

Study Score

REQUIEM

by

Dale E. Ramsey

for

Mixed Chorus,
Soprano Solo
Strings, Flute, Oboe,
Organ



SWIRLY MUSIC

FOR PERUSAL USE ONLY

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Catalog No. DRY-017

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Requiem

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Duration circa. 35 mins.

I.	Introit.....	2
II.	Kyrie.....	15
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V.	Pie Jesu.....	54
VI.	Agnus Dei.....	59
VII.	Lux aeterna....	75

**In memory of family and friends
who were lost to cancer:**

Ronnie Chrisman, Jack Crocker, Kenneth Dickerson,
Pauline Dickerson, Ronnie Dickerson, Sofia Dickerson, Lee Ellis,
Dora Flores, Desiree Hines, David Merrick, Ivan Ramsey,
A. Kermit Ramsey, Wandeline Thomas, John Turley

*First performance October 27, 2013
Village Presbyterian Church, Chamber Choir and Orchestra
Prairie Village, Kansas
Mark Ball, director*

[Score Version of April 18, 2014]

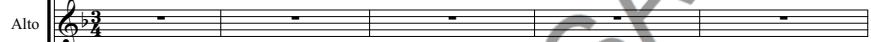
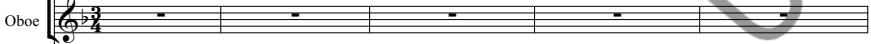
Requiem

Dale E. Ramsey

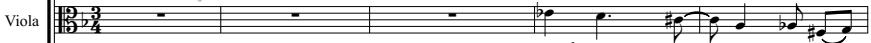
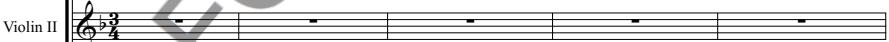
I. Introit

ASCAP

Gently $\text{♩} = 48$



Gently $\text{♩} = 48$



2

3

4

5

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Vln. I

Vln. II

Vla.

Vc.

mp legato

mp

6 7 8 9 10 11

=

13

Vln. I

Vln. II

Vla.

Vc.

mf legato

mf

mf

12 13 14 15 16 17

Rest eternal

20

Fl.

Ob.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

legato *mp* Re-qui- em ae - ter - nam,

legato *mp* Re-qui- em ae - ter - nam,

legato *mp* Re-qui- em ae - ter - nam,

legato *mp* Re-qui- em ae - ter - nam,

20 Foundations 8', 4' *p* legato 16', 8' *mp*

p (p)

p

p

p

p

mp

18 19 20 21 22 23

Rest eternal grant them, O Lord

Fl. - - - - - *mf legato*

Ob. *mf* Re-qui - em ae-ter - nam,
mf

S. Re-qui - em ae-ter - nam,
mf

A. Re-qui - em ae-ter - nam,
mf

T. Re-qui-em ae-ter-nam do-na e - is, Do-mi-ne. Re-qui-em ae - ter - nam,
mf

B. Re-qui - em ae-ter - nam,
mf

Org. *mf*

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

24 25 26 27 28 29 30

and light perpetual shine upon them.

36 Più mosso

FL. 
Ob. 
S. 
A. 
T. 
B. 

Re-quiem ae-ter-nam do-na e - is, Do-mi-ne.
et lux per-pe-tu-a lu

36 Più mosso

Org. 

Vln. I 
Vln. II 
Vla. 
Vc. 

31

32

33

34

35

36

37

Fl. *poco a poco cresc.* *(mf) cresc.*
 Ob. *poco a poco cresc.* *(mf) cresc.*
 S. *poco a poco cresc.* *(mf) cresc.*
 e - is. et lux per-pe-tu - a lu-ce-at e - is. et lux per-pe-tu - a lu-ce-at e -
poco a poco cresc. *(mf) cresc.*
 A. et lux per - pe-tu - a lu - ce-at e - is, et lux per - pe-tu - a, lu - ce-at e -
poco a poco cresc.
 T. ce-at - e - is, et lux per - pe - tu - a, lu - ce - at,
mf *poco a poco cresc.*
 B. et lux per-pe-tu - a lu - ce-at e -
 Org.
 Vln. I *poco a poco cresc.* *(mf)*
 Vln. II *poco a poco cresc.*
 Vla. *poco a poco cresc.*
 Vc. *mf* *poco a poco cresc.*

38

39

40

41

42

43

To Thee is due a hymn, O God in Zion,

48 Tempo I°

Fl. *f* *pp*

Ob. *f* *pp*

S. *f* *pp*
is lu - ce - at e - is, lu - ce-at e - is. Te de-cet hym-nus De-us in Si-on, et

A. *f* *pp*
- is, et lux per - pe-tu-a lu - ce - at e - is, lu - ce-at e - is. Te de-cet hym-nus De-us in Si-on, et

T. *f* *pp*
et lux per - pe-tu-a lu - ce - at e - is, lu - ce-at e - is. Te de-cet hym-nus De-us in Si-on, et

B. *f* *pp*
- is, lu - ce - at e - is, lu - ce - at e - is. Te de-cet hym-nus De-us in Si-on, et

48 Tempo I°

Org.

Vln. I *=f* *pp*

Vln. II *=f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

44

45

46

47

48

49

50

and to Thee shall be paid a vow in Jerusalem.

Hear this prayer...

53

Fl. - - - - - *f marcato*

Ob. - - - - - *f marcato*

S. *cresc.* *mf* *f marcato*
ti - bi re-de-tur vo - tum_ in Je-ru-sa-lem. Ex-au-di, Ex-au-di, o - ra - ti-

A. *cresc.* *mf* *f marcato*
ti - bi re-de-tur vo - tum_ in Je-ru-sa-lem. Ex-au-di, Ex-au-di, o - ra - ti-

T. *cresc.* *mf* *f marcato*
ti - bi re-de-tur vo - tum_ in Je-ru-sa-lem. Ex-au-di, Ex-au-di, o - ra - ti-

B. *cresc.* *mf* *f marcato*
ti - bi re-de-tur vo - tum_ in Je-ru-sa-lem. Ex-au-di, Ex-au-di, o - ra - ti-

Org. *Full Sw.* *mf marcato*

Vln. I - - - - - *f marcato*

Vln. II - - - - - *f marcato*

Vla. - - - - -

Vc. - - - - - *f marcato*

51

52

53

54

55

56

...of mine,

Fl. *ff*

Ob. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

o - nem me - am, o - ra - ti - o-nem me - am, *mf legato*

o - nem me - am, o - ra - ti - o-nem me - am, *mf legato*

o - nem me - am, o - ra - ti - o-nem me - am, *mf legato*

o - nem me - am, o - ra - ti - o-nem me - am, *mf legato*

rit.

Org. *ff*

Vln. I *ff* *legato decresc. poco a poco* *(mf) decresc.* rit.

Vln. II *ff* *legato decresc. poco a poco* *(mf) decresc.*

Vla. *ff* *legato decresc. poco a poco* *(mf) decresc.*

Vc. *ff*

57

58

59

60

61

62

to Thee all flesh shall come.

