



# REQUIEM

for  
Quartet, Mixed Chorus and Orchestra

Music By  
**Alan Gray**  
(1918)

VOCAL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

#### Cover Image

**“To the Unknown British Soldier in France”** by William Orpen, 1923

Imperial War Museum Collection © IWM Art.IWM ART 4438

Reproduced in accordance with the IWM Non-Commercial Licence  
<http://www.iwm.org.uk/collections/item/object/4438>



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

Professor of Music

*University of Minnesota - School of Music  
Minneapolis, Minnesota USA*

---

### Source Information

Autograph Manuscripts:

*Full Score (Alan Gray)*

Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/14

*Vocal Score (Howard Carr)*

Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15

Photo Scans provided by Cambridge University Library in accordance with UK Intellectual Property Office Orphan Works Licences OWLS000255-1 and OWLS000255-2 issued to the English Heritage Music Series on June 17, 2021

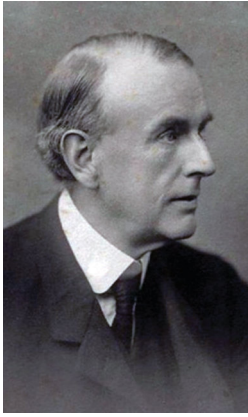
*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Finale v. 26    *Audio Software:* Garritan Personal Orchestra 5    *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5    *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011



Alan Gray (23 December 1855 – 27 September 1935) was an English organist and composer.

Born in York, Gray attended St Peter's School and initially trained as a solicitor, qualifying in 1881. But after musical studies with Edwin G Monk at York Minster he turned to music, studying as an undergraduate at Trinity College, Cambridge, where Charles Villiers Stanford came across him. From 1883 until 1893 he was Director of Music at Wellington College. Other staff members in the music department at the same time were A H Fox Strangways and Hugh Allen. In 1893 he returned to Cambridge to be organist at Trinity College, succeeding Stanford. One of his organ pupils was Ralph Vaughan Williams. He remained there until 1930. During the war Gray was badly affected, losing two of his three sons towards the end of the conflict. He died in Cambridge, aged 79.

Among his compositions are liturgical music for Morning and Evening Prayer and the Office of Holy Communion for use in the Church of England according to the Book of Common Prayer: the Magnificat and Nunc dimittis in F minor for double choir (1912); a setting of Holy Communion in G; and several anthems, including perhaps his best known piece, *What are these that glow from afar* (1915), words from Christina Rossetti's poem *Martyrs' Song*), and dedicated "To the Memory of the Brave." There is also a collection of descants to various hymn tunes.

During the war Gray composed a cycle of partsongs entitled *1914* which set three of the five poems in Rupert Brooke's collection *1914 and Other Poems*; an *Elegy* (1915) for organ and strings (or solo organ) in memory of the composer W C Denis Browne, who had been the organ scholar at Clare College, Cambridge and who died in action in 1915. There are a number of other works for organ, for violin solo and for voice and orchestra, set to religious and secular texts.

---

Following the death of his youngest son, Edward in March 1918, Gray composed an anthem for memorial services "Christ Will Gather in His Own", utilizing the text from hymn no. 400 in the *Hymns Ancient & Modern* (1896) and dedicated the composition "In Memoriam - E.J.G." The anthem first appeared in the September 1, 1918 issue of *The Musical Times*.

Sadly, the death of Gray's eldest son Maurice followed on August 8, 1918 and it was this tragedy which led the composer to memorialize his sons, finding solace in composing a setting of the Requiem. Beginning in August, he worked on the composition throughout the remainder of the year, completing the setting in December 1918. Gray chose English composer/conductor Howard Carr to craft a piano reduction and vocal score which was completed sometime in early 1919.

There is no record at Trinity College, the Cambridge University Library, or any publisher to suggest that this magnificent setting of the Requiem was ever engraved, published or performed. Two manuscripts, Full Score (Alan Gray) - Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/14 and Vocal Score (Howard Carr) - Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15, were purchased by the Cambridge University Library from G. David Bookseller (Cambridge) in March 1955 and have been held in the Library's Special Collections since that time.

Because there is no evidence that the Requiem was ever published or performed, under the copyright laws of the United Kingdom, both manuscripts are under copyright protection and, therefore, could not be scanned/copied without permission from either the Gray Estate or surviving relation(s). With assistance from staff at Trinity College Chapel and utilizing all available online search resources, it was determined that no such entities or individuals existed as of 2021. The Music Series then prepared an application for an Orphan Works Licence from the UK Intellectual Property Office in the spring of 2021. The application was approved in June which provided the Cambridge University Library with the permission to proceed with the provision of copies for the creation of engraved performance scores.

Because Howard Carr died in 1960, his vocal score manuscript does not enter the Public Domain in the U.S. until January 2031. In the meantime, a rehearsal vocal score has been prepared using Gray's full score which is in the Public Domain in the United States. The piano reduction created by Howard Carr will be uploaded to the EHMS website in 2031.

## In Memoriam



Edward Jasper Gray was born 20 January 1898, the youngest son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

In January 1917, Gray was gazetted to the 6th Battalion Rifle Brigade, and went to the front in June.

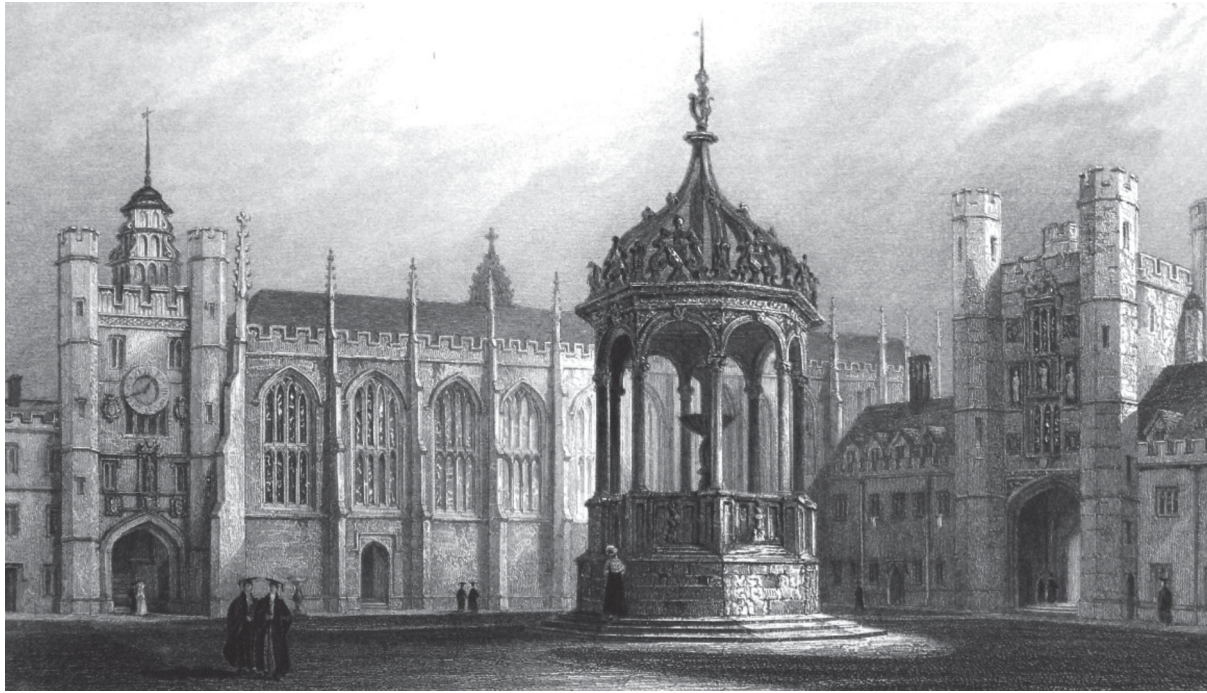
Edward fell in the neighbourhood of Arras on 31 March 1918, shot by a sniper, whose position he had just located. Burial site in the Fampoux British Cemetery (Pas de Calais Region, France), Grave E.1



Maurice Gray was born 11 October 1889, the second son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

He left for France in June 1915 and was subsequently transferred to the Machine Guns Corps (Cavalry).

