



L. Dean Nuernberger

REQUIEM

IN MEMORIAM

For

A Cappella Chorus

S. S. A. T. B. B.

In loving memory of the two women who gave direction and
purpose to my life:

my Mother, and Barbara my wife.

Synopsis

This **Requiem** represents the musical conflict between a dodecaphonic terrestrial world--characterized by repeated (015) trichordal cells in various transformations, combinations, and permutations—and a diatonic celestial world expressed by chants and chant fragments drawn from corresponding portions of the Gregorian Requiem. These fragments appear in various, often conflicting, tonal levels. The **Introit** introduces melodically a complete twelve-pitch series consisting of the trichord Eb-D-Bb together with all three of its spatial transformations. The ending of the movement softly reiterates, in the manner of a quiet lullaby, the word *requiem* (“rest”) as it was set in the opening notes of the Gregorian incipit. Here, however, it is surrounded by gentle Eb-D-Bb (015) counterpoints.

The **Kyrie** explores further permutations and tonal levels of the opening Bb-Eb-D (015) trichord that are then shared and combined with the surrounding voices. Near the end of the movement, the words *oro supplex et acclinis* (“I pray most humbly and bent low”), and *cor contritum quasi cinis* (“with a heart contrite as ashes”) are segments borrowed from the **Dies Irae** sequence. They are introduced initially as a unison canon, then as a single counterpoint struggling against dissonant clusters of (015) tritones, and finally end as an anguished cry by the basses alone. An abrupt and prolonged silence is then followed by *dona eis requiem* (“grant them peace”), the gentler and more hopeful petition that ends the Dies Irae itself. A soloist then intones the final phrase of the original Gregorian **Kyrie** to conclude the movement.

The **Tract** prays to absolve the souls of all the faithful departed from every bond of sin. The music is represented throughout solely by the chant melody in different combinations and various numbers of voices. It terminates with the final word *delictorum* (“sin”) wherein all the voices move within constricted bonds of parallel intervals in an organum-like setting.

The **Offertory** warns of a descent into a fiery hell, here portrayed by the word *Tartarus* and its sizzling final consonant-sssss. Widely opening *de ore leonis* (“jaws of the lion”) threaten, but a sustained D following *ne absorbeat eas* (“that they may be not swallowed up”) persists through all the surrounding dissonance and moves instead to the words *lucem sanctam* (“into the holy light”) with references to the Eb tonalities that will later be associated with the closing words *lux aeterna, lux perpetua* (“eternal and perpetual light”) in the **Communion**, and with the extended canon *In paradisum* of the concluding **Antiphon**. The final words in this movement *Abrahae promisisti et semini ejus* (“promised to Abraham and his seed”) combine two contrasting tonal areas—the diatonic white keys of *light*

in the three upper voices against the pentatonic black keys of *darkness* in the three lower voices. They symbolize musically God's promise to Abraham and his descendents that they will *ne in obscurum* ("never fall into darkness") but will remain eternally in the holy light. Taken together, however, the mixture of voices spawns dissonances that represent conflicts remaining between the terrestrial and celestial worlds.

The **Sanctus** opens with two cherubim and two seraphim calling to one another across the firmament. The completely diatonic Gregorian melody is then repeated endlessly by the celestial choir of all nine orders of angels. Their joy and exuberance intensify throughout the movement and reaches a climax with the final groupings of *hosanna in excelsis* ("hosanna in the highest"). Here the sopranos gradually rise from F#, to G, to A, and arrive at B above the staff. The perpetuity of their praise is symbolized by the angels concluding the movement, beginning once again, and then fading out voice by voice as they move to repeat their unending hymn in yet another portion of the infinite celestial heavens.

The **Agnus Dei** introduces once again the D-Eb-Bb trichord, which then alternates with various permutations and pitch levels against the recurring Gregorian melody. Emphasis here is placed strongly upon expanding both the use and frequency of the dissonant minor second contained within the (015) trichord. The third statement of the chant and final portion of this movement are marked by a sudden interruption of dissonance and a delicate harmonic emphasis on the word *tollis* ("lift up") that initiates the phrase *peccata mundi* ("sins of the world"). This musically symbolic lifting of all the world's sins permits now the addition of the word *sempiternam* ("everlastingly") to the recurring petition *dona eis requiem* ("grant them rest").

The **Communion** also remains totally diatonic. The words *lux aeterna* ("eternal light") here are associated with the celestial light searching through various tonalities for that one level where it can finally stabilize and remain for eternity. Such eventually happens when all the pitches within Eb major suddenly cluster together to remain solidly fixed around an undulating canon, *requiescant in pace* ("rest in peace"), and an Eb pedal point, *requiem eternam dona eis* ("grant them eternal rest"). The same Eb tonality then symbolically opens the door to Paradise itself with an extended canon built upon the Gregorian Antiphon *In paradisum*. The initial three notes of the answering voice in the opening of the canon outline once again the same Bb-D-Eb (015) trichord that opened the choruses in the **Introit**, **Kyrie**, and **Agnus Dei**. Now, however, this previously terrestrial trichord assumes a role within an eternal celestial environment.