Fl. **64** *p legato*

Ob. *p legato*

S. *p*
ad te om-nis ca - ro

A. *p*
ad te om-nis ca - ro

T. *p*
ad te om-nis ca - ro

B. *p*
ad te om-nis ca - ro

Org. **64** *p legato* *mp*

Str., Fl. 8' *soft 16', 8'* *p*

Vln. I *pp* *mp* solo *v*

Vln. II *pp* *p* div.

Vla. *pp* *p* div.

Vc. *p legato*

63 64 65 66 67 68

Fl. -
 Ob. -
 S. *mf* ven-i - et, ven - i - et.____ Re-qui-em,____ Re-qui-em,____
 A. *mf* ven-i - et, ven - i - et.____ Re qui-em,____ Re-qui-em,____
 T. *mf* ven-i - et, ven - i - et.____ Re-qui-em,____ Re-qui-em,____
 B. *mf* ven-i - et, ven - i - et.____ Re-qui-em,____ Re-qui-em,____
 Org. *mf*
 Solo Harmonic Flute *mp*
 Vln. I *mf* *p*
 Vln. II *mf* *p*
 Vla. *mf* *p*
 Vc. *mf* *p*

69 70 71 72 73 74

Rest eternal

and light perpetual shine upon them.

76

Fl. - - - - - *p* *mp*

Ob. - - - - - *p* *mp*

S. - - - - - *p* *mp*
Re-qui-em ae-ter-nam, et lux per-pe-tu-a lu-ce-at

A. - - - - - *p* *mp*
Re-qui-em ae-ter-nam, Re- qui-em, re-

T. - - - - - *p* *mp*
Re-qui-em ae-ter-nam, Re- qui-em,

B. - - - - - *p* *mp*
Re-qui-em ae-ter-nam, et lux per-pe-tu-a lu-

Org. *tutti* *p* *mp* Fls. 8' - 4'

Vln. I - - - - - *p* *mp*

Vln. II - - - - - *p* *mp*

Vla. - - - - - *p* *mp*

Vc. - - - - - *p* *mp*

75

76

77

78

79

80

81

rit.

Fl. *p*

Ob. *p*

S. *p* *pp* *n.*

ei - is. Re-qui-em ae - ter - nam.

A. *p* *pp* *n.*

qui - em, Re-qui-em ae - ter - nam.

T. *p* *pp* *n.*

re - qui-em, Re-qui-em ae - ter - nam.

B. *p* *pp* *n.*

ce-at ei - is. Re-qui-em ae - ter - nam.

rit.

Org. *p* *pp*

Vln. I *p* *rit.* solo *mp* *gli altri* *pp* *ppp*

Vln. II *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

82 83 84 85 86 87

II. Kyrie

Lord, have mercy.

J = 64

Fl.

Ob.

S. *mf*
Ky-ri-e e - le - i - son, e - le - i - son, Ky - ri - e

A. *mf*
Ky-ri-e e - le - i - son, e - le - i -

T. *mf*
Ky-ri-e e - le - i - son, e - le - i -

B. *mf*
Ky-ri-e e - le - i - son,

J = 64

Org. *mp* Foundations 8', 4'

16', 8'

Vln. I *tutti* *v* *mp*

Vln. II *v* *mp*

Vla. *v* *mp*

Vc. *v* *mp*

Fl. *mf*
 Ob. *mf*
 S. e - le - i - son, e - le - i - son.
 A. son, e - le - i - son, e - le - i - son.
 T. son, ky - ri - e e - le - i - son.
 B. e - le - i - son, e - le - i - son.
 Org.
 Vln. I
 Vln. II
 Vla.
 Vc.

Christ, have mercy.

97

Fl. *mp*

Ob. *mp*

S. *mf*
Chris-te e - le - i - son -

A. *mf*
Chris-te e - le - i - son - Chris-te e - le - i - son, e - le - i - son, e -

T.

B. *mf*
Chris-te e - le - i - son, e - le - i - son, e -

Org.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

molto rit.

Fl. - - - - -

Ob. *marcato f ff*

S. *div.* *f marcato*
e - le - i - son, Chris - te, Chris - te, e - le - - i -
f marcato
A. - - - - -
le - i - son, e - le - i - son, Chris - te, Chris - te, e - le - - i -
mf *f marcato*
T. - - - - -
Chris - te e - le - i - son, Chris - te, Chris - te, e - le - - i -
f marcato
B. - - - - -
le - i - son, e - le - i - son, Christ - te, Christ - te, **molto rit.** e - le - i -
Org. - - - - -
Full Org. ff marcato
reduce reduce
ff **molto rit.**

Vln. I - - - - -
marcato ff

Vln. II - - - - -
marcato ff

Vla. - - - - -
marcato ff

Vc. - - - - -
marcato ff

Lord, have mercy.

$\text{♩} = 46$

[106] A tempo ($\text{♩} = 64$)

Fl. *mp* — *p legato*

Ob. *mp* — *p legato*

S. *mp* *pp legato*
-son, e - le - i - son.

A. *mp* *pp legato* *mp legato*
-son, e - le - i - son. Ky - ri - e e - le - i - son,

T. *mp* *pp legato*

B. *mp* *pp legato* *mp legato*
-son, e - le - i - son. Ky - ri - e e - le - i -

Org. *mp* *p legato*

Vln. I *legato* *pp*

Vln. II *legato* *pp* *p* *A tempo (♩ = 64)*

Vla. *legato* *pp*

Vc. *legato* *pp* *p*

104

105

106

107

Fl. *pp*
 Ob. *pp*
 S. *mp* *(mp)*
 Ky-ri - e, Ky-ri - e e - le - i - son, e - le - i - son,
 A. *(mp)*
 Ky-ri - e *(mp)* e - le - i - son, e - le - i - son,
 T. *mp*
 Ky-ri - e, Ky-ri - e e - le - i - son, e - le - i - son,
 B. *(mp)*
 son, Ky-ri - e e - le - i - son, e - le - i - son,
 Org. *pp*

 Vln. I *p* unis. *sans vib.* div. *p* *sans vib.* div. *p* *sans vib.*
 Vln. II *p* *sans vib.* div. *p* *sans vib.* div. *p* *sans vib.*
 Vla. *p* *sans vib.* div. *p* *sans vib.* div. *p* *sans vib.*
 Vc. *v* *v* *v* *v* *v* *v* *v* *v*

108

109

110

111

rit.

Fl. *mp* *pp*

Ob. *mp* *pp*

S. *pp*
e-le-i - son, — e-le-i - son, —

A. *pp*
e-le-i - son, — e-le-i - son, —

T. *pp*
e-le-i - son, — e-le-i - son, —

B. *pp*
e-le-i - son, — e-le-i - son, —

Org. *p* *pp*

Vln. I *pp* *n.*

Vln. II *pp* *n.*

Vla. *pp* *n.*

Vc. *pp* *n.*

112

113

114

115

116

III. Offertorio

J = 88

Fl.

Ob.

S.

A.

T.

B.

