

Requiem for Orchestra (opus 42).

This orchestral requiem is in four movements: *Requiem Aeternam and Kyrie*, *Dies Irae*, *Agnus Dei* and *Libera Me*.

The opening bars of the work, subtitled *Gestures*, symbolize violent and unexpected death, and the 12-note idea on second violins is the source from which much of the material evolves; the melodic lines being derived from matching the Latin words of the requiem mass to the 12-note row and its variants, the orchestral instruments taking the place of soloists and choir. In addition to the 12-note row, medieval modal material is woven into this first movement as well as the third movement.

In all four movements, a solo cello fulfils the role of a priest intoning, while at the same time acting as a more formal unifying factor. It is joined in the third movement by a solo oboe, which sings the *Agnus Dei*. This is the heart of the work. However, the calm to be found here (in a movement scored for high strings and wind) has only been arrived at after the dark, contrapuntal *Requiem Aeternam* (scored for strings, the *Kyrie* for trumpet), and an at times violent and sardonic *Dies Irae* scored for full orchestra. The final movement *Libera Me* is also scored for full orchestra.

It was this Requiem that attracted the attention of Simon Rattle, Oliver Knussen, Péter Eötvös and eventually the BBC. It was given its UK premiere by the BBC Philharmonic conducted by Edward Downes in 1988.

The piece was originally called 'Requiem of 1984', later changed by others to 'Requiem for 1984'.

'Not only is it extremely professionally and intelligently written, but also deeply felt. I was very struck by the piece.' (Simon Rattle 1986)

Composed 1983-1985

REQUIEM FOR ORCHESTRA

JOHN SIMON

Opus 42

1 REQUIEM AETERNAM

GESTURES

Appassionata e con tutta forza

$\text{♩} = 72$

Harp

Appassionata e con tutta forza

$\text{♩} = 72$

Violin I

8va div. in 4 molto arco ff p 8va div. in 2 ff ff 1/2 arco 1/2 col legno

Violin II

div. in 4 molto arco ff unis. ff ben articolato trem. sff p ff ff (arco)

Viola

div. in 4 molto arco ff unis. ff ben articolato trem. sff p ff ff col legno

Violoncello

div. ff molto dim. e colla parte p ff ff 1/2 arco 1/2 col legno

Contrabass

div. ff molto dim. e colla parte p ff ff 1/2 arco 1/2 col legno

10 unis. arco

Vln. I *f* *col legno* *sf* *mp*

Vln. II *f* *sf* *sf*

Vla. *mp* *f* *sf* *sf*

Vc. *tutti col legno* *3* *sff* *sff* *div. nat.* *pp* *f* *unis.* *3* *col legno* *sff* *f* *mp*

Cb. *tutti arco* *3* *sff* *sff* *1. metà* *pp* *f* *tutti (arco)* *sff* *f* *mp*



16 **2** **Largo (Tempo 2)** ♩=48

like a small bell being rung
sola

Hp. *mf* *mf*

REQUIEM AETERNAM

2 **Largo (Tempo 2)** ♩=48
dolorosamente

Vln. I *f* *mp* *p religioso*

Vln. II *sf*

Vla. *pizz.* *sf* *1. metà arco* *mf* *sf* *sf* *1/2* *tutti pizz.* *p*

Vc. *arco* *sf* *Re - qui - em* *div.* *p* *ae - ter - nam* *mp* *mf* *sf* *1/2*

Cb. *div.* *p* *mp* *mf* *sf*

9 Violini div. in 3
con sord. nat.

26

Hp. *p* *mf* *f* *p*

Vln. I *mp* *p* *sff > sff* *sff* *pp*

Vln. II *sff* *p* *sff > sff* *sff* *pp*

Vla. *sff* *p* *sff > sff* *sff* *pp marcato*

Vc. *sff* *p* *pp*

Cb. *sff* *pp* *pp*

4 solisti (senza sord.) tutti senza sord. div. in 3 unis. div.

1. metà tutti div. in 3 unis. div.

div. arco tutti unis.

tutti div. tutti unis.

unis. pizz. 3 3

3 3



34

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp* *pp* *pp* *f* *pp* *f* *p*