Performance notes

It is assumed that the various portions of the **Requiem** designated for soloists will be assigned to singers drawn from the chorus.

A minimal pause of at least six seconds is recommended between all of the individual movements of this work save for the final and concluding chant, *Chorus angelorum*, which should follow directly after the ANTIPHON: *In paradisum*.

Except for clearly extended *marcato* sections, *tenuto* accents (-) within individual phrases define the focal point toward which the energy of the melodic line should be directed and then subsequently diminished.

REQUIEM: IN MEMORIAM

I. INTROIT: *Requiem aeternam*

L. DEAN NUERNBERGER

Moderato, ♩ = ca. 69

Chorus *mp*

Soprano I

Soprano II

Alto

Tenor

Bass I

Bass II

Re - qui - em

Re - qui - em ae - ter - nam

Re - qui - em

ae - ter - nam

Re - - - qui - em

do - na

do - na e - is,

Grant them eternal rest, O Lord:

5

S I

S II

A

T

B I

B II

mp

mf

mp

mp

p

mp

Do - mi - ne: et lux per - pe - tu - a

Do - mi - ne: et lux per - pe - tu -

Chorus *mp*

Do - mi - ne: et lux per - pe - tu -

do - na e - is, et lux per - pe - tu -

e - is,

e - is,

and let perpetual light shine upon them.

I. Introit

2 9

S I *subito ff* *3* Te de - cet hym -

S II *subito ff* *3* Te de - cet hym -

A *mf* *3* per - pe - tu - a *subito ff* *3* Te de - cet hym -

T *f* *3* lu - ce-at e - is. *subito ff* *3* Te de - cet hym -

B I *mf* *3* et lux *subito ff* *3* Te de - cet hym -

B II *mp* *3* lu - ce-at e - is. *subito ff* *3* Te de - cet hym -

To thee we owe

Un poco meno mosso, ♩ = ca. 63

14 *poco ritard*

S I *Solo mp* *sempre poco separato* Et ti - bi

S II *mf* *p* *Solo mp* *sempre poco separato* red-de - tur,

A *mf* *p* *Solo mp* *sempre poco separato* Et ti - bi

T *mf* *p* *Solo mp* *sempre poco separato* red-

B I *mp* *p* *Solo mp* *sempre poco separato* red - de - tur,

B II *mp* *p* nus in Si - on: our hymn of praise, O God, in Zion:

and to thee must be fulfilled

18

S I red-de - tur, et ti - bi

S II et ti - bi red - de - tur

A et ti - bi red - de -

T de - tur, red -

B I red - de - tur

B II Solo *mp* *sempre poco separato* Et ti - bi red-de - tur

22 poco ritard Pocolino meno mosso, ♩ = ca. 60

S I Chorus *mf* *legato* in Je - ru - sa -

S II Chorus *mp* *legato* Je - ru - sa - lem:

A Chorus *mp* *legato* - - tur vo - tum in Je - ru - sa - lem, in Je - ru - sa -

T Chorus *mp* *legato* de - tur Je - ru - sa - lem:

B I Chorus *mp* *legato* vo - tum in Je - ru - sa - lem:

B II Chorus *mp* *legato* vo - tum in Je - ru - sa - lem:

the vows in Jerusalem:

I. Introit

Tempo primo ♩ = 69

accelerando *f* *ff* *marcato* *mp*

26

S I lem: Ex - au - di

S II o - ra - ti - o - nem me - am;

A lem: *f* o - ra - ti - o - nem me - am;

T *ff* *marcato* *mp* Ex - - - au - di, ex-au - di me - am;

B I *f* *legato* ad te om-nis ca -

B II *ff* *marcato* o - ra - ti - o - nem me - am;

Hear my prayer. To thee all flesh

30 *un poco ritard* - - - *Molto tranquillo et espressivo*, ♩ = ca. 60

S I *un.* *p* Re - qui - em ae -

S II *p* Re - qui - em ae -

A *mp* *poco* Re - - - qui - em

T *un.* *p* Re - qui - em ae -

B I *mp* *poco* - - ro ve - ni - et. Re - - - qui - em,

B II

must come.

34

S I *f* *subito p*
- - - ter - nam do - na e - is, Do - mi - ne, _____

S II *f* *subito p*
ter - - - - nam do - na e - is, Do - mi - ne, _____

A *mp* *poco*
ae - ter - - - nam re - - - qui - em, _____

T *f* *subito p*
8 - - - ter - - - nam do - na e - is, Do - mi - ne, _____

B I *f* *subito p* *p*
re - qui - em ae - ter -

B II *f*
re - qui - em

38

S I *calando pp*
do - na e - is, Do - mi - ne.

S II *pp*
do - na e - is, Do - mi - ne.

A *poco* *mp* *ppp*
re - - - qui - em ae - ter - nam.

T *ppp*
8 do - na e - is, Do - mi - ne.

B I *pp*
- - nam, ae - ter - nam.