J = 88
Full Organ w/Rds.
ff marcato

Org.

Full with Rd. 16'

J = 88
normale unis.
f marcato — *ff*

Vln. I

normale
f marcato — *ff*

Vln. II

normale
f marcato — *ff*

Vla.

normale
f marcato — *ff*

Vc.

f marcato — *ff*

117 118 119

Fl. - *f* *ff*

Ob. - *f* *ff*

S.

A.

T.

B.

Org. - *ff*

Vln. I - *f* *ff*

Vln. II - *f* *ff*

Vla. - *f* *ff*

Vc. - *f* *ff*

This musical score page contains six staves of music. The top four staves are for woodwind instruments: Flute (Fl.), Oboe (Ob.), Bassoon (S.), and Alto (A.). The bottom two staves are for strings: Organ (Org.) and a section of Violins, Violas, and Cellos (Vln. I, Vln. II, Vla., Vc.). The music is in common time and consists of three measures (120, 121, and 122). In measure 120, the Flute and Oboe play eighth-note patterns. In measure 121, the Organ and Violin I play eighth-note patterns. In measure 122, the Bassoon and Alto play eighth-note patterns. Sustained notes are indicated by vertical dashes under the notes. Measure numbers 120, 121, and 122 are printed at the bottom of the page.

126

Fl.

Ob.

S.

A.

T.

B.

ffmarcato

Do - mi-ne
ffmarcato

Do - mi-ne
ffmarcato

Do - mi-ne
ffmarcato

126

Do - mi-ne

Sw:

Org.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

123

124

125

126

O Lord Jesus Christ, King of glory,

Musical score for orchestra and organ, featuring parts for Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Viola, and Cello. The score consists of ten staves. Measures 127-130 show vocal entries by Soprano, Alto, Tenor, and Bass, each singing 'Je - su Chris - te,___ Rex Glo - ri - ae,' followed by 'Do - mi-ne' and a dynamic 'f'. Measure 131 concludes with 'Sw:' and a dynamic 'ff'. The organ part features complex harmonic patterns throughout the section.

Fl. f

Ob. f

S. Je - su Chris - te,___ Rex Glo - ri - ae, Do - mi-ne f

A. Je - su Chris - te,___ Rex Glo - ri - ae, Do - mi-ne f

T. Je - su Chris - te,___ Rex Glo - ri - ae, Do - mi-ne f

B. Je - su Chris - te,___ Rex Glo - ri - ae, Do - mi-ne f

Org. Sw: ff

Vln. I f

Vln. II f

Vla. ff f

Vc. f

127 128 129 130 131

deliver the souls of all...

136

Fl. *ff* *p legato*

Ob. *ff* *ff*

S. Je - su Chris - te, Rex Glo-ri-ae, *p poco marcato* 3 li - be - ra an - i-mas om - ni - um,

A. Je - su Chris - te, Rex Glo-ri-ae, *p poco marcato* 3 li - be - ra an - i-mas om - ni - um,

T. Je - su Chris - te, Rex Glo-ri-ae, *p poco marcato* 3 li - be - ra an - i-mas om - ni - um,

B. Je - su Chris - te, Rex Glo-ri-ae, *p poco marcato* 3 li - be - ra an - i-mas om - ni - um,

Org. *ff* *p* reduce

Vln. I *ff* *p legato*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

132 133 134 135 136

Fl. *mp* *mf* *pp*

Ob. *mp legato* *mf* *pp*

S. *mp* *f* *3* *sub. p legato*
 libera an-i-mas om-ni-um, libera an-i-mas om-ni-um fi-de-li-um de func-

A. *mp* *3* *f* *3* *sub. p legato*
 libera an-i-mas om-ni-um, libera an-i-mas om-ni-um fi-de-li-um de fune-

T. *mp* *3* *f* *3* *sub. p legato*
 8 libera an-i-mas om-ni-um, libera an-i-mas om-ni-um fi-de-li-um de func-

B. *mp* *f* *3* *sub. p legato*
 libera an-i-mas om-ni-um, libera an-i-mas om-ni-um fi-de-li-um de func-

Org. *add mp* *add mf* *reduce* *p legato*
 Found. 8', 4'
 reduce

Vln. I *mp* *mf*

Vln. II *mp legato* *mf*

Vla. *mf legato*

Vc. *mp* *mf* *mf legato* *p*

...from the pains of hell...

Fl. *mp* *pp* *p*

Ob. *p* *pp* *p*

S. *p*
to-rum de peo-nis in - fer - ni, et de-pro-fun-do

A. *p*
to-rum de peo-nis in - fer - ni, et de-pro-fun-do

T. *p*
to-rum de peo-nis in - fer - ni, et de-pro-fun-do

B. *p*
to-rum de peo-nis in - fer - ni, et de-pro-fun-do

Org.

Vln. I *p* *pp* *p*

Vln. II *p* *mp* *pp* *mp*

Vla. *v* *mp* *pp* *p*

Vc. *legato p* *mp*

...and from the deep abyss:

deliver them from the

145

Fl.

Ob.

S. la - cu, et de-pro-fun-do la - cu: Li - be-ra e - as de

A. la - cu, et de-pro-fun-do la - cu: Li - be-ra e - as de

T. la - cu, et de-pro-fun-do la - cu: Li - be-ra e - as de

B. la - cu, et de-pro-fun-do la - cu: Li - be-ra e - as de

Org. Full Swell

Vln. I

Vln. II

Vla.

Vc.

145

Sw: Gt.: ff marcato

ff

ff marcato

143 144 145 146

jaws of the lion...

lest they be swallowed up in the pit,

Fl. *f marcato*

Ob. *f marcato*

S. o - re de le - on - is, ne - ab-sor-be - at e - as

A. o - re de le - on - is, ne - ab-sor-be - at e - as

T. o - re de le - on - is, ne - ab-sor-be - at e - as

B. o - re de le - on - is, ne - ab-sor-be - at e - as

Org. Gt: Sw: Gt:

Vln. I f

Vln. II f

Vla. f

Vc. f

lest they fall into darkness:

Fl.

Ob.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

tar - ta - rus, ne ca - dant in ob - scu - rum,
dim poco a poco

tar - ta - rus, ne ca - dant in ob - scu - rum,
dim poco a poco

tar - ta - rus, ne ca - dant in ob - scu - rum,
dim poco a poco

tar - ta - rus, ne ca - dant in ob - scu - rum,
dim poco a poco

dim poco a poco

legato

f poco marcato

f legato

flegato

f legato

f poco marcato

151 152 153

Poco meno mosso

156 $\text{♩} = 76$

Fl. *mp* *p* *pp*

Ob. *mp*

S. *mf* *p* *pp*
ne ca-dant in ob-scu - rum, ne ca-dant in ob-scu - rum:

A. *mf* *p* *pp*
ne ca-dant in ob-scu - rum, ne ca-dant in ob-scu - rum:

T. *mf* *p* *pp*
ne ca-dant in ob-scu - rum, ne ca-dant in ob-scu - rum:

B. *mf* *p* *pp*
ne ca-dant in ob-scu - rum, ne ca-dant in ob-scu - rum:

Poco meno mosso

156 $\text{♩} = 76$

Org. *reduce mp* reduce *mp* (legato)
Found. 8', 4'

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *p* *pp*

Vc. *mp* *p* *pp*

154

155

156

but let Thy standard-bearer Saint Michael, bring them into...

