - ri - e e - - -

B *mp* Ky - - - - - ri - e e - - -

H Moderato

105

I

S le - - - - -

A le - - - - -

T le - - - - -

B le - - - - -

I

114

S i - son. Ky

A i - son. Ky

T i - son. Ky

B i - son. Ky

*p*

122

S ri - e e - le -

A ri - e e - le -

T ri - e e - le -

B ri - e e - le -

129

S  
i

A  
i

T  
i

B

135

S  
- son Ky

A  
- son Ky

T  
- son Ky

B  
- son Ky

K

141

Musical score for measures 141-146. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the word "rie" (part of "Arie"). The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by long, sweeping melodic lines and a rich harmonic texture.

147

Musical score for measures 147-152. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the word "le" (part of "Arie"). The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with long, sweeping melodic lines and a rich harmonic texture.

L

153

S  
i - son.

A  
i - son.

T  
i - son.

B  
i - son.

(with S2 div.)

L

i - son.

*ff*

160

S  
*fff* s - e - lei - son, Chris - e - lei - son, Chris - te e - lei - son!

A  
Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son!

T

B

*fff*



Adagio

M *mp* *pp*

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

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

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

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

M Adagio

173

S *p* *pp*  
Ky - - - ri - e e -

A *p* *pp*  
Ky - - - ri - e e -

T *p* *pp*  
Ky - - - ri - e e -

B *p* *pp*  
Ky - - - Ky - - - ri - e e -

179

S le - i - son, Ky

A le - i - son, Ky

T le - i - son, Ky

B le - i - son, Ky

*rit.*

186

S ri - *ppp*

A *ppp*

T *ppp*

B *ppp*

*rit.* *ppp*

# III. Requiem

## Requiem

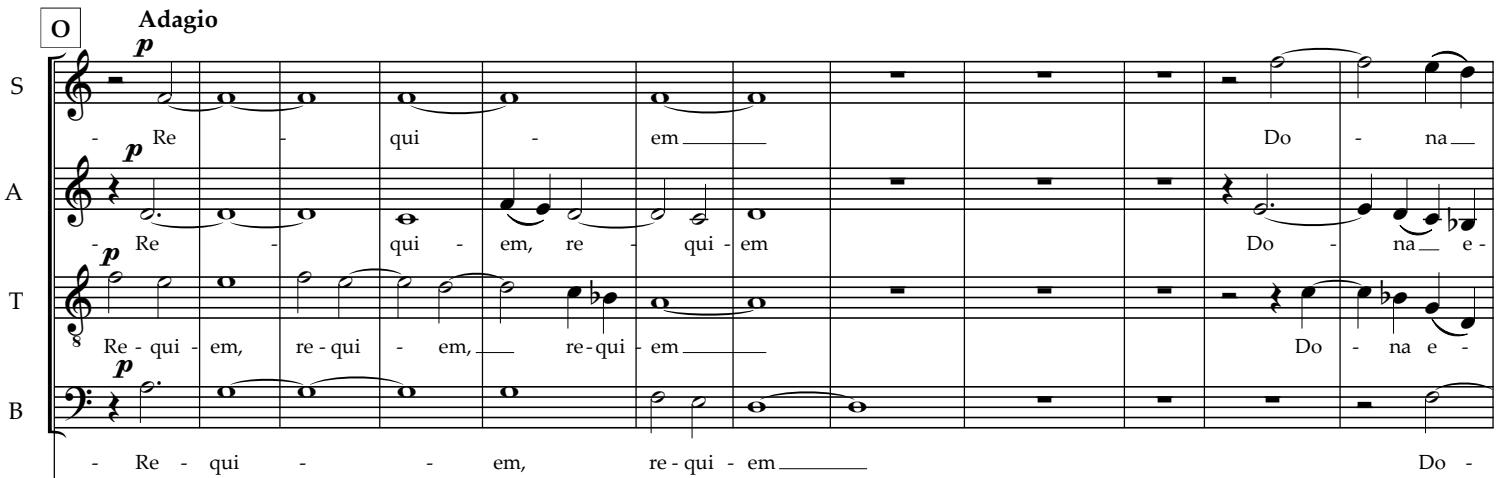
O Adagio *p*

S *p* Re qui - em Do - na -

A *p* Re qui - em, re qui - em Do - na - e -

T *p* Re - qui - em, re - qui - em, re - qui - em Do - na e -

B *p* Re - qui - em, re - qui - em Do -



O Adagio



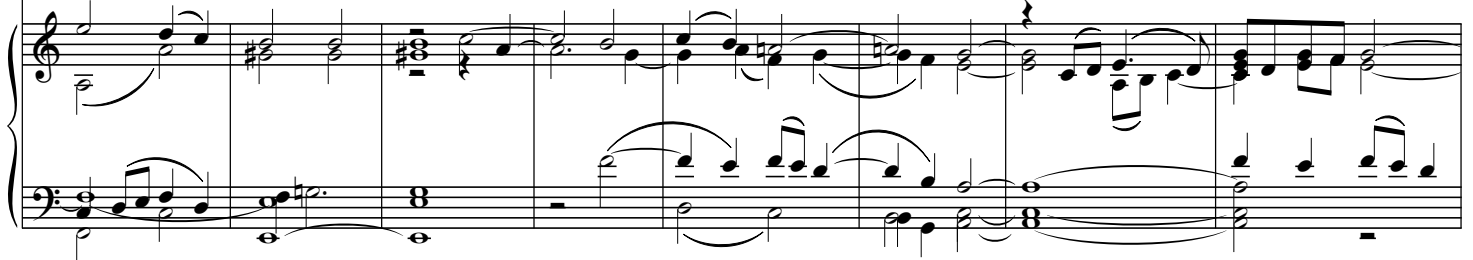
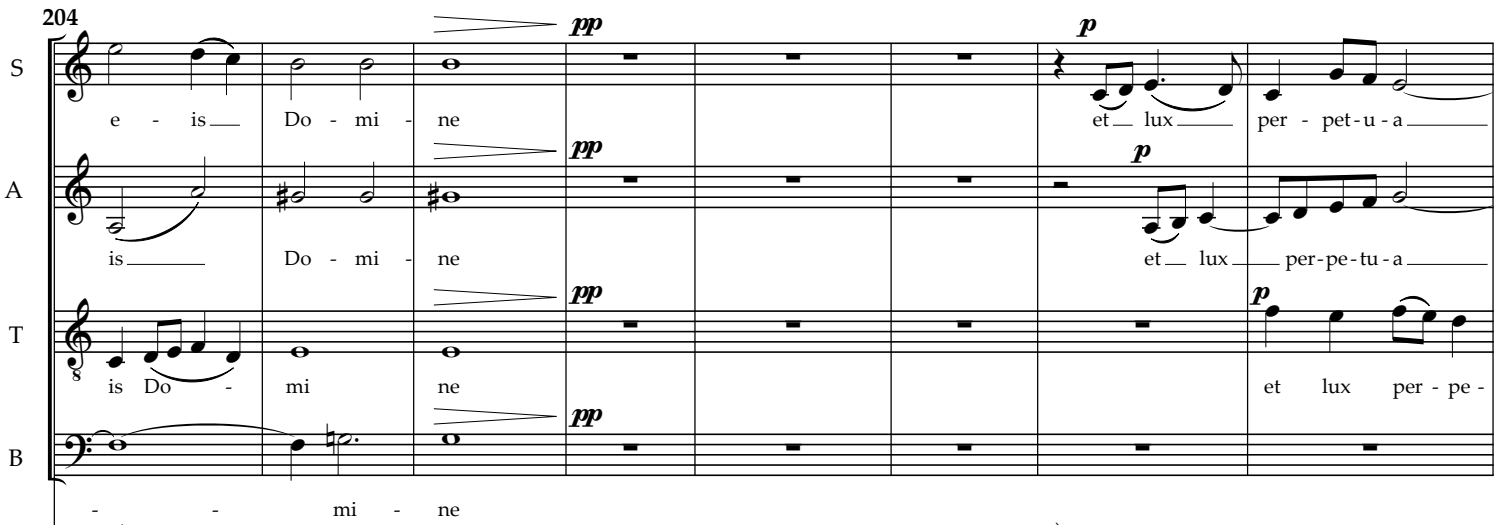
204