Cb. *f*

12 solisti div. in 3 *p*

1. metà arco 3 3

div. in 4 1/2 arco 1/2 col legno

div. in 4 1/2 arco 1/2 col legno

exaudi orationem meam, ad te omnis caro veniet

solo soliloquy *f dolorosamente* *espress.*

unis. pizz. 3 3

div. in 4 1/2 arco 1/2 col legno

div. in 4 1/2 arco 1/2 col legno

4 *♩*=60

4 *♩*=60

5 **drammatico** **appassionato**

42

Vln. I tutti div. in 2 *sf sf sf sf f p mf*

Vln. II 1. metà *sf sf sf sf sf mf* tutti

Vla. unis. pizz. *mf* arco nat. *mf*

Vc. *pp p appassionato f sf* div. col legno 3 pizz. unis. arco nat. *mf*

ppp



6 **Benedictus Contrapunctus**

48

Hp. *p f*

Vln. I unis. *pp sf f sf*

Vln. II *pp sf* H *p f sempre ben marcato*

Vla. *pp sf* N div. unis. *p f mf*

Vc. *f ff* pizz. *mf* arco 3 *p mf*

Cb. unis. pizz. *sf p* arco *mf*

53

Vln. I *mf* *leggiero* *f*

Vln. II *sf* *f* *mf* *subito* *molto espress.*

Vla. *mf* *f* *mf* *f* *subito* *pizz.*

Vc. *mf* *p* *sf* *sf*

7

Vln. I *sf sf* *p* *f marcato* *sf sf* *ff*

Vln. II *sf sf* *p subito* *f marcato* *sf sf* *ff*

Vla. *mf sf sf* *p subito* *pizz.* *arco* *sf sf* *ff*

Vc. *arco sf sf* *p subito* *pp* *f* *ff*

Cb. *ff*

rit. **Meno mosso** **A tempo** ♩=60

8 solo tutti

Vln. I *mp* *espress.* *f* *p*

Vln. II *f* *p* *p* *espress.* *sf* *p* *f* *p* *f*

Vla. *f* *p* *p* *espress.* *sf* *p* *p* *marcato* *f* *sf* *f*

Vc. *arco* *f* *distinto* *p* *f* *p* *marcato* *pizz.* *sf* *f*

Cb. *p* *p* *pesante*

Tempo primo
♩=72 risoluto

69

Vln. I *f* *con forza* *ff* *div.* *mf* *unis.*

Vln. II *sf* *ff* *div.* *mf* *unis.*

Vla. *sf* *sf* *ff* *mp* *mf* *unis.*

Vc. *arco* *con forza* *pizz.* *f* *ff* *3* *p*

Cb. *arco* *sf* *ff* *3* *p*

73

Vln. I *ff* *sf* *mf* *marcato* *f* *f fp* *fp*

Vln. II *ff* *f* *sf* *mf* *f fp* *fp*

Vla. *ff* *f* *mf* *f fp* *fp*

Vc. *ff* *mf* *f* *f*

Cb. *ff* *mf* *f* *pizz* *f*

IV
au talon

76

Hp. *mp*

Vln. I *div. unis.* *sf* *p* *mf* *sf* *p*

Vln. II *div.* *unis.* *sf* *p* *mf* *sf* *p*

Vla. *sf* *p* *mf* *sf* *p*

Vc. *f distinto* *3* *p*

Cb. *f*

81

10 Tempo 3 ♩=60

11 appassionato

Hp.

ff

mp

f

3

10 Tempo 3 ♩=60

11 appassionato

Vln. I

f

sf sf

f tragico

sf sf sf

ff con tutta forza

div.

IV

Vln. II

sf

sf

p religioso

sf sf sf

ff con tutta forza

div.

div. in 3

unis.

Vla.

f

mp

f

p religioso

sf sf sf

ff con tutta forza

3

con legno

1. metà arco nat.

tutti nat. div. in 3

unis.

Vc.

f

f

p

ff con tutta forza

div.

unis. pizz.

arco

Cb.

p

arco

KYRIE ELEISON

12

Ky - ri - e

C Tpt. 1
90
f molto espress.

C Tpt. 2
con sord.
e - le - i son
pp
molto espress.

Hp.
tranquillo
mp sonoro
p pesante
pp

Vln. I
div. in 3
p
unis.
f
con sord.
pp

Vln. II
div. in 3
p
div. in 2
f
con sord.
unis.
pp

Vla.
p
div.
f
con sord.
unis.
pp

Vc.
div.
p
f
soli
con sord.
unis.
p

Cb.
p
f
con sord.
pp

♩=72

ATTACCA

104

Hn. 1.2 in F

Hn. 3.4 in F

Tbn. 1.2

B. Tbn.

Tba.

T.-t.

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff

♩=72

ATTACCA

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

ppp

ppp

ppp

ppp

ppp

dim.

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

div.

div.

div.

div.

div.

8va

8va

(b)

(b)

(b)

(b)

(b)

2
DIES IRAE

Moderato
♩ = 112

Allegro
♩ = 120

1

Flute 1.2
a2
ff mf pp sf pp (poco) mf <f>

Oboe 1.2
ff mf pp sf pp (poco) mf <f>

Clarinet 1.2 in B♭
ff mf pp sf pp (poco)

Bassoon 1.2
ff p

Contrabassoon
ff p

Horn 1.2 in F
ff pp

Horn 3.4 in F
ff pp

Trumpet 1.2 in C

Trumpet 3.4 in C

Tenor Trombone 1.2
ff pp

Bass Trombone
ff pp

Tuba
ff pp Di - es i - rae pp misterioso sf

Timpani
solo
ff mf pp mf

Cymbals
mf susp.

Tam-tam
mf

Tubular Bells
ff f mf pp

Harp
fff ff

Moderato
♩ = 112

Allegro
♩ = 120

1

Violin I
ff mf pp sf pp (poco) div.

Violin II
ff mf pp sf pp (poco)

Viola
non div. ff mf p pizz. p

Violoncello
non div. ff mf f p arco sf

Contrabass
ff p pp misterioso sf

8

Fl. 1.2 *p misterioso* *mp*

Ob. 1.2 *p* *f* *p marcato* *7* *fff*

Cl. 1.2 *p* *f* *sf* *p*

Bsn. 1.2 *f* *mp*

Timp. *mf* *mp*

Vln. I *pp*

Vla. *p tenerezza* *div. in 3 arco*

Vc. *pp* *p tenerezza* *div. in 3 nat.*

Detailed description: This page of a musical score features eight staves. The Flute 1.2 staff begins with a dynamic of *p misterioso* and a triplet of eighth notes. The Oboe 1.2 staff has dynamics *p*, *f*, *p marcato*, and *fff*, with a triplet of eighth notes and a 7-measure rest. The Clarinet 1.2 staff has dynamics *p*, *f*, *sf*, and *p*. The Bassoon 1.2 staff has dynamics *f* and *mp*. The Timpani staff has dynamics *mf* and *mp*. The Violin I staff has a dynamic of *pp*. The Viola and Violoncello staves have dynamics *p tenerezza* and include instructions for *div. in 3 arco* and *div. in 3 nat.* respectively. The score is in 3/4 time and includes various musical notations such as slurs, accents, and rests.