Muarice fell on 8 August 1918, at Beaucourt-en-Santerre. He was in command of a squadron engaged in an undertaking of special danger. Burial site in the Caix British Cemetery (Somme Region, France), Grave 1.1.15



THE GREAT COURT, TRINITY COLLEGE SHOWING THE CHAPEL

## CONTENTS

	Page
I. <b>Introitus</b> .....	7
II. <b>Kyrie Eleison</b> .....	27
III. <b>Dies Iræ</b> .....	53
IV. <b>Recordare</b> .....	76
V. <b>Confutatis</b> .....	89
VI. <b>Lacrimosa</b> .....	99
VII. <b>Domine, Jesu Christe</b> .....	112
VIII. <b>Hostias</b> .....	139
IX. <b>Sanctus</b> .....	158
X. <b>Benedictus</b> .....	178
XI. <b>Agnus Dei</b> .....	200

# I. - INTROITUS

*Requiem æternam*

Andante

QUARTET

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

*p*

8 Re - qui-em æ - ter - nam do - na,

CHORUS

Soprano

Alto

Tenor

Bass

Andante

Piano

## Gray - REQUIEM - I Introitus

6

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

do - na - e - is, Do - mi -

*dim.*

*dim.*

The musical score is arranged in three systems. The first system includes vocal soloists (S, A, T, B) and piano accompaniment (Pno.). The T Solo part has lyrics: 'do - na - e - is, Do - mi -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system contains vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system contains the piano accompaniment (Pno.).



Gray - REQUIEM - I Introitus

**A**

*ff*

S Solo

A Solo

T Solo

B Solo

ne.

*p*

S

Re - - qui-em æ - ter - nam do - - - na

*p*

A

Re - qui - em æ - ter - nam, do - - - na

*p*

T

Re - - qui-em æ - ter - nam, do - - - na

*p*

B

Re - qui - em æ - ter - nam, do - - - na

**A**

*ff*

*p*

Pno.

## Gray - REQUIEM - I Introitus

16

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

do - na - e - is, Do - mi -

do - - - na e - is, Do - - - na,

do - - - na e - is, Do - mi - ne, Do -

do - - - na e - is, Do - - - mi -

16

*mf*

*dim.*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

## Gray - REQUIEM - I Introitus

B

21

S Solo

A Solo

T Solo

B Solo

S  
ne, Do - - - - mi - ne.

A  
Do - - - - mi - ne.

T  
- - - - mi - ne.

B  
ne, — Do - - - - mi - ne.

B

21

Pno.

## Gray - REQUIEM - I Introitus

26

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

The image shows a page of a musical score for a Requiem. It consists of five systems of staves. The first four systems are for solo voices: Soprano (S Solo), Alto (A Solo), Tenor (T Solo), and Bass (B Solo). Each of these systems contains five staves, each with a rest in every measure. The fifth system is for the piano accompaniment (Pno.), which has two staves. The piano part begins at measure 26 and contains active musical notation, including eighth and sixteenth notes, rests, and a fermata over the final measure. The page number '12' is in the top left, and the title 'Gray - REQUIEM - I Introitus' is centered at the top. The measure number '26' is written above the first staff of the piano part.

## Gray - REQUIEM - I Introitus

31

S Solo

A Solo

T Solo

B Solo

*f*

S  
Et lux Et lux Lux — per - pet - u - a, Lux — per -

A  
Et lux Et lux Lux — per - pet - u - a, Lux — per -

T  
Et lux Et lux Lux — per - pet - u - a, Lux — per -

B  
Et Lux — per - pet - u - a, Lux — per -

31

Pno.  
*f*

## Gray - REQUIEM - I Introitus

C

36

S Solo

A Solo

T Solo

B Solo

S  
pet - u - a, Lux — per - pet - u - a lu - ce - at lu - c - at e - is,

A  
pet - u - a, Lux — per - pet - u - a lu - ce - at, lu - ce - at e - is,

T  
pet - u - a, Lux — per - pet - u - a lu - ce - at, lu - ce - at e - is,

B  
pet - u - a, Lux — per - pet - u - a lu - ce - at, lu - ce - at e - is,

Pno.

36

C

## Gray - REQUIEM - I Introitus

41

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

41

lu - ce - at, lu - ce - at, lu -

lu - ce - at, lu - ce - at, lu - - -

lu - - - ce - at, lu - - - - -

lu - - - ce - at, lu - - - - -

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

## Gray - REQUIEM - I Introitus

D *più moto*  
*f*

46

S Solo

A Solo

T Solo

B Solo

S  
- - - - ce - at e - - - - is.

A  
- - ce - at e - - - is.

T  
- - ce - at e - - - is.

B  
- - ce - at e - - - is.

D *più moto*  
*f*

46

Pno.



Gray - REQUIEM - I Introitus

51

S Solo

hym - nus, De - us in \_\_\_\_\_ Si - on et ti - bi re - de - tur vo -

A Solo

T Solo

B Solo

S

A

T

B

Pno.

## Gray - REQUIEM - I Introitus

E

56

S Solo

- tum in Je - ru - - - - sa - lem.

A Solo

T Solo

B Solo

S

*f* Te de - cet hym - nus,

A

*f* Te de - cet hym - nus, De -

T

*f* Te de - cet hym - nus, De -

B

*f* Te de - cet hym - nus,

E

56

Pno.

*f*

## Gray - REQUIEM - I Introitus

61

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

61

De - us in Si - on Et ti - bi red - de - tur vo - tum in Je -  
 - us in Si - on Et ti - bi red - de - tur vo - tum in Je -  
 - us in Si - on, Et ti - bi red - de - tur vo - tum in Je -  
 De - us in Si - on, Et ti - bi red - de - tur vo - tum in Je -

## Gray - REQUIEM - I Introitus

66 *mp* **F**

S Solo  
Ex - au - di o - ra - ti - o - nem me - am

A Solo

T Solo

B Solo

S  
ru - sa-lem. *f* Ex - au - di o -

A  
ru - sa-lem. *p* Ex - au - lem - - di, *f* Ex - au - di o -

T  
ru - sa-lem. *p* Ex - au - lem - - di, *f* Ex - au - di o -

B  
ru - sa-lem. *p* Ex - au - di o - *f*

66 **F**

Pno.  
*mp* *p* *f*

## Gray - REQUIEM - I Introitus

71

*f*

S Solo

Ex - au - di o - ra - ti - o - nem

A Solo

T Solo

B Solo

S

ra - ti - o - nem me - - - am, me - - -

A

ra - ti - o - - - - nem me - - -

T

ra - ti - o - - - - nem me - - -

B

ra - ti - o - - - - nem me - - -

71

Pno.