B II *p* *pp*
ae - - - ter - - - nam, ae - ter - nam.

II. KYRIE ELEISON

Andante et molto legato, $\text{♩} = \text{ca. } 50$

Soprano I

Soprano II

Alto

Tenor

Bass I

Bass II

Chorus *mp*

Ky - - - ri - e,

Chorus *mp*

Ky-ri-e,

Chorus *mp*

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

Solo *mp*

Chorus *mp*

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

Lord, have mercy

46 Chorus

S I

S II

A

T

B I

B II

p *mf* *f*

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

p *mf*

Ky - - - ri-e,

mf *f*

e - le - i - son,

p *mf* *mf* *f*

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

f

Ky - ri-e e-

Chorus *mp* *mf* *f*

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

II. Kyrie eleison

7

51

mp 3 Ky - ri - e,

mp Ky - - - ri - e,

mp 3 Ky - - - ri - e,

p 8 e - le - i - son, *mp* e - le - i - son, *p*

p le - i - son,

mp e - le - i - son,

Poco meno mosso, $\text{♩} = \text{ca. } 48$

57 *p* Ky - - - ri - - - e,

p Ky - - - ri - - - e,

p Ky - - - ri - - - e, *mf* Ky -

p Ky - ri - - - e

pp Ky - ri - - - e *mp* 3 e - le - - - i - son,

II. Kyrie eleison

8 ⁶⁰

S I *Solo mp* Chri -

S II *mf* Ky - ri - e,

A *mf* Ky - - - ri - e,

T *8* ri - e e - - - - - le - i - son.

B I

B II *mf*

Tempo primo

64

S I *mp* - - ste e - le - i - son, Chri -

S II *Solo mp* Chri - ste e - le - i - son,

A *Solo mp* Chri ste e - le - i - son,

T *p*

B I

B II

Christ, have mercy

II. Kyrie eleison

9

69

S I *mf* ste e - le - i - son,

S II *mf* Chri - - - ste *p* e - le - i - son.

A *mf* Chri - ste e - le - - - i -

T Chorus *mp* Ky -

B I

B II

74

S I Chorus *mp* Ky - ri -

S II Chorus *mp* Ky -

A *p* son. Chorus *mp* e -

T *p* *mf* *p* 8 - ri - e e - le - - - i - son.

B I Chorus *mp* Ky - ri - e e - le - i - son.

B II Chorus *mp* Ky - ri - e e - le - i - son.

II. Kyrie eleison

allargando e poco a poco

79

S I e, Ky - ri -

S II - ri - e, Ky - ri - e

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

T Ky - ri - e e - le - i -

B I O - - - RO SUP - - -

B II O - - - RO SUP - - -

[Dies irae:] I pray humbly

83 crescendo

S I e e - le - i - son, Calmato, $\text{♩} = \text{ca. } 42$

S II e - - - le - i - son, Pausa lunga ♩ p

A e - - - le - i - son, p

T son: ET AC - CLI - NIS. DO -

B I PLEX ET AC-CLI - NIS. DO -

B II PLEX COR CONTRITUM QUASI CINIS!

and bent low.

My heart contrite as ashes.

II. Kyrie eleison

11

87 *molto rit.*

S I

S II *pp*

A *pp*

T *pp*

B I *pp*

B II *pp*

Grant them rest. DO - - - NA RE - - - QUI - EM.

NA E - - - IS RE - - - QUI - EM.

NA E - - - IS

8

3

3

1

3

a tempo ♩=50

91 *unis.* *p* *pp*

S I

S II *Solo p* *freely* *pp*

A *p* *pp*

T

B I

B II

Ky - ri - e, _____

Ky - ri - e _____ e - - - le - i - son. _____

Ky - ri - e, _____

8

III. TRACT: *Absolve Domine*

94

Women

Men

Solo

Tutti

Ab - sol - - - ve Do - - - mi - ne

Absolve, O Lord,

96

Women

Men

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

(ne) fi - de - - li - um

the souls of all the faithful

97

Women

Men

de - func - to - - - rum

(um)

departed

98

Women

Men

(ah)

ab om - ni vin - - - cu - lo de - li - cto

from every bond of sin.

f meno mosso

S.I.

S.II

A.

T.

B.I

B.H

rum. A - men.

rum. A - men.

rum. A - men.