13

Ob. 1.2 *f* *p* *f* *sf*

Cl. 1.2 *f* *pppp* like a ghost

Bsn. 1.2 *sf con forza* *sfp*

Hn. 1.2 *p* *mf*

C Tpt. 1.2 *p* *mf* *f* *f* *sfp* *p*

C Tpt. 3.4 *p*

Tbn. 1.2 *fp* *f*

B. Tbn. *fp* *f*

Tba. *pp* misterioso

Cym. *mf*

S. D. *p* *sf*

Vln. I *f* *pp* *f* *p* *sf*

Vla. *f* *f* *f*

Vc. *f* *sf* *sf* *f*

Cb. *pp* misterioso

con sord. 3

con sord. 1.

(senza sord.) 2. 3. 3.

(con sord.)

con sord. 3.

con sord.

con sord.

unis.

sul pont.

nat.

div. in 2

1. metà

tutti pizz.

div. in 2

pizz.

21

Fl. 1.2 *sol*
a2
ff *3* *sf* *ff* *3* *sf*

Ob. 1.2 1.
mf *f*
ff *3* *sf* *ff* *3* *sf*
a2

Cl. 1.2 *a2*
ff *3*

Bsn. 1.2 *p*

Cbsn. *ff*

Hn. 1.2 *ff* *ff*

Hn. 3.4 *ff* *ff*

C Tpt. 1.2 *ff* *ff*

C Tpt. 3.4 *ff* *ff*

B. Tbn. *senza sord.*
ff

Tba. *sf* *mf* *ff sub.* *f* *ff*

Timp. *p* *p*

Cym. *mf* *f*

T.-l. *mp*

Hp. *mf* *ff sub.* *f* *ff*

Vln. I *ff* *3* *ff* *3*

Vln. II *div.* *ff* *ff*

Vla. *arco* *ff* *ff*

Vc. *unis. sul pont.* *sf* *pp*

Cb. *sf* *pizz.* *mf* *arco* *ff subito* *pizz.* *mf* *arco* *ff*

soli
 a2
 3
 Fl. 1.2
ff *ff* *ff* *ff*

a2
 Ob. 1.2
ff *ff* *ff* *ff*

a2
 Cl. 1.2
ff *f* *f* *p*

a2
 Bsn. 1.2
f *f* *p*

Cbsn.
f

Hn. 1.2
ff *ff* *p* senza sord.

Hn. 3.4
ff *ff*

C Tpt. 1.2
ff *ff* *p* senza sord. l. sola

3.
 C Tpt. 3.4
ff *ff*

Tba.
ff pesante f

Timp.
p

Cym.
f

T.-t.
mp

Hp.
ff *f*

3
 Vln. I
ff *f* *mf < f* *p* arco

unis. pizz.
 Vln. II
ff *ff* *f* *mf < f* *p* arco

unis. pizz.
 Vla.
ff *ff* *f* *mf* *f*

pizz.
 Vc.
f *f appassionato* *mf* *f* *p* *mf* soli arco

pizz.
 Cb.
f *ff pesante f* *f* *mf*

34 4

Fl. 1.2 *f* *a2* *f* *3* *3*

Cl. 1.2 *f* *a2* *f* *3* *3* *3* *3*

Bsn. 1.2 *f* *p* *f*

Hn. 1.2 *f* *f* *mf* *soli*

Hn. 3.4 *f* *f* *mf* *soli*

C Tpt. 1.2 *f* *senza sord.* *mf < f* *mf < f* *mf* *f*

C Tpt. 3.4 *senza sord.* *mf < f* *mf* *3* *f* *mf* *f*

Timp. *mf* *p*

B. D. *ff*

Cym. *p*

4

Vln. I *fp* *f* *p subito*

Vln. II *f* *div.* *unis.* *p subito*

Vla. *f* *arco* *p subito*

Vc. *f* *p* *f* *div.* *unis.* *p subito*

Cb. *f* *arco* *p subito*

DIES IRAE

con tutta forza

42 [5]

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tpt. 1.2
C Tpt. 3.4
Tbn. 1.2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
T.-t.
Tub. B.
Hp.

Tuba mirum spargens sonum per sepulchre regionum

Di - es - i - rae

1. metà sul pont

ff tutti div. nat. unis.

ff unis. nat.

ff unis. nat.

ff unis. nat.

ff unis. nat.

ff unis. nat.

ff unis. nat.

con tutta forza

60

Fl. 1.2 *ff* *a2* *3*

Ob. 1.2 *ff* *a2*

Cl. 1.2 *ff* *a2* *3*

Bsn. 1.2 *ff* *a2* *3*

Cbsn. *ff*

Hn. 1.2 *ff appassionato* *a2*

Hn. 3.4 *ff appassionato* *a2*

C Tpt. 1.2 *fff*

C Tpt. 3.4 *ffp*

Tbn. 1.2 *f* *(b)*

B. Tbn. *f*

Tba. *f*

Timp. *ff ben marcato* *solo* *3*

B. D. *f* *f cresc.*

Cym. *p* *f* *p* *f* *p*

Hp. *ff*

Vln. I *f* *1. metà sul pont* *ff* *tutti div. nat.* *unis.*

Vln. II *p* *ff* *p* *ff* *p* *ff* *unis. nat.*

Vla. *p* *ff* *p* *ff* *p* *ff* *unis. nat.*

Vc. *p* *ff* *p* *ff* *p*

Cb. *p* *ff* *p* *ff* *p* *ff* *unis. nat.*

Tuba mirum spargens sonum per sepulchre regionum

68 GP 7 $\text{♩} + \text{♩}$ appassionato

Fl. 1.2 *ff*

Cl. 1.2 *ff*

Hn. 1.2 *ff* *mf* *p* *f*

Hn. 3.4 *ff* *mf* *p* *f*

C Tpt. 1.2 *mf < f* *mf < f* *mf* *ff*

C Tpt. 3.4 *mf < f* *mf < f* *mf* *ff*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *sf > p* *f*

Cym. *f*

Tamb. *ff*

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p* *ff > p* *f*

Cb. *ff* *mf* *p* *ff > p* *f*

REX TREMENDAE MAJESTATIS

div. nat. unis. non div.