*f*

*p*

## Gray - REQUIEM - I Introitus

76 *rall.*

S Solo  
me - am.

A Solo

T Solo

B Solo

S *p*  
am. ad te om - nis

A *p*  
am. ad te om - nis

T *p*  
am. ad - te om - nis

B  
am.

76 *rall.*

Pno. *p*

## Gray - REQUIEM - I Introitus

81 **G** *Tempo primo*

*p*

S Solo  
Re - - - qui-em æ - ter - nam

A Solo  
Re - - - qui-em æ - ter - nam

T Solo  
8  
Re - qui - em \_\_\_\_\_

B Solo

S  
ca - ro ven - i - et. *p* Re - qui-em æ -

A  
ca - ro ven - i - et. *p* Re - qui-em æ -

T  
8  
ca - ro ven - i - et. *p* Re - qui-em æ -

B

81 **G** *Tempo primo*

*p*

Pno.

## Gray - REQUIEM - I Introitus

86

S Solo

do - na - e - is do - na - e - is

A Solo

do - na - e - is do - na - e - is

T Solo

do - na e - is do - na e - is

B Solo

S

ter - nam do - na - e - is do - na e -

A

ter - nam do - na - e - is do - na e -

T

ter - nam do - na e - is do - na e -

B

do - na e -

Pno.

86

cresc.

*p*



## Gray - REQUIEM - I Introitus

**H**

91 *p*

S Solo  
Do - - - - mi - ne

A Solo  
Do - - - - mi - ne

T Solo  
8 Do - - - - mi - ne

B Solo  
Do - - - - mi - ne

S  
is Do - - - -

A  
is Do - - - -

T  
8 is Do - - - -

B  
is Do - - - -

**H**

91 *p*

Pno.

## Gray - REQUIEM - I Introitus

97 *mf*

S Solo  
Do - mi - ne.

A Solo  
Do - mi - ne.

T Solo  
Do - mi - ne.

B Solo  
Do - mi - ne.

S  
mi - ne.

A  
mi - ne.

T  
mi - ne.

B  
mi - ne.

97 *mf*

Pno.

## II. - KYRIE ELEISON

**Andante sostenuto.**

**QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

The Quartet section consists of four vocal staves, each with a rest for the duration of the piece. The staves are labeled Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo. The time signature is 3/4 and the key signature has one flat (B-flat).

**CHORUS**

Soprano

Alto

Tenor

Bass

*p*

Ky - ri - e — e - lei - son,

The Chorus section features four vocal staves and piano accompaniment. The Soprano staff has the lyrics "Ky - ri - e — e - lei - son," with a piano (*p*) dynamic marking. The other vocal staves (Alto, Tenor, Bass) have rests. The piano accompaniment consists of chords and a melodic line in the right hand, with a piano (*p*) dynamic marking. The time signature is 3/4 and the key signature has one flat (B-flat).

**Andante sostenuto.**

Piano

*p*

The Piano section consists of two staves (treble and bass clef) with piano accompaniment. The right hand has a melodic line and the left hand has chords. The dynamic marking is piano (*p*). The time signature is 3/4 and the key signature has one flat (B-flat).

## Gray - REQUIEM - II. Kyrie Eleison

6 A

S Solo

A Solo

T Solo

B Solo

S

Ky - ri - e e - lei - - - son,

A

T

*p*

Ky - ri -

B

Pno.

6 A

The musical score is arranged in a system with five vocal staves (S Solo, A Solo, T Solo, B Solo) and one piano staff (Pno.). The vocal staves are in treble clef (S, A, T) and bass clef (B). The piano staff is in grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The score is marked with a '6' at the beginning of the first system and a boxed 'A' in the upper right corner. The lyrics 'Kyrie eleison' are written under the Soprano staff. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The score is marked with a '6' at the beginning of the second system and a boxed 'A' in the upper right corner. The piano accompaniment is marked with a 'p' (piano) dynamic.

Gray - REQUIEM - II. *Kyrie Eleison*

*II*

S Solo

A Solo

T Solo

B Solo

S

A

T

B

*II*

Pno.

e - lei - son Ky - ri - e e -

## Gray - REQUIEM - II. Kyrie Eleison

16

S Solo

A Solo

T Solo

B Solo

S

A

T

B

16

Pno.

*p* Ky - - ri - e e - lei -

*p* lei - son Ky - rie e - lei -

*p* Ky - - ri - e e - lei -

16

*p*

## Gray - REQUIEM - II. Kyrie Eleison

B

21

S Solo

A Solo

T Solo

B Solo

S

*p*

Ky - - - ri - e e - lei - son

A

- son Ky - ri - e e - lei - - - son

T

- son Ky - rie e - lei - - - son

B

- son Ky - - - ri - e e - lei - son

Pno.

21

*p*

## Gray - REQUIEM - II. Kyrie Eleison

26

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*f* *cresc.*

Ky - ri - e,

*f* *cresc.*

Ky - ri - e e - lei - - - son, Ky - ri - e,

*f* *cresc.*

Ky - ri e - lei - - - son, Ky - ri - e,

*f* *cresc.*

Ky - ri - e e - lei - - - son, Ky - ri - e,

26

*mf* *cresc. f*



## Gray - REQUIEM - II. Kyrie Eleison

31

S Solo

A Solo

T Solo

B Solo

S

Ky - rie e - lei - - - son.

A

Ky - rie e - lei - - - son.

T

Ky - rie e - lei - - - son.

B

Ky - rie e - lei - - - son.

31

Pno.

*dim. p*

## Gray - REQUIEM - II. Kyrie Eleison

**C**  
36

*più animato*  
*f*

S Solo  
Chris - - - te,

A Solo  
Chris - - - te,

T Solo

B Solo

S

A

T

B

**C**  
36

*più animato*  
*f*

Pno.

## Gray - REQUIEM - II. Kyrie Eleison

41

S Solo

Chris - te e - lei - son,

A Solo

Chris - te e - lei - son, *f* e - lei -

T Solo

8 *f* Chris - te e - lei - son,

B Solo

*f* Chris - te e - lei - son,

S

A

T

B

41

Pno.

*f*

## Gray - REQUIEM - II. Kyrie Eleison

46 D

S Solo *f* e - lei - son, Chris - te e -

A Solo - son, Chris - te e -

T Solo *f* Chris - te e -

B Solo *f* Chris - te

S

A

T

B

Pno. D

## Gray - REQUIEM - II. Kyrie Eleison

51

S Solo

lei - son, Chris - te e - lei -

A Solo

lei - son, Chris - te e - lei - son,

T Solo

lei - son, Chris - te e - lei - son, e -

B Solo

*f*  
e - lei - son, Chris - te e - lei -

S

A

T

B

51

Pno.

