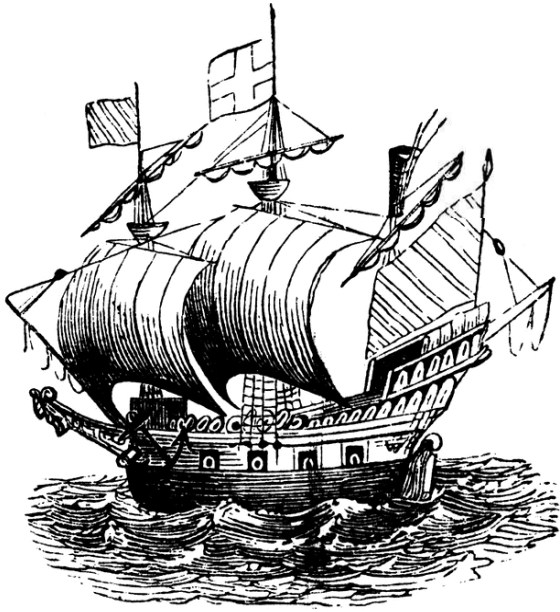


Requiem for Walter (and other Mariners)



for Soprano and Baritone Soloists
SATB Choir
and Orchestra

Texts from the Latin Requiem Mass
Psalms 65, 77, 93, 104, 107, 130
Verses by Sir Walter Raleigh

Composed by
James Geoffrey Allan

ORCHESTRAL SCORE



DESIGNED AND PRODUCED
BY
THE
YENSTON MUSIC PRESS
© 2023

Requiem for Walter

(and other Mariners)

for Soprano, Baritone, Choir and Orchestra

Composed : James Geoffrey Allan (1953-)

Written between 13th March 2019 and 16th April 2020

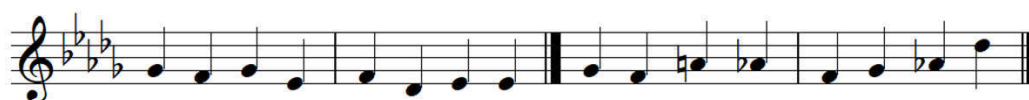
Requiem for Walter is dedicated to my father, Walter Lightle Allan, and to Sir Walter Raleigh (or Raleigh). My father died when I was only 8 years old (he was 35) and I wanted to commemorate his short life in this music.

Three of the movements are composed to Raleigh texts. The Psalm settings are all texts that mention the sea, as my father was a young merchant seaman in WW2. Raleigh's voyages are well known and I live near Sherborne and sang in the Abbey choir for 32 years. Raleigh built Sherborne New Castle and will have known the Abbey well.

The movements alternate between the Latin of the Requiem Mass and the English of the Psalms and Raleigh texts. Scoring is for SATB choir (doubled in movement "2. Psalm 130, 107"), Soprano and Baritone solos. Orchestration 2fl, 2ob, 2cl, 2bn, 2hn, timp, tamtam str

Requiem for Walter opens and closes with settings of some of the Nunc Dimittis, lines 2,3 being repeated.

The germ of **Requiem for Walter** is found in the movement "10. Raleigh Epitaph" written by me in 1996 as an a capella setting. The first few notes of this setting (to the words Even such is time) are similar in shape to the Gregorian chant setting of the Dies Irae. This motif recurs in several of the movements in some form or another. The choral parts of the orchestrated Epitaph are almost identical to the original a capella setting.



Di - es I - rae, Di - es Il - la E'en such is time that takes in trust

The two long notes on the bassoons at the beginning of the Requiem Aeternam and at the end of the Lux Aeterna represent a metaphorical ship leaving harbour.

0. Introit-Nunc Dimittis (Solo Bar.)

Lord, now lettest thou thy servant depart in peace: according to thy word.
For mine eyes have seen: thy salvation,
Which thou hast prepared: before the face of all people;

1. Requiem Aeternam (Chorus)

Requiem aeternam dona eis, Domine. Et lux perpetua luceat eis.

Requiem aeternam dona defunctis, Domine. Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine Et lux perpetua eis.

(Grant them eternal rest, O Lord. And let perpetual light shine upon them. Eternal rest give unto the dead, O Lord. And let perpetual light shine upon them. Eternal rest grant unto them, O Lord And let perpetual shine on them.)

2. Psalm 130 De Profundis (Solo Bar. And TTBB chorus)

Out of the deep have I called unto thee, O LORD; Lord, hear my voice.

O let thine ears consider well the voice of my complaint.

My soul fleeth unto the Lord before the morning watch; I say, before the morning watch.

Psalm 107 Confitemini Domino(Sop. and Bar. Solos and SSAATTBB Chorus)

They that go down to the sea in ships : and occupy their business in great waters;

These men see the works of the Lord : and his wonders in the deep.

For at his word the stormy wind ariseth : which lifteth up the waves thereof.

So when thy cry unto the Lord in their trouble : he delivereth them out of their distress.

For he maketh the storm to cease : so that the waves thereof are still.

Then are they glad, because they are at rest : and so he bringeth them unto the haven where they would be.

3. Lacrimosa (Chorus)

Lacrimosa dies illa, Qua resurget ex favilla. Judicandus homo reus. Huic ergo parce, Deus:
Pie Jesu Domine: Dona eis requiem. Amen.

(That sorrowful day, on which will rise from the ashes guilty man, to be judged. Spare us by your mercy, Lord, all pitying, Jesus blest, Grant them Thine eternal rest. Amen.)

4. Psalm 77 Voce mea ad Dominum (Solo Sop.)

The waters saw thee, O God, the waters saw thee, and were afraid: the depths also were troubled.

Thy way is in the sea, and thy paths in the great waters: and thy footsteps are not known.

Psalm 65 Te decet hymnus

Who stilleth the raging of the sea : and the noise of his waves, and the madness of the people.

They also that dwell in the uttermost parts of the earth shall be afraid at thy tokens : thou that makest the outgoings of the morning and evening to praise thee.

5. Libera Me (Chorus)

Libera me, Domine, de morte aeterna in die illa tremenda. quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

(Rescue me, O Lord, from eternal death in that awful day when the heavens and the earth shall come to judge the world by fire.)

6. The Passionate Man's Pilgrimage – Walter Raleigh (Solo Bar.)

| | |
|--------------------------------------|--------------------------------------|
| Give me my scallop shell of quiet, | Over the silver mountains, |
| My staff of faith to walk upon, | Where spring the nectar fountains; |
| My scrip of joy, immortal diet, | And there I'll kiss |
| My bottle of salvation, | The bowl of bliss, |
| Blood must be my body's balmer, | And drink my eternal fill |
| No other balm will there be given, | On every milken hill. |
| Whilst my soul, like a white palmer, | My soul will be a-dry before, |
| Travels to the land of heaven; | But after it will ne'er thirst more; |

And by the happy blissful way
More peaceful pilgrims I shall see,
That have shook off their gowns of clay,
And go apparelled fresh like me.

7. Domine Jesu (Chorus)

Domine, Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.

(O Lord, Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit.)

8. Psalm 93 Dominus regnavit (Sop. and Bar. Solos)

The waves of the sea are mighty, and rage horribly; but yet the LORD, who dwelleth on high, is mightier.

Psalm 104 Benedic anima mea

O LORD, how manifold are thy works! in wisdom hast thou made them all; the earth is full of thy riches.

So is the great and wide sea also; wherein are things creeping innumerable, both small and great beasts.

There go the ships, and there is that leviathan, whom thou hast made to take his pastime therein.

9. Sanctus and Benedictus (Chorus)

Sanctus, sanctus, sanctus. Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna in excelsis!

Benedictus qui venit in nomine Domine. Hosanna in excelsis!

(Holy, Holy is the Lord God of hosts! The heavens and earth is yours. Hosanna in the highest! Blessed is he who comes in the name of the Lord. Hosanna in the highest!)

10. Epitaph- Walter Raleigh (Chorus)

Even such is time, which takes in trust
Our youth, our joys, and all we have,
And pays us but with age and dust,

Who in the dark and silent grave
When we have wandered all our ways
Shuts up the story of our days,
And from which earth, and grave, and dust
The Lord will raise me up, I trust.

11. Agnus Dei (Chorus)

Agnus Dei, qui tollis peccata mundi dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

(Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them everlasting rest.)

12. Hymn – attrib. Walter Raleigh (Sop. Solo and Chorus)

Rise, O my soul! with thy desires to heaven,
And with divinest contemplation use
Thy time, when time's eternity is given,
And let vain thoughts no more thy thoughts abuse;
But down in darkness let them lie;

| | |
|---|---|
| So live thy better, let thy worse thoughts die. | To Thee, O Jesu! I direct mine eyes, |
| And thou, my soul, inspired with holy flame, | To Thee my hands, to Thee my humble knees; |
| View and review with most regardful eye | To Thee my heart shall offer sacrifice; |
| That holy cross whence thy salvation came, | To Thee my thoughts, who thoughts only see; |
| On which thy Saviour and thy sin did die! | To Thee myself, myself and all I give; |
| For in the sacred object is much pleasure, | To Thee I die, to Thee I only live. |
| And in that Saviour is my life treasure. | |

13. Lux Aeterna, Requiem Aeternam (Chorus)

Lux aeterna luceat eis Domine cum sanctis tuis in aeternum: quia pius es.

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.

(O eternal light shine upon them when the Saints forever, because you are good. Grant them eternal rest, O Lord; and let perpetual light shine upon them.)

14. Postlude Nunc Dimittis (Solo Sop. and Chorus)

For mine eyes have seen: thy salvation,
Which thou hast prepared: before the face of all people;
To be a light to lighten the Gentiles: and to be the glory of thy people Israel.
Glory be to the Father and to the Son and to the Holy Ghost
As it was in the beginning, is now and ever shall be,
World without end, Amen

0. Prelude-Nunc Dimittis

Slow March (♩=70)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Bassoon 1
- Bassoon 2
- Horn 1 in F
- Horn 2 in F
- Timps (G&C)
- Bar. solo
- Vln1
- Vln2
- Vla
- Cel
- DBass

The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slow March' with a quarter note equal to 70 beats per minute. The dynamics range from *p* (piano) to *ff* (fortissimo). The woodwinds and strings play a simple, rhythmic accompaniment, while the brass instruments (Bassoon, Horn, and Timp) play a more active role, with the Timp playing a steady pattern of eighth notes. The Bar. solo part is marked *p* and *ff*. The strings enter in the final measure of the page, playing a simple accompaniment.

8

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl1, Fl2, Ob1, Ob2, Bn1, Bn2, Hn1, Hn2, Timps (G&C), Btn, V1, V2, Vla, VC, and DB. The score begins at measure 8, indicated by a box containing the number '8'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line (Btn) has lyrics: "Lord, now let-test thou, thy ser - vant de - part in peace". The lyrics are placed below the vocal staff, with the words "let-test" and "de - part" containing a '3' above them, indicating a triplet. The dynamic markings include *mf* (mezzo-forte) and *f* (forte). The woodwinds (Flutes, Oboes, Bassoons, Horns) and strings (Violins, Viola, Violoncello, Double Bass) are playing sustained notes with various articulations and dynamics. The percussion (Timpani and Snare Drum) has specific rhythmic patterns.

15

Fl1
 Fl2
 Ob1
 Ob2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps (G&C)
 Btn
 V1
 V2
 Vla
 VC
 DB

con sord
fon sord
f
mf
f

ac - cor - ding to thy word. For mine eyes have

21

The musical score is for page 21 of a larger work. It features the following parts:

- Flutes:** Fl1 and Fl2. Fl1 and Fl2 have rests in the first three measures and then play a melodic phrase in the fourth measure with a forte (*f*) dynamic.
- Oboes:** Ob1 and Ob2. Both play a complex, fast-moving melodic line starting in the second measure, reaching a forte (*f*) dynamic.
- Bassoons:** Bn1 and Bn2. Bn1 plays a sustained chord with a mezzo-piano (*mp*) dynamic. Bn2 plays a sustained chord with a mezzo-piano (*mp*) dynamic.
- Horns:** Hn1 and Hn2. Hn1 plays a sustained chord with a mezzo-piano (*mp*) dynamic, marked "senza sord.". Hn2 plays a sustained chord with a mezzo-piano (*mp*) dynamic, marked "senza sord.". Both reach a forte (*f*) dynamic in the fourth measure.
- Timpani (G&C):** Plays a rhythmic pattern of eighth notes.
- Trumpet:** Btn. Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- Vocal Soloist:** Lyrics: "seen thy sal - va - tion, Which thou hast pre-pared". The vocal line includes triplet markings over the words "thy", "sal - va - tion", and "hast pre-pared".
- Violins:** V1 and V2. Play a melodic line with a mezzo-forte (*mf*) dynamic.
- Viola:** Vla. Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- Violoncello:** VC. Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- Double Bass:** DB. Plays a rhythmic pattern of eighth notes.

26

F11
F12
Ob1
Ob2
Bn1
Bn2
Hn1
Hn2
Timps (G&C)
Btn
V1
V2
Vla
VC
DB

mf
mf
mf
mf
f *mf*

be - fore the face of all. all

31

Fl1
Fl2
Ob1
Ob2
Bn1
Bn2
Hn1
Hn2
Timps (G&C)
Btn
V1
V2
Vla
VC
DB

peo - ple.

f
f
mf
mf
mf
mf
p
p
p
p
p
mf
mf
mf
mf
mf
p
mf

37

F11

F12

Ob1

Ob2

Bn1

Bn2

Hn1

Hn2

Timps (G&C)

Btn

V1

V2

Vla

VC

DB

f

mf

con sord

f

mf

f

f

mf

mf

mf

42 *attaca*

Fl1
Fl2
Ob1
Ob2
Bn1
Bn2
Hn1
Hn2
Timps (G&C)
Btm
V1
V2
Vla
VC
DB

p *ff*

3 3 3

1. Requiem Aeternam

Latin Requiem

Geoff Allan

Lento (♩=65)

The musical score is arranged in a standard orchestral layout. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 in Bflat, Bassoon 1 and 2, Horn 1 and 2 in F, Timpani, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, Cello, and Double Bass. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Lento' with a quarter note equal to 65 beats per minute. The score is divided into measures, with dynamic markings such as *ff* (fortissimo) and *p* (piano) used throughout. The woodwinds and strings play sustained notes, while the timpani and double bass have more rhythmic patterns. The vocal parts are currently silent, indicated by rests.

8

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps

S

A

T

B

V1

V2

Vla

VC

DB

mf

f

mf

p

f

mf

mfz

Re - qui - em ae-

12

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps

S

A

T

B

V1

V2

Vla

VC

DB

Re - qui - em ae - ter - nam,

Re - qui - em ae -

ter - nam,

ter - nam,

16

Fl1

Fl2

Ob1 *mf*

Ob2 *mf*

Cl1 *mf*

Cl2 *mf*

Bn1

Bn2 *p*

Hn1 *p*

Hn2 *p*

Timps *mf*

S *f* Re - qui - em ae - ter - nam, *mf* Re³ - qui³ - em.