The musical score is arranged in a standard orchestral layout. The top section includes the Flute 1 & 2 (Fl. 1.2), Bassoon 1 & 2 (Bsn. 1.2), Horns 1 & 2 (Hn. 1.2) and 3 & 4 (Hn. 3.4), Trumpets 1 & 2 (C Tpt. 1.2) and 3 & 4 (C Tpt. 3.4), Trombones 1 & 2 (Tbn. 1.2), Tuba (Tba.), Timpani (Timp.), and Cymbals (Cym.). The bottom section includes the Piano (Hp.), Violin I (Vln. I), Viola (Vc.), and Cello (Cb.).

Key musical elements include:

- Tempo and Meter:** The score starts in 2/4 time, changes to 3/8, and returns to 2/4. A box labeled "8" with a tempo marking of ♩=60 is present.
- Performance Instructions:** "rit." (ritardando) and "Doppio valore" (double the note value) are indicated.
- Dynamic Markings:** A wide range of dynamics is used, including *ff* (fortissimo), *sf* (sforzando), *f* (forte), *pp* (pianissimo), and *sf sub.* (sforzando subito).
- Articulation and Phrasing:** Trills, triplets (marked "3"), and slurs are used for phrasing.
- Text:** The vocal soloist part includes the text "SALVA ME, FONDS PIETATIS".
- Other Notations:** "con sord." (con sordina) is used for the trumpets and trombones, and "c.s. 3" is noted for the C Tpt. 3.4.

9 A tempo ♩=120

85

Fl. 1.2 *p*

Ob. 1.2 *a2* *mf* *f*

Cl. 1.2 *mf*

Bsn. 1.2 *mf* *f*

C Tpt. 1.2 *f* senza sord. 1. sola

C Tpt. 3.4

Tbn. 1.2 *mf* *f* 1. solo

B. Tbn. *mf* *mf* *f* *sf poco*

Tba. *mf*

S. D. *mf*

Hp. *ff sonoro*

Vln. I *col legno* *f*

Vla. *mf* *f* *col legno*

Vc. *pizz.* *p* *mf* *arco* *ten.* *f* *col legno* *f*

Cb. *col legno* *f* *f* *pizz.*

95

Fl. 1.2 *ff* ^{a2} *mf*

Ob. 1.2 *f con forza* *f* *fp* *mf*

Cl. 1.2 *f con forza* *fp* *mf*

Bsn. 1.2 *f* *mf*

Hn. 1.2 *p* *sf* *sf* *sf* *mf*

Hn. 3.4 *sf* *sf* *sf* *mf*

C Tpt. 1.2 *dim.* *sf p* *sf p* *sf p*

C Tpt. 3.4 3. senza sord. *sf p* *sf p* *sf p*

Tbn. 1.2 2. *pp*

B. Tbn. *sfp* *sfp* *sfp*

Timp. *f*

W. Bl. *f*

Vln. I *sf* *sf* *sf*

Vln. II *mf*

Vla. *nat.* *f* *sf* *col legno* *sf* *sf*

Vc. *nat.* *f* *sf* *mf* *pizz.* *arco*

Cb. *col legno* *sf* *sf* *sf* *mf* *mf*

10

10

11

Fl. 1.2: *112 soli p* *a2 p* *Fl.2 muta in Picc.2*

Ob. 1.2: *p soli*

Cl. 1.2: *1. ppp* *a2 soli pp*

Cbsn.: *pp*

C Tpt. 1.2: *con sord. 1. sola pp distinto* *pp*

C Tpt. 3.4: *con sord. 3. sola pp*

Hp.: *p*

11

Vln. I: *1. metà pp* *tutti div. ppp*

Vln. II: *pp* *1. metà ppp*

Vla.: *pp* *div. ppp*

Vc.: *pp* *ppp*

119 1. **12**

Bsn. 1.2 *mp*

Hn. 1.2 *sf p sf p sf > p p pp ppp*

Hn. 3.4 *sf p sf p sf > p p pp ppp*

C Tpt. 1.2 *mp*

C Tpt. 3.4 *mp marcato*

Tbn. 1.2 1. *p p pp ppp*

B. Tbn. *mp p p pp ppp*

Hp. *sf sf sf mp p pp*

Detailed description: This block contains the musical score for measures 119 through 124. It features six staves: Bsn. 1.2, Hn. 1.2, Hn. 3.4, C Tpt. 1.2, C Tpt. 3.4, and Tbn. 1.2. The Bsn. part starts with a first ending bracket over measures 119-120. The Hn. and C Tpt. parts have dynamic markings ranging from *sf* to *ppp*. The Tbn. part has a first ending bracket over measures 119-120. The Hp. part has dynamic markings from *sf* to *pp*. The C Tpt. 3.4 part is marked *mp marcato*. The B. Tbn. part has dynamic markings from *mp* to *ppp*.

12 unis.