## Gray - REQUIEM - II. Kyrie Eleison

E

56

S Solo

son, e - lei - son, Chris - te

A Solo

e - lei - son, e - lei - son,

T Solo

lei - - - son, Chis - te

B Solo

son, e - lei - son, e -

S

A

T

B

Pno.

56

E

## Gray - REQUIEM - II. Kyrie Eleison

61

S Solo

Chris - - - te, Chris - te

A Solo

e - lei - son Chris - te

T Solo

8 e - lei - son e - lei - son, e -

B Solo

lei - son, e - lei - son, Chris - te

S

A

T

B

Pno.

61

*f*

## Gray - REQUIEM - II. Kyrie Eleison

66

S Solo

Chris - te Chris - - - -

A Solo

Chris - te Chris - - - -

T Solo

8 lei - - - son, Chris - - - -

B Solo

Chris - te Chris - te

S

A

T

B

Pno.

66

*ff*



## Gray - REQUIEM - II. Kyrie Eleison

71 F

S Solo  
te e - lei - son, e - lei - - - - -

A Solo  
- te e - lei - - - - -

T Solo  
8 te e - lei - son, Chris - te Chris - *dim.*

B Solo  
e - lei - - - - son,

S  
A  
T  
B

71 F

Pno.

## Gray - REQUIEM - II. Kyrie Eleison

76 *dim.* *p*

S Solo  
son, e - lei - son. e -

A Solo  
son, e - lei - son. e -

T Solo  
8 - te, e - lei - son. e -

B Solo  
*p*  
e - lei - son. e -

S  
*pp*  
e - lei - son

A  
*pp*  
e - lei - son

T  
8  
*pp*  
e - lei - son

B  
*pp*  
e - lei - son

76 *dim.* *p* *pp*

Pno.

## Gray - REQUIEM - II. Kyrie Eleison

81 G

S Solo  
lei - - - - - son.

A Solo  
lei - - - - - son.

T Solo  
lei - - - - - son.

B Solo  
lei - - - - - son.

S  
*p*  
Ky - ri - e Ky - ri -

A  
*p*  
Ky - ri - e Ky - ri -

T  
*p*  
Ky - ri - e Ky - ri -

B  
*p*  
Ky - ri - e Ky - ri -

81 G

Pno.  
*p*

82

## Gray - REQUIEM - II. Kyrie Eleison

86

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*f*

Ky - ri - e,

*f*

Ky - ri - e,

*f*

Ky - ri - e,

*f*

Ky - ri - e,

e, e - lei - - - son.

e, e - lei - - - son.

e, e - lei - - - son.

e, e - lei - - - son.

86

*f*

## Gray - REQUIEM - II. Kyrie Eleison

[ H ]

91

S Solo  
Ky - ri - e

A Solo  
Ky - ri - e

T Solo  
Ky - ri - e

B Solo  
Ky - ri - e

S  
e - lei - son, e - lei -

A  
e - lei - son, e - lei -

T  
e - lei - son, e - lei -

B  
e - lei - son, e - lei -

91

Pno.  
[ H ]

## Gray - REQUIEM - II. Kyrie Eleison

I Tempo primo

96

S Solo

e - lei - son, e - lei - son.

A Solo

e - lei - son, e - lei - son.

T Solo

e - lei - son, e - lei - son.

B Solo

e - lei - son, e - lei - son.

S

- son Ky - ri - e - e -

A

- son Ky - re -

T

- son Ky - ri -

B

- son Ky - ri -

I Tempo primo

96

Pno.

## Gray - REQUIEM - II. Kyrie Eleison

101

S Solo

A Solo

T Solo

B Solo

S  
lei - son, Ky - ri - e e - lei - son, e -

A  
e e - lei - son, Ky - ri - e, e - lei - son, e -

T  
e e - lei - son, Ky - ri - e e - lei - son, e -

B  
e e - lei - son, Ky - ri - e e - lei - son, e -

101

Pno.

## Gray - REQUIEM - II. Kyrie Eleison

106 J *f* *cresc.*

S Solo Ky - ri - e, Ky - ri - e, e -

A Solo *f* *cresc.*  
Ky - ri - e, Ky - ri - e, e -

T Solo *f* *cresc.*  
Ky - ri - e, Ky - ri - e, e -

B Solo *f* *cresc.*  
Ky - ri - e, Ky - ri - e, e -

S lei - son,

A lei - son,

T lei - son,

B lei - son,

106 J *f* *cresc.*

Pno.



## Gray - REQUIEM - II. Kyrie Eleison

*III*

S Solo  
lei - son, e - lei - - - son,

A Solo  
lei - son, e - lei - - - son,

T Solo  
lei - son, e - lei - - - son,

B Solo  
lei - son, e - lei - - - son,

S  
-

A  
E -

T  
E - lei - son, e -

B  
E - lei - son, e -

*III*

Pno.  
*dim.* *f*

## Gray - REQUIEM - II. Kyrie Eleison

116 K

S Solo *f* e - lei - - - son.

A Solo *f* e - lei - - - son.

T Solo *f* e - lei - - - son.

B Solo *f* e - lei - - - son.

S *f* Ky - ri - e, e -  
e - lei - - - son, e -

A *mf* — *f* lei - son, e - lei - son, e - lei -

T *f* lei - son, e - lei - son, e -

B *mf* — *f* lei - son, e - lei - son, e - lei -

116 K

Pno. *mf* — *f*

## Gray - REQUIEM - II. Kyrie Eleison

121

S Solo

A Solo

T Solo

B Solo

lei - - - - son, *f*

E -

lei - - - - son, *f*

E -

lei - - - - son, *f*

E -

B Solo

lei - - - - son, *f*

E -

S

lei - - - - son, *dim.* *p* e - lei -

A

son, *dim.* e - lei - son, *p* e - lei -

T

lei - - - - son, *dim.* *p* e - lei -

B

son, *dim.* e - lei - son, *p* e - lei -

Pno.

121

*dim.* *p*

## Gray - REQUIEM - II. Kyrie Eleison

127

S Solo

lei - - - son.

A Solo

lei - - - son.

T Solo

lei - - - son.

B Solo

lei - - - son.

S

son. *pp* Ky - ri - e, e - lei - son.

A

son. *pp* Ky - ri - e, e - lei - son.

T

son. *pp* Ky - ri - e, e - lei - son.

B

son. *pp* Ky - ri - e, e - lei - son.

127

Pno.

*pp*

## III. - DIES IRÆ

Moderato

CHORUS

Soprano

Alto

Tenor

Bass

Moderato

Piano

*pp*

*pp*

S

A

T

B

Pno.

*pp*

*pp*

## Gray - REQUIEM - III. Dies Iræ

II

S

A

T

B

Pno.

pp

A

16

S

A

T

B

Pno.

p

A

Gray - REQUIEM - III. Dies Iræ

21

S

A

T

B

Pno.

26

S

A

T

B

Pno.