S *pp* e - is Do - mi - ne et lux per - pet - u - a *p*

A *pp* is Do - mi - ne et lux per - pe - tu - a *p*

T *pp* is Do - mi - ne et lux per - pe -

B *pp* mi - ne



212

S et lux per - pe - tu - a per pe - tu - a lu - ce ad e - is

A et lux per - pe - tu - a per - pe - tu - a lu - ce ad e - is

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

B *p* et lux per pe - tu - a per - pe - tu - a per - pe - tu - a per - pe - tu - a lu - ce ad e - is

P

S lu - - - ce ad e - - -

A lu - - - ce ad e - - -

T lu - - - ce ad e - - -

B lu - - - ce ad e - - -

*pp*

222

S  
is lu - - - ce ad

A  
is lu - - - ce ad

T  
is lu - - - ce ad

B  
is lu - - - ce ad

226

S  
e - - - is

A  
e - - - is

T  
e - - - is

B  
e - - - is

Q

S  
A  
T  
B

In mem - or - i - a, in mem - or - i - a

In mem - or - i - a, in mem - or - i - a

In mem - or - i - a, mem - or - i - a

In mem - or - i - a, in mem - or - i - a

Q

235

S  
A  
T  
B

ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na

ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na

ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na

ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na, ae - ter - na

*ppp*

240

S ae - ter - na, ae - ter - na, ae - ter - na e - rit jus - tus

A ae - ter - na, ae - ter - na, ae - ter - na e - rit jus - tus

T na, ae - ter - na, ae - ter na e - rit jus - tus

B ter - na, ae - ter - na, ae - ter - na e - rit jus - tus

*pp*

solo

*p* ab au - di - ti -

*pp*

*pp*

R

245

S ma - la non ti - me - bit!

A o - ne ma - la non ti - me - bit

T ma - la non ti - me - bit!

B ma - la non ti - me - bit!

*ff*

*ff tutti*

*ff*

*ff*

*mf*

R

251

S  
ma - la non ti - me - bit!

A  
ma - la - non ti - me - bit!

T  
ma - la non ti - me - bit!

B  
ma - la non ti - me - bit!

*ff*

*sfz*

S

*mp*  
Ab - sol - ve Do - mi - ne, ab - sol - ve Do - mi - ne, de - func - to - rum

A  
*mp*  
a - ni - mas om - ni - um fi - de - li - um

T  
*mp*  
ab om - ni

B

S



265

S et gra - ti - a tu - a il - lis suc - cur - ren te mer - e - an - tur e - va - da - re ju -

A et gra - ti - a tu - a il - lis suc - cur - ren te mer - e - an - tur e - va - da - re

T vin - cu - lo suc - cur - ren te ju -

B de - lic - to - rum suc - cur - ren - te ju -

*mp*

T

273

S di - ci - um ul - ti - o - nis Et lu - cis ae - ter - nae be - a - tu - di - ne per - fru - i

A ju - di - ci - um ul - ti - o - nis et lu - cis ae - ter - nae be - a - tu - di - ne per - fru - i

T di - ci - um ul - ti - o - nis et lu - cis ae - ter - nae be - a - tu - di - ne per - fru - i

B di - ci - um ul - ti - o - nis per fru - i

T

IV. Dies Irae

U

Allegro

*fff*

S  
Di - es i - rae, di - es il - la, Sol - vet saec - lum in fa -

A  
Di - es i - rae di - es il - la, Sol - vet saec - lum in fa -

T  
Di - es ir - ae, di - es il - la, Sol - vet saec - lum in fa -

B  
Di - es ir - ae, di - es il - la, Sol - vet saec - lum in fa -

U

Allegro

*fff*

287

S  
vil - la: Tes - te Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tur - us

A  
vil - la: Tes - te Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tur - us.

T  
vil - la: Tes - te Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tur - us.

B  
vil - la: Tes - te Da - vid cum Si - byl - la. Quan - tus tre - mor est fu - tur - us.

290

S  
 Quan-do ju - dex est ven - tu - rus Cunc-ta stric - te dis-cu-su - rus

A  
 Quan-do ju - dex est ven - tu - rus Cunc-ta stric - te dis-cu-su - rus

T  
 Quan-do ju - dex est ven - tu - rus ven-tu - rus ven-tu - rus Quan - do ju - dex est ven - tu - rus Cunc-ta

B  
 Quan-do ju - dex est ven - tu - rus ven-tu - rus ven-tu - rus Quan - do ju - dex est ven - tu - rus Cunc-ta

294

S  
 Cunc-ta stric - te dis - cu - su - rus stric - te dis - cu - su - rus, stric - te dis - cu - su - rus,

A  
 Cunc-ta stric - te dis - cu - su - rus stric - te dis - cu - su - rus, stric - te dis - cu - su - rus,

T  
 stric - te dis - cu - su - rus Cunc-ta stric - te stric - te dis - cu - su - rus, cunc - ta stric - te dis - cu -

B  
 stric - te dis - cu - su - rus Cunc-ta stric - te stric - te dis - cu - su - rus, cunc - ta stric - te dis - cu -