Vln. I *f p pp ppp*

Vln. II tutti *f p pp ppp*

Vla. unis. *f p pp ppp*

Vc. *pizz. arco f appassionato solo soliloquy f*

Detailed description: This block contains the musical score for measures 125 through 130. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts have dynamic markings from *f* to *ppp*. The Vla. part has dynamic markings from *f* to *ppp*. The Vc. part has performance instructions: *pizz.*, *arco*, *f appassionato*, and *solo soliloquy*. The Vc. part also has dynamic markings from *f* to *ppp*.

Meno mosso
tranquillo

A tempo

13

♩=120
risoluto

Fl.1.2 muta in Picc.1.2

Fl. 1.2: *p*, *1.*, *p*, *a2*, *p*

Ob. 1.2: *pp espress*, *1.*

Cl. 1.2: *p*, *a2*, *p*

Hn. 1.2: *con sord.*, *pp*, *ppp*, *senza sord.*, *p*

Hn. 3.4: *con sord.*, *pp*, *ppp*, *senza sord.*, *p*

C Tpt. 1.2: *pp staccatissimo*, *3*

C Tpt. 3.4: *pp staccatissimo*, *3*

Tbn. 1.2: *con sord.*, *pp*, *ppp*, *senza sord.*, *p*

B. Tbn.: *con sord.*, *pp*, *ppp*

Meno mosso

A tempo

13

♩=120

Vln. I: *con sord.*, *div. in 3*, *p*, *div. in 2*, *pp*, *ppp*

Vc.: *tutti*, *mp*

Cb.: *mp*

Picc. 1.2.

14

139

Fl. 1.2 *ff* *ff* *f*

Ob. 1.2 *ff* a2

Cl. 1.2 *ff* *ff* *f* a2

Bsn. 1.2 *f appassionato* a2

Cbsn. *ff > f*

Hn. 1.2 *ff*

Hn. 3.4 *ff*

Tbn. 1.2 *ff >*

B. Tbn. *senza sord.* *ff > f* *ff >*

Tba. *solo* *f* *ff > f* *ff > f* *ff* *f pesante*

T.-l. *f* *f*

Vln. I *senza sord. unis.* *ff* *ff > f* *f* *pizz.*

Vln. II *ff* *ff > f* *f* *sf* *pizz.*

Vla. *ff* *ff > f* *f* *sf* *f appassionato* *arco*

Vc. *ff* *ff > f* *f* *dim.* *sf* *f appassionato* *arco*

Cb. *arco* *ff > f* *ff > f* *ff* *f pesante* *pizz.* *dim.* *sf*

14

148

Ob. 1.2 *f* *ff* a2

Cl. 1.2 *f* *ff* a2

Bsn. 1.2 *f* *ff* a2

Cbsn. *f*

Hn. 1.2 *f* *pp*

Hn. 3.4 *f* *pp*

C Tpt. 1.2 *senza sord. 1. sola* *mf* *f* *s.s.* *f*

C Tpt. 3.4 *senza sord. 3.* *f* *f*

Tbn. 1.2 *f* *pp* 2.

B. Tbn. *f* *pp*

Tba. *f* *pp* (b)

Timp. *pp* *mf* *pp*

B. D. *p*

Cym. *p* *mf* *p*

Vln. I *f* *f* *arco* *f* *15*

Vln. II *f* *f* *arco* *div.*

Vla. *pizz.* *mf* *f* *arco* *pizz.* *ff*

Vc. *mf* *f* *f* *div.* *umis.* *ff* *pizz.*

Cb. *f* *mf* *f* *arco* *ff* *pizz.*

tranquillo

154

Picc. *brillante* *pp as possible*

Ob. 1.2

Cl. 1.2 *brillante*

Bsn. 1.2

Hn. 1.2 *ff* *f* *pp*

Hn. 3.4 *f* *f* *pp*

C Tpt. 1.2 *p* *ff* *ff*

C Tpt. 3.4 *p*

Tbn. 1.2 *f* *mf* *pp*

B. Tbn. *f* *mf* *pp*

Tba. *f* *mf* *pp*

Timp. *f* *ff* *f* *dim.*

B. D. *f*

Cym. *f*

T.-t. *ff* *f* *p*

Tub. B. *ff* *f* *p*

Hp. *fff* *ff* *mf*

Vln. I *pizz.* *ff* *arco* *pp*

Vln. II *unis. pizz.* *ff* *arco* *pp*

Vla. *non div. arco* *ff* *f* *pp*

Vc. *non div. arco* *ff* *pp*

Cb. *arco* *ff* *pp*

Meno mosso

rit.

A tempo

as if from a distance
con sord.

161
C Tpt. 1.2

pp molto espress. *sf* poco 421''

3 AGNUS DEI

THE INTERCESSION

Larghetto

♩=58

Flute: *mf* *ppp* *mf* *sfp* Fl. 1 muta in Picc. 1

Oboe: *p* *mf* *p* *mf* *sfp* *sf* solo 5 6 Ag-nus *molto espress. e tranquillo*

Clarinet in Bb: *mp* *mf* *pp* *mf* *f* *mp* *mf* *sfp*

Bassoon: *ppp*

Contrabassoon: *sfp*

Horn in F: *pp* *ppp* *mf* *p* *sfp*

Glockenspiel: *mf* *p*

Harp: *mp* *mf* *pp* *p* *p* *f* *ff* *pp* *p* *sfp*

Violin I: *mp* *mf* *p* *sf* *f* *mp* *mf* *con sord. pizz.* *arco* *div.* *unis. pizz.*

Violin II: *ppp* *sf* *f* *ppp* *sfp* *con sord. div.*

Violoncello solo: *ppp* *sf* *f* *ppp* *sfp* *con sord. div.*

1 *♩+♩.*

Picc. *f* Picc. 1 muta in Fl.1

Ob. De - i qui tol - lis pec - ca - ta mundi do - na do - na e - is
ff *mf* *f* *mf* *p molto espress.*