A *mf* Re - qui - em,

T *mf* - ter - nam, *mf* Re - qui - em,

B *mf* Re - qui - em,

V1 *mf*

V2 *mf*

Vla *mf*

VC *mf*

DB *arco*

20

Fl1 *mf*
 Fl2 *mf*
 Ob1 *mf*
 Ob2 *mf*
 Cl1 *mf*
 Cl2 *mf*
 Bn1 *mf*
 Bn2 *mf*
 Hn1 *mf*
 Hn2 *mf*
 Timps *f*
 S *f*
 A *f*
 T *f*
 B *f*
 V1 *mf*
 V2 *mf*
 Vla *mf*
 VC *mf*
 DB *mf*

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

25

Fl1 *f*

Fl2 *f*

Ob1 *f*

Ob2 *f*

Cl1

Cl2

Bn1 *f* *mf*

Bn2

Hn1 *f*

Hn2 *f*

Timps

S *f*

A *f*

T *f*

B *f*

V1 *f* *mf* *f*

V2 *mf* *f*

Vla *mf* *f*

VC *p* *mf* *f*

DB *p* *mf* *f*

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

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

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

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

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

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

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

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

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

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

30

F11 *f* 3 3
 F12 *f* 3 3
 Ob1 *f* 3 3
 Ob2 *f* 3 3
 Cl1 *f* 3 3
 Cl2 *f* 3 3
 Bn1
 Bn2
 Hn1 *f* *mf*
 Hn2 *f* *mf*
 Timps 3 3 3 3 3 3
 S *f*
 Re - qui - em, Et lux per - pe - tu - a
 A
 Re - qui - em,
 T *f*
 Re - qui - em, Et lux per -
 B
 Re - qui - em,
 V1 3 3 3 3 3 3 3 3
 V2
 Vla
 VC
 DB *pizz*

35

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Timps, S, A, T, B, V1, V2, Vla, VC, DB

Et lux per - pe - tu - a
 Et lux per -

39

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Timps
S
A
T
B
V1
V2
Vla
VC
DB

pe - tu - a
lu - ce - at
lu - ce - at
lu - ce - at
lu - ce - at
lu - ce - at

arco

Page 22 of 276

43

FF1 *ff*

FF2 *ff*

Ob1 *ff*

Ob2 *ff*

C11 *ff*

C12 *ff*

Bn1 *ff*

Bn2 *ff*

Hn1 *ff*

Hn2 *ff*

Timps *3 3 3 3*

S *f*
- is, Re - qui - em ae - ter - nam

A *f*
- is,

T *f*
- is, Re - qui - em

B *f*
- is,

V1 *mf* *f* *3 3 3 3* *3 3*

V2 *mf*

Vla *mf*

VC *mf*

DB *mf*

48

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

do - na de - func - tis, Do - mi - ne,
 Re - qui - em ae - ter - nam, Do - mi - ne.
 ae - ter - nam do - na do - na Do - mi - ne
 Re - qui - em, Do - mi - ne.

f

3

52

F11 *mf*

F12 *mf*

Ob1

Ob2

C11 *f* 3 3 3 3 *mf*

C12 *mf*

Bn1 *mf*

Bn2 *mf*

Hn1 *mf* *f* *mf*

Hn2 *mf* *f* *mf*

Timps 3 3

S *mf*
Do - mi - ne.

A *mf*
Do - mi - ne.

T *mf*
Do - mi-

B

V1 *mf*

V2

Vla

VC

DB *pizz*

62

Flute 1 (F1), Flute 2 (F2), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (C1), Clarinet 2 (C2), Bassoon 1 (Bn1), Bassoon 2 (Bn2), Horn 1 (Hn1), Horn 2 (Hn2), Timpani (Timp), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), Double Bass (DB).

Lyrics: ter nam, ter nam, ter nam, ter nam,

Dynamics: *f*, *pizz mf*

66

mf

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps

S

A

mf

mf

Et lux per-

T

mf

Et lux per-pe tu-

B

mf

f

mf

f

f

mf

Et lux per-pe tu

V1

V2

Vla

VC

DB

70

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Timps, S, A, T, B, V1, V2, Vla, VC, DB

Et lux, et lux
 Et lux
 Et lux
 Et lux

mf, *f*, *arco*

75

F11 *mf*

F12 *mf*

Ob1 *mf*

Ob2 *mf*

Cl1

Cl2

Bn1 *mf*

Bn2 *mf*

Hn1 *mp*

Hn2 *mp*

Timps

S *ff* *mp*
per - pe - tu - a e - is, e - is *mp*

A *ff* *mp*
per - pe - tu - a e - is, e - is *mp*

T *ff* *mp*
per - pe - tu - a e - is, e - is *mp*

B *ff* *mp*
per - pe - tu - a e - is, e - is *mp*

V1

V2

Vla *mp*

VC *mp*

DB *mp* *zz*

82

Flute 1 (F11), Flute 2 (F12), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (C11), Clarinet 2 (C12), Bassoon 1 (Bn1), Bassoon 2 (Bn2), Horn 1 (Hn1), Horn 2 (Hn2), Timpani (Timps), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), Double Bass (DB).

Dynamics: *mf*, *f*, *p*, *arco*.

Lyrics: Re - qui - em,

87

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Timps
S
A
T
B
V1
V2
Vla
VC
DB

qui - em ac - ter-
qui - em ac - ter-
qui - em ac - ter-
qui - em ac - ter-
qui - em ac - ter-

p
mp
mf

91 *f* *ritard.* ♩ = 30

F11
 F12
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

13 March - 10 April 2019

2. Psalms 130 and 107

Anglican Prayer Book

Geoff Allan

Moderato (♩=110)

This musical score is for the second part of Psalms 130 and 107. It is written in a 3/8 time signature with a key signature of one flat (B-flat). The tempo is marked as Moderato, with a quarter note equal to 110 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Bassoon 1 and 2, Horn 1 in F and 2 in F, and Timpani (Timps).
- Brass:** Tamtam.
- Vocal Soloists:** Soprano Solo (Sop. Solo) and Baritone Solo (Bar. Solo).
- Vocal Chorus:** Soprano 1 and 2 (Sop 1, Sop 2), Alto 1 and 2 (Alt 1, Alt 2), Tenor 1 and 2 (Ten 1, Ten 2), Bass 1 and 2 (Bass 1, Bass 2).
- Strings:** Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Cello (Cel), and Double Bass (DBass).

The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support and rhythmic accents. The vocal soloists and chorus parts are indicated by rests, suggesting they are silent for this section of the piece.

12

Bn1

Bn2

Hn1

Hn2

Timps

Tam

BS

Solo

f Out of the deep

V1

V2

Vla

VC

DB

f

mf

mf

mf

A

23

Bn1

Bn2

Hn1

Hn2

Timps

Tam

BS

— have I *ff* called un - to thee,

T

mp O Lord, hear my voice. *mf* O Lord,

mp O Lord, hear my voice. *mf* O Lord,

B

mp O Lord, hear my voice. *mf* O Lord,

mp O Lord, hear my voice. *mf* O Lord,

V1

mf

V2

mf

Vla

mf

VC

DB

mp

Detailed description: This is a page of a musical score, page 36 of 276. It features a variety of instruments and vocal parts. At the top, there are two brass staves (Bn1 and Bn2) which are mostly silent. Below them are two woodwind staves (Hn1 and Hn2) with melodic lines starting in measure 23, marked with a forte (f) dynamic. The percussion section includes Timpani (Timps) and Tambores (Tam), with the Timpans playing a rhythmic pattern marked with a forte (f) dynamic. The vocal parts include a Bass Soloist (BS) and a Chorus (T, B). The BS part has the lyrics: "— have I *ff* called un - to thee,". The Chorus parts (T and B) have the lyrics: "*mp* O Lord, hear my voice. *mf* O Lord,". The string section (V1, V2, Vla, VC, DB) provides harmonic support, with the Violins (V1, V2) and Viola (Vla) playing a melodic line marked with a mezzo-forte (mf) dynamic, and the Double Basses (DB) playing a rhythmic pattern marked with a mezzo-piano (mp) dynamic.

33

B

Bn1

Bn2

Hn1

Hn2

Timps

Tam

BS

T

B

V1

V2

Vla

VC

DB

f

f

f

f

f

let thine ears con - si - der

hear my voice.

hear my voice.

hear my voice.

hear my voice.

mf

mf

mf

mf

mf

43

The musical score for page 43 includes the following parts and markings:

- Brass:** Bn1 and Bn2 (Trumpets) with *mf* dynamics. Hn1 and Hn2 (Horns) with *mf* dynamics.
- Percussion:** Timpans (Timp) and Tambores (Tam) are present but have no notation.
- Low Brass:** BS (Baritone Saxophone) with a melodic line.
- Vocalists:** T (Tenors) and B (Baritone/Bass) with lyrics: "well _____ the voice of my com - plaint. *mp* the voice of my com - plaint. *mf* the voice of my com - plaint." Dynamics *mp* and *mf* are indicated.
- Strings:** V1 (Violin I), V2 (Violin II), Vla (Viola), VC (Violoncello), and DB (Double Bass) with various rhythmic and melodic patterns.

53

Bn1 *mf* *f*

Bn2 *mf* *f*

Hn1 *mf* *f* *mf*

Hn2 *mf* *f* *mf*

Timps

Tam

BS *f*
the voice of my complaint.

T

B

V1 *mf* *f*

V2 *mf* *f*

Vla *mf* *f* *f* *mf*

VC *mf* *f* *f* *mf*

DB *mf* *f* *f* *mf*

64 C

Bn1 *f*

Bn2 *f*

Hn1 *f*

Hn2 *f*

Timps

Tam

BS *f* My soul flee - eth, flee-

V1 *f* *mf*

V2 *f* *mf*

Vla *f* *mf*

VC *f* 27 *f*

DB *f* *mf*

73

Bn1

Bn2

Hn1

Hn2

Timps

Tam

BS

- eth, flee - eth un - to the Lord, be-

V1

V2

Vla

VC

DB

82

Bn1

Bn2

Hn1

Hn2

Timps

Tam

BS

- fore the mor - ning watch, *mf* be - fore the mor-ning watch.

V1

V2

Vla

VC

DB

mf

mf

mf

mp

mp

mp

91

Bn1 *mf*

Bn2 *mf*

Hn1 *mf*

Hn2 *mf*

Timps

Tam

BS *mp* say, *f* be - fore

T *mp* be - fore the mor - ning watch. *mf* be - fore

B *mp* be - fore the mor - ning watch. *mf* be - fore

V1

V2

Vla

VC *mp*

DB *mp*

Detailed description: This is a page of a musical score, page 43 of 276. It features a variety of instruments and vocal parts. The brass section includes two trumpets (Bn1, Bn2) and two horns (Hn1, Hn2), all playing in a moderate dynamic (mf). The percussion section consists of timpani (Timps) and a snare drum (Tam), which are currently silent. The vocal parts include a Bass Soloist (BS) and a Chorus (T, B). The BS part has lyrics: "say, be - fore". The Chorus parts (T and B) have lyrics: "be - fore the mor - ning watch. be - fore". The string section includes Violins 1 and 2 (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB), all playing in a moderate dynamic (mp). The score is in a key with two sharps (F# and C#) and a 4/4 time signature. The page number 91 is in the top left corner.

100 D

Bn1

Bn2

Hn1

Hn2

Timps

Tam

SS

BS

T

B

V1

V2

Vla

VC

DB

mf

f

ff

Solo

the mor - ning watch.

the mor - ning watch.

the mor - ning watch.

the mor - ning watch.

the mor - ning watch.

pizz

mf

109

Bn1

Bn2

Hn1

Hn2

Timps

Tam

SS
f
They that go down to the sea in ships and oc - cu - py their bus' - ness

V1
mf

V2
mf

Vla
mf

VC
mf

DB

117

Bn1

Bn2

Hn1

Hn2

Timps

Tam

SS

in great wa - ters These men_ see, These men_

mf *f* *f*

S

great wa - ters; *mf*

great wa - ters; *mf*

A

great wa - ters; *mf*

great wa - ters; *mf*

V1

V2

Vla

VC

DB

mf *f* *mf* *f*

Detailed description of the musical score: This page contains a full orchestral score for measures 117-120. The instruments listed on the left are Bn1, Bn2, Hn1, Hn2, Timps, Tam, SS (Soprano Soloist), S (Soprano), A (Alto), V1 (Violin I), V2 (Violin II), Vla (Viola), VC (Violoncello), and DB (Double Bass). The vocal parts (SS, S, A) have lyrics: "in great wa - ters" and "These men_ see, These men_". Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score shows complex rhythmic patterns in the strings and woodwinds, with the vocalists providing a melodic line.

126

Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 SS
 see the works of the Lord, *ff* the works of the Lord *mf* and his won - ders
 S
mf the works of the Lord, *f* the works of the Lord
 A
mf the works of the Lord, *f* the works of the Lord
 V1
ff *mf*
 V2
ff *mf*
 Vla
ff *mf*
 VC
ff *mf*
 DB
ff *mf*

137 *poco a poco ritard.*

Bn1 *mp*

Bn2 *mp*

Hn1 *mp*

Hn2 *mp*

Timps *mf*

Tam

SS *mp*
in the deep. deep.

BS

S *mf*
won - ders in the deep.

S *mf*
won - ders in the deep.

A *mf*
won - ders in the deep.

A *mf*
won - ders in the deep.

V1 *mp*

V2 *mp*

Vla *mp*

VC *mp*

DB *arco mp*

E
148 Andante (♩=80) *poco a poco accel.*

Bn1 *f* *ff*

Bn2 *f* *ff*

Hn1 *f* *ff*

Hn2 *f* *ff*

Timps *mf*

Tam *ff*

BS *mf* *f* *ff*
For at his word the stor-my wind a - ri - seth

V1

V2

Vla

VC

DB

159 F Tempo Primo (♩=110)

Bn1

Bn2

Hn1

Hn2

Timps

Tam

BS

which lif-teth up the waves, *ff* the waves, *f* waves there-

V1

V2

Vla

VC

DB

168

Bn1
Bn2
Hn1
Hn2
Timps
Tam
BS
- of. *f* So when they cry, *f* cry, *f* cry, *mf* cry
V1
V2
Vla
VC
DB

176

Bn1 *ff* *mf* *mp*

Bn2 *ff* *mf* *mp*

Hn1 *ff* *mf* *mp*

Hn2 *ff* *mf* *mp*

Timps

Tam

BS
un-to the Lord *ff* in their trou - ble

T
38 *mf* he de - live - reth them_

36

B
36 *mf* he de - live - reth them_

36 *mf* he de - live - reth them_

V1 *ff* *mf*

V2 *ff* *mf*

Vla *ff* *mf*

VC *ff* *mf*

DB *ff* *mf*

186 G

Bn1

Bn2

Hn1 *mf*

Hn2 *mf*

Timps

Tam

SS *mf* For he ma-keth the storm_____

T 48 *mp* out of their dis - tress.