297

S  
cunc-ta stric-te dis-cu-su-rus cunc-ta stric-te stric-te dis-cu-su-rus Quan-tus tre-mor est fu-tu-rus

A  
cunc-ta stric-te dis-cu-su-rus cunc-ta stric-te dis-cu-su-rus Quan-tus tre-mor est fu-tu-rus

T  
su-rus, Cunc-ta stric-te dis-cu-su-rus, Quan-tus tre-mor est fu-tur-us, Quan-do

B  
su-rus, Cunc-ta stric-te dis-cu-su-rus, Quan-tus tre-mor est fu-tur-us, Quan-do

300

S  
Quan-do ju-dex est ven-tu-rus Cunc-ta stric-te dis-cu-su-rus, Cunc-ta stric-te dis-cu-

A  
Quan-do ju-dex est fu-tu-rus Cunc-ta stric-te dis-cu-su-rus, Cunc-ta stric-te dis-cu-

T  
ju-dex est ven-tu-rus Cunc-ta stric-te dis-cu-su-rus, stric-te dis-cu-su-rus

B  
ju-dex est ven-tu-rus Cunc-ta stric-te dis-cu-su-rus, stric-te dis-cu-su-rus

303

S  
su - rus stric - te dis - cu - su - rus Di - es i - rae, di - es il - la,

A  
su - rus stric - te dis - cu - su - rus Di - es i - rae di - es il - la,

T  
Cunc-ta stric - te stric - te dis - cu - su - rus Di - es ir - ae, di - es il - la,

B  
Cunc-ta stric - te stric - te dis - cu - su - rus Di - es ir - ae, di - es il - la,

V V. Tuba Mirum  
Adagio

S

A

T

B

V Adagio

*ppp*

316 Moderato

S  
A  
T  
B

Moderato  
ff

Allegro

W **fff**

S  
A  
T  
B

Tu - ba mi - - - - rum

Tu - ba mi - - - - rum

Tu - ba mi - - - - rum

Tu - ba mi - - - - rum

Tu - ba mi - - - - rum

Allegro

W (ossia)

**fff**

319

S  
spar - gens so - - - - num

A  
spar - gens so - - - - num

T  
spar - gens so - - - - num

B  
spar - gens so - - - - num

(ossia)

320

S  
Per se - - - pul - - - cra re - - -

A  
Per se - - - pul - - - cra re - - -

T  
Per se - - - pul - - - cra re - - -

B  
Per se - - - pul - - - cra re - - -

(ossia)

321

S  
gi - o - num. Tu - ba mi - rum

A  
gi - o - num. Tu - ba mi - rum

T  
gi - o - num. Tu - ba mi - rum

B  
gi - o - num. Tu - ba mi - rum

The piano accompaniment consists of a right-hand part with a complex, rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line of quarter notes.

325

S  
spar - gens so - num

A  
spar - gens so - num

T  
spar - gens so - num

B  
spar - gens so - num

The piano accompaniment continues with a similar rhythmic pattern in the right hand and a steady bass line in the left hand.



X

S  
Per se - pul - cra re - gi - o - num!

A  
Per se - pul - cra re - gi - o - num!

T  
Per se - pul - cra re - gi - o - num!

B  
Per se - pul - cra re - gi - o - num!

X

Y

331

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

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

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

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

Y

Adagio

336

S  
A  
T  
B

Adagio

Z

S  
A  
T  
B

*ppp*  
Mors stu - pe - bit, mors stu - pe - bit et na - tu - ra. Mors stu - pe - bit et na - tu - ra. Cum

*ppp*  
Mors stu - pe - bit, mors stu - pe - bit et na - tu - ra. Mors stu - pe - bit et na - tu - ra. Cum

Z

356

S *pp* Di - es i - rae.

A *pp* Di - es i - rae.

T *pp* re-sur - get cre - a - tu - ra, Ju - di - can - ti res - pon - su - ra.

B *pp* re-sur - get cre - a - tu - ra, Ju - di - can - ti res - pon - su - ra.

AA

S Li - ber scrip - tus pro - fe - re - tur In quo to - tum con - ti - ne - tur Un - de mun - dus ju - di - ce - tur.

A Li - ber scrip - tus pro - fe - re - tur In quo to - tum con - ti - ne - tur Un - de mun - dus ju - di - ce - tur.

T *pp* Di - es il - la.

B *pp* Di - es il - la.

AA

**BB** Moderato

*mp*

372

S  
A  
T  
B

Ju - dex er-go cum se-de - bit, Quid- quid la - tet ap- par-e - bit, Nil  
 Ju- dex er - go cum se-de - bit, Quid - quid la- tet ap- par e - bit, Nil  
 Ju- dex er - go cum se-de - bit, Quid- quid la - tet ap- par- e - bit, Nil

**BB** Moderato

*mp*

*p*

**CC** Adagio

380

S  
A  
T  
B

— in- ul- tum re- man- e - bit. — Quem pa-  
 — in ul - tum re- man- e - bit. — Quem pa- tro- num ro- ga- tur - us, Quid sum mi- ser tunc dic-  
 — in ul - tum re- man- e- bit. — Cum vix — jus- tus sit se - cu - rus.

Quid sum mi- ser tunc dic- tu - rus,

**CC** Adagio

386

S tro-num ro-ga-tu - rus, Cum vix jus-tus sit se-cu - rus. Quem pa-tro-nis ro - ga -

A tu - rus, Quem pa-tro-num ro-ga - tu - rus, Quid sum mi - ser, Quid sum

T Quid sum mi-ser tunc dic-tu - rus, Quid sum mi - ser tunc dic-tu -

B Cum vix jus-tus sit se-cu - rus. Quem pa-tro-num ro-ga - tu - rus,

390

S tu - rus, Cum vix jus-tus sit se-cu - rus. *rit.* Quid sum mi - ser.

A mi - ser, tunc dic-tu - rus, Cum vix jus-tus sit se-cu-rus. Quid sum mi - ser.

T rus, Quem pa - tro - nis ro - ga-tu - rus, Cum vix jus-tus sit se - cu - rus.

B Quid sum mi-ser, Quid sum mi-ser tunc dic-tu - rus, Cum vix jus-tus sit se - cu - rus. *rit.*

DD Adagio

EE

S  
A  
T  
B

DD Adagio

EE

*ff* *pp*

403 *pp*

S  
A  
T  
B

Rex tre-men-de ma-jes - ta - tis, Qui sal-van-dos sal-vas gra - tis, Sal - va - me fons pi-e - ta - tis,

Rex tre-men-de ma-jes - ta - tis, Qui sal-van-dos sal-vas gra - tis, Sal - va - me fons pi-e - ta - tis,

Rex tre-men-de ma-jes - ta - tis,

*pp* *p*

Qui sal-van-dos sal-vas gra - tis,

*p*

409

S sal - va me fons pi - e - ta - tis.