Cl. *f* *f*

Hn. *mf* *mf*

Glock. *mf* *mf*

Hp. *ff* *ff*

Vln. I *sf* *f* *sf* *f*

Vln. II *sf* *f* *sf* *f*

13

Fl. *f* *p* *f* *p*

Ob. *p subito* *f* *p* *p* *f* *p* *pp*

Bsn. *mf* *pp* *mf* *pp*

Cbsn. *mf* *pp* *mf* *pp*

Hn. *fp* *f* *p* *fp* *f* *p*

T.-t. *pp* *pp*

Harp. *f* *f*

Vln. I *pp* *pp*

Vln. II *sf* *pp* *sf* *pp*

re - qui - em

1.

(poco)

un. p. pizz. *pp*

div. in 3

18 **2**

Ob. *mf*

Cl. *pp* *p* *mf*

Hn. *pp*

Vln. I *pp* div. arco

Vc. solo *mf* solo *molto espress.* *f*



21

Fl. *p* *f* *ff*

Cl. *p*

Bsn. *mf* *dim.* *p*

Vln. I *p* unis. pizz. *p*

Vc. solo *f* *ff*

24 **3**

Fl. *mf* *ppp* *p*

Ob. *p* *mf* *p*

Cl. *mp < mf* *pp* *mf* *p*

Bsn. *p*

Hn. *pp* *mf* *ppp* *mf* *p*

Glock. *mf*

Hp. *mp* *mf* *p* *f* *ff*

Vln. I *mp* *mf* *p* *sf* *f*

Vln. II *ppp* *ppp* *sf* *f*

pizz. *arco* *arco* *8va div.* *div.*

(h) *(h)* *(h)* *(h)*

d+d.

Detailed description of the musical score: This page of a musical score (page 35) features a 3/4 time signature and a key signature of one sharp (F#). It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), and Violin II (Vln. II). The score is divided into three measures, with a rehearsal mark '3' at the beginning of the first measure. Dynamics range from pianissimo (ppp) to fortissimo (ff). The Flute and Clarinet parts feature complex rhythmic patterns with slurs and accents. The Harp part includes a 'sola' section with a dynamic shift from piano (p) to fortissimo (ff). The Violin parts are marked with 'pizz.' (pizzicato) and 'arco' (arco) sections, with the Vln. II part including a 'div.' (divisi) section and an '8va div.' (octave divisi) section. The score is marked with 'd+d.' (double bar line) at the end of the first measure and '8va div.' at the end of the second measure. The page number '35' is in the top right corner.

4 exaudi orationem meam, ad te omnis caro veniet

28

Fl. *p sempre* *mf*

Ob. *f con passione* *f*

Cl. *p sempre*

Bsn. *f*

Hp. *ff*

Vc. solo *f* *p*
sempre più appassionato che prima

Ag - nus De - i

31

Ob. *ff* *mf* *6* *un poco agitato* *molto espress.* *p*

Bsn. *f espress.* *6*

Vc. solo *mf* *f* *ff* *>mf* *f* *p*

36 **5** *più tranquillo* *agitato*

Fl.
f *p*

Ob.
f *p* *f* *sf*

Cl.
f

Bsn.
f

Hn.
sf *p* *sf*

Vln. I
sf *sf*

Vln. II
sf *sf*

Vc. solo
f *p* *mf* *sf* *f* *sf* *leggiero*

et lux perpetua
molto tranquillo

40 **6** tranquillo

Fl. *mf*

Ob. *mf*

Cl. *mf* 1. *p* 6 *mf*

Bsn. *mf* solo Ag - nus De - i qui tol - lis pec ca ta mun di *<f> p*

Hn. 1. *p espress.* *pp espress.*

Hp. *f* *mp* *cresc.*

Vln. I **6** (div.) *mf* unis. pizz. *p* *mf* **7** et lux perpetua div. in 3 arco *pp*

Vln. II (div.) *mf* unis. pizz. *p* *mf*

Vc. solo do - na e - is re - qui - em *p espress.*

do na e - is re - qui - em *p espress.*

soli *pp espress.*

pp cresc.

3 *pp espress.* 3

46

Fl. *mp* *mf* *pp*

Ob. *mp* *mf* *p* molto espress. *pp* sotto voce

Cl. *mp* cresc. *mf*

Bsn. 1. *pp* subito

Hn. *fp* espress. *sfp*

Glock. *mp*

Hp. *mf* *f* *f*

Vln. I *mp* *pp* *arco*

Vln. II *arco* *pp* *arco* *sfp*

div. in 2

8va

Detailed description: This page of a musical score covers measures 46 to 50. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn), a Glockenspiel, a Harp, and a string section (Violin I and II). The score includes various dynamics such as *mp*, *mf*, *pp*, *p*, *fp*, *sfp*, *f*, and *pp*, along with performance instructions like *cresc.*, *subito*, *molto espress.*, *sotto voce*, *arco*, and *div. in 2*. A first ending bracket is present in the Bassoon part. The key signature has two sharps (F# and C#), and the time signature changes from 2/4 to 3/4 at measure 49.

52

Fl. Fl.1 muta in Picc.1

mf *sol* *ff* *mf* *ff*

Ob. *mf* *ff* *mf* *ff*

Hn. *sfp* *sfp* *mf* *ff* *mf* *ff*

Glock. *mp* *mp*

Hp. *f* *f* *fff* *f*

Vln. I *pp* *pp* *ff*

Vln. II *pp* *pp* *ff* *ff*



59

8

Picc. 1. *pp* *sempre p*

Ob. Ag - nus (etc.) *pp* *sempre molto tranquillo e misterioso*

Glock. *pp* *an echo*

Vln. I 1. metà *mf* *pp* *an echo*

Vln. II *mf* *mf*

Vc. solo *f* *f* *p*

65

Più mosso A tempo

Picc. *f* *pp*

Fl. *ff* senza dim.