IV. OFFERTORY: *Domine Jesu Christe*

Moderato, ♩ = ca. 68

Soprano I

Soprano II

Alto

Tenor

Bass I

Bass II

Solo mf

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

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

Do - mi-ne Je - su Chri - ste:

Je - su Chri -

O Lord Jesus Christ,

105

S I

S II

A

T

B I

B II

Chorus mf

f

ff

f

Rex glo - - - ri - ae,

ste: Rex glo - - - ri - ae,

ste: Rex glo - - - ri - ae,

Chorus f

Rex glo - ri - ae,

ste: Rex glo - - - ri - ae,

Rex glo - ri - ae,

king of glory,

IV. OFFERTORY

14

109

f *mp*

S I Je - su Chri - ste,

S II glo - ri - ae, Je - su Chri - ste,

A *f* *p* Rex glo - ri - ae, Je-su Chri - ste,

T 8

B I *mf* *p* *mp* Je - su, li - be - ra a - ni -

B II *p* Je - su Chri - ste.

deliver the souls

114

mp *p*

S I de fi - de - li-um de-func-

S II *mp* *p* o - mni-um

A *mp* *p* fi - de - li - um

T *mf in rilievo* 8 Je - su Chri - ste, li - be - ra a - ni-mas *mf in rilievo*

B I *p* mas, Do - mi-ne, li - be - ra

B II

of all the faithful departed

IV. OFFERTORY

marcato e agitato

15

118

f crescendo *ff*

S I to - rum de ——— poe - nis in - fer - ni, ——— in - fer - ni:

S II

A *f* crescendo *ff*

in - fer - ni, ——— in - fer - ni:

T *f* crescendo *ff*

8 de poe - nis in - fer - ni, ——— in - fer - ni:

B I — a - ni - mas et de pro - fun - do la - cu: *f* crescendo *ff*

B II et de pro - fun - do la - cu! *f* crescendo *ff*

from the pains of hell and from the deep pit:

123 *Meno mosso*, ♩ = 63 *p* *delicatamente* *Tempo primo*, ♩ = ca. 68

S I e - as le - o - nis, ——— *ff*

S II *p* *delicatamente* Li - be - ra ——— e - as le - o - nis, ——— *ff*

A *p* *delicatamente* Li - be - ra ——— e - as le - o - nis, ——— *f* *ff*

T *p* *delicatamente* e - as de o - re ne ab - sor-be-at e - as ——— *f* *ff*

B I *p* *delicatamente* Li - be - ra e - as ——— de le - o - nis, ——— tar - ta- *f* *ff*

B II *p* *delicatamente* e - as ——— de le - o - nis, ——— tar - ta- *f* *ff*

Deliver them from the mouth of the lion, that hell may not swallow them up,

IV. OFFERTORY

16

128 *ff* con terrore *fff* *mp* Meno mosso, $\text{♩} = 63$ *p* *dolcissimo*

S I ne sed in lu - cem

S II ca - dant sed in lu - cem

A in sed in lu - cem

T sed in lu - cem

B I *ff* *fff* *mp* *p* *dolcissimo*
 russsssssssssssssuh ob - scu - ram: sed in lu - cem

B II *ff* *fff* *mp* *p* *dolcissimo*
 russsssssssssssssuh ob - scu - ram:

and that they may not fall into darkness, but into the holy light.

132 *unis.* *p* *3*

S I san - ctam in - du - cas e - as:

S II *unis.* *p* *3*
 san - ctam in - du - cas e - as:

A *p* *3*
 san - ctam in - du - cas e - as:

T *mp* *p* Quam o - lim A - bra-

B I *mp* *p*
 san - ctam, sed in lu - cem san - ctam:

B II *mf* *minacciosamente* *sfz* *p*
 ne in ob - scu - rum:

Lead them [-and not into darkness!] which of old to Abraham

IV. OFFERTORY

Tempo primo, ♩ = ca. 68

17

136

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

S II pro - mi - si - sti, et

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

T hae pro - mi - si - sti, et se - mi - ni e - jus,

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

B II se - mi - ni

thou didst promise and to his seed.

stringendo al fine.

140

S I se - mi - ni e - - - ju - - - ssuh. (voiced)

S II se - mi - ni e - - - ju - - - ssuh. (voiced)

A se - mi - ni e - - - ju - - - ssuh. (voiced)

T se - mi - ni e - - - ju - - - ssuh. (voiced)

B I se - mi - ni e - - - ju - - - ssuh. (voiced)

B II e - jus, e - - - ju - - - ssuh. (voiced)

V. SANCTUS

Cum Angelis et Archangelis, cum Thronis et
Dominibus, cum omni militia caelestis exercitus,
hymnum gloriae tuae iterum atque iterum
sine fine, canimus:

With Angels and Archangels, with Thrones
and Dominions, with all the Heavenly Hosts,
we sing again and again without end, a Hymn to Thy glory:

142 ♩ = ca. 52

Soprano I

Two Cherubim (2 Soprano II):

Soprano II

Alto

Tenor

Two Seraphim (2 Bass I):