## Gray - REQUIEM - III. Dies Iræ

31

S

A

T

B

[A Few Voices] *p*

Di - es ir - æ, Di - es il - la sol - vet sæ - clum

31

Pno.

36

S

A

T

B

in\_\_ fa - vil - la, Tes - te Da - vid cum Si - byl - la

[A Few Voices] *p*

Di - es ir - æ, di - es il - la,

36

Pno.

C

C



## Gray - REQUIEM - III. Dies Iræ

41

S

A

T

B

Tes - te Da - vid cum Si - byl - la,

sol - vet sæ - clum in fa - vil - la, Tes - te Da - vid cum Si - byl - la, Tes - te Da - vid

41

Pno.

46

S

A

T

B

Tes - te Da - vid cum - Si - byl - la

cum Si - byl - la, cum Si - byl - la

46

Pno.

*pp*

D

D

## Gray - REQUIEM - III. Dies Iræ

51 [A Few Voices] *pp*

S  
Quan - tus

A  
[A Few Voices] *pp*  
Quan - tus

T  
*pp*  
8  
Quan - tus tre - mor est fu - tu - rus, Quan - tus

B  
*pp*  
Quan - tus tre - mor est fu - tu - rus, Quan - tus

Pno.

51

S  
56  
tre - mor est fu - tu - rus Cunc - - - ta  
[ Full ] *p*

A  
tre - mor est fu - tu - rus Cunc - ta stric - te  
[ Full ] *p*

T  
8  
tre - mor est fu - tu - rus Cunc - ta stric - te  
[ Full ] *p*

B  
trem - mor est fu - tu - rus Cunc - ta stric - te  
[ Full ] *p*

Pno.

56

E

## Gray - REQUIEM - III. Dies Iræ

61 *cresc.*

S stric - - - te, cunc - ta stric - te dis - cus -

A cunc - ta stric - te, cunc - ta stric - te dis - cus -

T cunc - ta stric - te, cunc - ta stric - te dis - cus -

B cunc - ta stric - te

61 *cresc.*

Pno.

66 **F** *f*

S su - rus! Di - es Di - es il - la

A su - rus! Di - es ir - æ

T su - rus! Di - es Di - es il - la

B Di - es ir - æ

66 **F** *f*

Pno.

## Gray - REQUIEM - III. Dies Iræ

71

S *ff* Di - es il - la, Di -

A *ff* sol - vet sæ - clum in - fa - vil - la, Di - es ir - æ, Di - es il - la, Di - es ir - æ,

T *ff* sol - vet sæ - clum, Di - es ir - æ. Di - es il - la, Di - es ir - æ,

B *ff* sol - vet sæ - clum, Di - es ir - æ, Di - es il - la, Di - es ir - æ,

Pno. *ff*

76

S *fff* - es il - la, Di - es il -

A *fff* Di - es il - la, Di - es il -

T *fff* Di - es il - la, Di - es il -

B *fff* Di - es il - la Di - es il -

Pno. *fff*

**G**

**G**

## Gray - REQUIEM - III. Dies Iræ

81

S  
la

A  
la

T  
la

B  
la

Pno.

81

86

S

A

T

B

Pno.

86

**H**

**H**

*f*

*f*

*mf*

## Gray - REQUIEM - III. Dies Iræ

91

S

A

T

B

Pno.

*p*

96

S

A

T

B

Pno.

*pp*

*rall.*

## Gray - REQUIEM - III. Dies Iræ

I

101 *ff*

S Tu - ba mi - ram spar - gens so -

A Tu - ba mi - ram spar - gens so -

T Tu - ba mi - ram spar - gens so -

B Tu - ba mi - ram spar - gens so -

101 [ Voices only ]

Pno. *ff*

Lunga J a tempo

106

S - num,

A - num, *p* per se - pul - cra re - gi -

T - num, *p* per se - pul - cra re - gi -

B - num,

106 Lunga J a tempo

Pno. *p*

## Gray - REQUIEM - III. Dies Iræ

111 *p*

S per se - pul - cra re - gi - o - num co - get om -

A o - num co - get om -

T o - num co - get om -

B *p* per se - pul - cra re - gi - o - num co - get om -

111

Pno.

116

S - nes an - te thro - - - num

A - nes an - te thro - - - num

T - nes an - te thro - - - num

B - nes an - te thro - - - num

116

Pno.



## Gray - REQUIEM - III. Dies Irae

K

121

S

A

T

B

Pno.

121

K

Musical score for measures 121-125. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by horizontal lines. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *sfz* and *sfp*.

126 *sotto voce*

S

Mors stu-pe - bit et na - tu - ra

*sotto voce*

A

Mors stu-pe - bit et na - tu - ra

*sotto voce*

T

Mors stu-pe - bit et na - tu - ra

*sotto voce*

B

Mors stu-pe - bit et na - tu - ra

126

Pno.

*pp* *sfp* *sfp*

Musical score for measures 126-130. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Mors stu-pe - bit et na - tu - ra" in a *sotto voce* style. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *pp*, *sfz*, and *sfp*.

## Gray - REQUIEM - III. Dies Iræ

**L**  
131

*mf cresc.*

S  
cum re - sur - get cre - a - tu - ra Ju - di - can - ti re - spon -

A  
cum re - sur - get cre - a - tu - ra Ju - di - can - ti re - spon -

T  
cum re - sur - get cre - a - tu - ra Ju - di - can - ti re - spon -

B  
cum re - sur - get cre - a - tu - ra Ju - di - can - ti re - spon -

Pno.  
*mf*

**M**

135

*f* *ff*

S  
su - ra Tu - ba

A  
su - ra Tu - ba

T  
su - ra Tu - ba

B  
su - ra Tu - ba

Pno.  
*f* *ff*

5

## Gray - REQUIEM - III. Dies Iræ

139

S  
mir - um spar - gens so - num Co - get

A  
mir - um spar - gens so - num Co - get,

T  
mir - um spar - gens so - num Co -

B  
mir - um spar - gens so - num Co -

Pno.

139

S  
Co - get om - nes an - te thro -

A  
Co - get om - nes an - te

T  
get om - nes an - te

B  
- - get om - nes om - nes

Pno.

143

## Gray - REQUIEM - III. Dies Iræ

147

S  
- - - - - num.

A  
thro - - - - - num.

T  
thro - - - - - num.

B  
an - te thro - num.

Pno.

151

S  
[A Few Voices] Attacca

A  
*mf*  
Li-ber scrip-tus pro-fer-e - tur, In - quo to-tum con-ti - ne - tur, Un-de mun-dus ju - di-ce - tur.

T

B

Pno.

## Gray - REQUIEM - III. Dies Iræ

**N**  
152 **Adagio maestoso**

S *f*  
Ju - dex er - go cum se - de - bit,

A *f*  
Ju - dex er - go cum se - de - bit,

T *f*  
Ju - dex er - go cum se - de - bit,

B *f*  
Ju - dex er - go cum se - de - bit,

**N**  
152 **Adagio maestoso**

Pno. *f*

S 155  
Quid - quid la - tet ap - par - e - bit

A  
Quid - quid la - tet ap - par - e - bit

T  
Quid - quid la - tet ap - par - e - bit

B  
Quid - quid la - tet ap - par - e - bit

Pno. 155

## Gray - REQUIEM - III. Dies Iræ

158

S  
 nil in-ul - tum re - man - e - bit.