A sal - va me fons pi - e - ta - tis. *p*

T Sal - va - me fons pi - e - ta - tis, sal - va

B Sal - va - me fons pi - e - ta - tis, sal - va

*pp*

414

S pi - e - ta - tis, sal - va me fons

A pi - e - ta - tis, sal - va me fons

T me fons pi - e - ta - tis, sal - va me fons

B me fons pi - e - ta - tis. sal - va me fons

**FF** *mp* ————— *mf*

**FF** *mp* ————— *mf*

419

S  
pi - e - ta - tis, sal - va me fons pi - e - ta -

A  
pi - e - ta - tis, sal - va me fons pi - e - ta -

T  
pi - e - ta - tis, sal - va me fons pi - e - ta -

B  
pi - e - ta - tis, sal - va me fons pi - e - ta -

425

GG *ff* solo

S  
tis. Sal - va - - me!

A  
tis.

T  
tis.

B  
tis.

GG



HH

S  
A  
T  
B

Re-cor-da - re Je-su pi - e, Quod sum cau-sa tu-ae vi-ae Ne me per-das il - la di-e.

HH

*pp*

II

Allegro

S  
A  
T  
B

Di-es i - rae, di - es il - la, Sol - vet saec - lum in fa - vil - la: Tes - te Da - vid

Di - es i - rae di - es il - la, Sol - vet saec - lum in fa - vil - la: Tes - te Da - vid

Di - es ir - ae, di - es il - la, Sol - vet saec - lum in fa - vil - la: Tes - te Da - vid

Di - es ir - ae, di - es il - la, Sol - vet saec - lum in fa - vil - la: Tes - te Da - vid

II

Allegro

*fff*

447

S  
cum Si - byl - la. Quan - tus tre - mor est fu - tur - us. Quan - do ju - dex est ven -

A  
cum Si - byl - la. Quan - tus tre - mor est fu - tur - us. Quan - do ju - dex est ven -

T  
cum Si - byl - la. Quan - tus tre - mor est fu - tur - us. Quan - do ju - dex est ven -

B  
cum Si - byl - la. Quan - tus tre - mor est fu - tur - us. Quan - do ju - dex est ven -

450

S  
tu - rus. Cunc - ta stric - te dis - cu - su - rus

A  
tu - rus. Cunc - ta stric - te dis - cu - su - rus

T  
tu - rus ven - tu - rus ven - tu - rus. Quan - do ju - dex est ven - tu - rus. Cunc - ta

B  
tu - rus ven - tu - rus ven - tu - rus. Quan - do ju - dex est ven - tu - rus. Cunc - ta

453

S  
Cunc-ta stric-te dis-cu - su - rus stric-te dis-cu - su - rus \_\_\_\_\_ Di-es i - rae, di-es il - la,

A  
Cunc-ta stric-te dis-cu - su - rus stric-te dis-cu - su - rus \_\_\_\_\_ Di-es i - rae di-es il - la,

T  
stric-te dis-cu-su - rus Cunc-ta stric-te stric-te dis-cu - su - rus \_\_\_\_\_ Di-es ir - ae, di-es il - la,

B  
stric-te dis-cu-su - rus Cunc-ta stric-te stric-te dis-cu - su - rus \_\_\_\_\_ Di-es ir - ae, di-es il - la,

**JJ** Adagio

S  
*p* Re - de-mis - ti cru - cem pas - sus \_\_\_\_\_ non sit cas - sus, sit cas - sus,

A  
*p* Tan - tus la - bor, la - bor non sit cas - sus, cru - cem

T  
*p* Quae - rens me, se - di - sti la sus: \_\_\_\_\_ cru - cem pas - sus, cru -

B  
*p* cru - cem pas - sus, \_\_\_\_\_

**JJ** Adagio

KK Adagio

466

S  
Re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus, cru - cem pas - sus. Jus - te ju -

A  
pas - sus, re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus. Jus - te ju - dex

T  
cem pas - sus re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus. Ju -

B  
cru - cem pas - sus, cru - cem pas - sus, cru - cem pas - sus. Ju - dex

*p*

KK Adagio

*p*

475

S  
- dex ul - ti - o - nis.

A  
ul - ti - o - nis, Do - num fac re - mis - si o - nis.

T  
dex ul - ti - o - nis, Do - num fac re - mis - si o - nis.

B  
ul - ti - o - nis, Do - num fac - re - mis - si o - nis.

*p*

484

S An - te di - em ra - ti - o - nis. An - te di - em.

A An - te di - em ra - ti - o - nis. An - te di - em.

T An - te di - em ra - ti - o - nis. An - te di - em.

B An - te di - em ra - ti - o - nis. An - te di - em.

VI. Ingemisco

LL solo *mp*

S In - ge - mis - co tan - quam re - us, Cul - pa ru - bet vul - tus me - us,

A

T solo *mp*  
Sup - pli - can - ti

B

LL *mp*

497

S  
A  
T  
B

*solo mp*

In - ge - mis - co tan - quam re - us, Cul - pa ru - bet vul - tus me us,  
par - ce De - us Cul - pa ru - bet vul - tus me us,  
Sup - pli - can - ti

*mp*

501

S  
A  
T  
B

par - ce De - us. Cul - pa ru - bet vul - tus me - us,  
Sup - pli - can - ti par - ce De - us. Sup - pli - can - ti par - ce De - us.  
Sup - pli - can - ti par - ce De - us. Sup - pli - can - ti par - ce De - us.  
*mp solo*  
In ge - mis - co tan - quam re - us,

Moderato

505

S  
Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti, Mi - hi quo - que spem di - dis - ti.

A

T

B  
Qui Ma - ri - am ab - sol - vis - ti.

Moderato

MM

S

A  
*solo*  
*f*  
Pre - ces me - ae non sunt dig - nae: Sed tu bo - nus fac be - nig - ne, *f* *Ne solo*

T

B  
Pre -

MM

*mf*

517

S

A  
per - en - ni cre - mre ig - ne Ne per - en -

T  
ces me - eae non sunt dig - nae: Sed tu bo - nus fac be - nig - nae, Ne per - en -

B

NN Adagio

tutti  
*pp*

522

S  
In - ter o - ves lo - cum praes - ta, Et ab

A  
ni cre - mer ig - nae. In - ter o - ves lo - cum praes - ta, Et ab

T  
ni cre - mer ig nae. In - ter o - ves lo - cum praes - ta,

B  
Et ab

NN Adagio

*pp*



528

S  
hae-dis me se-ques tra, me se-ques - tra, Sta - tu-ens in par-te dex - tra.

A  
haed-is me se-ques - tra, me se-ques - tra, Sta - tu-ens in par-te dex - tra.