Ob. solo do-na (etc.) *pp* *p* sub. *f* Re - qui em

Cl. *f* *pp*

Cbsn. *ppp*

Hn. 1. *f* *pp*

Glock. *f*

Hp. *f* *p*

tutti div.

Vln. I *pp* *f* *pp* unis. *f*

Vln. II *f* *pp* unis. pizz. *f*

Vc. solo

LIBERA ME

FURTHER GESTURES (Praeludium)

Allegro

$\text{♩} = 66$

sempre drammatico

Li-be-ra me_ do - mi - ne

1. solo

pp misterioso

f ff

a2

ff

a2

ff

a2

ff

1.

ff

ff

pp

Allegro

$\text{♩} = 66$

fp

f ff

ff

pizz.

mf

arco

ff

pizz.

p mp mf

arco

ff

1. metà

pizz.

pp p mp

arco

ff

pp

10 Fl.1.2 muta in Picc. 1.2

1

appassionato

a2

Picc.1.2

Ob.1.2

Cl.1.2 in Bb

Bsn.1.2

Cbsn.

Hn.1.2

Hn.3.4

C Tpt.1.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Cl.1.2. muta in A

1

Vln. I

Vln. II

Vla.

Vcl.

Cb.

pizz.

tutti div.

pizz.

arco

div. in 4

unis.

unis.

l'istesso tempo

$\text{♩} = 132$

2

Picc. 1.2 muta in Fl.1.2

Musical score for woodwinds and strings. The score includes parts for Piccolo (Picc. 1.2), Flute (Fl. 1.2), Oboe (Ob. 1.2), Clarinet in A (Cl. 1.2 in A), Bassoon (Bsn. 1.2), Cello (Cbsn.), Horn in C (Hn. 1.2), Horn in F (Hn. 3.4), Clarinet in Bb (C Tpt. 1.2), Trombone (Tbn. 1.2), Bass Trombone (B. Tbn.), Tuba (Tba.), Cymbal (Cym.), Triangle (T.-t.), and Harp (Hp.). The music is in 2/4 time and marked *l'istesso tempo* with a tempo of $\text{♩} = 132$. The score features various dynamics including *pp*, *p*, *mp*, *f*, *ff*, *sf*, and *ff con forza*. Performance instructions include *ff appassionato e con tutta forza* and *div.* (divisi). The Piccolo part starts with a dynamic of *ff* and includes a trill. The Flute part has a trill marked *a2*. The Bassoon part has a trill marked *a2* and a triplet marked *3*. The Harp part has a *sola* section.

l'istesso tempo

$\text{♩} = 132$

2

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabbasso (Cb.). The music is in 2/4 time and marked *l'istesso tempo* with a tempo of $\text{♩} = 132$. The score features various dynamics including *ff*, *mf*, *f*, *ff*, *sf*, and *ff con forza*. Performance instructions include *ff appassionato e con tutta forza*, *div.* (divisi), *unis.* (unison), *pizz.* (pizzicato), *arco* (arco), and *sola*. The Viola part has a triplet marked *3*. The Violoncello part has a triplet marked *3*.

30

Fl.1.2 *sf* *f* *f*

Ob.1.2 1. *sf* *p* *f* *sf* *mf tragico* *sf sf*

Cl.1.2 in B \flat

Cl.1.2 in A *sf* *sf* *p* Cl.1.2. muta in B \flat *mf tragico* *sf sf*

Bsn.1.2 *sf* *sf* *p*

Cbsn.

Meno mosso tranquillo

meno tranquillo

A tempo $\text{♩} = 66$

3

Hn.1.2 *sf* *sf* *p* 1. solo *f espress.* *mf tragico*

Hn.3.4 *sf* *sf* *p*

C Tpt.1.2 *sf* *mf tragico* *sf*

Tbn.1.2 *sf* *sf* *mf tragico*

B. Tbn. *sf* *sf* *mf tragico*

Tba. *sf* *sf*

Meno mosso

A tempo $\text{♩} = 66$

3

Vln. I unis. sul pont. nat. *sf* *p* *sf* *sf*

Vln. II sul pont. nat. *sf* *p*

Vla. unis. sul pont. nat. div. *sf* *p* *sf*

Vc. unis. sul pont. nat. div. *sf* *p* *sf* *sf*

Cb.

Meno mosso

A tempo $\text{♩} = 66$

3

l'istesso tempo

Tempo 2

4 ♩ = 120

sereno
Li - be-ra me Do-mi - ne

molto agitato

40 Picc. 1.2 Fl. 1.2 Ob. 1.2 Cl. 1.2 in B♭ Bsn. 1.2 Cbsn. Hn. 1.2 C Tpt. 1.2 Tbn. 1.2 B. Tbn. Tba. B. D. T.-t. Hp.

l'istesso tempo

Tempo 2

4 ♩ = 120

Vln. I Vln. II Vla. Vc. Cb.

Meno mosso

71. ne de mor-te ae ter na

Picc. 1.2 *p* *pp* *dim.*

Fl. 1.2 *p* *pp*

Cl. 1.2 in Bb *p* *pp*

Bsn. 1.2 *pp*

Cbsn. *f > p*

Hn. 1.2 *p* *pp* *solo*

Hn. 3.4 *p* *pp* *solo*

C Tpt. 1.2 *p*

Tba. *f > p*

Glock. *p* *pp* *dim.*

B. D. *p*

T.-t. *ppp*

Hp. *p*

Meno mosso

Vln. I *p* *pp* *ppp* VI. 1 div. in 4

Vln. II *p* *pp* *ppp* con sord.