45 *mp* out of their dis - tress.

B 46 *mp* out of their dis - tress.

45 *mp* out of their dis - tress.

V1 *mp* *mf*

V2 *mp* *mf*

Vla *mp* *mf*

VC *mp* *mf*

DB *mp* *mf*

197

Bn1

Bn2

Hn1

Hn2

Timps

Tam

SS

the storm to cease

S

so that the waves there - of

A

so that the waves there - of

V1

V2

Vla

VC

DB

mf

mf

ff

ff

ff

ff

ff

ff

pizz

ff

ff

217

Bn1

Bn2

Hn1

Hn2

Timps

Tam

SS

BS

- cause_ they are at rest and so he bring - eth them un - to the

are at rest and so he bring - eth them un - to the

mf

mf

S

mf un - to the

mf un - to the

A

mf un - to the

mf un - to the

48

T

mf un - to the

mf un - to the

47

B

mf un - to the

Yes I know it's ~~the~~ the Sun's sion un - to the

V1

V2

Vla

VC

DB

238 *ritard.*

The musical score for measures 238-241 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Bn1 (Bassoon 1):** Rests in measures 238-240. In measure 241, plays a half note G3 (two ledger lines below the staff) with a *mf* dynamic.
- Bn2 (Bassoon 2):** Rests in measures 238-240. In measure 241, plays a half note G3 with a *mf* dynamic.
- Hn1 (Horn 1):** Rests in measures 238-240. In measure 241, plays a half note G3 with a *mf* dynamic.
- Hn2 (Horn 2):** Rests in measures 238-240. In measure 241, plays a half note G3 with a *mf* dynamic.
- Timps (Timpani):** Rests in measures 238-240. In measure 241, plays a half note G3 with a *mf* dynamic.
- Tam (Tamtam):** Rests in measures 238-241.
- V1 (Violin 1):** Rests in measures 238-240. In measure 241, plays a half note G3 with a *mf* dynamic.
- V2 (Violin 2):** Plays a half note G3 in measure 238, a half note G3 in measure 239, and a half note G3 in measure 240. In measure 241, rests.
- Vla (Viola):** Plays a half note G3 in measure 238, a half note G3 in measure 239, and a half note G3 in measure 240. In measure 241, rests.
- VC (Violoncello):** Plays a half note G3 in measure 238, a half note G3 in measure 239, and a half note G3 in measure 240. In measure 241, rests.
- DB (Double Bass):** Plays a half note G3 in measure 238, a half note G3 in measure 239, and a half note G3 in measure 240. In measure 241, rests.

The score is in a key signature of one flat (B-flat) and a common time signature. The *ritard.* marking is placed above the first measure (238). The *mf* dynamic is indicated for the notes in measure 241.

3. Lacrimosa

Larghetto (♩.=50)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet 1 in Bflat
- Clarinet 2 in Bflat
- Bassoon 1
- Bassoon 2
- Horn 1 in F
- Horn 2 in F
- Sopranos (Sop)
- Alto (Alt)
- Tenors (Ten)
- Bass (Bass)
- Violin 1 (Vln1)
- Violin 2 (Vln2)
- Viola (Vla)
- Cello (Cel)
- Double Bass (DBass)

The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto' with a quarter note equal to 50 beats per minute. The vocal parts (Sop, Alt, Ten, Bass) enter in the third measure with the lyrics 'La - cri - mo - sa' and 'La - cri'. The instrumental parts include woodwinds, brass, and strings, with dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pizz* (pizzicato) for the double bass.

14

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

Musical score for measures 14-19. The score includes parts for woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics: "La - cri - mo - sa di - es il - la,". Dynamics include *mf*, *f*, and *pizz*. Performance instructions include *arco* and *pizz*.

21

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf La - cri - mo - sa *f* di - es il - la,
f di - es il - la,

28

F11
 F12
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf Qua re - sur - get *f* ex fa - vil - la
mf Qua re - sur - get *f* ex fa - vil - la
mf Qua re - sur - get *f* ex fa - vil - la Ju - di - can - dus
mf Qua re - sur - get *f* ex fa - vil - la

36

FI1
 FI2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

f Ju - di - can - dus hō - mo re - us.
f Hu - ic er - go par - ce, De - us:
 hō - mo re - us.
f Hu - ic er - go par - ce, De - us:

f *mf* *f* *mf* *f* *mf*

51A

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mp - e Je - su *mf* - e Je - su Do-mi-ne: *mp* Do-mi - ne:
mp - e Je - su *mf* - e Je - su Do-mi-ne, *mp* Do-mi - ne:
mp - e Je - su *mf* - e Je - su Do-mi-ne: *mp* Do-mi - ne:
mp - e Je - su *mf* - e Je - su Do-mi-ne: *mp* Do-mi - ne:

arco

59 *accel.* [B] *Faster* (♩=110)

Flutes: F11, F12 (mp, mf)
Oboes: Ob1, Ob2 (mp, mf)
Clarinets: Cl1, Cl2
Bassoons: Bn1, Bn2 (mp, mf)
Horns: Hn1, Hn2
Trumpets: T
Trombones: B
Violins: V1, V2
Viola: Vla
Violoncello: VC
Double Bass: DB (mp)

Vocal Soloist (S): *f* - e - Je - su Do - mi - ne:

67

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

S

Do - mi - ne Do - mi - ne:

A

f

e Je - su Do -

T

8

B

V1

V2

Vla

VC

DB

75

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

- mi - ne, Do - mi - ne, Do - mi - ne:

mf
f
mf
f
f

81

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 S
 A
 T
 B
 - e Je - su Do - mi - ne, Do - mi - ne, Do - mi -
 V1
 V2
 Vla
 VC
 DB

Musical score for page 81, featuring various instruments and vocal parts. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, Violoncello, and Double Bass. The lyrics for the vocal parts are: "e Je - su Do - mi - ne, Do - mi - ne, Do - mi -". The score includes various musical notations such as notes, rests, and triplets.

87

F11
F12
Ob1
Ob2
C11
C12
Bn1
Bn2
Hn1
Hn2
S
A
T
B
V1
V2
Vla
VC
DB

mf
mf
mf
mf
mf
mf
f
mf
mf
mf
mf
mf

fi - e - Je - su Do -
ne:

100

The musical score for page 100 includes the following parts and markings:

- Woodwinds:** Flutes (F11, F12), Oboes (Ob1, Ob2), Clarinets (C11, C12), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2). Dynamic markings include *mf* and *f*. Trills and triplets are present in the woodwind parts.
- Brass:** Trumpets (V1, V2), Trombones (Vla, VC), Double Bass (DB). Dynamic markings include *mf* and *f*.
- Strings:** Violins (V1, V2), Viola (Vla), Violoncello (VC), Double Bass (DB). Dynamic markings include *mf* and *f*.
- Vocal Soloists:** Soprano (S), Alto (A), Tenor (T), Bass (B). Lyrics: "e - Je - su Do mi - ne: Do - mi - ne Do - mi -".

106 C *rall.* D

Fl1 *f*

Fl2 *f*

Ob1 *f*

Ob2 *f*

Cl1 *f*

Cl2 *f*

Bn1

Bn2

Hn1

Hn2

S
- ne:

A
- ne:

T
8
- ne:

B
- ne:

V1

V2

Vla

VC

DB

112 Tempo Primo (♩=50)

This musical score page contains measures 112 through 118. The tempo is marked "Tempo Primo" with a quarter note equal to 50 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score includes parts for Flutes I and II (F11, F12), Oboes I and II (Ob1, Ob2), Clarinets I and II (Cl1, Cl2), Bassoons I and II (Bn1, Bn2), Horns I and II (Hn1, Hn2), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins I and II (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The vocal parts have lyrics in Latin: "Do - na e - is re - qui -" for Soprano, "Do - na e - is" for Alto, and "Do - na" for Tenor. The Double Bass part includes a "pizz" (pizzicato) marking. Dynamic markings include *mf* (mezzo-forte) and *mf* *Do* for the vocal parts.

119

This page of the musical score, numbered 119, contains the following parts:

- Vocal Parts:** Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "em. re - qui - em. e - is re - qui - em. na e - is re - qui - em."
- Instrumental Parts:** Flute I (Fl1), Flute II (Fl2), Oboe I (Ob1), Oboe II (Ob2), Clarinet I (Cl1), Clarinet II (Cl2), Bassoon I (Bn1), Bassoon II (Bn2), Horn I (Hn1), Horn II (Hn2), Violin I (V1), Violin II (V2), Viola (Vla), Cello (VC), and Double Bass (DB).
- Dynamic Markings:** *mf* (mezzo-forte) is used for the vocal parts and several woodwind parts. *f* (forte) appears in the Clarinet II part. *p* (piano) is used for the string parts.
- Tempo/Character:** The score does not have an explicit tempo or character marking.
- Key Signature:** The key signature is B-flat major (two flats).
- Time Signature:** The time signature is not explicitly shown but is implied to be 4/4 based on the notation.

126

F11
F12
Ob1
Ob2
C11
C12
Bn1
Bn2
Hn1
Hn2
S
A
T
B
V1
V2
Vla
VC
DB

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

133

The musical score for measures 133-136 features the following elements:

- Flutes (F11, F12):** Measure 134 has a *mf* dynamic. Measure 135 has a *rall.* marking.
- Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Bn1, Bn2):** Measure 133 has a *f* dynamic.
- Horns (Hn1, Hn2):** Measure 134 has a *mf* dynamic.
- Vocalists (S, A, T, B):** Singing the lyrics "La - cri - mō - sa" across measures 133-134.
- Violins (V1, V2), Viola (Vla), Violoncello (VC):** Measure 133 has a *f* dynamic.
- Double Bass (DB):** Measure 133 has a *f* dynamic. Measure 134 has an *arco* marking.

138

Musical score for orchestra and voices, measures 138-140. The score includes parts for Flutes (F11, F12), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2), Strings (S, A, T, B), Violins (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The key signature is B-flat major (two flats). The dynamic marking *mp* (mezzo-piano) is indicated for the woodwinds and strings. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a fermata in measure 138 and remain silent through measure 140.

4. Psalms 77 and 65

Andante (♩=80)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, and Clarinet 1 and 2 in B-flat. The string section includes Violin 1 and 2, Viola, Cello, and Double Bass. A Soprano Soloist part is also present. The score is in the key of D major and 3/4 time. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The woodwinds and strings enter in the fourth measure with dynamics ranging from *p* to *mf*. The strings play a steady accompaniment of quarter notes, while the woodwinds play a melodic line with some rests. The solo soprano part is mostly silent in this section.

8

FI1

FI2

Ob1 *mp* *pp*

Ob2 *mp* *pp*

Cl1 *p* *f* *mf*

Cl2 *f*

SS *mp* *f* *mf* *f*

The wa - ters saw thee, O God,

V1

V2

Vla

VC

DB

8

15

F11

F12

Ob1

Ob2

Cl1

Cl2

SS

the wa - ters saw thee,

V1

V2

Vla

VC

DB

8

22

F11

F12

Ob1

Ob2

Cl1

Cl2

SS

33

the wa - ters saw thee and were a - fraid, -

VI

V2

Vla

VC

DB

8

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

Detailed description: This is a page of a musical score, page 83 of 276. It contains measures 22 through 33. The score is for a full orchestra and a soloist (SS). The instruments listed are Flute 1 (F11), Flute 2 (F12), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Soloist (SS), Violin 1 (VI), Violin 2 (V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The key signature has one sharp (F#). The score includes dynamic markings such as *f*, *mf*, *pp*, *mp*, and *mf*. The soloist part includes the lyrics: "the wa - ters saw thee and were a - fraid, -". Measure numbers 22 and 33 are indicated in boxes above the first and last staves respectively. A rehearsal mark '8' is present at the beginning of the Double Bass staff.

28

F11 *f* *p* *mf* *ff*

F12 *mf* *ff*

Ob1 *f* *p* *mf* *ff*

Ob2 *mf* *f* *p* *mf* *ff*

Cl1 *mf* *ff*

Cl2 *mf* *ff*

SS *f* *f* *ff* 45 *ff*

and were a - fraid, a - fraid: the

V1 *mf*

V2 *mf*

Vla *mf*

VC *mf*

DB *mf*

34

F11

F12

Ob1

Ob2

Cl1

Cl2

SS

depths al - so were trou - bled.____

f

p

V1

mf

V2

mf

Vla

mf

VC

mf

DB

mf

38

F11
F12
Ob1
Ob2
C11
C12
SS
V1
V2
Vla
VC
DB

p
f
mf
mf
mf
f
52

Thy way is in the sea,

Detailed description: This is a page of a musical score, page 38. It features a vocal line (SS) and an instrumental ensemble. The vocal line has the lyrics 'Thy way is in the sea,'. The instrumental parts include Flutes 1 and 2 (F11, F12), Oboes 1 and 2 (Ob1, Ob2), Clarinets 1 and 2 (C11, C12), Violins 1 and 2 (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). A rehearsal mark '52' is present in the vocal line. The music is in a key with one sharp (F#) and a 4/4 time signature.

42

Fl1 *f* *mf*

Fl2 *p* *mf*

Ob1 *p* *mf* *p*

Ob2

Cl1 *p* *f*

Cl2 *ff* *f*

SS *p* *ff* *f*

Thy way is in the sea,

V1

V2

Vla

VC

DB

Detailed description: This page of a musical score covers measures 42 to 45. It features a woodwind section with Flute 1 (Fl1), Flute 2 (Fl2), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (Cl1), and Clarinet 2 (Cl2), and a string section with Soprano Saxophone (SS), Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The woodwinds and SS have melodic lines with dynamic markings of *f*, *mf*, *p*, and *ff*. The strings provide a rhythmic accompaniment. The vocal part (SS) has the lyrics "Thy way is in the sea,". The score is in a key with one sharp (F#) and a common time signature.

46

F11

F12

Ob1

Ob2

Cl1

Cl2

SS

and thy paths _____ in the _____ great _____

p

mf

V1

V2

Vla

VC

DB

50

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
SS
VI
V2
Vla
VC
DB

mf *p* *ff* *f* *100*

wa - ters, great wa - ters and thy foot-

55

Score for page 55, featuring multiple staves for woodwinds, strings, and vocal soloist. The score includes dynamic markings such as *mf*, *f*, *p*, and *mf*. The vocal line includes the lyrics: "steps are not known, are not known." The woodwind parts (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) have melodic lines with dynamic markings. The string parts (Violins 1 & 2, Viola, Violoncello, Double Bass) provide harmonic support with various dynamics and articulations.