T  
Sta - tu-ens in par-te dex - tra.

B  
hae-dis me - se-ques - tra, me se-ques - tra, Sta - tu-ens in par-te dex - tra.

oo VII. Confutatis

Allegro

S

A

T

B

oo Allegro

535 *fff*

S  
Con - - - fu - - - ta - tis

A  
*fff*  
Con - - - fu - - - ta - tis

T  
*fff*  
Con - - - fu - - - ta - tis

B  
*fff*  
Con - - - fu - - - ta - tis

536

S  
ma - - - le - - - dic - tis,

A  
ma - - - le - - - dic - tis,

T  
ma - - - le - - - dic - tis,

B  
ma - - - le - - - dic - tis,

537

S Flam - - - - -

A Flam - - - - -

T Flam - - - - -

B Flam - - - - -

538

S - - mis a - cri - bus ad - dic - tis.

A - - mis a - cri - bus ad - dic - tis.

T - - mis a - cri - bus ad - dic - tis.

B - - mis a - cri - bus ad - dic - tis.

539

S  
Con - - - fu - - - ta - tis

A  
Con - - - fu - - - ta - tis

T  
Con - - - fu - - - ta - tis

B  
Con - - - fu - - - ta - tis

540

S  
ma - - - le - - - dic - tis,

A  
ma - - - le - - - dic - tis,

T  
ma - - - le - - - dic - tis,

B  
ma - - - le - - - dic - tis,

PP Adagio

S Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus,

A Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus,

T Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus, Vo - ca me cum be - ne - dic - tus,

B

Vo - ca me - cum be - ne - dic - tus, Vo - ca me, Vo - ca me cum

PP Adagio

544

Allegro

S be - ne - dic - tus.

A be - ne - dic - tus.

T be - ne - dic - tus.

B be - ne - dic - tus.

Allegro

546 *fff*

S  
Con - - - fu - - - ta - - - tis

A  
*fff*  
Con - - - fu - - - ta - - - tis

T  
*fff*  
Con - - - fu - - - ta - - - tis

B  
*fff*  
Con - - - fu - - - ta - - - tis

*ff*

547

S  
ma - - - le - - - dic - tis, QQ Moderato

A  
ma - - - le - - - dic - tis, *mf* O - ro

T  
ma - - - le - - - dic - tis, *mf* O - ro - sup - plex

B  
ma - - - le - - - dic - tis, *mf* O - ro - sup - plex et ac - cli - nis,

QQ Moderato *mf*

*mp*

552

S

A  
sup - plex et ac - ci - nis, Cor con - tri - tum qua - si ci - nis

T  
et ac - ci - nis, Cor con - tri - tum qua - si ci - nis: Ge - re

B  
Cor con - tri - tum qua - si ci - nis: Ge - re cu - ram

RR a tempo

560

S  
Con - - - fu - - - ta - - - tis

A  
me - i fi - nis. Con - - - fu - - - ta - - - tis

T  
cu - ram me - i fi - nis. Con - - - fu - - - ta - - - tis

B  
me - i fi - nis. Con - - - fu - - - ta - - - tis

RR a tempo

ff

563

S ma - - - - le - - - - dic - tis,

A ma - - - - le - - - - dic - tis,

T ma - - - - le - - - - dic - tis,

B ma - - - - le - - - - dic - tis,

SS VIII. Lacrimosa  
Adagio

S La - cri - mo - sa di - es il - la, Qua re - sur - get ex - vil - la

A La - cri - mo - sa di - es il - la, Qua re - sur - get ex fa - vil -

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

B

SS Adagio

S

A

T

B



577

S

A  
la

T  
Qua re - sur - get ex - fa - vil - la

B  
*p*  
la - cri - mo - sa di - es il - la

587

S  
*ppp*  
La - cri - mo - sa di - es il - la

A  
*ppp*  
La - cri - mo - sa di - es il - la

T  
*ppp*  
La - cri - mo - sa di - es il - la

B  
*ppp*  
La - cri - mo - sa di - es il - la

*accel.*

594

S  
A  
T  
B

8/4

*accel.*

8/4

**TT** Allegro molto

S  
A  
T  
B

*fff*

Con - - - fu - - - ta - tis

*fff*

Con - - - fu - - - ta - tis

*fff*

Con - - - fu - - - ta - tis

*fff*

Con - - - fu - - - ta - tis

8/4

**TT** Allegro molto

*ff*

8/4

601

S ma - - - le - - - dic - tis,

A ma - - - le - - - dic - tis,

T ma - - - le - - - dic - tis,

B ma - - - le - - - dic - tis,

This block contains the musical score for measures 601 and 602. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: 'ma - - - le - - - dic - tis,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one sharp (F#) and the time signature is common time (C).

602

S Flam - - -

A Flam - - -

T Flam - - -

B Flam - - -

This block contains the musical score for measures 602 and 603. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: 'Flam - - -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one sharp (F#) and the time signature is common time (C).

603

S - - mis a - cri - bus ad - dic - tis.

A - - mis a - cri - bus ad - dic - tis.

T - - mis a - cri - bus ad - dic - tis.

B - - mis a - cri - bus ad - dic - tis.

604

S Con - - - fu - - - ta - - - tis

A Con - - - fu - - - ta - - - tis

T Con - - - fu - - - ta - - - tis

B Con - - - fu - - - ta - - - tis

605

S ma - - - - le - - - - dic - tis,

A ma - - - - le - - - - dic - tis,

T ma - - - - le - - - - dic - tis,

B ma - - - - le - - - - dic - tis,

UU Andante

S

A *dolce solo*  
*mf*

T Ju - di - can - dus ho - mo re - us: Hu - ic er - go par - ce De - us.

B *dolce solo*  
*mf*

Ju - di - can - dus ho - mo re -

UU Andante

*mf*

*mf*

613 *dolce solo*  
*mf*

S  
Ju - di - can - dus ho - mo re - us: Hu - ic er - go par - ce De - us.

A  
us: Hu - ic er - go par - ce De - us. Ju - di - can - dus Hu - ic re - us: Hu - ic er - go par - ce De -

T  
Ju - di - can - dus ho - mo re - us: Hu - ic er - go par - ce De - us.

B  
us: Hu - ic er - go par - ce De - us. Hu - ic er - go, er - go par - ce De -

*mf*

620 *tutti* **VV**  
*p*

S  
ho - mo - re - us par - ce De - us.

A  
us. par - ce De - us.

T  
par - ce De - us.

B  
us. par - ce De - us.