Fl. *p legato*

Ob. *p legato*

S. *mp legato*
Sed signifer sanctus Mi - cha - el _____ re - pre - sen - te e - as in _____
mp legato

A. Sed signifer sanctus Mi - cha - el _____ re - pre - sen - te e - as in _____

T.

B.

Org.

Vln. I *p legato*

Vln. II *p legato*

Vla. *p legato*

Vc. *p legato*

...light all holy

Poco meno mosso $\text{♩}=60$

Musical score for measures 160-161. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The vocal parts sing "lu - cem - sanc - tam:". The organ part features sustained notes and chords. Measure 160 ends with a fermata over the organ's notes.

Poco meno mosso $\text{♩}=60$

Musical score for measures 161-162. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The violins play sixteenth-note patterns, while the viola and cello provide harmonic support with sustained notes and chords. Measure 162 ends with a fermata over the cello's notes.

which of old to Abraham Thou did promise,

and to the seed of him.

[163]

Musical score for orchestra and choir, page 38, measures 163-166. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature is A major (three sharps). The vocal parts sing the Latin text: "Quam o - lim Ab-ra - hae pro-mi-si - sti, pro-mi-si - sti, et se-mi - ni e - jus." The organ part begins at measure 163. The violins play a solo line starting at measure 164. Measure 165 shows the violins continuing their solo line, while the cellos provide harmonic support. Measure 166 concludes the section.

Fl.

Ob.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

[163]

[164]

[165]

[166]

Quam o - lim Ab-ra - hae pro-mi-si - sti, pro-mi-si - sti, et se-mi - ni e - jus.

solo

mp *mf* *mp*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

163

164

165

166

Sacrifices and prayers to Thee, O Lord, of praise we offer:

do Thou accept them for the...

Fl. *p legato*

Ob. *mp*

S. *mp*
Hos-ti-as et pre-ces ti - bi, Do-mi - ne, lau-dis of-fer - i-mus: tu sus-ci - pe pro an - i -
mp

A. *mp*
Hos-ti-as et pre-ces ti - bi, Do-mi - ne, lau-dis of-fer - i-mus: tu sus-ci - pe pro an - i -
mp

T. *mp*
Hos-ti-as et pre-ces ti - bi, Do-mi - ne, lau-dis of-fer - i-mus: tu sus-ci - pe pro an - i -
mp

B. *mp*
Hos-ti-as et pre-ces ti - bi, Do-mi - ne, lau-dis of-fer - i-mus: tu sus-ci - pe pro an - i -
String Celeste
mp (legato)

Org. *p*

Vln. I solo *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

167

168

169

170

souls of those for whom today commemoration we are making:

grant that they, O Lord...

Musical score for orchestra and choir, featuring parts for Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vcl.). The score is in G major, 2/4 time. The vocal parts sing a hymn-like text in Latin. The instrumentation includes woodwind, brass, strings, and organ. Dynamics such as *pp*, *mf*, *p*, *mp*, and *tutti* are indicated throughout the score.

Fl.
Ob.
S. ma - bus il - lis. *pp* qua-rum ho-di - e me-mo-ri-am fa-ci-mus; fac - e - as, Do-mi-ne, de
A. ma - bus il - lis. *pp* qua-rum ho-di - e me-mo-ri-am fa-ci-mus; fac - e - as, Do-mi-ne, de
T. ma - bus il - lis. *pp* qua-rum ho-di - e me-mo-ri-am fa-ci-mus; fac - e - as, Do-mi-ne, de
B. ma - bus il - lis. *pp* qua-rum ho-di - e me-mo-ri-am fa-ci-mus; fac - e - as, Do-mi-ne, de
Org.
Vln. I *mf* *p* *n.* *tutti*
Vln. II *pp* (*legato*) unis. *(legato) mp*
Vcl. *pp* (*legato*) *mp*
Vcl. *pp* (*legato*) *mp*

...from death may pass to life.

which of old to Abraham...

176

Fl.

Ob.

S. morte transi - re ad vi - tam. f p

A. morte transi - re ad vi - tam. f p

T. morte transi - re ad vi - tam. f

B. morte transi - re ad vi - tam. f

Org. Fl. St. 8' p

Vln. I f

Vln. II f

Vla. f

Vc. f

175

176

177

178

...Thou did promise,

and to the seed of him.

182

$\text{J} = 88$

Fl. *legato p* *mp* *p*

Ob. *legato p* *mp* *p*

S. *mp* *mf*

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

A. *mp* *mf*

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

T. *mf*

pro-mi-si - sti, et se-mi-ni e - jus.

B. *mf*

pro-mi-si - sti, et se-mi-ni e - jus.

182

$\text{J} = 88$

Org. *mp*

Vln. I solo *mp* *mf* *pp*

Vln. II *div.* *mp* *mf* *V* *V* *pp* *unis. ↗*

Vla. *mp* *mf* *V* *V* *pp*

Vc. *mp* *mf* *V* *V* *pp*

179

180

181

182

Musical score for orchestra and organ, measures 183-186.

Measure 183:

- Flute (Fl.): Rest
- Oboe (Ob.): Rest
- Soprano (S.): Rest
- Alto (A.): Rest
- Tenor (T.): Rest
- Bass (B.): Rest
- Organ (Org.): Rest
- Violin I (Vln. I): Rest
- Violin II (Vln. II): Rest
- Cello (Vcl.): Rest

Measure 184:

- Flute (Fl.): *p* (measured by eighth-note triplets)
- Oboe (Ob.): *p* (measured by sixteenth-note patterns)
- Soprano (S.): Rest
- Alto (A.): Rest
- Tenor (T.): Rest
- Bass (B.): Rest
- Organ (Org.): *p* (measured by eighth-note patterns)
- Violin I (Vln. I): Rest
- Violin II (Vln. II): Rest
- Cello (Vcl.): Rest

Measure 185:

- Flute (Fl.): Rest
- Oboe (Ob.): Rest
- Soprano (S.): Rest
- Alto (A.): Rest
- Tenor (T.): Rest
- Bass (B.): Rest
- Organ (Org.): Rest
- Violin I (Vln. I): Rest
- Violin II (Vln. II): Rest
- Cello (Vcl.): Rest

Measure 186:

- Flute (Fl.): Rest
- Oboe (Ob.): Rest
- Soprano (S.): Rest
- Alto (A.): Rest
- Tenor (T.): Rest
- Bass (B.): Rest
- Organ (Org.): Rest
- Violin I (Vln. I): Rest
- Violin II (Vln. II): Rest
- Cello (Vcl.): *pizz.*

183

184

185

186

IV. Sanctus

Holy, holy, holy

With flexibility ($\text{♩}=\text{ca. } 58$)

Fl.

