

LACRIMOSA

from "Requiem"

for S.A.T.B. voices and keyboard with optional instrumental packet and SoundTrax CD*

English setting by
PATRICK M. LIEBERGEN

Music by
WOLFGANG AMADEUS MOZART (1756-1791)

Edited and arranged by
PATRICK M. LIEBERGEN

[Expressively ♩ = 112-116]

KEYBOARD

Keyboard accompaniment for the beginning of the piece, marked *[mp]*. The score is in 12/8 time with a key signature of one flat (B-flat). It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

3

SOPRANO
[mp]

Soprano vocal line, marked *[mp]*. The lyrics are: La - cri - mo - sa di - es il - la, / O my Sav - ior, Lord of sor - row,

ALTO
[mp]

Alto vocal line, marked *[mp]*. The lyrics are: La - cri - mo - sa di - es il - la, / O my Sav - ior, Lord of sor - row,

TENOR
[mp]

Tenor vocal line, marked *[mp]*. The lyrics are: La - cri - mo - sa di - es il - la, / O my Sav - ior, Lord of sor - row,

BASS
[mp]

Bass vocal line, marked *[mp]*. The lyrics are: La - cri - mo - sa di - es il - la, / O my Sav - ior, Lord of sor - row,

Keyboard accompaniment for the end of the piece, marked *simile*. The score continues in 12/8 time with a key signature of one flat. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

* Also available for S.S.A., Level Three (21058).

SoundTrax CD available (21059).

SoundPax available (21060) - includes score and set of parts for Flute, 2 Clarinets, 2 Violins, Viola and Cello/Bass.

Any combination of these instruments may be used effectively.

Copyright © MMII by Alfred Publishing Co., Inc.
All Rights Reserved. Printed in USA.

5

Qua re - sur get ex fa - vil - la,
 When the guilt - y rise be - fore you

Qua re - sur get ex fa - vil - la,
 When the guilt - y rise be - fore you

Qua re - sur get ex fa - vil - la,
 When the guilt - y rise be - fore you

Qua re - sur get ex fa - vil - la,
 When the guilt - y rise be - fore you

Piano accompaniment for measures 5-6, featuring chords and melodic lines in both hands.

7

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Piano accompaniment for measures 7-8, including dynamic markings like *[cresc.]* and *[f]*.

9 [mp]



La - cri - mo - sa di - es il - la,
O my Sav - ior, Lord of sor - row,

[mp]



La - cri - mo - sa di - es il - la,
O my Sav - ior, Lord of sor - row,

[mp]



La - cri - mo - sa di - es il - la,
O my Sav - ior, Lord of sor - row,

[mp]



La - cri - mo - sa di - es il - la,
O my Sav - ior, Lord of sor - row,

[mp]



11 [f]



Qua re - sur get ex fa - vil - la,
When the guilt - y rise be - fore you

[f]



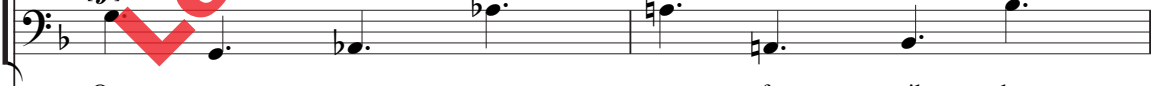
Qua re - sur get ex fa - vil - la,
When the guilt - y rise be - fore you

[f]



Qua re - sur get ex fa - vil - la,
When the guilt - y rise be - fore you

[f]



Qua re - sur get ex fa - vil - la,
When the guilt - y rise be - fore you

[f]



13

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

Ju - di - can - dus ho - mo re - us.
 on that tear - ful day of judg - ment,

15

[mp]

Hu - ic er - go par - ce De - us. Pi - e Je - su,
 Give to them your lov - ing mer - cy. Bless - ed Je - su,

[mp]

Hu - ic er - go par - ce De - us. Pi - e Je - su,
 Give to them your lov - ing mer - cy. Bless - ed Je - su,

[mp]

Hu - ic er - go par - ce De - us. Pi - e Je - su,
 Give to them your lov - ing mer - cy. Bless - ed Je - su,

[mp]

18

Je - su Do - mi - ne,
Je - su, hear our plea.