61

F11

F12

Ob1

Ob2

C11

C12

SS

110 *mp*

Who stil - leth the

VI

V2

Vla

VC

DB

8

69

F11
F12
Ob1
Ob2
C11
C12
SS
V1
V2
Vla
VC
DB

ra - ging of the sea and the

p *f* *mf* *mp*

74

Flute I (Fl1) and Flute II (Fl2) parts feature melodic lines with dynamics *mf*, *p*, *f*, and *mf*. Oboe I (Ob1) and Oboe II (Ob2) parts have similar melodic lines with dynamics *mf*, *p*, and *f*. Clarinet I (Cl1) and Clarinet II (Cl2) parts provide harmonic support with dynamics *mf* and *f*. The Soprano Soloist (SS) part includes the lyrics: "noise of his waves, and the mad-ness, the" with dynamics *f*, *p*, and *mf*. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a rhythmic and harmonic foundation with dynamics *f*, *p*, and *mp*.

80

The score consists of the following parts:

- Vocal Lines (SS):** Singers perform the lyrics "mad - ness, the mad - ness, of the peo-". Dynamics range from *f* to *ff* and *p*.
- Woodwinds:**
 - F11, F12:** Flutes I and II, playing melodic lines with dynamics *mf* and *f*.
 - Ob1, Ob2:** Oboes I and II, playing sustained notes with dynamics *mf* and *f*.
 - Cl1, Cl2:** Clarinets I and II, playing melodic lines with dynamics *mf*, *ff*, and *p*.
- String Section:**
 - V1, V2:** Violins I and II, playing rhythmic patterns with dynamics *mf* and *f*.
 - Vla:** Viola, playing rhythmic patterns with dynamics *mf* and *f*.
 - VC:** Violoncello, playing rhythmic patterns with dynamics *mf* and *f*.
 - DB:** Double Bass, playing rhythmic patterns with dynamics *mf* and *f*.

85

Flute 1 (Fl1) and Flute 2 (Fl2) parts feature melodic lines with dynamics *p*, *f*, *mf*, and *pf*. Oboe 1 (Ob1) and Oboe 2 (Ob2) parts have dynamics *p*, *f*, and *mf*. Clarinet 1 (Cl1) and Clarinet 2 (Cl2) parts are mostly silent, with Cl1 having a *p* dynamic in measure 89. Saxophone (SS) part has a *f* dynamic in measure 85. Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), and Double Bass (DB) parts play a rhythmic accompaniment of eighth notes, with dynamics *ff*, *mp*, and *p*. A *ple.* (pizzicato) marking is present in measure 85 for the Violin 1 part.

91

F11

F12

Ob1

Ob2

Cl1

Cl2

SS

V1

V2

Vla

VC

DB

f *mf* *p* *f* *mf*

143

They al-so that dwell in the ut - ter - most parts of the earth

97

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
SS
VI
V2
Vla
VC
DB

mp
f *mp*
f *p*
f *p*
f

shall be a - fraid at thy to-

8

Detailed description: This is a page of a musical score, page 97. It features a vocal line (SS) with lyrics: "shall be a - fraid at thy to-". The score includes parts for Flute 1 and 2 (Fl1, Fl2), Oboe 1 and 2 (Ob1, Ob2), Clarinet 1 and 2 (Cl1, Cl2), Violin 1 and 2 (VI, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The key signature has two sharps (F# and C#). The vocal line starts with a rest, then plays a melodic line with lyrics. The instrumental parts provide accompaniment. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). There are also hairpins for crescendo and decrescendo. The page number 97 is in a box at the top left. A rehearsal mark 8 is at the bottom left.

103

F11
F12
Ob1
Ob2
Cl1
Cl2
SS
V1
V2
Vla
VC
DB

mf
kens. _____

f *f* *p* *f*

184 *p*

at _____ thy _____ to _____ *mp*
kens _____

8

Detailed description: This page of a musical score, numbered 103, features a vocal line (SS) and an orchestral accompaniment. The vocal line includes the lyrics: "kens. _____ at _____ thy _____ to _____ kens _____". The orchestration includes Flutes 1 and 2 (F11, F12), Oboes 1 and 2 (Ob1, Ob2), Clarinets 1 and 2 (Cl1, Cl2), Violins 1 and 2 (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score includes dynamic markings such as *mf*, *f*, *p*, and *mp*. A rehearsal mark "184" is present in the vocal line. The bottom left corner of the page is marked with the number "8".

110

Fl1 *p* *mf* *f* *mp*

Fl2 *mf* *f* *mp*

Ob1 *mf* *p*

Ob2 *f* *mf*

Cl1 *p* *mf* *p*

Cl2 *p* *mf* *p*

SS *mf* 188 thou that ma - kest the out - go - ings of the mor - ning, *f* *mp* *f* *p*

VI

VII

Vla

VC

DB

117

F11
F12
Ob1
Ob2
Cl1
Cl2
SS
V1
V2
Vla
VC
DB

f *mf* *mp* *p* *f* *mf* *mp* *mf* *mp*

of the mor - ning *p* and eve - ning, *mp* and eve - ning_

125

Fl1 *p*
 Fl2 *p*
 Ob1 *p*
 Ob2
 Cl1 *p* *mf* *mp*
 Cl2 *p* *mf* *pp*
 SS *p* *f* to *ff* praise thee. *mf*
 VI *p* *mf* *f* *mp*
 V2 *p* *mf* *f* *mp*
 Vla *p* *mf* *f* *mp*
 VC *p* *mf* *f* *mp*
 DB *p* *mf* *f* *mp*

133 *ritard.*

The musical score consists of 13 measures, starting at measure 133. The tempo is marked *ritard.* (ritardando). The score includes parts for the following instruments:

- Flutes 1 and 2 (F11, F12):** Both parts play a melodic line starting in measure 133. Dynamics include *mf*, *f*, and *pp*.
- Oboes 1 and 2 (Ob1, Ob2):** Both parts play a melodic line. Dynamics include *f*, *mf*, *mp*, and *pp*.
- Clarinets 1 and 2 (Cl1, Cl2):** Both parts play a melodic line. Dynamics include *p* and *pp*.
- Saxophone (SS):** This part is silent throughout the passage.
- Violins 1 and 2 (V1, V2):** Both parts play a melodic line. Dynamics include *p* and *pp*.
- Viola (Vla):** This part plays a melodic line. Dynamics include *p* and *pp*.
- Violoncello (VC) and Double Bass (DB):** Both parts play a melodic line. Dynamics include *p* and *pp*.

The score concludes with a double bar line at the end of measure 138.

Final Notes of the Requiem 11:06 6th April 2020

5. Libera Me

Latin Requiem

Geoff Allan

Allegro Ritmico (♩=120)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet 1 in Bflat
- Clarinet 2 in Bflat
- Bassoon 1
- Bassoon 2
- Horn 1 in F
- Horn 2 in F
- Timps (Timpani) with *mf* dynamic marking
- Sop (Soprano)
- Alt (Alto)
- Ten (Tenor)
- Bass
- Vln1 (Violin 1)
- Vln2 (Violin 2)
- Vla (Viola)
- Cel (Cello)
- DBass (Double Bass)

The score is in 5/4 time and features a key signature of one sharp (F#). The woodwind and brass sections have active parts with dynamics such as *f* and *mf*, and articulation like accents and triplets. The string section and vocalists are currently silent.

6

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tps

S

A

T

B

V1

V2

Vla

VC

DB

mf

mf

cresc.

pp

cresc.

pp

pp

p

p

p

p

p

arco

p

arco

p

Li - be - ra me,

Li - be - ra me,

Li - be - ra me,

Li - be - ra me,

Li - be - ra me,

13

F11
 F12
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf *mf* *mf* *mf* *f* *f* *f* *f*

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

20

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tps, S, A, T, B, V1, V2, Vla, VC, DB

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

f, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *p*, *p*, *p*, *mp*, *mp*, *p*, *p*

Detailed description: This page of a musical score covers measures 20 through 24. It features a large orchestral ensemble and a choir. The orchestral parts include Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets, Trombones, Violins 1 and 2, Viola, Violoncello, and Double Bass. The choir consists of Soprano, Alto, Tenor, and Bass. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The score shows a transition from a *f* dynamic in measure 20 to *mf* in measure 21, and then to *p* in measure 22. The choir enters in measure 20 with the lyrics 'Do-mi - ne, Do-mi - ne,' and continues through measure 24 with 'Li - be - ra me, Li - be -'.

27

This page of the musical score includes the following parts and lyrics:

- Vocalists (Soprano, Alto, Tenor, Bass):** - ra me Do - mi - ne, de mor - te ae - ter - na
- Flutes (F11, F12):** Rests throughout the page.
- Oboes (Ob1, Ob2):** Rests until measure 27, then play a half note chord (F major) with a forte (*f*) dynamic.
- Clarinets (C11, C12):** Rests throughout the page.
- Bassoons (Bn1, Bn2):** Rests throughout the page.
- Horns (Hn1, Hn2):** Rests until measure 27, then play a half note chord (F major) with a forte (*f*) dynamic.
- Trumpets (Tps):** Rests throughout the page.
- Violins (V1, V2):** Play a melodic line starting in measure 27, with dynamics *mf* and *f*.
- Viola (Vla):** Play a half note chord (F major) with dynamics *mf* and *f*.
- Violoncello (VC):** Play a half note chord (F major) with dynamics *mf* and *f*.
- Double Bass (DB):** Play a half note chord (F major) with dynamics *mf* and *f*.

32

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf in di - e il - la tre - men - da,
mf in di - e il - la tre - men - da,
mf in di - e il - la tre - men - da,
mf in di - e il - la tre - men - da,
mf in di - e il - la tre - men - da,

36

F11 *f*

F12 *f*

Ob1 *f*

Ob2 *f*

Cl1 *f*

Cl2 *f*

Bn1 *f* *mp*

Bn2 *f* *mp*

Hn1 *f*

Hn2 *f*

Tps *ff*

S *ff* *f*

A *ff* *f*

T *ff* *f*

B *ff* *f*

V1 *ff*

V2 *ff*

Vla *ff*

VC *ff* *fizz*

DB *ff* *fizz*

tre - men-da

tre - men-da

tre - men-da

tre - men-da

42

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

Musical score for page 110 of 276. The score includes parts for Flutes (Fl1, Fl2), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Horns (Hn1, Hn2), Trumpets (Tps), Trombones (S, A, T, B), Violins (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score features various musical notations such as rests, notes, triplets, and dynamic markings like *ff* and *f*. The key signature is one sharp (F#) and the time signature is 4/4. The page number 42 is indicated in a box at the top left.

48

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tps

S

A

T

B

V1

V2

Vla

VC

DB

quan - do coe - li, coe - li,

quan - do coe - li

quan - do

54

Fl1 *mf*

Fl2

Ob1 *mf*

Ob2 *mf* *mf*

Cl1 *mf*

Cl2

Bn1

Bn2 *pp*

Hn1 *pp*

Hn2 *pp*

Tps *pp*

S *p*
 coe - li mo - ven - di sunt, sunt et ter - ra, ter - ra.

A *mf*
 quan - do coe - li mo - ven - di sunt et ter - ra,

T *8*
 mo - ven - di sunt et ter - ra, mo - ven - di sunt et ter - ra,

B
 coe - li mo - ven - di sunt et ter - ra,

V1 *f* *p*

V2 *f*

Vla *f*

VC *f*

DB *p*

60

60

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tps

S

A

T

B

V1

V2

Vla

VC

DB

mf dum ve - ne - ris ju - di - ca - re,

mf dum ve - ne - ris ju - di - ca - re,

mf dum ve - ne - ris ju - di - ca - re,

mf dum ve - ne - ris ju - di - ca - re,

mf dum ve - ne - ris ju - di - ca - re,

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tps

S

A

T

B

V1

V2

Vla

VC

DB

f dum ve - ne - ris ju - di - ca - re

f dum ve - ne - ris ju - di - ca - re

f dum ve - ne - ris ju - di - ca - re

f dum ve - ne - ris ju - di - ca - re

f

mf

This page contains a musical score for page 66, starting at measure 66. The score is arranged for a large orchestra and vocal soloists. The woodwind section includes two flutes (Fl1, Fl2), two oboes (Ob1, Ob2), two clarinets (Cl1, Cl2), and two bassoons (Bn1, Bn2). The brass section includes two horns (Hn1, Hn2) and two trumpets (Tps). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (V1), Violin II (V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score is in a key with one sharp (F#) and a 4/4 time signature. Dynamics range from forte (f) to mezzo-forte (mf). The vocal parts feature lyrics: "dum ve - ne - ris ju - di - ca - re".

71

F11

F12

Ob1

Ob2

C11

C12

Bn1

Bn2

Hn1

Hn2

Tps

S
sae-cu - lum, ju - di - ca - re sae-cu - lum per ig-

A
sae-cu - lum, ju - di - ca - re sae-cu - lum per ig-

T
sae-cu - lum, ju - di - ca - re sae-cu - lum per ig-

B
sae-cu - lum, ju - di - ca - re sae-cu - lum per ig-

V1

V2

Vla

VC

DB

77

FI1
FI2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Tps
S
A
T
B
V1
V2
Vla
VC
DB

mf
mf
mf
mf
mf
mf
mf
mf
pp
pp
mf
f
f
f
f
pp
f
f
f
f
f
f

- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,
- nem. _____
Li - be - ra me,

83

This musical score page includes the following parts and markings:

- Flutes (F11, F12):** Rests throughout the section.
- Oboes (Ob1, Ob2):** Rests throughout the section.
- Clarinets (C11, C12):** Rests throughout the section.
- Bassoons (Bn1, Bn2):** Rests in the first three measures; in the fourth measure, they play a triplet of eighth notes marked *mp*.
- Horns (Hn1, Hn2):** Rests in the first three measures; in the fourth measure, they play a triplet of eighth notes marked *mp*.
- Trumpets (Tps):** Rests in the first three measures; in the fourth measure, they play a single eighth note marked *mp*.
- Vocalists (Soprano, Alto, Tenor, Bass):** Sing the lyrics "Do - mi - ne." in the first three measures. The Soprano and Alto parts are marked *mp*. The Tenor part has an 8-measure rest in the first measure. The Bass part is marked *mp*.
- Violins (V1, V2):** Rests in the first three measures; in the fourth measure, they play a half note marked *mp*.
- Viola (Vla):** Rests in the first three measures; in the fourth measure, it plays a half note marked *mp*.
- Violoncello (VC):** Rests in the first three measures; in the fourth measure, it plays a half note marked *mp*.
- Double Bass (DB):** Plays a rhythmic pattern of eighth notes in the first three measures, then a half note in the fourth measure marked *mp*.

87 *ritard.* 80

Flute 1 (F11) and Flute 2 (F12) parts are shown with a *ritard.* marking at the beginning of measure 88. Oboe 1 (Ob1) and Oboe 2 (Ob2) parts are also present. Clarinet 1 (Cl1) and Clarinet 2 (Cl2) parts are shown in E major. Bassoon 1 (Bn1) and Bassoon 2 (Bn2) parts feature a *mf* dynamic and a triplet of eighth notes in measures 87-88. Horn 1 (Hn1) and Horn 2 (Hn2) parts also feature a *mf* dynamic and a triplet of eighth notes. Trumpet (Tps) part is shown in the bass clef. Voice parts (Soprano, Alto, Tenor, Bass) are shown with rests. Violin 1 (V1) and Violin 2 (V2) parts are shown with a *mf* dynamic. Viola (Vla), Violoncello (VC), and Double Bass (DB) parts are also shown with a *mf* dynamic. The score concludes at measure 90.