Ob.

S. *pp* <-> *pp* *p* <-> *p*
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

A. *pp* <-> *pp* *p* <-> *p*
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

T. *pp* <-> *pp* *p* <-> *p*
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

B. *pp* <-> *pp* *p* <-> *p*
 Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

With flexibility ($\text{♩}=\text{ca. } 58$)

solo reed (or cornet)

Org.

p legato

With flexibility ($\text{♩}=\text{ca. } 58$)

Vln. I *sul tasto* *p* <-> —

Vln. II *sul tasto* *p* <-> —

Vla. *sul tasto* *p* <-> —

Vc. *sul tasto* *p* <-> —

187

188

189

190

191 192

193

194

195

202 in tempo

Fl. *mp legato*

Ob. *p legato*

S. - tus, Sanc - tus, Sanc - tus
mf <-> mf f

A. - tus, Sanc - tus, Sanc - tus
mf <-> mf f

T. - tus, Sanc - tus, Sanc - tus
mf <-> mf f

B. - tus, Sanc - tus, Sanc - tus
mf <-> mf f

202 in tempo

Org. *mp* *p legato*

Vln. I *sul tasto p* *normale div. \(\downarrow\)* *pp*

Vln. II *sul tasto p* *normale div. \(\downarrow\)* *pp*

Vla. *sul tasto p* *normale div. \(\downarrow\)* *pp*

Vc. *sul tasto p* *normale solo \(\downarrow\)* *mf*

196 197 198

199 200 201 202

203

Lord, God of Hosts

A musical score page featuring ten staves of music. The top five staves include Flute (Fl.), Oboe (Ob.), Bassoon (B.), Alto (A.), Tenor (T.), and Organ (Org.). The bottom five staves include Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (Vc.), and Organ (Org., continuing from the top). The score is divided into measures by vertical bar lines. Measure 204: Flute and Organ play eighth-note patterns. Measure 205: Oboe and Organ play eighth-note patterns. Measure 206: Bassoon and Organ play eighth-note patterns. Measures 207 and 208: Various instruments play eighth-note patterns, with vocal entries for "Do - mi-nus De - us_ Sa-ba-oth." in measures 207 and 208. The vocal parts are written in a smaller font below the main staff lines. The score is stamped with a large diagonal watermark reading "PERMISSION GRANTED".

Full are the heavens and earth with your glory,

211

Musical score for orchestra and choir, page 211. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The vocal parts sing the lyrics "Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a." The organ part has sustained notes. The strings play eighth-note chords. Measure numbers 211 and 212 are indicated above the staves.

211

Continuation of the musical score for orchestra and choir, page 211. The score includes parts for Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The strings play eighth-note chords. Measure numbers 211 and 212 are indicated above the staves.

209

210

211

212

213

accel.

Fl. *mp* 3 *mf*

Ob. *mp* 3 *mf*

S.

A.

T.

accel.

Org. *Pr. 8'*
mp(legato) 3 *mf*
 Reed *mp(legato)* *mf*

add Pr. 4'

accel.

Vln. I *f legato* *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *normale tutti*
f *mf legato*

214

215

216

217

218

219

♩=66

Fl. f marcato f

Ob. f marcato f

S. f

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

A. f

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

T. f

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

B. f

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

219 Ho - san - na, Ho - san - na, Ho-san - na,

Org. ♩ add f ♩ add ♩

Vln. I f unis détaché marcato ♩ unis. détaché

Vln. II f marcato

Vla. f marcato div.

Vc. f marcato

219

220

221

Hosanna in the highest.

Musical score for "Hosanna in the highest." featuring multiple staves for Flute, Oboe, Bassoon, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, and Double Bass. The score includes dynamic markings such as **ff**, **+Full Sw.**, and **détaché**. The vocal parts sing the phrase "Ho-san-na in ex - cel - sis," three times. The organ part features a sustained note with a +Full Sw. instruction. The score concludes with a repeat sign and the instruction "+16' Rd." The bassoon and double bass parts play eighth-note patterns throughout the section.

Fl. **ff**

Ob. **ff**

S. **ff**

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

A. **ff**

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

T. **ff**

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

B. **ff**

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

Org. **+Full Sw.**

+16' Rd.

Vln. I **ff**

Vln. II **ff**

Vla. **ff** *détaché*

Vc. **ff** *détaché*

Poco a poco rit.

Fl. - - - - -

Ob. - - - - -

S. cel - - sis. *mf*

A. cel - - sis. *mf*

T. cel - - sis. *mf*

B. cel - - sis. *mf*

Poco a poco rit.

Org. - Rds. reduce - 16' Rd reduce

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

Poco a poco rit.

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

Blessed is He who comes in the name of the Lord

228 ♩ = 58

Fl. *mp* legato 3

Ob. *mp*

S. *mp* legato
Be - ne - dic - tus qui ve - nit in

A.

T. *mp* legato
Be - ne - dic - tus qui ve - nit in

B.

Org.

228 ♩ = 58

Vln. I

Vln. II *p* détaché

Vla. *p* unis.

Vc. *p* détaché

Fl. -
 Ob. -
 S. no - mi-ne Do-mi-ni, Be-ne-dic - tus qui ve - nit in no - mi-ne Do-mi-ni,
 A.
 T. no - mi-ne Do-mi-ni, Be-ne-dic - tus qui ve - nit in no - mi-ne Do-mi-ni,
 B.
 Org. Reed
 p (legato)
 Vln. I -
 Vln. II -
 Vla.
 Vc.

231

232

233

234

Fl. *p*
 Ob. *p*
 S.
 A. *mp legato*
 Be-ne-dic - tus qui ve - nit in no - mi-ne Do-mi - ni.
 T.
 B. *mp legato*
 Be-ne - dic - tus qui ve - nit in no - mi-ne Do-mi - ni.
 Org.
mp
 Vln. I
p
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp*

235

236

237

238

240

Fl.

Ob.

S. *poco marcato* **p** *mp* **p**

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

A. *poco marcato* **p** *mp* **p**

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

T. *poco marcato* **p** *mp* **p**

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

B. *poco marcato* **p** *mp* **p**

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

Ho-san - na

240

in ex-cel - sis, in ex-cel-sis,

Fl. 8'

Org.

Vln. I *pp* unis.

Vln. II

Vla.

Vc.

239

240

241

242

243

Fl. *poco rit.*
 Ob. *poco rit.*
 S. *pp*
 in ex - cel - sis.
 A. *pp*
 in ex - cel - sis.
 T. *pp*
 in ex - cel - sis.
 B. *pp*
 in ex - cel - sis.
 Org. *poco rit.*
+ soft 32'
pp
 Vln. I
 Vln. II
 Vla.
 Vc.

244

245

246

247

248

V. Pie Jesu

♩ = 48

Ob. Soprano Solo S. Vla. Vc.