Bass I

Bass II

p San - ctus, _____ Sanctus Dominus Deus Sa - ba - oth. _____ *ppp*

p San - ctus, _____ Sanctus Dominus De - us Sa - ba - oth. _____ *ppp*

p San - ctus, _____ Sanctus Dominus Deus Sa - ba - oth. _____ *ppp*

p San - ctus, _____ Sanctus Dominus De - us _____ Saba - oth. _____ *ppp*

Holy, holy, holy, Lord God almighty

148 Allegro giubiloso ♩ = 55

S I

S II

Chorus *mp*

A

Chorus *mp*

T

Chorus *mp*

B I

Chorus *mp*

B II

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

150

S I

S II

A

T

B I

B II

Chorus *mp*

mp

p

Chorus *mp*

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

152

S I

S II

A

T

B I

B II

mp

mp

mf

mf

San - ctus Do - mi - nus San - ctus Do - mi - nus De - us

San - ctus Do - mi - nus De - us Sa -

ctus, Do - mi - nus De - us

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

154

Chorus *mf*

S I San - ctus Do - mi - nus,

S II Sa - ba - oth, San -

A ba - oth, San - ctus, De - us,

T 8 San - ctus Do - mi -

B I

B II nus De - us Sa - ba - oth, San - ctus Do - mi - nus,

156

S I San - ctus,

S II - ctus Do - mi - nus De - us Sa - ba - oth,

A San - ctus Do - mi - nus Sa - - ba - oth, San - ctus

T 8 nus De - us,

B I *mf* San - ctus De - us Sa - ba - oth, *mf* San - ctus

B II

158

S I *San - ctus Do - mi-nus, San - ctus*

S II

A *Do - mi - nus De - us,*

T

B I *Do - mi - nus De - - - us,*

B II *mf San - - ctus, Do - mi - nus De - us*

160 *poco ritard - - - a tempo*

S I *f unis. Do - mi - nus De - us Sa - ba - oth, mp San - ctus De - us*

S II *f subito p Sa - ba - oth, mf San - ctus De - us*

A *f subito p San - ctus De - us Sa - ba - oth, mf San - - - ctus De - us*

T *f subito p San - ctus Do - mi - nus Sa - ba - oth,*

B I *p San - - - ctus,*

B II *f Sa - ba-oth, mf San -*

162 *mf*

S I Do - mi - nus Sa - ba - oth, *mf*

S II Do - - - mi - nus Sa - ba - oth, *mf* San - ctus De - us

A Do - mi - nus, Sa - ba - - - oth, *mf* San - - - ctus

T 8 San - ctus, San - ctus Do - mi - nus

B I *mf* San - ctus De - us Sa - ba - oth,

B II *f*

ctus,

164 *f* *ff* *poco*

S I San - ctus De - - - us Do - mi - nus Sa - ba - oth,

S II *f* *ff* Sa - ba - oth, San - ctus Do - - - mi - nus Sa - ba -

A *f* *ff* Do - - mi - nus De - us Sa - - - ba - oth, San - - -

T 8 *f* *ff* *in rilievo* De - - - us Sa - ba - oth, San - ctus, San - ctus

B I *f* *ff* San - ctus Do - mi - nus Sa - ba - oth,

B II *ff* San - - - - ctus

23

168

S I Sa - - - ba - oth. *ff* Pausa lunga *a tempo*

S II Sa - - - ba - oth. *ff* // *mp* unis. San - ctus Do - mi - nus De - us

A Sa - - - ba - oth. *ff* // *mp* De - us Sa - ba -

T - - - mi - nus Sa - - - ba - oth. *fff* //

B I - - - mi - nus Sa - - - ba - oth. *fff* // *mp* De - us

B II *fff* //

170

mp Ple - ni sunt cae - li et

p Sa - ba - oth. *Solo mf* HO - SAN - NA! ____

Solo mf oth. HO - SAN - NA IN EX - CEL -

mp Ple - ni sunt ____ cae - li

mp Sa - ba - oth. Ple - ni sunt cae - li

Heaven and earth are full of your glory

173

Chorus mp ter - - - ra glo - - - ri - - - a, *mf* ple - ni

Chorus mf Cae - li et ter - ra sunt ple - - - ni

SIS! *Solo mf* *Chorus mf* SIS! Ple - ni

et ter - ra, HO - SAN - NA IN EX - CEL - SIS! ple - ni sunt

et ter - - - ra, *mf* ple - ni sunt

mf Hosanna in the highest! Ple - - - - ni sunt

176 *f* *mp*

S I glo - - - ri - a tu - a.

S II *f* *Solo mf* glo - - - ri - a tu - a. Be - ne - di - ctus

A *f* *Solo* glo - - - ri - a. Be - ne - di - ctus qui ve - nit in

T *f* *mp* glo - - - ri - a tu - a.

B I *f* glo - - - ri - a.

B II *f* glo - ri - a tu - a. Blessed is he who comes in the

179 *mp* *mp* *Solo mf* *mp*

S I

S II qui ve - nit

A no - mi - ne Do - mi - ni.

T *Solo mf* Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

B I

B II *mp* name of the Lord, Ho - san -

182

mp *mf*

S I Ho - san - na, in ex - cel - sis,

S II Chorus *mp* *mf* Ho - san - na Ho - san - na in ex - cel -

A Chorus *mp* *mf* Ho - san - na, Ho - san - na

T *p* Chorus In ex - cel - sis,

B I Chorus *mf* in ex - cel - sis,

B II na,

185

S I in ex - cel - sis, in ex -

S II sis, in ex - cel - sis, Ho -

A in ex - cel - sis, Ho - san - na,

T Ho -

B I

B II

V. Sanctus

27

188

S I cel - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

S II san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

A Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

T 8 - - san - na in ex - cel - sis, Ho - san - na, Ho - san - na, Ho -

B I

B II

191

S I san - na in ex - cel - sis.