*p*

**VV**

# IX. Pie Jesu

## Requiem

WW Adagio  
*pp*

S  
Pi - - - - - e, Pi - - - - -

A  
Pi - - - - - e, Pi - - - - -

T  
*pp*  
Pi - - - - -

B  
*pp*  
Pi - - - - -

WW Adagio  
*pp*

632

S  
- - - - - e, Pi - - - - -

A  
- - - - - e, Pi - - - - -

T  
e, Pi - - - - - e, Pi - - - - -

B  
e, Pi - - - - - e, Pi - - - - -

636

Soprano: e - - - - - Je - su.  
Alto: e - - - - - Je - su.  
Tenor: e - - - - - Je - su.  
Bass: e - - - - - Je - su.

Piano accompaniment with grand staff.

XX

Soprano: Pi - - - - e, Pi - - - - e, Pi - - - - -  
Alto: Pi - - - - e, Pi - - - - e, Pi - e, Pi -  
Tenor: Pi - - - - -  
Bass: Pi - - - - -

Piano accompaniment with grand staff.

XX

Piano accompaniment with grand staff.



642

S  
e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi -

A  
e, Pi - e, Pi - e, Pi - e, Pi - e, Pi - e, Pi -

T  
- - - e, Pi - - - - -

B  
- - - e, Pi - - - - -

Piano accompaniment with treble and bass staves.

646

S  
- e, Pi - e, Pi - e, Pi - e, Pi - e Je - su.

A  
e, Pi - e, Pi - e, Pi - e, Pi - e Je - su.

T  
- - - e, Pi - - - e Je - su.

B  
- - - e, Pi - - - e Je - su.

Piano accompaniment with treble and bass staves.

YY

Moderato

S Do - mi - ne. Do *p* - na e - is — Re - qui -

A Do mi ne. Do - na *p* e - is — Re - qui -

T Do - mi - ne. Do - na e - is Re - qui -

B Do - mi - ne. Do - na e - is Re - qui -

YY

Moderato

*pp*

S em, — Do - na e - is — Re - qui - em.

A em, — Do - na e - is — Re - qui - em.

T em, — Do na e - is Re - qui - em.

B em, — Do - na e - is Re - qui - em.

# X. Amen

**ZZ**  
Allegro molto

First system of musical notation, measures 661-663. The score is for piano, featuring a treble and bass clef. The tempo is marked 'Allegro molto' and the dynamic is 'fff'. The music consists of complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are numerous accents and slurs throughout the passage.

Second system of musical notation, measures 664-665. The score continues with the same complex rhythmic patterns and dynamic markings as the previous system.

Third system of musical notation, measures 666-668. The musical texture remains dense with intricate rhythmic figures.

Fourth system of musical notation, measures 669-671. The final system on this page, showing the continuation of the 'X. Amen' movement.

AAA

*ff*

S A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

T A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

B A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

*ff*

671

S A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

T A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

B men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

674

S  
A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A  
A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

T  
A - men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

B  
men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

677

S  
A - men. A - men. A - men. A - men. A - - - - men.

A  
men. A - men. A - men. A - men. A - men. A - - - - men.

T  
A - men. A - men. A - men. A - men. A - - - - men. A - - - - men.

B  
men. A - men. A - men. A - men. A - - - - men. A -

679

S  
A  
T  
B

A - - - men.  
men. A - men.

*fff*

681

683

The musical score is arranged in four systems. The first system (measures 679-680) shows vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The vocal parts are mostly rests, with lyrics 'A - - - men.' and 'men. A - men.' appearing in the Tenor and Bass staves. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'fff'. The second system (measures 681-682) continues the piano accompaniment. The third system (measures 683-684) also continues the piano accompaniment. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

685

686

S  
A  
T  
B

*fff* A - men.  
*fff* A - men.  
*fff* A - men.  
*fff* A - men.

### XI. Domine Jesu

BBB Andante

S  
A  
T  
B

*p* Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, li - ber a - ni - mas om - ni - um fi -  
*p* Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, li - be a - ni - mas om ni - um fi -

BBB Andante

*p*

698

S de - li - um de - func - to - rum de poe - nis in - fer - ni, et de pro - fun - do la - cu: li - be - ra

A de - li - um de - func - to - rum de poe - nis in - fer - ni, et de pro - fun - do la - cu: li - be - ra

T

B li - be - ra

*mp*

706

S e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - tar - us

A e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - tar - us

T e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - tar - us

B ne ab - sor - be - at e - as tar - tar - us

*mp* *p*

ne ab - sor - be - at e - as tar - tar - us ne



CCC

S  
A  
T  
B

ca-dant in ob - scur-um: sed sig-ni-fer sanc-tus Mi - cha-el re-prae-sen-tet e-as in lu - cem sanc - tam

CCC

720

DDD

S  
A  
T  
B

DDD

726

S — ti - bi Do - mi - ne — lau - dis of - fer - i - mus: — tu sus -

A — ti - bi Do - mi - ne — lau - dis of - fer - i - mus: — tu sus -

T — — — — — *pp* tu sus -

B — — — — — *pp* tu sus -

tu sus -

732

S - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

A - ci - pe pro a - ni - ma bus il - lis, qua - rum ho - di - e me - mo - ri - am

T - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

B - ci - pe pro a - ni - ma bus il - lis, qua - rum ho - di - e me - mo - ri - am

- ci - pe pro a - ni - ma bus il - lis, qua - rum ho - di - e me - mo - ri - am

EEE

738

*ppp*

*p*

S  
fa - ci - mus: fa - ce - as, Do - mi - ne, fa - ce - as,

A  
fa - ci - mus: fa - ce - as, Do - mi - ne, fa - ce - as,

T  
fa - ci - mus: fa - ce - as, Do - mi - ne, fa - ce - as,

B  
fa - ci - mus: fa - ce - as, Do - mi - ne, fa - ce - as,

EEE

*ppp*

*p*

744

S  
— Do - mi - ne, fa - ce - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam.

A  
— Do - mi - ne, fa - ce - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam. —

T  
— Do - mi - ne, fa - ce - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam.

B  
— Do - mi - ne, fa - ce - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam. —

FFF

S *pp* Quam o - lim.

A *pp* Quam o - lim.

T *pp* Quam o - lim.

B *pp* Quam o - lim.

FFF

*pp*

S *ppp* Quam o - lim.

A *ppp* Quam o - lim.

T *ppp* Quam o - lim.

B *ppp* Quam o - lim.

*ppp*

# XII. Sanctus

GGG Allegro

S  
A  
T  
B

*fff* Sanctus, Sanctus,  
*fff* Sanctus, Sanctus,  
*fff* Sanctus, Sanctus,  
*fff* Sanctus, Sanctus,

Sanctus, Sanctus,

GGG Allegro

*fff*

764

S  
A  
T  
B

Sanctus Do - mi - ne De - us Sa - ba - oth.  
 Sanctus Do - mi - ne De - us Sa - ba - oth.  
 Sanctus Do - mi - ne De - us Sa - ba - oth.  
 Sanctus Do - mi - ne De - us Sa - ba - oth.