6. Pilgrimage

Sir Walter Raleigh

Geoff Allan

Moderato (♩=80)

19

Ob1

Ob2

Bn1

Bn2

Hn1

Hn2

B

im - mor - tal di - et, My bot - tle of sal - va - ti - on, Blood must be my bo - dy's bal - mer,

V1

V2

Vla

VC

DB

28

Ob1

Ob2

Bn1

Bn2

Hn1

Hn2

B

No o - ther balm will there be gi - ven, Whilst my soul, like a white pal - mer, Tra - vels to the

V1

V2

Vla

VC

DB

36 *accel.* **Faster** (♩=95)

mf mf mf f mf 3 mf 3 mf 3 f mf 3

land of hea - ven; O-ver the sil - ver moun - tains, Where

f p p p *urdo* p

44 *Fountain effect in oboes*

mf mf mf mf 93 f

spring the nec - tar foun - tains; And there I'll kiss The bowl of bliss, And

51

Ob1

Ob2

Bn1

Bn2

Hn1

Hn2

B

drink my e - ter - nal fill On e - ve - ry mil-ken hill. My soul will be a - dry be - fore, But

V1

V2

Vla

VC

DB

58

ritard.

133

mf

f

Tempo Primo (♩=80)

Ob1

Ob2

Bn1

Bn2

Hn1

Hn2

B

af - ter it will ne'er thirst more; And by the hap - py bliss - ful

V1

V2

Vla

VC

DB

pizz

67



way More peace - ful pil - grims I shall see, That have shook off their gowns, their gowns of

76



clay, And go ap - pa - relled fresh like me

arco

85 *ritard.*

Ob1

Ob2

Bn1

Bn2

Hn1

Hn2

B

V1

V2

Vla

VC

DB

7. Domine Jesu

Latin Requiem

Geoff Allan

Moderato (♩ = 110)

The musical score is arranged in a system of staves. The instruments and voices are listed on the left side of the page. The score is in 3/4 time and B-flat major. The tempo is Moderato (♩ = 110). The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bflat, Clarinet 2 in Bflat, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Timps, Tam, Sop, Alt, Ten, Bass, Vln1, Vln2, Vla, Cel, and DBass. The Bassoon 1 and Bassoon 2 parts have dynamics of *p*. The Horn in F 1 and Horn in F 2 parts have dynamics of *p*. The Timps part has a dynamic of *p*. The score is written in a standard musical notation with a key signature of two flats and a time signature of 3/4.

II
 Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

p
p
p
p
mp
mf
 Do-mi - ne Je - su Chri - ste, Chri-
mp
 Do-mi - ne Je - su
mp
 Do-mi-

arco mp
mp

22

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

- ste, Chri - ste. *mp*
 Do - mi - ne Je - su Chri - ste, Chri - ste, *mf*
 Chri - ste, Chri - ste, *mf*
 - ne Je - su Chri - ste, Chri - ste,

p

32

F11 *mf*

F12 *mf*

Ob1 *mf*

Ob2 *mf*

Cl1 *mf*

Cl2 *mf*

Bn1 *mf*

Bn2 *mf*

Hn1 *mf*

Hn2 *mf*

Timps

Tam

S *mf*

A *mf*

T *mf*

B *mf*

V1 *cresc.* *mf*

V2 *cresc.* *mf*

Vla *cresc.* *mf*

VC *cresc.* *mf*

DB *cresc.* *mf*

Rex glo - ri - ae,
Rex glo - ri -
Rex

43

F11 *mf* *f*
 F12 *mf* *f*
 Ob1 *f*
 Ob2 *f*
 Cl1 *f*
 Cl2 *f*
 Bn1 *f*
 Bn2 *f*
 Hn1 *f*
 Hn2 *f*
 Timps *f*
 Tam
 S *f*
 A *f*
 T *f*
 B *mf* *f*
 V1 *cresc.* *f*
 V2 *cresc.* *f*
 Vla *cresc.* *f*
 VC *cresc.* *f*
 DB *f*

Rex glo - ri - ae, Rex glo - ri - ae, Glo - ri - ae!
 - ae, Rex glo - ri - ae, Rex glo - ri - ae, Glo - ri - ae!
 glo - ri - ae, *mf* Rex glo - ri - ae, Rex glo - ri - ae, *f* Glo - ri - ae!
 Rex glo - ri - ae, *cresc.* Rex glo - ri - ae, Rex glo - ri - ae, Glo - ri - ae!

53 Allegro (♩=147)

The musical score is arranged in a standard orchestral layout. The top section contains woodwinds: Flutes (F1, F2), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2), Timpani (Timps), and Tam-tam (Tam). The middle section contains strings: Violins (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The bottom section contains voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time with a tempo of Allegro (♩=147). It features several triplets and dynamic markings such as *dim.* and *pizz*. The key signature has two flats (B-flat and E-flat).

60

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps

Tam

S

A

T

B

V1

V2

Vla

VC

DB

p

cresc.

li - be - ra a - ni - mas om - ni -

li - be - ra a - ni - mas om - ni -

66

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps

Tam

S

A

T

B

V1

V2

Vla

VC

DB

mf

mf

p

p

p

p

p

p

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

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

um

um

um

p

p

p

p

p

p

p

p

p

p

p

73

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

Musical score for page 133 of 276. The score includes parts for Flutes (Fl1, Fl2), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2), Timpani (Timps), and Tam-tam (Tam). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string parts are Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score starts at measure 73. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The vocal parts have lyrics: "li - be - ra a - ni - mas_".

81

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

f
mf
 om - ni - um
 om - ni - um

Musical score for page 134 of 276. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Timpani, Tam-tam, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). The score begins at measure 81. The woodwinds and strings play a rhythmic accompaniment, while the vocalists perform the phrase "om - ni - um".

86

F11 *mf*
 F12 *mf*
 Ob1 *mf*
 Ob2 *mf*
 Cl1 *mf*
 Cl2 *mf*
 Bn1 *mf*
 Bn2 *mf*
 Hn1
 Hn2
 Timps
 Tam
 S *mf*
 A *mf*
 T *mf*
 B *mf*
 V1
 V2
 Vla
 VC
 DB *arco* *f*

om - ni - um, om - ni - um fi - de - li - um de - func - to - rum
 om - ni - um, om - ni - um fi - de - li - um de - func - to - rum
 om - ni - um, om - ni - um fi - de - li - um de - func - to - rum
 om - ni - um, om - ni - um fi - de - li - um de - func - to - rum

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

de - func - to-rum de - func - to-rum
 de - func - to-rum de - func - to-rum
 de - func - to-rum de - func - to-rum
 de - func - to-rum de - func - to-rum

103

F11 *mf*
 F12 *mf*
 Ob1 *mf*
 Ob2 *mf*
 Cl1 *mf*
 Cl2 *mf*
 Bn1 *mf*
 Bn2 *mf*
 Hn1 *mf*
 Hn2 *mf*
 Timps *p*
 Tam
 S *mf*
 A *mf*
 T *mf*
 B *mf*
 V1 *mf*
 V2 *mf*
 Vla *mf*
 VC *mf*
 DB *mf*

li - be - ra
 li - be - ra
 li - be - ra
 li - be - ra
 li - be - ra

111

This musical score page includes the following parts:

- Flutes:** Fl1, Fl2
- Oboes:** Ob1, Ob2
- Clarinets:** Cl1, Cl2
- Bassoons:** Bn1, Bn2
- Horns:** Hn1, Hn2
- Timpani:** Timps
- Tam-tam:** Tam
- Vocalists:** Soprano (S), Alto (A), Tenor (T), Bass (B)
- String Ensemble:** Violins 1 (V1), Violins 2 (V2), Viola (Vla), Violoncello (VC), Double Bass (DB)

The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal parts have lyrics: "a - ni - mas om - ni - um de". The instrumental parts feature various dynamics, including *f* (forte), and include melodic lines with slurs and ties.

119

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Timps
 Tam
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

f
f
mf
mf
mf
mf
mf
f
f

- nis in - fer - ni, de poe - nis in - fer -
 poe - nis in - fer - ni de poe - nis in -
 de poe - nis in - fer - ni de poe -
 de poe - nis in - fer - ni de

132

Musical score for page 141 of 276. The score includes parts for Flutes 1 and 2 (F11, F12), Oboes 1 and 2 (Ob1, Ob2), Clarinets 1 and 2 (Cl1, Cl2), Bassoons 1 and 2 (Bn1, Bn2), Horns 1 and 2 (Hn1, Hn2), Timpani (Timps), and Tam-tam (Tam). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violins 1 and 2 (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score is in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic accompaniment. The vocal soloists enter in the second measure with the lyrics 'do la - cu. de pro-'. The score features dynamic markings such as *mp*, *ff*, and *f*. The vocal lines include lyrics: 'do la - cu. de pro-' for S, A, and T; and 'do la - cu. de pro - fun-' for B.

139

The musical score for page 142 of 276 includes the following parts and markings:

- Flutes (Fl1, Fl2):** Resting throughout the passage.
- Oboes (Ob1, Ob2):** Ob1 and Ob2 play a melodic line starting in measure 4 with a forte (*f*) dynamic. Ob2 has a pink highlight on a note in measure 6.
- Clarinets (Cl1, Cl2):** Cl1 has a pink highlight on a note in measure 6. Cl2 plays a melodic line.
- Bassoons (Bn1, Bn2):** Resting throughout the passage.
- Horns (Hn1, Hn2):** Resting throughout the passage.
- Timpani (Timps):** Playing a rhythmic pattern of eighth notes.
- Tam-tam (Tam):** Marked with 'x' in measures 4 and 5.
- Soprano (S):** Singing the lyrics "fun - do la - cu." with a fortissimo (*ff*) dynamic and a hairpin crescendo.
- Alto (A):** Singing the lyrics "fun - do la - cu." with a hairpin crescendo.
- Tenor (T):** Singing the lyrics "do la - cu." with a hairpin crescendo.
- Bass (B):** Singing the lyrics "do la - cu." with a hairpin crescendo.
- Violins (V1, V2):** Playing a melodic line with a forte (*f*) dynamic and triplets.
- Viola (Vla):** Playing a melodic line with a forte (*f*) dynamic and triplets.
- Violoncello (VC):** Playing a melodic line with a forte (*f*) dynamic and triplets.
- Double Bass (DB):** Playing a melodic line with a forte (*f*) dynamic, *pizz* (pizzicato) marking, and triplets.

146

Moderato (♩=110)

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Timps, Tam, S, A, T, B, V1, V2, Vla, VC, DB

mf, *mp*, *dim.*, *cresc.*, *mp arco*

Do-mi - ne Je-

mp, *cresc.*, *mp*, *cresc.*, *mp*, *cresc.*, *mp*, *cresc.*

154

Fl1 *mf*
 Fl2 *mf*
 Ob1 *f*
 Ob2 *f*
 Cl1
 Cl2
 Bn1 *f*
 Bn2 *mf*
 Hn1 *f*
 Hn2 *mf*
 Timps *mf*
 Tam
 S *mf* *f* *ff*
 A *mf* *f* *ff*
 T *mf* *f* *ff*
 B *mf* *f* *ff*
 V1 *ff* *dim.*
 V2 *ff* *dim.*
 Vla *ff* *dim.*
 VC *ff* *dim.*
 DB *ff* *dim.*

- su Chri - ste, Chri - ste, Chri - ste,
 - su Chri - ste, Chri - ste, Chri - ste,
 - su Chri - ste, Chri - ste, Chri - ste,
 - su Chri - ste, Chri - ste, Chri - ste,

164

F11 *mf* *ff*
 F12 *mf* *ff*
 Ob1 *mf* *ff*
 Ob2 *mf* *ff*
 Cl1 *mf* *ff*
 Cl2 *mf*
 Bn1 *ff*
 Bn2 *ff*
 Hn1
 Hn2
 Timps
 Tam
 S *mf* *ff*
 A *mf* *ff* Rex glo - ri - ae! Rex glo - ri -
 T *mf* *ff* Rex glo - ri - ae! Rex glo - ri -
 B *mf* *ff* Rex glo - ri - ae! Rex glo - ri -
 V1 *mf* *ff*
 V2 *mf* *ff*
 Vla *mf* *ff*
 VC *mf* *ff*
 DB *mf* *ff*

175

F11 *mf*
 F12 *mf*
 Ob1 *mf*
 Ob2 *mf*
 Cl1 *mf*
 Cl2 *mf*
 Bn1 *mf*
 Bn2 *mf*
 Hn1 *mf*
 Hn2 *mf*
 Timps *mf* *f*
 Tam
 S - ae!
 A - ae!
 T - ae!
 B - ae!
 V1 *dim.* *mf*
 V2 *dim.* *mf*
 Vla *dim.* *mf*
 VC *dim.* *mf*
 DB *dim.* *mf*

185

This page of a musical score, numbered 185, contains the following parts:

- Flutes:** Fl1 and Fl2, both playing a half note followed by a whole note.
- Oboes:** Ob1 and Ob2, both playing a half note followed by a whole note.
- Clarinets:** Cl1 and Cl2, both playing a half note followed by a whole note.
- Bassoons:** Bn1 and Bn2, both playing a half note followed by a whole note.
- Horns:** Hn1 and Hn2, both playing a half note followed by a whole note.
- Timpani:** Timps, playing a half note followed by a whole note.
- Tam-tam:** Tam, indicated by a dash on the staff.
- Vocalists:** S (Soprano), A (Alto), T (Tenor), and B (Bass), all indicated by a dash on the staff.
- Violins:** V1 and V2, both playing a half note followed by a whole note.
- Viola:** Vla, playing a half note followed by a whole note.
- Violoncello:** VC, playing a half note followed by a whole note.
- Double Bass:** DB, playing a half note followed by a whole note.

Psalms 93 & 104

Anglican Prayer Book

Geoff Allan

Allegretto (♩=110)

The musical score is arranged in a standard orchestral layout. It includes parts for Flute 1 and 2, Clarinet 1 and 2 in B-flat, Horn 1 and 2 in F, Timpani, and Tamtam. There are also staves for Soprano solo and Baritone solo. The string section consists of Violin 1 and 2, Viola, Cello, and Double Bass. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' with a quarter note equal to 110 beats per minute. The music begins with a rest for the first two measures, followed by a dynamic marking of *f* (forte) for the woodwinds and strings. The woodwinds play a melodic line with slurs, while the strings provide a rhythmic accompaniment. The score ends with a final *f* dynamic marking.