♩ = 48

Solo *v.* solo *v.* solo *v.*

p legato *mp* *mp*

249 250 251 252 253 254 255 256

257 *Tender Jesus our Lord,*

Ob. S. Vla. Vc.

p *mp* *p* *mp*

Pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - ne,

v. *p*

257 258 259 260 261 262

grant them Thy rest. **267**

Ob. S. Vla. Vc.

p mp

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

v. *p mp* *p mp*

263 264 265 266 267 268 269

275

Ob. *p*
 S.
 Vla. *p* *poco cresc.*
 Vc. *poco cresc.*

Do - na - e - is

270 271 272 273 274 275 276

everlasting

Ob. *mp*
 S. *mf*
 Vla. *re-quie - em* *sem-pi - ter - nam, sem-pi - ter - nam.* Do - na - e - is *re-quie - em,*

Vc. *mp*

277 278 279 280 281 282

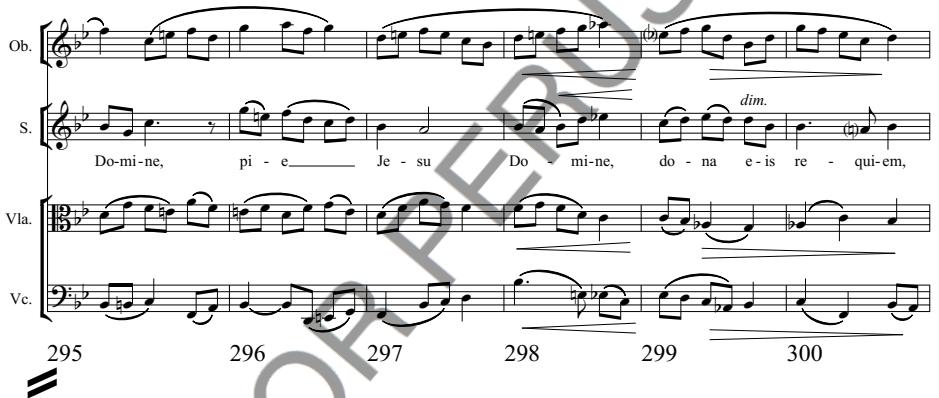
288

Ob. *dim.* *mp* *f*
 S. do-na e - is *re-quie - em,* *re - qui - em* *sem - pi - ter - nam.*
 Vla. *dim.* *mp* *f*
 Vc. *f*

283 284 285 286 287 288

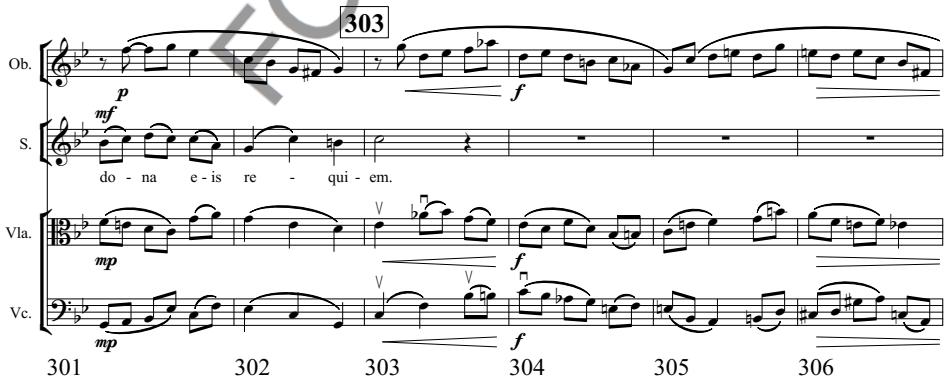
Ob. 

289 290 291 292 293 294

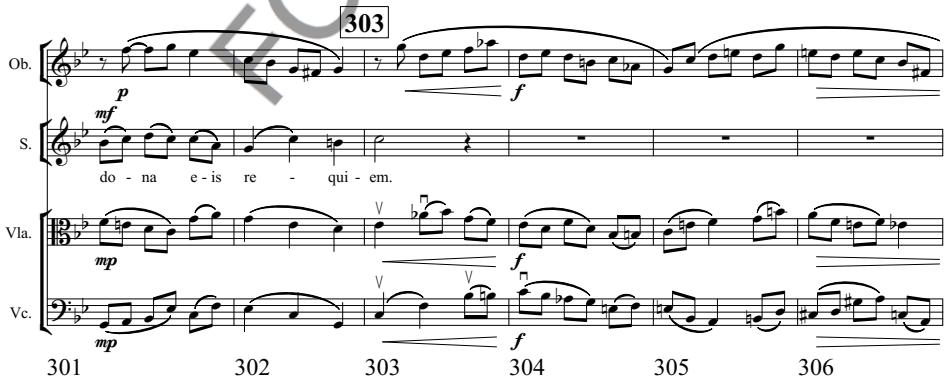
Ob. 

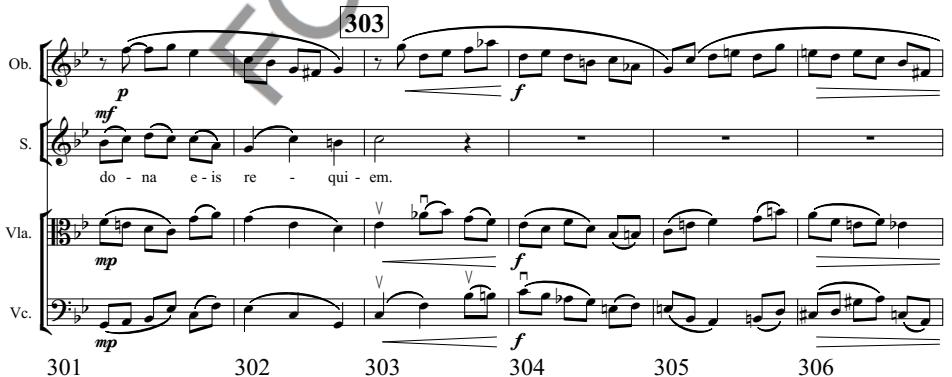
S. Do-mi-ne, pi - e ____ Je - su Do - mi-ne, do - na e - is re - qui-em,

295 296 297 298 299 300

303 

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

Vla. 

Vc. 

301 302 303 304 305 306

311

Ob. *p*

S. *mp*
Re-qui-em,

Vla. *p*

Vc. *p*

307 308 309 310 311 312



Ob. *p*

S. *p*
re-qui-em, do - na e-is re - qui-em, Re - qui - em.

Vla. *p*

Vc. *p*

rit..

313 314 315 316 317 318 319

VI. Agnus Dei

Lamb of God who takes away the sins of the world:

$\text{♩} = 78$

Fl.

Ob. *mp sempre legato*

S.

A.

T. *mp legato*
Ag - nus De - i, qui tol - lis pec -

B.

$\text{♩} = 78$

Org. Foundations 8', 4'
p sempre legato
16', 8'

♩ *p*

$\text{♩} = 78$

Vln. I *p legato*

Vln. II *p legato*

Vla. *tutti* *p legato*

Vc. *tutti* *p legato*

327

Fl.

Ob.

S.

A.

T.

B.

mf legato

Ag - nus De - i, qui

Ag - nus De - i, qui

ca - ta mun - di.