S II san - na in ex - cel - sis. *mf* Ho -

A san - na in ex - cel - sis. *mf* Ho -

T 8 san - na in ex - cel - sis. *p* Ho - san - na, Ho - san - na, Ho -

B I *mp* Ho - san - na, Ho -

B II *mp* Ho - san - na, Ho -

Ho - san - na, Ho -

194

f *ff*

S I Ho - san - na, Ho - san - - - na!

S II san - na, Ho - san - na, Ho - san - - - na!

A san - na, Ho - san - na, Ho - san - - - na!

T 8 san - na, Ho - san - na, Ho - san - - - na!

B I san - na, Ho - san - na, Ho - san - - - na!

B II san - na, Ho - san - na, Ho - san - - - na!

196

ff *ff* *ff* *ff*

S I HO - SAN - NA IN EX - -

S II HO - SAN - NA IN EX - -

A HO - SAN - NA IN EX - -

T 8 IN EX - -

B I HO - SAN - NA IN EX - -

B II HO - SAN - NA IN EX - -

198

S I

CEL - - - - SIS! (ssah)

S II

CEL - - - - SIS!

A

CEL - - - - SIS! (ssah)

T

8 CEL - - - - SIS!

B I

CEL - - - - SIS!

B II

CEL - - - - SIS!

200 ♩ = ca. 52

S I

Two Cherubim (2 Soprano II):

S II

p San - ctus, _____ Sanctus Dominus Deus Sa - ba - oth. _____ *ppp* oth.

A

p San - ctus, _____ Sanctus Dominus De - us Sa - ba - oth. _____ *ppp*

T

8

Two Seraphim (2 Bass I):

B I

p San - ctus, _____ Sanctus Dominus Deus Sa - ba - oth. _____ *ppp*

B II

p San - ctus, _____ Sanctus Dominus De - us _____ Sa - ba - oth. _____ *ppp*

Holy, holy, holy Lord God almighty

205 Allegro giubiloso ♩ = 55

S I

S II

A *mp*
San - ctus, _____ San - ctus, _____

T *mp*
8 San - ctus, _____ Chorus *mp*
San - ctus, _____

B I

B II *mp* , *p*
San - ctus, _____ San - ctus, San - ctus, _____ San - ctus

207

S I

S II *p* ,
San - ctus, _____ San-ctus Do - mi-nus _____

A *mp*
San-ctus Do-mi-nus De-us Sa-ba-oth, _____

T *fade out...* *ppp*
8 _____ San - ctus De - us Sa - ba - oth, _____

B I

B II *fade out...* *ppp*
Do-mi-nus De - us Sa - ba - oth,

210

pp fade out...

San - ctus

pp

San - ctus Do - mi - nus De - us Sa - ba - oth, —

pp fade out... *ppp*

San - ctus Do - mi - nus De

T

B I

B II

212

pppp

Do - nus, —

ppp fade out... *pppp*

San - ctus Do - - De

A

T

B I

B II

VI. AGNUS DEI

I

As an impassioned prayer, $\text{♩} = \text{ca. } 52$

Soprano I

Soprano II

Alto

Lamb of God, who takest away the sins of the world,

Tenor

Chorus *mf*

f

3

8

Solo *mp*

Chorus *mf*

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

Bass I

A - gnus De - i: _____ A - gnus De - - i, do -

Solo *mp*

Chorus *mf*

Bass II

A - gnus De - i: _____ A - gnus De - i, do - - - na,

[*One Bass II to join
Tenors on E-F.]

217

S I

S II

A

grant them rest.

T

mp

mf

f

8

mun - - di: _____ do - - na e - is, do -

B I

mp

mf

f

3

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

B II

mp

mf

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

II

220

Chorus *mp*

S I A - gnus De - i, qui tol -

S II Chorus *mp* A - gnus De - i, qui

A Chorus *mp* A - gnus De - i,

T *p*

B I *mp* re - qui - em.

B II *mp* re - qui - em. Lamb of God, who takest away the sins of the world,

re - qui - em.

223

S I *f* lis pec - ca - - - ta, do - - - na e - is re - qui -

S II *f* tol - lis pec - ca - - - ta, do - na e - is re - qui -

A *f* pec - ca - ta mun - di: do - na e - is re - qui -

T

B I

B II

grant them rest.

VI. Agnus Dei

34

226 *mp* *p*

S I em, re - qui - em.

S II em.

A em.