A  
 nil in-ul - tum re - man - e - bit.

T  
 nil in-ul - tum re - man - e - bit.

B  
 nil in-ul - tum re - man - e - bit.

Pno.

158

O

162 Solo *mp*

S  
 Quid sum mi - ser tunc di - tu - rus? Quem pa -

A

T

B

Pno.

162

## Gray - REQUIEM - III. Dies Iræ

166

S  
tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cur -

A

T

B

Pno.

166

170

S  
us? [ Full ]

A  
[ Full ]

T  
[ Full ]

B  
[ Full ]

Pno.

170

*p*

## Gray - REQUIEM - III. Dies Iræ

P

174 *ff*

S  
Rex tre - men - dæ ma - jes - ta - tis

A  
Rex tre - men - dæ ma - jes - ta - tis

T  
8  
Rex tre - men - dæ ma - jes - ta - tis

B  
*ff*  
Rex tre - men - dæ ma - jes - ta - tis

P  
174 *ff*

Pno.

178

S  
tre - men - dæ ma - jes - ta - tis

A  
tre - men - dæ ma - jes - ta - - - - - tis

T  
8  
tre - men - dæ ma - jes - ta - tis

B  
tre - men - dæ ma - jes - ta - tis

Pno.

178



## Gray - REQUIEM - III. Dies Iræ

182

S  
Rex tre-men-dæ ma - jes - ta - - - tis

A  
Rex tre-men-dæ ma - jes - ta - - - tis

T  
Rex tre - men - dæ ma - jes - ta - - - tis

B  
Rex tre - men - dæ ma - jes - ta - - - tis

Pno.

182

Q

186

S  
Qui sal - van - dos sal - vas, Sal - vas gar - tis

A  
Qui sal - van - dos Sal - vas gra - tis

T  
Qui sal - van - dos Sal - vas gra - tis

B  
Qui sal - van - dos sal - vas gra - tis

Pno.

186

## Gray - REQUIEM - III. Dies Iræ

190

S Sal - - - va me sal - va me

A Sal - va me sal - va me

T Sal - va me sal - va me

B Sal - va me sal - va

Pno.

194

S Fons pi - e - ta - tis, fons

A Fons pi - e - ta - tis,

T Fons pi - e - ta - tis,

B Fons pi - e - ta - tis,

Pno.

[ Voices only ]

## Gray - REQUIEM - III. Dies Iræ

198

S  
pi - e - ta - tis.

A  
fons pi - e - ta - tis.

T  
fons pi - e - ta - tis.

B  
fons pi - e - ta - tis.

Pno.  
198  
*p* [Orchestra]

202

S

A

T

B

Pno.  
202  
*pp*

## IV. - RECORDARE

Andante tranquillo

QUARTET

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

The Quartet section consists of four vocal staves, each with a treble clef (except for the Bass Solo which has a bass clef) and a key signature of one sharp (F#). The time signature is 3/4. Each staff contains a whole rest in every measure of the six-measure phrase.

CHORUS

Soprano

Alto

Tenor

Bass

The Chorus section consists of four vocal staves, each with a treble clef (except for the Bass which has a bass clef) and a key signature of one sharp (F#). The time signature is 3/4. Each staff contains a whole rest in every measure of the six-measure phrase.

Andante tranquillo

Piano

The Piano accompaniment is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is Andante tranquillo. The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with dotted rhythms and rests, while the left hand provides harmonic support with chords and single notes. The piece concludes with a fermata over the final chord.

## Gray - REQUIEM - IV. Recordare

7 A *mp*

S Solo

Re - cor - da - re, Je - su pi - e quod sum

A Solo

T Solo

B Solo

Pno.

13 B *cresc.*

S Solo

cau - sa tu - æ vi - æ; — ne me per - das il - la di - e.

A Solo

T Solo

B Solo

Pno.

## Gray - REQUIEM - IV. Recordare

19 *mf*

S Solo

Quæ-rens me, — se - dis - ti las - sus, Re - de - mis - ti

A Solo

T Solo

B Solo

Pno.

19 *p* *cresc.*

25

S Solo

cru - cem pas - sus; tan - - - tus la - - - bor

A Solo

T Solo

B Solo

Pno.

25 *p*

## Gray - REQUIEM - IV. Recordare

31 D

S Solo  
non sit cas - - - sus.

A Solo

T Solo

B Solo

Pno.

*pp* *p*

37 E *poco più moto*

S Solo

A Solo

T Solo

B Solo *mf*

Jus - te ju - dex

Pno. *mf* *poco più moto*

E

## Gray - REQUIEM - IV. Recordare

43

S Solo

A Solo

T Solo

B Solo

ul - ti - o - nis, do - num fac re - mis - si -

Pno.

F

49

S Solo

A Solo

T Solo

B Solo

o - nis An - te di - em ra - ti - o -

Pno.

49



Gray - REQUIEM - IV. Recordare

G a tempo

55 *colla voce*

S Solo

A Solo

T Solo *mp*  
In - ge - mis - co,

B Solo  
- - - - - nis.

G a tempo

55 *colla voce*

Pno. *fzp*

61 *colla voce* *a tempo*

S Solo

A Solo

T Solo  
tam - quam re - us: cul - pa ru - bet vul - tus

B Solo

61 *colla voce* *a tempo*

Pno. *pp*

## Gray - REQUIEM - IV. Recordare

67 H

S Solo

A Solo

T Solo

B Solo

Pno.

me - us; Sup - - - pli - can - ti par - ce, De - us;

*f*

72 I *rall.*

S Solo

A Solo

T Solo

B Solo

Pno.

par - ce, par - ce, De - - - us.

*dim.*

## Gray - REQUIEM - IV. Recordare

*Tempo primo ma poco sost.*

76 *p* *cresc.* *f*

S Solo  
Qui Ma-ri-am ab-sol-vis - ti, et la-tro-nem ex-au-dis - ti, mi-hi quo-que spem de - dis-ti.

A Solo  
Qui Ma-ri-am ab-sol-vis - ti, et la-tro-nem ex-au-dis - ti, mi - hi spem de - dis -

T Solo  
*p* *cresc.* *f*  
ab - sol-vis - ti, et ex-au-dis - ti, mi-hi, quo-que spem de - dis -

B Solo  
*p* *cresc.* *f*  
Qui Ma-ri-am ab-sol-vis - ti, et la-tro-nem ex-au-dis - ti, mi-hi-quo-que spem de - dis -

S

A

T

B

*Tempo primo ma poco sost.*

76 *p*

Pno.

## Gray - REQUIEM - IV. Recordare

J

80 *f*

S Solo *f* Sed tu, bo - nus, fac be - nig - ne, ne per-en-ni cre - mer ig - ne.

A Solo *f* ti. ne per-en-ni cre-mer ig - ne.

T Solo *f* ti. ne per-en-ni cre-mer ig - ne.