This musical score page contains measures 149, 150, and 151. The instruments are arranged as follows:

- Flutes:** Fl1 and Fl2. Fl1 has a measure rest in measure 149. Fl2 plays a melodic line starting in measure 150.
- Clarinets:** Cl1 and Cl2. Cl1 has a measure rest in measure 149. Cl2 plays a melodic line starting in measure 150.
- Horns:** Hn1 and Hn2. Hn1 has a measure rest in measure 149. Hn2 plays a melodic line starting in measure 150.
- Trumpets:** Tp. Plays a melodic line starting in measure 150.
- Tam:** Tam. Has a measure rest in measure 149.
- Violins:** V1 and V2. V1 plays a rhythmic pattern of eighth notes. V2 plays a melodic line.
- Viola:** Vla. Plays a melodic line.
- Violoncello:** VC. Plays a melodic line.
- Double Bass:** DB. Plays a melodic line.

Dynamic markings include *f* (forte) for Fl2, Cl2, Hn2, Tp, and DB. Crescendos and decrescendos are used to indicate changes in volume. A section number '4' is written above the first staff.

7

FF1
FF2
C11
C12
Hn1
Hn2
Tp
Tam
V1
V2
Vla
VC
DB

ff
f
f
f
f
f
f

Detailed description: This page of a musical score features ten staves for various instruments. The top five staves (FF1, FF2, C11, C12, Hn1, Hn2) are in treble clef, while the bottom five (Tp, Tam, V1, V2, Vla, VC, DB) are in bass clef. The key signature has two flats. The score is divided into three measures. The first measure shows initial notes and dynamics for several instruments. The second measure features a dense texture with many instruments playing sixteenth-note patterns, marked with a forte (*f*) dynamic. The third measure shows a continuation of these patterns with some instruments playing sustained notes or rests. A *ff* dynamic marking is present in the first measure of the lower section. A bracketed measure number '7' is at the top left.

10

F11

F12

Cl1

Cl2

Hn1

Hn2

Tp

Tam

V1

V2

Vla

VC

DB

mf

f

f

f

f

f

13

Score for measures 13-15, featuring the following instruments:

- F11, F12:** Flutes 1 and 2, playing a melodic line with a triplet in measure 13.
- Cl1, Cl2:** Clarinets 1 and 2, playing sustained notes in measures 14 and 15.
- Hn1, Hn2:** Horns 1 and 2, playing sustained notes in measures 14 and 15.
- Tp:** Trombone, playing a rhythmic pattern in measure 14 and 15.
- Tam:** Tam-tam, playing a sustained note in measure 14.
- V1, V2:** Violins 1 and 2, playing a melodic line with a triplet in measure 13.
- Vla:** Viola, playing a melodic line with a triplet in measure 13.
- VC:** Violoncello, playing a melodic line with a triplet in measure 13.
- DB:** Double Bass, playing a melodic line with a triplet in measure 13.

Dynamic markings: *mf* (mezzo-forte) are present in measures 14 and 15 for the Trombone, Tam-tam, and string sections.

16 A

Flute 1 (F11) and Flute 2 (F12) parts start with a dynamic of *f*. Clarinet 1 (C11) and Clarinet 2 (C12) parts also feature *f* dynamics. The Trombone (B) part has a *f* dynamic. The Violin 1 (V1) and Violin 2 (V2) parts are marked *mf*. The Viola (Vla), Violoncello (VC), and Double Bass (DB) parts also feature *mf* dynamics. The score includes lyrics: "The waves of the".

20

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

mf
mf
f
f
f
f
f

sea are migh- ty migh-

23

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

ty, migh ty

26

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

and rage, rage, rage hor-rib-ly;

30 *Amaj* **B**

F11

F12

C11

C12

Hn1

Hn2

Tp

Tam

B

hor - rib - ly; _____

V1

V2

Vla

VC

DB

f

f

f

f

f

f

f

mf 3

p

p

p

p

p

p

37

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

mf *f*

but yet the Lord, but yet the Lord, who dwell on high,

44

F11
F12
C11
C12
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

f *mf* *f* *mf* *mf*

dwel-leth on high, is migh - ti - er. Migh - ti-

51 C

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
er!
V1
V2
Vla
VC
DB

60

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
V1
V2
Vla
VC
DB

Detailed description: This page of a musical score covers measures 60 through 67. The score is for a large ensemble, including brass and woodwind instruments. The key signature is one sharp (F#), and the time signature is 4/4. Measures 60-63 show the Clarinet 1 (Cl1) and Clarinet 2 (Cl2) playing a melodic line with a long slur. The Trumpet (Tp) and Trombone (VC) parts have rests in these measures. Measures 64-67 show the Clarinet 1 and 2 parts continuing their melodic line, while the Trumpet and Trombone parts enter with a new rhythmic pattern. The Woodwind 1 (V1) and Woodwind 2 (V2) parts also have rests in measures 60-63 and enter in measure 64. The Viola (Vla) part has a rest in measure 60 and enters in measure 61. The Double Bass (DB) part has a rest in measure 60 and enters in measure 61. The Tambores (Tam) part has a rest in measure 60 and enters in measure 61. The Horn 1 (Hn1) and Horn 2 (Hn2) parts have rests throughout the entire passage.

68

F11
F12
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
VI
V2
Vla
VC
DB

f

So is the great and

72

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

con sord.
con sord.
f

wide sea al - so;

8

76

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

mf *con sord.*

where - in are things,

6

80

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
V1
V2
Vla
VC
DB

cree - ping, cree-

mf

84

Fl1
Fl2
Cl1
Cl2
Hn1 *con sord.*
Hn2 *con sord.*
Tp
Tam
B *mp*
V1 - ping, cree - ping,
V2
Vla
VC
DB

The musical score for measures 84-87 is written for a large ensemble. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measures 84 and 85 are mostly rests for the woodwinds and brass, with the Horns (Hn1 and Hn2) playing a melodic line marked *con sord.* (con sordina). The Trumpet (Tp) plays a low, sustained note marked *f* (forte) starting in measure 85. The Bass (B) plays a melodic line marked *mp* (mezzo-piano) starting in measure 85. The strings (Violins V1 and V2, Viola, Violoncello VC, and Double Bass DB) play a rhythmic pattern of eighth notes, with the Violins marked *ping,* (pizzicato) and the Violoncello and Double Bass marked *cree* (crescendo) and *ping,* (pizzicato).

88

F11

F12

C11

C12

Hn1

Hn2

Tp

Tam

B

V1

V2

Vla

VC

DB

mf

mf

p

cree-ping in - nu-me-ra-ble, both small

96 D

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
B
and great beasts.
V1
V2
Vla
VC
DB
pp
pp
pp
pp
pp

102

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
V1
V2
Vla
VC
DB

f
f
f

<

105

Score for measures 105-107. The score includes parts for Flute I (Fl1), Flute II (Fl2), Clarinet I (Cl1), Clarinet II (Cl2), Horn I (Hn1), Horn II (Hn2), Trumpet (Tp), and Tambores (Tam). The woodwind section (VI, V2, Vla, VC, DB) is playing a rhythmic pattern of eighth notes with slurs. The brass section (Fl1, Fl2, Cl2, Hn1, Hn2) has specific melodic lines. Flute I and II play a melodic line starting in measure 105, marked with a forte (*f*) dynamic. Clarinet II has a melodic line starting in measure 107. Horn I and II are marked *con sord.* (con sordina) and play sustained notes. The Trumpet and Tambores parts are mostly rests.

Fl1

Fl2

Cl1

Cl2

Hn1

Hn2

Tp

Tam

VI

V2

Vla

VC

DB

f

con sord.

con sord.

108

This musical score page covers measures 108 through 111. The instruments are arranged as follows from top to bottom: Flute 1 (Fl1) and Flute 2 (Fl2) in treble clef; Clarinet 1 (Cl1) and Clarinet 2 (Cl2) in treble clef; Horn 1 (Hn1) and Horn 2 (Hn2) in treble clef; Trumpet (Tp) in bass clef; and a Tambores (Tam) part. The string section (V1-V2, Vla, VC, DB) is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. In measure 108, the Clarinet 1 part begins with a forte (*f*) dynamic, playing a melodic phrase. The Horns and Trumpet parts have rests. The strings play a rhythmic accompaniment of eighth notes. In measure 109, the Horns and Trumpet parts enter with sustained notes. In measure 110, the Trumpet part has a mezzo-forte (*mf*) dynamic marking. In measure 111, the strings conclude with a fermata. The page number '108' is in a box at the top left.

112

F11
 F12
 C11
 C12
 Hn1
 Hn2
 Tp
 Tam
 S
 B
 V1
 V2
 Vla
 VC
 DB

f
 There go the ships, and there³ is that le *mf* vi - a - than.
 and there³ is that le-

119

Fl1
Fl2
Cl1
Cl2
Hn1
Hn2
Tp
Tam
S
B
- vi - a - than,
V1
V2
Vla
VC
DB
f
f
p

122

F11

F12

C11

C12

Hn1

Hn2

Tp

Tam

V1

V2

Vla

VC

DB

ff

f

124

Fl I *ff*
 Fl II *ff*
 Cl I *ff*
 Cl II *ff*
 Hn I *con sord.*
 Hn II *con sord.*
 Tp *p*
 Tam
 S *mf*
 B *mf*
 V I
 V II
 Vla
 VC
 DB

whom thou hast made to
 whom thou hast made

130

Flute I (Fl1) and Flute II (Fl2) parts begin with a melodic line marked *mf*. Clarinet I (Cl1) and Clarinet II (Cl2) enter in measure 134 with a similar melodic line, also marked *mf*. The vocal parts (Soprano and Bass) have lyrics: "take, to take, to take his pas - time, pas - time". The instrumental parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) feature triplets in measures 134 and 135. The word "senza" is written at the end of the section.

137

Flute 1 (Fl1), Flute 2 (Fl2), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Horn 1 (Hn1), Horn 2 (Hn2), Trumpet (Tp), Tambores (Tam), Saxophone (S), Bass (B), Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), Double Bass (DB)

there - in.

there - in.

mf *f* *f* *f*

142 *ritard.*

F11
F12
C11
C12
Hn1
Hn2
Tp
Tam
V1
V2
Vla
VC
DB

145

The musical score for measures 145-148 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl1, Fl2):** Both parts are mostly silent, with a few notes in measure 148.
- Clarinets (Cl1, Cl2):** Both parts play a melodic line starting in measure 145, consisting of eighth and quarter notes, with a long slur over the first two measures.
- Horns (Hn1, Hn2):** Horn 1 plays a half note in measure 145. Horn 2 plays a half note in measure 145. Both are silent in measures 146 and 147.
- Trumpet (Tp):** Silent in measure 145. In measure 146, it plays a quarter note followed by an eighth note, marked with a forte (*f*) dynamic. It then plays a half note in measure 147.
- Percussion (Tam):** Silent throughout the measures.
- Violins (V1, V2):** Both parts play a rhythmic pattern of eighth notes, with a long slur over the first two measures.
- Viola (Vla):** Plays the same rhythmic pattern of eighth notes as the violins, with a long slur over the first two measures.
- Violoncello (VC):** Plays the same rhythmic pattern of eighth notes as the violins, with a long slur over the first two measures.
- Double Bass (DB):** Plays the same rhythmic pattern of eighth notes as the violins, with a long slur over the first two measures.

9. Sanctus & Benedictus

Latin Requiem

Geoff Allan

Andante Moderato (♩=110)

The score is for a Latin Requiem, specifically the 9th movement, 'Sanctus & Benedictus'. It is in 7/4 time and marked 'Andante Moderato' with a tempo of 110 quarter notes per minute. The instrumentation includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 in B-flat, Bassoon 1 and 2, Horn in F 1 and 2, Timpans, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, Cello, and Double Bass. The vocal parts (Sop, Alt, Ten, Bass) sing the words 'San - ctus, San - ctus, San - ctus.' The instrumental parts feature various dynamics such as *mp*, *mf*, and *f*, and techniques like *arco* and *pizz*. The score is presented on a single page, which is page 180 of a 276-page document.

14

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trumpets), strings (Violins 1 & 2, Viola, Violoncello, and Double Bass), and a vocal line. The woodwinds and strings play complex rhythmic patterns, with some parts marked *f* (forte) and *mf* (mezzo-forte). The vocal line features four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), all singing the phrase "San - ctus, San-ctus, San - ctus,". The vocal parts are marked *ff* (fortissimo). The string parts include tremolos in the Violins, Viola, and Violoncello, and a steady bass line in the Double Bass. The score concludes with an *accel* (accelerando) marking.

Key markings and dynamics include: *accel*, *f*, *mf*, *ff*, *trem*, and *arco*.

18 **Allegro** (♩ = 150)

Fl1 *mf* *mf*

Fl2 *mf* *mf*

Ob1 *mf* *mf*

Ob2 *mf* *mf*

Cl1 *mf*

Cl2 *mf*

Bn1 *mf*

Bn2 *mf*

Hn1

Hn2

Tps *f* *mp*

S *f* *f* *f*

A *f* *f* *f*

T *f* *f* *f*

B *f* *f* *f*

V1 *arco* *f* *f* *f*

V2 *arco* *f* *f* *f*

Vla *arco* *f* *f* *f*

VC *arco* *f* *f* *f*

DB *arco* *f* *f* *f*

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

24

F11
 F12
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

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

mf
mf
mf
f

30

F11
 F12
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

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

36

This musical score page includes the following parts and markings:

- Flutes:** Fl1 and Fl2 parts, with dynamics *mf* and *ff*.
- Oboes:** Ob1 and Ob2 parts, with dynamics *mf* and *ff*.
- Clarinets:** Cl1 and Cl2 parts, with dynamics *mf* and *ff*.
- Bassoons:** Bn1 and Bn2 parts, with dynamics *mf* and *ff*.
- Horns:** Hn1 and Hn2 parts, with dynamics *mf* and *ff*.
- Trumpets:** Tps part, with dynamics *p* and *ff*.
- Vocalists:** Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, with lyrics "Sa - ba - oth!" and dynamics *p*.
- Violins:** V1 and V2 parts, with dynamics *p* and *ff*.
- Viola:** Vla part, with dynamics *p* and *ff*.
- Violoncello:** VC part, with dynamics *p* and *ff*.
- Double Bass:** DB part, with dynamics *p* and *ff*.

42

F1, F2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tps, S, A, T, B, V1, V2, Vla, VC, DB

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

48 *accel.* *Vivace* (♩ = 175)

F11 *f*
 F12 *f*
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2 *f*
 Hn1 *f*
 Hn2 *f*
 Tps *mf*
 S *mf*
 A *mf*
 T *mf*
 B *mf*
 V1 *mf*
 V2 *mf*
 Vla *mf*
 VC *mf*
 DB *mf*

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

54

F11
F12
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Tps
S
A
T
B
V1
V2
Vla
VC
DB

mf - ni sunt coe - li coe - li *mf*
mf - ni sunt coe - li et ter - ra *mf*
mf - ni sunt coe - li coe - li *mf* ter - ra *mf*
mf - ni sunt coe - li et ter - ra *mf* ter - ra *mf*

60

F11 *mf*

F12 *mf*

Ob1 *mf*

Ob2 *mf*

C11 *mf*

C12 *mf*

Bn1 *mf*

Bn2 *mf*

Hn1 *mf*

Hn2 *mf*

Tps

S 106

A 89

T 96

B 94

V1 *mf*

V2 *mf*

Vla *mf*

VC *mf*

DB *mf*

ter - ra et ter - ra.

ter - ra et ter - ra.

ter - ra et ter - ra.

ter - ra et ter - ra.