Sanctus Do - mi - ne De - us Sa - ba - oth.

*fff*

HHH

S  
Ple - ni sunt coe - li.....

A  
Ple - ni sunt coe - li.....

T  
Ple - ni sunt coe - li.....

B

HHH

Ple - - - ni sunt

769

S

A

T

B  
coe - - - li, Ple - - - ni sunt

771

S  
A  
T  
B

coe - - - - - li, Ple -

772

S  
A  
T  
B

ni sunt coe - li

III

S et ter-ra glo-ri-a tu - a. Ho - san - na,

A et ter-ra-glo-ri-a tu - a. Ho - san - na,

T et ter-ra-glo-ri-a tu - a. Ho - san - na

B et ter-ra glo-ri-a - tu - a. Ho - san - na,

III

*fff*

774

S Ho-san-na, Ho-san-na, - Ho-san-na in ex-cel - sis, in ex - cel - sis!

A Ho-san-na, Ho-san-na, - Ho-san-na in ex-cel - sis, in - ex - cel - sis!

T Ho-san-na, Ho-san-na, Ho-san-na in ex-cel - sis, in ex - cel - sis!

B Ho-san-na, Ho-san-na, - Ho-san-na in ex-cel - sis, in ex - cel - sis!



**JJJ** *p* Adagio

S Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

A Be - ne - dic - tus

T Be - ne - dic - tus

B Be - ne - dic - tus

Be - ne - dic - tus

**JJJ** Adagio

*p*

784

S Be - ne dic - tus Be - ne - dic - tus Be - ne - dic - tus Be -

A Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne

T - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne dic - tus

B Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

791

S ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. *pp*

A - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. *pp*

T Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. *pp*

B Be - ne - dic - tus

799

S

A

T

B

KKK

Allegro

S *fff* Ho - san - na, Ho-san-na, Ho - san-na, - H-san-na in ex-cel-sis, in ex - cel - sis!

A *fff* Ho - san - na, Ho-san-na, Ho - san-na, - Ho-san-na in ex-cel-sis, in ex - cel - sis!

T *fff* Ho - san - na Ho-san-na, Ho - san-na, Ho-san-na in ex-cel-sis, in ex - cel - sis!

B *fff* Ho - san - na, Ho-san-na, Ho - san-na, - Ho-san-na in ex-cel-sis, in ex - cel - sis!

KKK Allegro

*fff* *tr*

LLL

XIII. Agnus Dei

Adagio

S

A

T

B

LLL

Adagio

*mf*

MMM Moderato

S

A

T

B

Ag - nus De - i qui tol - lis pec - ca - ta mun - di: do - na e - is re-qui-em.

Ag - nus De - i qui

Ag - nus De - i

MMM Moderato

*mp*

826

S

A

T

B

Ag - nus de - i qui tol - lis pec - ca - ta mun - di:

tol - lis pec - ca ta mun - di: do - na e - is re-qui - em Ag - nus De - i qui tol -

Ag - nus De - i qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui - em

833

NNN

*p*

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

A  
lis pec-ca - ta mun-di: do-na e - is re - qui-em.

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

B  
Ag - nus De - i qui tol - lis pec-ca-ta mun-di, re - qui-em.

NNN

*mp*

842

S

A  
*p*  
Ag - nus De - i qui tol - lis pec - ca - ta mun - di:

T

B

OOO Andante

851

S Ag-nus De - i qui tol - lis pec - ca - ta

A do - na e - is re - qui - em sem - pi - ter - nam. Ag-nus De - i qui tol - lis pec - ca - ta

T Ag-nus De - i qui tol - lis pec - ca - ta

B Ag-nus De - i qui tol - lis pec - ca - ta

*mp*

OOO Andante

*mp*

859

Re - qui - em *Adagio rit.*

S mun - di: do - na e - is re - qui - em sem - pi - ter - nam. *p* Sem - pi - ter nam.

A mun - di: do - na e - is re - qui - em sem - pi - ter - nam. *p* Sem - pi - ter nam.

T mun - di do - na e - is re - qui - em sem - pi - ter - nam. *p* Sem - pi - ter nam.

B mun - di do - na e - is re - qui - em sem - pi - ter - nam. *p* Sem - pi - ter - nam.

*Adagio rit.*

*p*

XIV. Lux Aeterna

PPP Largo

S *senza vib. fff* Lux ae - ter - na Lux ae - ter - na Lu - ce ad  
 A *senza vib. fff* Lux ae - ter - na Lux ae - ter - na Lu - ce ad  
 T *senza vib. fff* Lux ae - ter - na Lux ae - ter - na Lu - ce ad  
 B *senza vib. fff* Lux ae - ter - na Lux ae - ter - na Lu - ce ad

PPP Largo  
 Lux ae - ter - na Lux ae - ter - na Lu - ce ad

879

S e - is Do - mi - ne: Cum sanc - tis tu - is in ae - ter -  
 A e - is Do - mi - ne: Cum sanc - tis tu - is in ae - ter -  
 T e - is Do - mi - ne: Cum sanc - tis tu - is in ae - ter -  
 B e - is Do - mi - ne: Cum sanc - tis tu - is in ae - ter -

QQQ

889

S num, qui a pi us es. Re qui em

A num, qui a pi us es. Re qui em

T num, qui a pi us es. Re qui em

B num, qui a pi us es. Re qui em

QQQ

900

S ae - ter nam do - na e - is Do - mi - ne et lux per - pe - tu -

A ae - ter nam do - na e - is Do - mi - ne et lux per - pe - tu -

T ae - ter nam do - na e - is Do - mi - ne et lux per - pe - tu -

B ae - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu -



910

S  
a lu - ce - at e - is qui - a pi - us es.

A  
a lu - ce - at e - is qui - a pi - us es.

T  
a lu - ce - at e - is qui - a pi - us es.

B  
a lu - ce - at e - is qui - a pi - us es.

### XV. Libera Me

922

RRR  
Adagio Allegro molto *fff*

S  
Li - - - be - - - ra

A  
*fff* Li - - -

T  
*fff* Li - - - be - - -

B  
*fff* Li - - -









942

S me, Li - be - ra me!

A me, Li - be - ra me!

T me, Li - be - ra me!

B me, Li - be - ra me!