B Solo *f* ti. ne cre-mer

S *p* Pre-ces me-æ non sunt dig - næ, sed tu, bo-nus, fac be-nig - ne,

A *p* Pre-ces me-æ non sunt dig - næ, sed tu, bo-nus, fac be-nig - ne,

T *p* Pre-ces me-æ non sunt dig - næ, sed tu, bo-nus, fac be-nig - ne,

B *p* Pre-ces me-æ non sunt dig - næ, sed tu, bo-nus, fac be-nig - ne,

J

80 *p* *cresc.*

Pno. *p*

## Gray - REQUIEM - IV. Recordare

**K** Tempo primo

83 *rall.* *p*

S Solo In - ter

A Solo In - ter

T Solo In - ter

B Solo In - ter

S *mf* *p*  
Ne per-en - ni cre - mer ig - - - - - ne.

A *mf* *p*  
Ne per-en - ni cre - mer ig - - - - - ne.

T *mf* *p*  
Ne cre - mer ig - - - - - ne.

B *mf* *p*  
Ne cre - mer ig - - - - - ne.

83 *rall.* *p*

Pno. *mf* *p*

*leg.* \*

## Gray - REQUIEM - IV. Recordare

89

S Solo

A Solo

T Solo

B Solo

Pno.

o - ves lo - cum prae - sta, Et ab - hæ - dis me - se -

o - ves lo - cum prae - sta, Et ab - hæ - dis me - se -

o - ves lo - cum prae - sta, Et ab - hæ - dis me - se -

o - ves lo - cum prae - sta, Et ab - hæ - dis me - se -

89

95

S Solo

A Solo

T Solo

B Solo

Pno.

ques - tra, Sta - tu ens in par - te dex - - -

ques - tra; Sta - tu - ens in par - te, par - - - te

ques - tra; Sta - tu - ens in par - te dex - - -

ques - tra; Sta - tu - ens in par - te dex - - -

95

## Gray - REQUIEM - IV. Recordare

101 M *f*

S Solo  
tra, in par - - - - te

A Solo  
dex - tra, in par - - - - te

T Solo  
tra, in par - - - - te

B Solo  
tra, in par - - - - te

Pno.

107 *h=q* N *dim.*

S Solo  
dex - tra, in par-te dex - tra, in par - te dex - tra.

A Solo  
dex - tra, in par-te dex - tra, in par - te dex - tra.

T Solo  
dex - tra, in par-te dex - tra, in par - te dex - tra.

B Solo  
dex - tra, in par-te dex - tra, in par - te dex - tra.

Pno.

## Gray - REQUIEM - IV. Recordare

114

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

114

*pp*



## V. - CONFUTATIS

## Adagio maestoso

**QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

**CHORUS**

Soprano I

Soprano 2

Alto

Tenor

Bass

Piano

*f*

*ff*

Con - fu - ta - tis ma - le -

Con - fu - ta - tis ma - le -

Con - fu - ta - tis ma - le -

Con - fu - ta - tis ma - le -

Con - fu - ta - tis ma - le -

Adagio maestoso

## Gray - REQUIEM - V. Confutatis

S Solo

A Solo

T Solo

B Solo

S 1

S 2

A

T

B

Pno.

dic-tis, Flam-mis a - cri-bus ad - dic-tis,

dic-tis, Flam-mis a - cri-bus ad - dic-tis,

dic-tis, Flam-mis a - cri-bus ad - dic-tis,

dic-tis, Flam-mis a - cri-bus ad - dic-tis,

dic-tis, Flam-mis a - cri-bus ad - dic-tis,

5 7.

Detailed description: This page of a musical score is for the 'Confutatis' movement of a Requiem. It features six vocal soloists (S Solo, A Solo, T Solo, B Solo) and a piano accompaniment (Pno.). The vocal parts are arranged in two systems. The first system includes S 1, S 2, A, T, and B. The second system includes S Solo, A Solo, T Solo, and B Solo. The piano part is at the bottom. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are 'dic-tis, Flam-mis a - cri-bus ad - dic-tis,'. The piano part includes a fermata over a chord at measure 5 and a fermata over a chord at measure 7.

## Gray - REQUIEM - V. Confutatis

**A**

S Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

A Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

T Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

B Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

S

A

T

B

**A**

Pno. *p*

## Gray - REQUIEM - V. Confutatis

S Solo

- tus.

A Solo

- tus.

T Solo

8 - tus.

B Solo

- tus.

S

*f* Con - fu - ta - tis,

A

*f* Con - fu - ta - tis, flam - mis a - cri - bus ad -

T

8 Con - fu - ta - tis,

B

*f* Con - fu - ta - tis, flam - mis a - cri - bus ad -

Pno.

15 *f*

## Gray - REQUIEM - V. Confutatis

B

S Solo

A Solo

T Solo

B Solo

vo - ca me, vo - ca me cum

vo - ca me cum

vo - ca me cum

vo - ca me cum

S

A

T

B

flam - mis a - cri - bus ad - dic - tis

dic - tis,

flam - mis a - cri - bus ad - dic - tis

dic - tis,

B

Pno.

18

p

## Gray - REQUIEM - V. Confutatis

S Solo

ben - e - dic - tus.

A Solo

ben - e - dic - tus.

T Solo

ben - e - dic - tus.

B Solo

ben - e - dic - tus.

S

*p*

vo - ca me, vo - ca me cum ben - e -

A

*p*

vo - ca me cum ben -

T

*p*

vo - ca me cum ben -

B

*p*

vo - ca me cum ben - e -

22 [Voices only]

Pno.

*p*

## Gray - REQUIEM - V. Confutatis

S Solo

A Solo

T Solo

B Solo

S  
dic - tus, cum ben - e - dic -

A  
- e - dic - tus cum ben - e - dic -

T  
- e - dic - tus, cum ben - e - dic -

B  
dic - tus, cum ben - e - dic -

Pno.

27

## Gray - REQUIEM - V. Confutatis

**C** *rall.* *Molto sostenuto e semplici*

*p*

S Solo  
O - ro sup - plex et ac -

A Solo  
O - ro sup - plex et ac -

T Solo  
O - ro sup - plex et ac -

B Solo  
O - ro sup - plex et ac -

*pp* *p*

S  
tus. O - ro sup-plex et ac - cli - nis

A  
tus. O - ro sup-plex et ac - cli - nis

T  
tus. O - ro sup-plex et ac - cli - nis

B  
tus. O - ro sup-plex et ac - cli - nis

**C** *rall.* *Molto sostenuto e semplici*

*pp* [Orch.] *pp*

Pno.



## Gray - REQUIEM - V. Confutatis

D

S Solo

A Solo

T Solo

B Solo

cli - nis, qua - si ci - nis, ge - re cu - ram

cli - nis, qua - si ci - nis, ge - re cu - ram

cli - nis, qua - si ci - nis, ge - re cu - ram

cli - nis, qua - si ci - nis, ge - re cu - ram

S

A

T

B

cor con-tri-tum qua - si ci - nis, ge - re cu - ram, ge - re

cor con-tri-tum qua - si ci - nis, ge - re cu - ram, ge - re

cor con-tri-tum qua - si ci - nis, ge - re cu - ram, ge - re

cor con-tri-tum qua - si ci - nis, ge - re cu - ram, ge - re

D

Pno.