T Lamb of God, who takest away the sins of the world,

B I *mp* *p*

B II

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

229 III

S I *ff* *subito pp*

S II *mf* *ff* *subito pp*

A *mf* *ff* *subito pp*

T *mf* *ff* *subito pp*

B I *mf* *ff* *subito pp*

B II *subito pp*

qui tol - lis pec - ca -

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

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

A - gnus De - i,

A - gnus De - i, qui tol -

A - gnus De -

232

mf *mp* *p*

S I - - ta mun - - - di, mun - - - di:

S II *mf* *mp*
pec - ca - ta mun - - - di: do - na e - is

A *mf* *mp* *p*
- pec - ca - - - ta mun - - - - di:

T *mf* *mp* *p*
8 pec - ca - - - ta mun - - - - di:

B I

B II *mf* *mp*
lis, *mf in rilievo*
i, A - gnus De - - - - i,

235

S I

S II *pp*
re - qui - em

A *p* *pp*
sem - - - pi - ter - - - nam,

T *p*
8 sem - pi -

B I

B II *p*
grant them rest everlastingly. Amen. sem - pi - ter - - - - nam,

238

S I *p* *pp*
A - men.

S II *p* *pp*
A - - - men.

A *p* *pp*
A - men.

T *p* *pp*
8 ter - nam. A - men.

B I *p* *p*
A - men. Re - qui - es - cant in pa - -

B II *pp* *p* *pp* *mp*
A - men. May they rest in peace. A - gnus

241

S I

S II

A

T

B I *pp*
ce.

B II *pp*
De - i, qui tol-lis pec - ca - ta mun - di: do - na e - is re - qui - em sem - pi - ter - nam.

VII. COMMUNION: *Lux aeterna*

Chorus *mp*

Soprano I

Chorus *p*

Soprano II

Lux, Solo *mp*

Alto

Chorus *mp*

Tenor

Bass I

Bass II

lu - ce - at e - is, Do - mi - ne: —

lu - - cis Do - mi - ne: Cum

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

Cum

Cum

Cum

May eternal light shine upon them, O Lord,

248

S I

S II

A

T

B I

B II

in ae - ter - - - - num,

san - ctis tu - is in — ae - ter - num, cum san - ctis tu - is —

san - ctis tu - is — in ae - ter - num, —

san - ctis tu - is — in ae - ter - num, —

in ae - ter - num,

with thy saints into eternity,

VII. COMMUNION

38

252

S I *mf* qui - a pi - us es.

S II *mf* qui - a pi - - us es.

A *mp* *mf* pi - us es.

T *mf* *mf* qui - a pi - - - us es, qui - a pi - us

B I *mf* qui - a pi - us es.

B II *mp* *mf* qui - a pi - us es.

for thou art gracious.

256

S I

S II *f* do -

A *mf* *mp* *f* Re - - - qui - em do -

T *mp* *f* es. Re - qui - em do - na

B I *mf* *mp* *f* Re - qui - em ae - ter - nam do - na e - is,

B II *f* Grant them eternal rest Re - qui - em ae - ter - nam

260

f, *subito p* *mf*

S I et lux per - pe - tu - a lu - ce -

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

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

T e - is, lu - ce - at, —

B I *mp* 3 *mf* et lux per - pe - tu - a lu - ce - at, —

B II *subito p* *mf* lux per - pe - tu - a lu - ce - at —

and may perpetual light shine upon them.

264

f *mf*

S I at e - - - is.

S II at e - - - is.

A *f* *mf* *mf* at e - is. Cum —

T *f* *mp* lu - ce - at e - - is.

B I *f* *mf* lu - ce - at e - - is.

B II *mf* e - is.

VII. COMMUNION

268

mf *a tempo* *f* *mf*

S I in _____ ae - ter - num,

S II in ae - ter -

A _____ san - ctis tu - is

T 8 Cum _____ san - ctis tu - is in ae - ter -

B I *mf* *f* *mf*
Cum san - ctis tu - is, san - ctis tu - is

B II *mf* *f* *mf*
Cum _____ san - ctis tu - is

272

mf *p* *mp*

S I et lux per - pe - tu - a, et _____

S II num, et lux per - pe - tu - a,

A *f* *mf* *p*
qui - a pi - us es, et lux

T 8 num, et lux per - pe - tu - a,

B I *mf* *p*
et lux,

B II *mf* *p*
et lux,

41

mf Et lux per - pe - tu - a, lux ae - ter - na,

S I

mp Solo RE - QUI - E - SCANT IN

S II

mf Et lux ae - ter - na, lux per - pe - tu - a,

A

pp Et lux per - pe - tu - a, lux ae - ter - na,

T

8 *pp* RE - QUI - EM AE - TER -

B I

pp RE - QUI - E - SCANT IN PA -

B II

Lux ae - ter - na, lux per - pe - tu - a,
May they rest in peace.

285

S I lux per - pe - tu - a, lu - ce - at e - is. unis.
PA - CE, A - - - - - MEN, A -

S II lux ae - ter - - - na, lux per - pe - tu - a, lux ae -

A lux per - pe - tu - a, lux ae - ter - na lu - ce -

T NAM DO - - - NA E - IS. A - - -

B I CE, IN PA - - - - - CE, IN PA - - -

B II lux ae - ter - - - na, lux per - pe - tu - a, lux ae -

Grant them eternal rest.

289 [no pause]

S I MEN, A - - - MEN.