65

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trumpets) and strings (Violins 1 & 2, Viola, Violoncello, and Double Bass). The bottom section features vocal parts for Soprano, Alto, Tenor, and Bass. Dynamics such as *ff* and *f* are indicated throughout. The vocal parts include the Latin lyrics: "O - san - na - na" and "Be - ne - dic - tus qui ve - nit in".

71

Flute 1 (F11) and Flute 2 (F12) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Oboe 1 (Ob1) and Oboe 2 (Ob2) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Clarinet 1 (Cl1) and Clarinet 2 (Cl2) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Bassoon 1 (Bn1) and Bassoon 2 (Bn2) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Horn 1 (Hn1) and Horn 2 (Hn2) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Trumpet (Tps) part features a complex rhythmic pattern, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Saxophone (S) part features a complex rhythmic pattern, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Soprano (S), Alto (A), Tenor (T), and Bass (B) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Violin 1 (V1) and Violin 2 (V2) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Viola (Vla) part features a complex rhythmic pattern, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Violoncello (VC) and Double Bass (DB) parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*.

Vocal parts lyrics:
 S: *sf* - san-
 A: *sf*
 T: no - mi - ne Do - mi - ne, in no - mi - ne Do - mi - ne.
 B: in no - mi - ne Do - mi - ne. Do - mi - ne.

76

Flute 1 (F1), Flute 2 (F2), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bn1), Bassoon 2 (Bn2), Horn 1 (Hn1), Horn 2 (Hn2), Trumpet (Tps), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (V1), Violin 2 (V2), Viola (Vla), Violoncello (VC), Double Bass (DB).

na O - san - na *ff* O - san - na
san - na O - san - na *ff* O - san - na
ff - san - na *ff* O - san - na
ff - san - na *ff* O - san - na

82

82

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tps

S

A

T

B

V1

V2

Vla

VC

DB

in ex - cel - sis!

126

109

133

123

mf

mf

mf

mf

mf

mf

mf

mf

86

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tps, S, A, T, B, V1, V2, Vla, VC, DB

mf Be - ne - dic - tus qui ve - nit in

f Be - ne - dic - tus qui ve - nit in

f O - san - na *mf* - san - na

f O - san - na *mf* - san - na

92

F11
 F12
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

no - mi - ne ___ Do - mi - ne, ___ in no - mi - ne Do - mi - ne. *f* - san - na O -
 no - mi - ne ___ Do - mi - ne, ___ in no - mi - ne Do - mi - ne. *f* - san - na O -
f - san-

98

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Tps
S
A
T
B
V1
V2
Vla
VC
DB

san - na O - san - na O - san-
san - na O - san - na O - san-
na O - san - na O - san-
f - san - na O - san - na O - san-

104 *L'istesso tempo*

Flutes (F11, F12), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2), Trumpets (Tps), and Strings (V1-V4) parts are shown. The vocal parts (Soprano, Alto, Tenor, Bass) are also included with the lyrics:
S: - na O - san - na *f* - san - na O-
A: - na O - san - na 150
T: - na O - san - na 151
B: - na O - san - na 141

110

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tps
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf
 177
 189
 11
 160
f

- san - na in ex - cel - sis! O - san - na in ex - cel - sis! O - san - na
f - san - na O - san - na in ex - cel - sis! O - san - na in ex - cel - sis! O -
f - san - na O - san - na in ex - cel -
f - san - na O -

116

172

172

161

ff san - na O -

ff san - na O -

ff san - na O -

ff san - na O -

ff

ff

122

Fl1 *ff*

Fl2 *ff*

Ob1 *p*

Ob2 *p*

Cl1

Cl2

Bn1 *p*

Bn2 *p*

Hn1 *p*

Hn2 *p*

Tps

S *p* 206

A *p*

T *p*

B *p* 177

V1 *p*

V2 *p*

Vla *p*

VC *p*

DB *p*

rall.

san - na in ex - cel - sis! O - san - na

128

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tps

S

A

T

B

V1

V2

Vla

VC

DB

san - na

192

193

182

p

mf

p

10. Epitaph

Sir Walter Raleigh

Geoff Allan

Maestoso (♩=120)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in Bflat

Clarinet 2 in Bflat

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Timps (G&C)

Sop

Alt

Ten

Bass

Vln1

Vln2

Vla

Cel

DBass

pizz

mf

mp

mf

mf

pizz

mf

pizz

mf

9

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps (G&C)

S

A

T

B

V1

V2

Vla

VC

DB

mp

mf

mf

mf

Ev - en such is time that takes in trust

24

This page of the musical score includes the following parts and markings:

- Flutes (F11, F12):** *mf* dynamics.
- Oboes (Ob1, Ob2):** *mf* dynamics.
- Clarinets (Cl1, Cl2):** *mf* dynamics.
- Bassoons (Bn1, Bn2):** *ff* dynamics.
- Horns (Hn1, Hn2):** *f* and *ff* dynamics.
- Timpani (Timps G&C):** *mf*, *f*, and *ff* dynamics.
- Soprano (S):** *mf*, *f*, *ff*, *mf*, *ff*, *mf* dynamics.
- Alto (A):** *mf*, *ff*, *mf*, *ff*, *mf* dynamics.
- Tenor (T):** *mf*, *ff*, *mf*, *ff*, *mf* dynamics.
- Bass (B):** *mf*, *ff*, *mf*, *ff*, *mf* dynamics.
- Vocal Text:**
 - Soprano: Our Youth, Our Joys, Our all we have
 - Alto: Our Youth, Our Joys, Our all we have And payes us
 - Tenor: Our Youth, Our Joys, Our all we have And payes us
 - Bass: Our Youth, Our Joys, Our all we have And payes us
- Violins (V1, V2):** *mf*, *arco*, *f* dynamics.
- Viola (Vla):** *mf*, *arco*, *f* dynamics.
- Violoncello (VC):** *mf*, *arco*, *f* dynamics.
- Double Bass (DB):** *mf*, *f* dynamics.

33

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Timps (G&C)

S

A

T

B

V1

V2

Vla

VC

DB

p

mf

p

mf

p

mf

mf

p

mf

p

mf

p

mf

p

mf

pp

19

pp

30

p

32

p

41

but with age and dust

but with age and dust

Who in

the darke and sil - ent grave

When

but with age and dust

age and dust

Who in

the darke and grave

When

but with age and dust

but with age and dust

Who in

the darke and sil - ent grave

When

but with age and dust

but with age and dust

Who in

the darke grave

When

41

F11

F12

Ob1

Ob2

C11

C12

Bn1

Bn2

Hn1

Hn2

Timps (G&C)

S

A

T

B

V1

V2

Vla

VC

DB

mf

f

mf

mp

mp

mp

mp

pizz

When wan - dred wayes

we have wan - dred all our wayes

When wan - dred wayes

we have wan - dred all our wayes

Shuts up the sto - ry of our days

Shuts up the sto - ry of our days

Shuts up the days

Shuts up the sto - ry of our days

43

45

53

58

F11 *mf*

F12 *mf*

Ob1 *mf*

Ob2 *mf*

Cl1 *mf*

Cl2 *mf*

Bn1 *mf*

Bn2 *mf*

Hn1 *f*

Hn2 *f*

Timps (G&C) *pp* *f5*

S and Dust The Lord shall raise me up

A and Dust The Lord shall raise me up

T and Dust The Lord shall raise me up

B and Dust The Lord shall raise me up

V1 *pizz* *f*

V2 *pizz* *f*

Vla *pizz* *f*

VC *pizz*

DB

66

F11 *ff*
 F12 *ff*
 Ob1 *ff*
 Ob2 *ff*
 Cl1 *ff*
 Cl2 *ff*
 Bn1 *ff*
 Bn2 *ff*
 Hn1 *ff*
 Hn2 *ff*
 Timp (G&C) *ff* *mp*
 S *ff*
 A *ff* *trist.*
 T *ff* *trist.*
 B *ff* *trist.*
 V1 *mf* *p*
 V2 *mf* *p*
 Vla *mf* *p*
 VC *mf* *p*
 DB *mf* *p*

15

Musical score for measures 15-20. The score includes vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *f* (forte). The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

Musical score for measures 21-24. The score includes vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *f* (forte). The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

Musical score for measures 25-30. The score includes vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *f* (forte). The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part. The lyrics are: "A-gnus De-i, qui tol-lis pec-ca-ta qui tol-lis pec-ca-ta mun-di".

Musical score for measures 31-36. The score includes vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *f* (forte). The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part. The lyrics are: "A-gnus De-i, A-gnus De-i, A-gnus De-i, A-gnus De-i".

Musical score for measures 1-6, showing six staves with rests.

Musical score for measures 7-10, including piano and vocal parts with dynamics like *ff* and *mf*.

Musical score for measures 11-14, including vocal parts with lyrics and piano accompaniment.

mun - di mun - di 34

mun - di mun - di 30

A-gnus De-i, A-gnus De-i, mun - di 30

A-gnus De-i, A-gnus De-i, mun - di A-gnus De-i,

Musical score for measures 15-18, including piano and vocal parts with dynamics like *p* and *mf*.

29

Musical score for page 29, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f*, *mf*, and *p*. The lyrics are:

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

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of multiple staves for voices and piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal lines include melodic phrases with dynamic markings.

Musical score for measures 36-40. The score consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has three flats. Measures 36-40 show a complex arrangement of notes and rests. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also some accidentals like sharps and naturals.

Musical score for measures 41-45. This section includes vocal lines and piano accompaniment. The lyrics are: "A-gnus De-i, qui tol-lis pec-ca-ta mun-di". The score features dynamic markings such as *f* and *p* (piano). Measure 44 has a fermata over a whole note. The piano part has a melodic line with some grace notes.

Musical score for measures 46-50. This section is primarily piano accompaniment. It features a consistent rhythmic pattern of eighth and sixteenth notes across multiple staves. The texture is dense with many notes, creating a rich harmonic background. The key signature remains three flats.

42

mf

mf

mf

mf

mf

mf

mp

mp

p

mf

mp

mf

mf

mun - di do - na e - is re - qui - em... do - na e - is re - qui - em... 62

do - na e - is re - qui - em... do - na e - is re - qui - em... 49

do - na e - is re - qui - em

do-na e-is do-na e-is do-na e-is re-qui - em. do-na e-is do-na e-is do-na e-is re - qui - em. A-gnus mp

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

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

92 mf mp

84

88

79 f

f

mf

55

Musical score for measures 55-60. The score includes vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' (101). The music features melodic lines with slurs and dynamic markings such as *mf* and *f*.

Musical score for measures 61-65. The score includes vocal staves and piano accompaniment. The key signature is B-flat major. The music features melodic lines with slurs and dynamic markings such as *mf* and *f*.

Musical score for measures 66-70. The score includes vocal staves and piano accompaniment. The key signature is B-flat major. The music features melodic lines with slurs and dynamic markings such as *f* and *ff*. The lyrics are: "De-i, qui tol-lis pec - ca - ta, qui tol-lis pec - ca - ta mun - di, mun - di, A - gnus De - i,".

Musical score for measures 71-75. The score includes vocal staves and piano accompaniment. The key signature is B-flat major. The music features melodic lines with slurs and dynamic markings such as *mf* and *ff*. The lyrics are: "De - i, A -".

62

The musical score for page 62 consists of several systems. The first system includes two vocal staves (Soprano and Alto) and four piano staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the piano accompaniment and includes the vocal line for the Soprano part. The lyrics are: "gnus De - i, A - gnus De - i,". The third system continues the piano accompaniment and includes the vocal line for the Alto part. The lyrics are: "gnus De - i, A - gnus De - i,". The fourth system continues the piano accompaniment and includes the vocal line for the Tenor part. The lyrics are: "gnus De - i, A - gnus De - i,". The fifth system continues the piano accompaniment and includes the vocal line for the Bass part. The lyrics are: "gnus De - i, A - gnus De - i,". The piano accompaniment continues with a consistent rhythmic pattern throughout the page.

69

mf

f

126

109

107

94

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

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

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

re - qui - em

mf

mf

mf

mf

mf

mf

75

Musical score for page 223 of 276. The score includes vocal lines and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked with a metronome symbol and the number 133. The lyrics are:

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

The score features various dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piano accompaniment includes a prominent bass line with a steady eighth-note pattern.

82

Musical score for page 82, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *f*, *ff*, and *p*. The lyrics are:

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

The score includes a tempo marking of 140. The piano accompaniment features a steady eighth-note pattern in the bass line and more complex rhythmic figures in the upper staves.

89

mp

mp

mp

mp

mf *mp* 148

- ter - nam, sem - pi - ter - nam.

- ter - nam, sem - pi - ter - nam.

- ter - nam, sem - pi - ter *mf* - nam.

- ter - nam, sem-

94

Musical score for page 94, featuring multiple staves with musical notation, dynamics (mp, p, ff), and lyrics 'pi ter nam.'.

The score consists of 12 systems of staves. The first system includes a vocal line with lyrics 'pi ter nam.' and piano accompaniment. Dynamics include *mp*, *p*, and *ff*. The score includes various musical notations such as rests, notes, and triplets.

12. Hymn

Sir Walter Raleigh

Geoff Allan

Allegro Maestoso (♩=140)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in C

Clarinet 2 in C

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Timpani

Solo Sop(s)

Sop

Alt

Ten

Bass

Vln1

Vln2

Vla

Cel

DBass

pp *f* *mp*

arco *pizz* *mp* *f* *mp*

mf *mf* *mf* *mf*

mp *f* *mp*

10

Musical score for orchestra and strings, measures 10-19. The score includes parts for Flutes (F11, F12), Oboes (Ob1, Ob2), Clarinets (C11, C12), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2), Timpani (Tmp), Strings (S, A, T, B), Violins (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). Dynamics include *pp*, *mf*, *f*, and *pizz*.