Je - su Do - mi - ne,
Je - su, hear our plea.

Je - su Do - mi - ne,
Je - su, hear our plea.

Je - su Do - mi - ne,
Je - su, hear our plea.

21

22

[f]
do - na e - is re - qui - em,
O my Sav - ior, grant them rest,

[f]
do - na e - is re - qui - em,
O my Sav - ior, grant them rest,

[f]
do - na e - is re - qui - em,
O my Sav - ior, grant them rest,

[f]
do - na e - is re - qui - em,
O my Sav - ior, grant them rest,

[f]
do - na e - is re - qui - em,
O my Sav - ior, grant them rest,

[f]
do - na e - is re - qui - em,
O my Sav - ior, grant them rest,

24

do - na e - is, do - na e - is re -
 O my Sav - ior, O my Sav - ior, grant

do - na e - is, do - na e - is
 O my Sav - ior, O my Sav - ior,

do - na e - is, do - na e - is re -
 O my Sav - ior, O my Sav - ior, grant

do - na e - is, do - na e - is re
 O my Sav - ior, O my Sav - ior, grant

27

qui - em. A - men.
 them rest. A men.

re qui - em. A - men.
 grant them rest. A men.

qui - em. A - men.
 them rest. A men.

qui - em. A - men.
 them rest. A men.

Editor's Note

Wolfgang Amadeus Mozart (1756-1791) was one of the most notable composers of the Viennese Classical style. Revered today as an extremely talented composer in the many forms of the Classical era, his sacred choral works consisted of Masses, a Requiem and miscellaneous works for various performance occasions.

Mozart composed his Requiem at the request of Count Walsegg for performance at a memorial service for Walsegg's late wife. The entire *Introit* and *Kyrie* movements and portions of some of the other movements were written by Mozart before he died on December 5, 1791 in Vienna. Mozart left us the first eight measures of vocal parts of the *Lacrimosa*. Franz Xavier Süssmayr, Mozart's friend and pupil, completed the remaining vocal parts and orchestration for this movement as well as the other unfinished portions of the work. Since that time, there has been much speculation as to what extent the musical ideas found in some of those movements, such as the *Sanctus* and *Agnus Dei*, were those of Süssmayr.

The source for this edition is *W.A. Mozarts Sämtliche Werke*, XXIV, published by Breitkopf and Härtel (1876-1905). Scored originally for S.A.T.B. voices with an accompaniment of basset horns (alto clarinets), bassoons, trumpets, timpani, strings and continuo, this new edition includes a keyboard reduction of the instrumental parts as the accompaniment. Modern clefs, dynamics, the tempo indication and optional English words have also been added by the editor. An arrangement of this chorus for S.S.A. voices is also available (21058).

Lacrimosa may be performed with the additional instrumental parts available separately (21060). This publication includes a full instrumental score and set of parts for flute, two clarinets, two violins, viola and cello or bass. The wind and string sections may be used alone as well as together in performance.

This expressive text is from the latter portion of the sequence *Dies irae*, which is about the Last Judgment. It should be performed very expressively with intensive drive, always emphasizing the normally stressed syllables. Accent marks are indicated over those syllables in the following pronunciation guide.

Latin Pronunciation Guide

La - cri - mo - sa di - es il - la,
Lah-kree-máw-sah déé-ehs éé-lah,

Qua re - sur - get ex fa - vil - la,
Kooah reh-soór-jeht ehks fah-veé-lah,

Ju - di - can - dus ho - mo re - us. (repeated)
Yoo-dee-káhn-doos áw-maw réh-oos.

Hu - ic er - go par - ce De - us.
Oó-eek éhr-gaw páh-cheh Déh-oos.

Pi - e Je - su, Je - su Do - mi - ne,
Peé-eh Yéh-soo, Yéh-soo Dáw-mee-neh,

Do - na e - is re - qui - em.
Dáw-nah éh-ees réh-kwee-ehm.

A - men.
Ah-méhn.