Vla. *p* *pp* *ppp* div. in 4 con sord.

Vc. *pp* *f > p* *ppp* div. in 4

Tempo primo
♩ = 66

88 **6** sempre non scherzando 1. energico

Picc.1.2 *mf* *f* *f*

Cl.1.2 in B♭ 1. solo *mf* *f* *ff* a2

Bsn.1.2 *f*

Hn.3.4 *sf*

Tbn.1.2 *mf* *sf*

B. Tbn. *f* *mf* *sf*

Glock. *mf* *f* *f*

Hp. *f*

6 **Tempo primo**
♩ = 66

Vln. I senza sord. unis. 3 *mf* *f > p* *f*

Vln. II senza sord. unis. 3 *mf* *mf* *f*

Vla. senza sord. unis. 3 *mf* *p* *mf* *f*

Vc. senza sord. unis. 3 *mf* *mf* *f* *f* *sf* *div.*

Cb. *f* pizz.

95 Picc.1 muta in Fl.1 7

Picc.1.2 *f*

Fl.1.2 *a2* *ff* *p* *ff*

Ob.1.2 *a2* *ff* *p* *f*

Cl.1.2 in Bb *a2* *ff* *p* *ff* *ff*

Bsn.1.2 *a2* *f* *dim.* *ff*

Cbsn. *f pesante* *f* *dim.*

Hn.1.2 *sf* *sf* *sf* *ff*

Hn.3.4 *mf* *sf* *p* *sf* *sf* *ff*

Glock. *f*

Vln. I 7 *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *mf* *f* *ff* *appassionato*

Cb. *arco* *f pesante* *ff*

8 con molto energico
♩ = 132

102

Picc.1.2

Fl.1.2 *f* a2 Fl.1 muta in Picc.1 *f*

Ob.1.2 *f* a2 *f*

Cl.1.2 in Bb 1. *f* a2 *f*

Bsn.1.2 *f* 1. solo *f* appassionato

Hn.1.2 *f* *f* leggiero *f*

Hn.3.4 *f* 3. *f*

C Tpt.1.2 *f*

Tba. *poco sf*

8 con molto energico
♩ = 132

Vln. I *ff* = *f* con forza *div.*

Vln. II *ff* = *f* *div.* *unis.* *div.*

Vla. *f* *div.* *unis.* *div.*

Vc. *f* *f* appassionato

Cb. *poco sf* *f* appassionato

allarg. 10 **Tempo 2**
♩=120
appassionato

117

Picc.1.2 *p* Li - be - ra me

Fl.1.2 Fl.1.2 muta in Picc.1.2

Cl.1.2 in Bb 1. 3 3 3 *sf* a2 *p*

Bsn.1.2 1. 3 3 3 *f* a2 *f*

Cbsn. *f* distinto *sfp*

C Tpt.1.2 *f* *p*

Glock. *p*

T.-t. *p*

allarg. 10 **Tempo 2**
♩=120

Vln. I *f sf* con sord. div. in 3 *p*

Vln. II *f sf* con sord. div. in 3 *p*

Vla. *f sf*

Vc. *f* tutti *f* *sf* solo *f* appassionato *molto*

Cb. unis. *f* distinto *sfp*

126 **11** Do - mi - ne de

Picc.1.2 *p*

Ob.1.2 1. solo ad libitum
p *leggero*

Cl.1.2 in Bb *p*

Bsn.1.2 *p* a2 *p*

Cbsn. *sf* *p*

C Tpt.1.2 *p*

Glock. *p*

Vln. I **11** *p*

Vln. II *p*

Vc. *sf* *p* (solo) *p* *sf* *<* *dim.*

Cb. *sf* *p*

allarg.

Requiem Aeternam

Tempo 3

con molto passione

136 mor-te ae-ter-na

12 $\text{♩} = 96$

13 Li-be-ra me Do-mi-ne

Picc. 1.2

Ob. 1.2

Cl. 1.2 in Bb

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Xyl.

Glock.

B. D.

Cym.

T.-t.

Re-qui-em

Ae-ter-nam

pp *mf* *sf* *sff* *f* *ff* *subito*

allarg.

Requiem Aeternam

Tempo 3

12 $\text{♩} = 96$

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

con sord. div. in 3

senza sord. unis.

div.

div.

pp *mp* *f* *f* *f* *f* *f*

G.P.

♩=48

14

molto tranquillo

153 Picc. 1 muta in Fl. 1

Fl. 1.2 *mp*

Cl. 1.2 in B♭ *sf sf f pp* Cl. 1 muta in A

Cl. 1.2 in A *mp espress.*

Bsn. 1.2 *sf sf f pp*

Cbsn. *sf sf f pp*

Hn. 1.2 *sf sf f*

Hn. 3.4 *sf sf f*

Tbn. 1.2 *sf f mf*

Tba. *sf f mf*

B. D. *f mf mp*

T.-t. *f mf mp*

Hp. *mf*

♩=48

14

Vln. I *pp* div. in 4

Vln. II *pp* soli *mp espress.* div. in 2

Vla. unis. pizz. *mp*

Vc. *pp*

Cb. *pp*

164

1.

Fl.1.2 *ppp* *molto misterioso* *ppp*

Cl.1.2 in A

Hp. *f*

Vla. *f*

Vc. unis. *pp*

Cb. unis. *pp* *ppp*

523*