944

S Li - be - ra me! de mor - te

A Li - be - ra me! de mor - te

T Li - be - ra me! de mor - te

B Li - be - ra me! de mor - te

946

S  
A  
T  
B

ae - ter - na in di - e il - la tre - men - da:

ae - ter - na in di - e il - la tre - men - da:

ae - ter - na in di - e il - la tre - men - da:

ae - ter - na in di - e il - la tre - men - da:

948 *mf*

S  
A  
T  
B

Quan - do coe - li — mo - ven - di sunt et ter - ra:

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

Quan - do coe - li — mo - ven - di sunt et ter - ra:

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

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

950 *fff*

S *fff* Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig -

A *fff* Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig -

T *fff* Dum ve - ne - ris ju - di - ca - re sae - cu - lum per

B *fff* Dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig

952 *p* SSS Largo

S nem.

A *p* nem.

T *p* nem.

B *p* nem. *pp* Tre - mens fac - tus sum - e -

nem. SSS Largo



957

S  
A  
T  
B

*pp*

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

- go, et tim - e o, at - que ven - tu - ra

962

S  
A  
T  
B

et tim - e o,

Tre - mens fac - tus sum e - go, dum dis - cus - si -

i - ra. Tre - mens fact - tus sum e - go, dum dis - cus - si -

966

TTT *ppp*

S  
A  
T  
B

o ve - ne - rit. *ppp* Quan - do coe - li mo -  
o ve - ne - rit, at - que ven - tur - ra i - ra. *ppp* Quan - do coe - li mo -

*ppp*

971

UUU Allegro

S  
A  
T  
B

ven - di sunt et ter - ra: *fff* Di - es il - la, di - es i - rae, Ca -  
ven - di sunt et ter - ra: *fff* Di - es il - la, Di - es i - rae, Ca -  
ven - di sunt et ter - ra: *fff* Di - es il - la, di - es i - rae, Ca -  
ven - di sunt et ter - ra: *fff* Di - es il - la, di - es i - rae, Ca -

*ff*

975

S  
la - mi ta - tis et mi - se ri - ae, di - es mag - na et a - ma - ra val - de. Di - es

A  
la - mi - ta - tis et mi - se ri - ae, di - es mag - na et a - ma - a val - de. Di - es

T  
la - mi - ta - tis et mi - se ri - ae, di - es mag - na et a - ma - ra val - de. Di - es

B  
la - mi - ta - tis et mi - se - ri - ae, di - es mag - na et a - ma - ra val - de. Di - es

978

S  
il - la, di - es i - rae, Di - es il - la, di - es i - rae.

A  
il - la, di - es i - rae, Di - es il - la, di - es i - rae.

T  
il - la, di - es i - rae, Di - es il - la, di - es i - rae, a - ma - ra, a - ma - ra, mag - na et a - ma - ra val -

B  
il - la, di - es i - rae, Di - es il - la di - es i - rae, a - ma - ra, a - ma - ra, mag - na et a - ma - ra val -

982

S  
di - es mag - na et a - ma - ra val - de. mag - na et a - ma - ra val - de. mag - na mag - na

A  
di - es mag - na et a - ma - ra val - de mag - na et a - ma - ra val - de. mag - na mag - na

T  
de. di - es mag - na et a - ma - ra val - de. Di - es il - la. Di - es il - la,

B  
de. di - es mag - na et a - ma - ra val - de. Di - es il - la. Di - es il - la,

985

S  
mag - na mag - na mag - na mag - na, di - es il - la, di - es i - rae, a - ma - ra, a - ma - ra val -

A  
mag - na a - ma - ra val - de. Ca - la - mi - ta - tis, di - es il - la, di - es i - rae, di - es il - la, di -

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

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

988

S  
de, di - es il - la, di - es i - rae, di - es il - la, di - es i - rae, di - es il - la di - es i - rae. di - es il - la, di - es

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

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

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

992

S  
i - rae, di - es il - la, il - la, Di - es il - la, di es i - rae.

A  
i - rae, di - es il - la, il - la, Di - es il - la, di es i - rae.

T  
di - es il - la di - es il - la, il - la, Di - es il - la, di es i - rae.

B  
di - es il - la di - es il - la, il - la, Di - es il - la, di es i - rae.

VVV

S *ff* *Dum* ve - ne - ris ju - di ca - re sae - cu - lum per ig - nem. *p*

A *ff* *Dum* ve - ne - ris ju - di - ca re sae - cu - lum per ig - nem. *p*

T *ff* *Dum* ve - ne - ris ju - di ca - re sae - cu - lum per ig - nem. *p*

B *ff* *Dum* ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem. *p*

WWW Adagio

S *p* Re - qui - em ae - ter - nam

A *p* Re - qui - em ae - ter - nam

T *p* Re - qui - em ae - ter - nam

B *p* Re - qui - em ae - ter - nam

Re - qui - em ae - ter - nam

WWW Adagio

*p*

1010

S Re - qui - em ae - ter - nam

A Re - qui - em ae - ter - nam

T Re - qui - em ae - ter - nam

B Re - qui - em ae - ter - nam

Re - qui - em ae - ter - nam

1018

S Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

A Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

T Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

B Do - na e - is Do - mi - ne Do - na e - is Do - mi - ne

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

XXX

S *p cresc.*  
et lux per-pe - tu - a, et lux per-pe - tu - a, et lux per-pe -

A *p cresc.*  
et lux per - pe tu - a et lux per-pe - tu - a, et lux per pe - tu - a et

T *p cresc.*  
et lux per pe - tu - a, lux per - pe - tu - a et lux - per-pe tu - a, et lux -

B *p cresc.*  
et lux per - pe - tu - a, lux per - pe - tu - a et lux per -

XXX

*ppp p cresc.*

YYY

1035

S *f*  
tu - a, et lux per-pe - tu - a lu - ce ad e - is lu - ce ad e - is lu -

A *f*  
lux et lux per-pe - tu - a lu - ce ad e - is lu - ce ad e - is lu -

T *f*  
- per-pe-tu - a, lux per - pe - tu - a lu - ce ad e - is lu - ce ad e - is lu -

B *f*  
- pe - - - tu - a lu - ce ad e - is lu - ce ad e - is lu -

YYY

*f*



Requiem

Moderato solo dolce 105

**ZZZ** *espress.*

*quasi ad lib.*

1047 *dim.*

S - ce ad e - is Re - qui - em ae - ter - nam *ppp* Li - be - ra

A - ce ad e - is Re - qui - em ae - ter - nam *ppp*

T - ce ad e - is Re - qui - em ae - ter - nam *ppp*

B - ce ad e - is Re - qui - em ae - ter - nam *ppp*

**ZZZ** Moderato

*dim.* *ppp*

1059

S me, Do-mi - no, de mor - te ae - ter - na in di - e il - la tre - men - da Li - be - ra me. *Largo ppp morendo*

A Li - be - ra me. *ppp morendo*

T Li - be - ra me. *ppp morendo*

B Li - be - ra me. *ppp morendo*

*Largo ppp morendo*