327

Org.

Vln. I

Vln. II

Vla.

Vc.

(p)

(p)

(p)

325

326

327

328

Fl.

Ob.

S. tol - lis pec - ca - ta mun - di.

A. tol - lis pec - ca - ta mun - di.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

DRAFT PERUSAL USE

329

330

331

332

Fl. *mf*
 Ob. *mf*
 S. *f*
 Ag - nus De - i, qui tol - lis pec - ca - ta
 A. *f*
 Ag - nus De - i, qui tol - lis pec - ca - ta
 T. *f*
 Ag - nus De - i, qui tol - lis pec - ca - ta
 B. *f legato*
 Ag - nus De - i, qui tol - lis pec - ca - ta
 Org. *mf*
 solo Rd. 8'
mf
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*

333

334

335

336

grant them rest.

339 Poco meno mosso ♩ = 66

Fl.

Ob.

S. mun - di: *p* do-na e - is re - qui-em,

A. mun - di: *p* do-na e - is re - qui-em,

T. mun - di: *p* do-na e - is re - qui-em, *p* re - qui em.

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

339 Poco meno mosso ♩ = 66

Strings Celeste

Org.

pp

Poco meno mosso ♩ = 66

Vln. I

Vln. II *p legato*

Vla. *p legato*

Vc. *p legato*

337

338

339

340

341

342

accel.

346 A tempo ($\text{♩}=78$)

Fl. *mp* *f*
Ob. *mp* *f*
S. re - qui - em.
A. re - qui - em.
T.
B.

accel.

346 A tempo ($\text{♩}=78$)

Org. Foundations 8', 4'
mf
mp
Vln. I *f* *mp*
Vln. II *f* *mp*
Vla. *f* pizz. *mp*
Vc. *f* pizz.

343

344

345

346

Fl.
 Ob.
 S.
 A. *mf*
 Ag - nus De - i, qui tol - lis pec -
 T.
 B. *mf*
 Ag - nus De - i, qui tol - lis pec - ca - ta
 Org.
 Vln. I
 Vln. II *mp*
 Vla.
 Vc. *arco* *mf*

347

348

349

350

352

Fl. *mf* — *mp*

Ob. *mf* — *mp*

S. *mf*

A. Ag - nus De - i, qui tol - lis pec -

A. ca - ta mun - di: *mf*

T. Ag - nus De - i, qui tol - lis pec -

B. mun - di:

352

Org.

Vln. I

Vln. II

Vla. arco

Vc. V V

351

352

353

354

358 Poco meno mosso

Fl.

Ob.

S. ca - ta mun - di: *pp* do - na e - is re - qui - em,
A. do - na e - is re - qui - em,
T. do - na e - is re - qui - em,
B.

358 Poco meno mosso

Org. *pp*

Strings Celeste *pp*

Vln. I

Vln. II

Vla.

Vc.

355

356

357

358

359

accel. poco a poco

Fl.

Ob.

S.

re-quie-em, re - qui-em.

A.

T.

B.

accel. poco a poco

Org.

B.

accel. poco a poco

Vln. I

Vln. II

p

Vla.

Vc.

p

360

361

362

363

364

366 A tempo ($\text{♩}=78$)

Fl.

Ob.

S.

A.

T.

B.

Org.

Ag - nus De - i, qui
ff

366 A tempo ($\text{♩}=78$)

Sw.

Sw: full with Mixtures and light Rds.

f Gt. ff

Full w/ soft 16' Rd.

f

A tempo ($\text{♩}=78$)

Vln. I

Vln. II

Vla.

Vc.

détaché

détaché

f ff

f ff

f ff

365

366

367

368

372

Fl.

Ob.

S. tol - lis pec - ca - ta mun - di. Ag - nus De - i, qui

A. tol - lis pec - ca - ta mun - di. Ag - nus De - i, qui

T. tol - lis pec - ca - ta mun - di. Ag - nus De - i, qui

B. tol - lis pec - ca - ta mun - di. Ag - nus De - i, qui

Org.

Vln. I

Vln. II

Vla.

Vc.

372

f *pp*

sub. p

sub. p

sub. p

sub. p

pp

pp

pp

pp

369 370 371 372 373

pochiss. rit. a tempo

Fl.

Ob.

S. tol - lis pec - ca - ta mun - di. Ag - nus.

A. tol - lis pec - ca - ta mun - di.

T. tol - lis pec - ca - ta mun - di. Ag - nus.

B. tol - lis pec - ca - ta mun - di.

pochiss. rit. a tempo

Org. Foundations 8', 4'

mp

Vln. I mp

Vln. II mp

Vla. mp

Vc. pp

374

375

376

377

378

379

Fl.

Ob.

S. De - i, qui tol - lis pec - ca - ta mun - di:

A.

T. De - i, qui tol - lis pec - ca - ta mun - di:

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of ten staves. The top five staves are vocal parts: Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), and Tenor (T.). The bottom five staves are instrumental parts: Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The vocal parts sing the lyrics 'De - i, qui tol - lis pec - ca - ta mun - di:'. The organ part features a sustained note followed by a series of sixteenth-note patterns. The string instruments play sustained notes or simple rhythmic patterns. Measure numbers 380 through 384 are indicated at the bottom of each staff.

380

381

382

383

384

385

rit. ♩=46

Fl.

Ob.

S.

A.

T.

B.

do na e-is re - qui em, re qui em, re qui em sem pi ter- nam
do na e-is re - qui em, re qui em, re qui em sem pi ter- nam
do na e-is re - qui em, re qui em, re qui em sem pi ter- nam
do na e-is re - qui em, re qui em, re qui em sem pi ter- nam

385

rit. ♩=46

Org.

Vln. I

pp

rit. ♩=46

Vln. II

pp

Vla.

pizz.

mp pp p

Vc.

pizz.

p

385

386

387

388

389

390

391

grant them rest everlasting.

rit.

Fl. *p* — *pp*

Ob. *p* — *pp*

S. *p* *pp* — *n.*

Re-qui-em,
A. *p* *pp* — *n.*

T. — Re-qui-em,
B. *p* *pp* — *n.*

Re-qui-em,
sem-pi-ter - nam.
rit.

Org. Solo Reed 8' *mp* — *pp*

String or soft Pr. 8' *pp*

Vln. I unis. *V V* div. *p* — *pp*

Vln. II *pp* arco *V V*

Vla. *pp* *mp* — *pp*

Vc. arco *mp* — *pp*

392

393

394

395

396

397

VII. Lux aeterna

Very Freely

Fl. solo *p legato*

Ob. solo *p legato*

S.

A.

T.

B.

Org.

String Celeste *pp*

w/soft 32'

Very Freely

Vln. I

Vln. II

Vla.

Vc.

pp legato

pp legato

pp legato

♩ = 42

♩ = 42

♩ = 42

Light everlasting...