19

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Tmp
S
A
T
B
V1
V2
Vla
VC
DB

p *f* *rall.*

28 **A** Andante moderato (♩=90)

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1 *legato*
 Hn2 *legato*
 Tmp
 S *ff* *p* *legato p*
 A *legato p* Rise, O my—
 T *legato p* Rise, O my—
 B *legato p* Rise, O my—
 V1 *pizz mp* *trem^p*
 V2 *pizz mp* *trem^p*
 Vla *pizz mp* *trem^p*
 VC *mp* *trem^p*
 DB *mf* *pizz p*

37

legato

legato^{mf}

mf

legato

legato^{mf}

mf

mf

mf

mf

mf

mf

arco legato

arco legato

arco legato

arco legato

soul! with thy de-sires to heav'n, And with di - vi - nest con-tem - pla - tion use Thy time, when time's e - ter - ni - ty is

soul! with thy de-sires to heav'n, And with di - vi - nest con-tem - pla - tion use Thy time, when time's e - ter - ni - ty is

soul! with thy de-sires to heav'n, And with di - vi - nest con-tem - pla - tion use Thy time, when time's e - ter - ni - ty is

soul! with thy de-sires to heav'n, And with di - vi - nest con-tem - pla - tion use Thy time, when time's e - ter - ni - ty is

arco legato

arco legato

arco legato

arco legato

47

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1
 Hn2
 Tmp
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

legato
legato ff
mf
legato
mf
mf
legato
legato ff
mf
mp
f
mp
mp
mp
mp

giv'n, And let vain thoughts no more thy thoughts a - buse; But down in dark - ness let them lie; So
 giv'n, And let vain thoughts no more thy thoughts a - buse; But down in dark - ness let them lie; So
 giv'n, And let vain thoughts no more thy thoughts a - buse; But down in dark - ness let them lie; So
 giv'n, And let vain thoughts no more thy thoughts a - buse; But down in dark - ness let them lie; So

56

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tmp, S, A, T, B, V1, V2, Vla, VC, DB

live thy bet-ter, let thy worse thoughts die.

live thy bet-ter, let thy worse thoughts die.

live thy bet-ter, let thy worse thoughts die.

live thy bet-ter, let thy worse thoughts die.

59

65 B

FI1
 FI2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tmp
 SS
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf in-spir'd with flame, *mf*
f in-spir'd with flame, *mf*
 And thou, my soul, in - spir'd with ho - ly flame, View and re - view with most re - gard - ful
 And thou, my soul, in - spir'd with ho - ly flame, View and re - view with most re - gard - ful
 And thou, my soul, in - spir'd with ho - ly flame, View and re - view with most re - gard - ful
 And thou, my soul, in - spir'd with ho - ly flame, View and re - view with most re - gard - ful

74

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tmp, SS, S, A, T, B, V1, V2, Vla, VC, DB

That ho - ly cross, sal - va - tion came, and thy sin did
 eye That ho - ly cross whence thy sal - va - tion came, On which thy Sa - viour and thy sin did
 eye That ho - ly cross whence thy sal - va - tion came, On which thy Sa - viour and thy sin did
 eye That ho - ly cross whence thy sal - va - tion came, On which thy Sa - viour and thy sin did

93 C

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tmp, SS, S, A, T, B, V1, V2, Vla, VC, DB

f, *arco*

100

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1
 Hn2
 Tnp
 SS
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

33 *f*
 124
 122
 123
 122
 136
 136
 136
 136

To Thee, O Je - su! I di - rect mine eyes, To
 To Thee, O Je - su! I di - rect mine eyes, To
 To Thee, O Je - su! I di - rect mine eyes, To
 To Thee, O Je - su! I di - rect mine eyes, To
 To Thee, O Je - su! I di - rect mine eyes, To

108

108

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tnp

SS

S

A

T

B

V1

V2

Vla

VC

DB

Thee my hands, to Thee my hum - ble knees; To Thee my heart shall of - fer sac - ri - fice;

156

trem

118

D

F11

F12

Ob1

Ob2

C11

C12

Bn1

Bn2

Hn1

Hn2

Tmp

SS

S

A

T

B

V1

V2

Vla

VC

DB

mf

f

sf

To Thee my thoughts, who

To Thee my thoughts, who

To Thee my thoughts, who

To Thee my thoughts, who

To Thee my thoughts, who

To Thee my thoughts, who

127

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tmp, SS, S, A, T, B, V1, V2, Vla, VC, DB

thoughts_ on - ly see; To Thee my - self, my - self and all I give; To Thee I die, to Thee I on-

arco

136 *accel* [E] Tempo Primo (♩=140)

Flute 1 (F1) and Flute 2 (F2) parts feature melodic lines with grace notes and slurs. Oboe 1 (Ob1) and Oboe 2 (Ob2) parts include dynamic markings of *f*. Clarinet 1 (C1) and Clarinet 2 (C2) parts have sustained notes. Bassoon 1 (Bn1) and Bassoon 2 (Bn2) parts have sustained notes. Horn 1 (Hn1) and Horn 2 (Hn2) parts have sustained notes. Timpani (Tnp) part features a rhythmic pattern with dynamic markings of *f*. Snare Drum (SS) part has a sustained note. Vocal soloists (S, A, T, B) have lyrics: "- ly live." Violin 1 (V1) and Violin 2 (V2) parts have rhythmic patterns. Viola (Vla) part has a rhythmic pattern. Violoncello (VC) and Double Bass (DB) parts have rhythmic patterns. The Double Bass part includes a *pizz* marking.

148

Delete these before finalising

Musical score for various instruments including Flutes (F11, F12), Oboes (Ob1, Ob2), Clarinets (C11, C12), Bassoons (Bn1, Bn2), Horns (Hn1, Hn2), Trombone (Tmp), Soprano (SS), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score shows three measures of music for each instrument, with a final measure containing a single note. The instruments are arranged in a vertical stack on the page.

13. Lux Aeterna-Requiem Aeternam

Latin Requiem

Geoff Allan

Lento (♩=60)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet 1 in Bflat
- Clarinet 2 in Bflat
- Bassoon 1
- Bassoon 2
- Horn 1 in F
- Horn 2 in F
- Timps
- Sop
- Alt
- Ten
- Bass
- Vln1
- Vln2
- Vla
- Cel
- DBass

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Lento' with a quarter note equal to 60 beats per minute. The music features various dynamics including *p*, *mf*, *f*, and *mp*. The woodwinds and strings play sustained notes with some triplet patterns. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent.

6

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1
 Hn2
 Tmp
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

mf Lux aeterna
f lu-ce-at
mf Lux aeterna
f lu-ce-at
mf Lux aeterna
f lu-ce-at
mf Lux aeterna
f lu-ce-at e-

12

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Tmp
S
A
T
B
V1
V2
Vla
VC
DB

Lux ac - ter - na lu - ce - at *ff*
 Lux ac - ter - na ri - ce - at *ff*
 Lux ac - ter - na lu - ce - at *ff*
 - is Lux ac - ter - na lu - ce - at e- *ff*

22

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Timp
S
Soprano: lu - ce - at *mf* e - is Do - mi - ne, Do - mi - ne *mf* lu - ce - at lu - ce - at
A
Alto: lu - ce - at *mf* Do - mi - ne *f* lu - ce - at lu - ce - at
T
Tenor: lu - ce - at *mf* Do - mi - ne Lux ae - ter *mf* na lu - ce - at e -
B
Bass: lu - ce - at Do - mi - ne lu - ce - at lu - ce - at
V1
V2
Vla
VC
DB

28

The musical score is for a symphony orchestra and vocal soloists. It consists of 15 staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin. The instrumental parts include Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Violins, Viola, Violoncello, and Double Bass. Dynamics are indicated throughout the score.

Vocal Lyrics:

S: - at Do - mi - ne lu - ce - at
A: - at Do - mi - ne Lux ae - ter - na lu - ce - at e - is Do - mi -
T: - is Do - mi - ne, Do - mi - ne lu - ce - at
B: - at Do - mi - ne lu - ce - at

Dynamics: *f*, *mf*, *mp*

34

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tmp, S, A, T, B, V1, V2, Vla, VC, DB

mf, *f*, *mp*

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

39

F11
 F12
 Ob1
 Ob2
 C11
 C12
 Bn1
 Bn2
 Hn1
 Hn2
 Tmp
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

f Do - mi - ne *ff* Lux ae - ter - na,
f Do - mi - ne *ff* Lux ae - ter - na,
 Do - mi - ne *ff* Lux ae - ter - na,
 ne, Do - mi - ne Lux ae - ter - na,

62

ritard.

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2

Hn1
Hn2

Tmp

S
A
T
B

110 *mp* *p*
109 *mp*
107 *mp*
111 *mp*

ae - ter - num, tu - is in ae - ter - num:
ae - ter - num, tu - is in ae - ter - num:
ae - ter - num, tu - is in ae - ter - num:
ae - ter - num, tu - is in ae - ter - num:

V1
V2
Vla
VC
DB

mp
mp
mp
mp
mp

68 Adagietto (♩ = 75)

Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Bn1, Bn2, Hn1, Hn2, Tmp, S, A, T, B, V1, V2, Vla, VC, DB

qui - a pi - us es.

qui - a pi - us es.

80

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Bn1
Bn2
Hn1
Hn2
Tnp
S
A
T
B
V1
V2
Vla
VC
DB

is,
is,
is,
is,
Re- qui - em

130
131

pizz

91

F11

F12

Ob1

Ob2

Cl1

Cl2

Bn1

Bn2

Hn1

Hn2

Tmp

S

A

T

B

V1

V2

Vla

VC

DB

139 *ff* 149

f *ff* 140 150

f *ff* 139 148

f *ff* 138 148

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

pizz

100

FI1
 FI2
 Ob1
 Ob2
 Cl1
 Cl2
 Bn1
 Bn2
 Hn1
 Hn2
 Tmp
 S
 A
 T
 B
 V1
 V2
 Vla
 VC
 DB

- ce - at e - is. *mf* Re qui - em
 - ce - at e - is. *mf* Re qui - em
 - ce - at e - is. *mf* Re qui - em
 - ce - at e - is. Re qui - em

p *mf* *p* *mf* *p*

arco

112

The musical score is arranged in two systems. The first system includes parts for Flute I (F11), Flute II (F12), Oboe I (Ob1), Oboe II (Ob2), Clarinet I (C11), Clarinet II (C12), Bassoon I (Bn1), Bassoon II (Bn2), Horn I (Hn1), Horn II (Hn2), and Trombone (Tmp). The second system includes parts for Violin I (V1), Violin II (V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features various musical notations such as slurs, ties, and dynamic markings. The dynamic markings include *p* (piano) and *ff* (fortissimo). The number '112' is enclosed in a box at the top left of the first system. The Trombone part has a triplet of eighth notes in the fourth measure of the first system. The Violin and Viola parts feature triplet eighth notes throughout the first system.

14. Postlude-Nunc Dimittis

Andante moderato (♩ = 80)

The musical score is arranged in a system of staves. The instruments and voices are listed on the left side of the page:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet 1 in Bflat
- Clarinet 2 in Bflat
- Timps (G&C)
- Sop solo
- Sop
- Alt
- Ten
- Bass
- Vln1
- Vln2
- Vla
- Cel
- DBass

The score is in the key of B-flat major (two flats) and 6/8 time. The tempo is marked 'Andante moderato' with a quarter note equal to 80 beats per minute. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the timpani provides a rhythmic accompaniment with triplet patterns. The vocal parts (Soprano solo, Soprano, Alto, Tenor, Bass) are currently silent, indicated by a flat line.

Musical score for orchestral instruments and solo voice. The score includes parts for Flutes 1 and 2 (F11, F12), Oboes 1 and 2 (Ob1, Ob2), Clarinets 1 and 2 (Cl1, Cl2), Timpani (Timps G&C), Solo voice, Violins 1 and 2 (V1, V2), Viola (Vla), Violoncello (VC), and Double Bass (DB). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score begins at measure 9. Dynamics include *f* (forte) and *mf* (mezzo-forte). The solo voice part includes the lyrics: "For mine eyes have seen thy sal-".

15

F11 *mf*

F12 *mf*

Ob1 *mf*

Ob2 *mf*

C11 *mf*

C12 *mf*

Timps (G&C)

Solo *mf* *mf*

- va - tion, seen thy sal - va - tion, sal-

V1

V2

Vla

VC

DB

22

mf

F11

F12

Ob1

Ob2

Cl1

Cl2

mf

Timps (G&C)

mf

Solo

- va - tion, —

Which thou hast pre - pared,

V1

V2

Vla

VC

DB

f

f

f

f

f

f

29

F11 *f*

F12 *f*

Ob1 *f*

Ob2 *f*

C11 *mf*

C12 *mf*

Timps (G&C)

Solo *mf* *f*

Which thou hast pre - pared be - fore, be - fore the face, the face of all,

V1 *mf* *f*

V2 *mf* *f*

Vla *mf* *f*

VC *mf* *f*

DB *mf* *f*

37

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Timps (G&C)
Solo
V1
V2
Vla
VC
DB

f
f
f
f
f
f
ff
ff
ff

all peo - ple.

45

F11

F12

Ob1

Ob2

Cl1

Cl2

Timps (G&C)

Solo

S

A

T

B

V1

V2

Vla

VC

DB

p

mf

f

To be a light, To be a light

Glo-ry be to the Fa - ther,

Glo-ry be to the Fa - ther,

Glo-ry be to the Fa - ther,

Glo-ry be to the Fa - ther,

p

f

f

f

f

f

53

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Timps (G&C)
Solo
S
A
T
B
V1
V2
Vla
VC
DB

to ligh-ten the Gen-tiles

And to the Son, And to the Ho-ly Ghost.

And to the Son, And to the Ho-ly Ghost.

And to the Son, And to the Ho-ly Ghost.

And to the Son, And to the Ho-ly Ghost.

60

F11 *mf*

F12 *mf*

Ob1 *mf*

Ob2 *mf*

Cl1

Cl2

Timps (G&C)

Solo *mf* *f*

and to be the glo - ry, *p*

S *p* As it was in the be - gin - ning, Is now

A *p* As it was in the be - gin - ning, Is now

T *p* As it was in the be - gin - ning, Is now

B *p* As it was in the be - gin - ning, Is now

V1

V2

Vla

VC *p*

DB *p*

67

F11

F12

Ob1

Ob2

C11

C12

Timps (G&C)

Solo

S

A

T

B

V1

V2

Vla

VC

DB

mf

f

mf

ff

mf

the glo - ry of thy peo - ple *f* *mf*

and e-ver shall be, *f* World with-out end, *mf* World with-out

and e-ver shall be, *f* World with-out end, *mf* World with-out

and e-ver shall be, *f* World with-out end, *mf* World with-out

and e-ver shall be, *f* World with-out end, *mf* World with-out

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

74

p

F11

F12

Ob1

Ob2

Cl1

Cl2

Timps (G&C)

f *mf*

Solo

Is - ra - el.

p

S

end, _____

A - men.

p

A

end, _____

A - men.

p

T

end, _____

A - men.

p

B

end, _____

A - men.

V1

p

V2

p

Vla

p

VC

p *f*

DB

p *f*

85

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Timps (G&C)
Solo
S
A
T
B
V1
V2
Vla
VC
DB

DESIGNED AND PRODUCED
BY
THE
YENSTON MUSIC PRESS
© 2023

© J G ALLAN 2023