S II ter - - - na. _____

A at e - is. A - - - - MEN. _____

T 8 - - - - MEN, A - - - - MEN. _____

B I CE, A - - - - MEN. _____

B II ter - - - - na. _____

VIII. ANTIPHON: *In paradisum*

43

294 Molto tranquillo e legatissimo, $\text{♩} = \text{c. } 56-58$

Soprano I

Soprano II

Alto *Solo p*

Tenor

Bass I *Solo p*

Bass II

In pa - ra - di - sum: de - du - cant te An - ge -

Into paradise may the angels take you:

297

S I

S II

A

T

B I

B II

li: in tu - o ad - ven - tu su - sci - pi -

in tu - o ad - ven - - - tu su - sci - pi - ant

On your way, may the martyrs come to welcome you

300

S I

S II

A

T

B I

B II

Chorus
sempre *p*

et per - du -

Chorus
sempre *p*

ant te Mar - ty - res, et per - du -

Chorus
sempre *p*

te Mar - ty - res, et per - du - - - cant

Chorus
sempre *p*

et per - du - - - cant
and lead you

303

S I

S II

A

T

B I

B II

- - cant te in ci - vi - ta - tem san - ctam

- - cant te in ci - vi - ta - tem san - ctam

te in ci - vi - ta - tem san - ctam

te in ci - vi - ta - tem san - ctam

into the holy city,

306 L'istesso tempo e con molto freno

S I

S II

A

T

B I

B II

Je - - - ru - sa - lem.

Je - - - ru - sa - lem.

Chorus *mp*

In pa - ra -

Je - - - ru - sa - lem. In pa - ra - di - - -

Je - - - ru - sa - lem. In pa - ra - di - - -

Jerusalem.

309 Chorus *mp*

S I

S II

A

T

B I

B II

In pa - ra - di - sum: de - du - cant te An - ge - li: _____

In pa - ra - di - sum: de - du - cant te An - ge - li:

In pa - ra - di - sum: de - du - cant te An - ge - li:

di - sum: de - du - cant te An - ge - li: in tu - o ad -

sum: de - du - cant te An - ge - li: in tu - o ad - ven -

sum: de - du - cant te An - ge - li: in tu - o ad - ven -

312

S I in tu - o ad - ven - tu su - sci - - pi - ant te Mar -

S II in tu - o ad - ven - - - tu su - sci - pi - ant

A in tu - o ad - ven - - - tu su - sci - pi - ant

T 8 ven - - - tu su - sci - pi - ant te

B I tu su - sci - pi - ant te Mar - ty -

B II tu su - sci - pi - ant te Mar - ty -

315

S I ty - res, *p* et per - - - *mp*

S II te Mar - ty - res, *p* , *mp* et per - du - cant

A te Mar - ty - res, *p* , *mp* et per - du - cant

T 8 Mar - ty - res, *p* , *mp* et per - du - - - cant te in

B I res, *p* , *mp* et per - du - - - cant te in ci - vi -

B II res, *p* , *mp* et per - du - - - cant te in ci - vi -

VIII. Antiphon

47

318

S I du - cant te in Je - - - ru - sa -

S II te in ci - vi - ta - - - tem san - - - ctam

A te in ci - vi - ta - - - tem san - - - ctam

T 8 ci - vi - ta - tem san - ctam Je - - -

B I ta - tem san - ctam Je - - - ru - sa -

B II ta - tem san - ctam Je - - - ru - sa -

321 *p*

S I lem. De - du - - cant te An -

S II Je - - - ru - - - sa - lem. De - du - cant te An -

A Je - - - ru - - - sa - lem. De - du - cant te An -

T 8 ru - sa - lem. *pp*

B I lem. In pa - - ra - di - sum: *p*

B II lem. In pa - - ra - di - sum: *p*

May the angels take you:

VIII. Antiphon

324 *meno mosso*, *pp* *ritenuto* al fine - - - -

S I ge - li: A - - - - - men.

S II ge - li: A - - - - - men,

A ge - li: A - - - - - men,

T 8 A - - - - - men, A - - - -

B I A - - - - - men.

B II A - - - - - men.

Amen.

327

S I

S II

A , *ppp* ,

A A - - - - - men. [One beat of space]

T 8 men.

B I

B II

331

S I

S II

A

T

p [All the men, very legato and not too quickly.]

8 Cho - rus An - ge - lo - rum te — su - sci - pi - at, et cum La - za - ro quon - dam

B I

p Cho - rus An - ge - lo - rum te — su - sci - pi - at, et cum La - za - ro quon - dam

B II

p Cho - rus An - ge - lo - rum te — su - sci - pi - at, et cum La - za - ro quon - dam

May the choir of angels welcome you: and with Lazarus, who

332

S I

S II

A

T

poco ritard *pp*

8 pau - pe - re ae - ter - nam ha - be - as re - qui - em.

B I

pp pau - pe - re ae - ter - nam ha - be - as re - qui - em.

B II

pp pau - pe - re ae - ter - nam ha - be - as re - qui - em.

was once poor, may thou have everlasting rest.