402

Fl. *p legato*

Ob. *p legato*

S. Lux ae - ter - na *p legato*

A. Lux ae -

T. Lux ae - ter - na *p legato*

B. Lux ae - ter - na

402

Org. soft solo Rd. 8' *legato p*

light Pr. *sp*

Vln. I *pp legato p mp p*

Vln. II *p mp p*

Vla. *p mp p*

Vc. *p mp p*

401

402

403

404

405

shine upon them, O Lord.

Musical score page 79 featuring multiple staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase "lu-ce-at e - is, lu-ce - at e - is, do - mi - ne," with dynamics *mf* and *mp*. The instrumental parts include Flute, Oboe, Trombone, Organ, Violin I, Violin II, Cello, and Double Bass. The score is marked with rehearsal numbers 406 through 410 at the bottom.

Fl.
Ob.
S. *mf* *mp*
Soprano: lu-ce-at e - is, lu-ce - at e - is, do - mi - ne,
Alto: - ter - na lu-ce-at e - is, lu-ce - at e - is, do - mi - ne,
Tenor: *mf* *mp*
Bass: lu-ce-at e - is, lu-ce - at e - is, do - mi - ne,
Organ
Violin I
Violin II
Cello
Double Bass

406 407 408 409 410

411

Fl.

Ob.

S.

A.

T.

B.

Lux ae - ter - na

Lux ae - ter - na

Lux ae - ter - na

411

Org.

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

p

mp

p

411

412

413

414

With your saints...

419 Più mosso

Fl.

Ob.

S. *mf* *mp* *p* *mf*

A. *mf* *mp* *p*

T. *mf* *mp* *p* *mf*

B. *mf* *mp* *p*

lu ce-at e - is, lu ce-at e - is, do - mi-ne: Cumsanc tis tu -
ter na lu ce-at e - is, lu ce-at e - is, do - mi-ne: Cumsanc tis
lu ce-at e - is, lu ce-at e - is, do - mi-ne: Cumsanc tis
lu ce-at e - is, lu ce-at e - is, do - mi-ne:

419 Più mosso

Org.

Vln. I *mp* *mf* *p* *mf* *sempre legato*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p* *mf* *sempre legato*

Vc. *mp* *mf* *p*

415

416

417

418

419

...for all eternity,

Musical score for orchestra and choir, page 82, measures 420-425.

The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.).

Text lyrics appear under the vocal parts:

S. - is in ae - ter - num, cum sanc-tu - is ae - ter - num, eumsanc-tis in ae-
A. - ter - num, Cumsanc-tis tu - is in ae - ter - num, cum sanc-tis in ae - ter - num, in ae-
T. tu - is in ae - ter - num, cum sanc-tis tu - is in ae - ter - num, ae - ter - num,
B. Cumsanc-tis tu - is in ae -

Measure 420: Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, Double Bass.

Measure 421: Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, Double Bass.

Measure 422: Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, Double Bass.

Measure 423: Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, Double Bass.

Measure 424: Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, Double Bass.

Measure 425: Flute, Oboe, Soprano, Alto, Tenor, Bass, Organ, Violin I, Violin II, Cello, Double Bass.

poco rit.

431 $\text{♩} = 46$

Fl. f p

Ob. f p

S. p

A. f p

T. f p

B. f p

- num cum sanc - tis ae - ter - num, in ae - ter - num,
ter - num, cum sanc - tis in ae - ter num, cum sanc - tis in ae - ter - num,
cum sanc - tis in ae - ter - num, cum sanc - tis in ae - ter - num,

poco rit.

431 $\text{♩} = 46$

Org. p

Stings Celeste p

soft 16', 8'

poco rit.

$\text{♩} = 46$

Vln. I f p

Vln. II f p

Vla. f p

Vc. f p

426

427

428

429

430

431

because loving Thou art.

Fl. *mp* *legato* *pp*

Ob. *mp* *legato* *pp*

S. *p* *pp*

A. *p* *pp*

T. *p* *pp*

B. *p* *pp*

Org. SW: Fl., St. *p*

Vln. I

Vln. II

Vla.

Vc.

432

433

434

435

436

437

438

Rest eternal

and light perpetual...

441

Fl.

Ob. *p legato*

S. *p*
Re-qui-em ae-ter-nam,
mp et lux per-pe-tu

A. *p*
Re-qui-em ae-ter-nam,
mp et lux per-pe-tu-a

T. *p*
Re-qui-em ae-ter-nam,
mp Re - qui -

B. *p*
Re-qui-em ae-ter-nam,
mp Re -

Org. **441**

In. I *p*

In. II *p*

Vla. *p*

Vc. *p*

439

440

441

442

443

444

445

...shine upon them, with your Saints for all eternity,

because loving Thou art.

450

Musical score for orchestra and organ, page 86, measures 446-451. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc.). The vocal parts sing Latin text. Measure 446: Flute and Oboe play eighth-note patterns. Measure 447: Soprano, Alto, Tenor, and Bass sing "a lu-ce-at e - is. Cum sanc-tis tu - is in ae-ter - num, qui-a pi - us es." Measure 448: Organ plays sustained notes. Measure 449: Bass sings "qui - em, re - qui-em, Cum sanc-tis tu - is in ae-ter - num". Measure 450: All voices sing "qui-a pi - us es,". Measure 451: Violin I, Violin II, Viola, and Cello play eighth-note patterns. Measure 452: Organ plays sustained notes.

Fl.

Ob.

S. a lu-ce-at e - is. Cum sanc-tis tu - is in ae-ter - num, qui-a pi - us es.

A. — lu-ce-at e - is. Cum sanc-tis tu - is in ae-ter - num, qui-a pi - us es,

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

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

Org. pp

Vln. I

Vln. II

Vla.

Vc. pp p V p V

446 447 448 449 450 451

Fl. *p* *p*
 Ob. *p* *p*
 S. *pp*
 qui-a pi - us es, qui - a pi - us es, qui - a pi - us es.
 A. *pp*
 qui-a pi - us es, qui - a pi - us es, qui - a pi - us es.
 T. *pp*
 qui-a pi - us es, qui - a pi - us es, qui - a pi - us es.
 B. *pp*
 qui-a pi - us es, qui - a pi - us es, qui - a pi - us es.
 Org.
 Vln. I *V* *mp* *V* *pp*
 Vln. II *V* *mp* *V*
 Vla. *V* *pp*
 Vc. *V*

452

453

454

455

456

457

458

Poco a poco rit.

Musical score for Flute (Fl.), Oboe (Ob.), Bassoon (B.), Clarinet (S.), and Trombone (A.). The score shows measures 459 through 465. The instruments play eighth-note patterns. Dynamics include *legato pp*, *pp*, and *PPP*. Measures 460 and 461 show a melodic line for Flute and Oboe. Measures 462-465 show a sustained note by Bassoon and a melodic line for Clarinet and Trombone.

Poco a poco rit.

Musical score for Organ, Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The score shows measures 459 through 465. The organ plays sustained notes with dynamics *pp* and *PPP*. The strings play sixteenth-note patterns with dynamics *V*, *pp*, *ppp*, and *(V)*. Measure 465 includes a performance instruction "+soft 32".

459

460

461

462

463

464

465

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