37

## Gray - REQUIEM - V. Confutatis

*pp*

S Solo  
me i fi - nis.

*pp*

A Solo  
me i fi - nis.

*pp*

T Solo  
me i fi - nis.

*pp*

B Solo  
me i fi - nis.

*pp*

S  
cu - ram me - i fi - nis.

*pp*

A  
cu - ram me - i fi - nis.

*pp*

T  
cu - ram me - i fi - nis.

*pp*

B  
cu - ram me - i fi - nis.

42

*pp*

Pno.

## VI. - LACRIMOSA

Adagio

**QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

**CHORUS**

Soprano

Alto

Tenor

Bass

**Adagio**

Piano

The musical score is arranged in a system with five staves. The top four staves are for the vocal quartet: Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo. The bottom four staves are for the chorus: Soprano, Alto, Tenor, and Bass. The piano part is on the bottom-most staff, with a grand staff (treble and bass clefs). The tempo is marked 'Adagio'. The key signature has one flat (B-flat major). The time signature is 3/4. The piano part begins with a piano (*p*) dynamic. The melody in the piano part features several triplet markings (3) over the notes. The bass line has a low octave sign (8) under the first few notes.

## A

S Solo

Pno.

## B

S Solo

Pno.

11 *mp*

La - cri - mo - sa Di - es il - la, qua re-sur - get

## C

S Solo

Pno.

16

il - la ex fa - vil - - - la ju - di can - dus

## D

S Solo

Pno.

21 *dim.*

ho - mo re - us.

## Gray - REQUIEM - VI. Lacrimosa

26

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*f*

La - cri - mo - sa Di - es il - la

La - cri - mo - sa Di - es il - la

La - cri - mo - sa Di - es il - la

La - cri - mo - sa Di - es il - la

26

## Gray - REQUIEM - VI. Lacrimosa

E

31

S Solo

A Solo

T Solo

B Solo

S

qua re - sur - get ex fa - vil - la ju - di -

A

qua re - sur - get ex fa - vil - la ju - di -

T

qua re - sur - get ex fa - vil - la ju - di -

B

qua re - sur - get ex fa - vil - la ju - di -

E

31

Pno.

## Gray - REQUIEM - VI. Lacrimosa

36 F

**f**

S Solo Hu - ic er - go

**f**

A Solo Hu - ic

**f**

T Solo Hu - ic

**f**

B Solo Hu - ic

*dim.* **p**

S can - dus ho - mo re - us.

*dim.* **p**

A can - dus ho - mo re - us.

*dim.* **p**

T can - dus ho - mo re - us.

*dim.* **p**

B can - dus ho - mo re - us.

36 F

*dim.* **f**

Pno.

3 3 3 3

## Gray - REQUIEM - VI. Lacrimosa

41 *dim.* **G**

S Solo  
par - ce, De - - - us, *f* par -

A Solo  
par - ce, De - - - us,

T Solo  
par - ce, De - - - us, *f* Par -

B Solo  
par - ce, De - - - us,

S  
*f* La - cri - mo - sa

A  
*f* La - cri - mo - sa

T  
*f* La - cri - mo - sa

B  
*f* La - cri - mo - sa

41 *dim.* **G**

Pno.  
*dim.* *f*



## Gray - REQUIEM - VI. Lacrimosa

45

S Solo *mf*  
- ce, De - us par - ce

A Solo *f* *mf*  
par - ce De - us par - ce

T Solo *mf*  
- ce De - us par - ce

B Solo *f* *mf*  
Par - ce, De - us par - ce

S *mf*  
Il - la di - es

A *mf*  
La - cri - mo - sa

T *mf*  
La - cri - mo - sa

B *mf*  
La - cri - mo - sa

Pno. *mf*

Gray - REQUIEM - VI. Lacrimosa

[H]

50 *p* *rall.* *colla voce*

S Solo  
De - us par - ce, par - ce, par - ce,

A Solo  
De - us par - ce, par - ce, par - ce, De - us.

T Solo  
De - us par - ce, De - us.

B Solo  
De - us par - ce, par - ce, par - ce, De - us.

S  
par - ce,

A  
par - ce, par-ce De - us.

T  
par-ce De - us.

B  
De - us, par-ce De - us.

50 *pp* *rall.* *colla voce*

Pno.

Gray - REQUIEM - VI. Lacrimosa

55 I *a tempo*

S Solo  
De - us.

A Solo

T Solo

B Solo

S [A Few Voices] *pp* *p*  
Pi - e Je - su Do - mi - ne, do - na,

A

T

B

Pno. 55 I *a tempo*  
*p* *pp* *p*

Gray - REQUIEM - VI. Lacrimosa

**J**

60

S Solo *p*  
Do - na, do - na e - is

A Solo *p*  
Do - na, do - na e - is

T Solo *p*  
Do - na, do - na e - is

B Solo *p*  
Do - na, do - na e - is

S  
do - na e - is

A

T

B

**J** [Voices only]

60

Pno. *p*

*pp* [Orch.]

## Gray - REQUIEM - VI. Lacrimosa

65 *pp*

S Solo  
re - qui - em

A Solo  
re - qui - em

T Solo  
re - qui - em

B Solo  
re - qui - em

[ Tutti ]  
*p*

S  
Do - na re - qui - em

A  
Do - na re - qui - em

T  
Do - na re - qui - em

B  
Do - na re - qui - em

65 *pp* [ Voices only ] [ Orch. ] *p* [ Voices only ]

## Gray - REQUIEM - VI. Lacrimosa

**K**

70

*p*

S Solo

A - men.

A Solo

A - men.

T Solo

8

A - men.

B Solo

A - men.

S

*p*

A - men,

A

*p*

A - men,

T

*p*

A - men,

B

*p*

A - men,

**K**

70

Pno.

*p* [Orch.]

## Gray - REQUIEM - VI. Lacrimosa

75 *pp*

S Solo  
A - - - - - men.

A Solo  
A - - - - - men.

T Solo  
8 A - - - - - men.

B Solo  
A - - - - - men.

S *mp* *pp*  
A - - - - - men.

A *mp* *pp*  
A - - - - - men.

T *mp* *pp*  
8 A - - - - - men.

B *mp* *pp*  
A - - - - - men.

75 *p* *pp*

Pno.  
A - - - - -

## VII. - DOMINE, JESU CHRISTE

Moderato

**QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

**CHORUS**

Soprano

Alto

Tenor

Bass

**Piano**

*mf*

*mf*

*mf*

*mf*

*mf*

Do - - mi - ne

Do - - mi - ne

Do - - mi - ne

Do - - mi - ne

Moderato



## Gray - REQUIEM - VII. Domine, Jesu Christe

3

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*p*

*p*

*p*

*p*

*p*

Je - su Chris - te

Je - su Chris - te

Je - su Chris - te

Je - su Chris - te

3

*p*

Detailed description: This page of a musical score is for the piece 'Domine, Jesu Christe' from a Requiem. It features four vocal solo parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are arranged in two systems. The first system shows the vocal staves with rests, indicating a three-measure rest for each part. The second system shows the vocalists singing the phrase 'Je - su Chris - te' in a piano (*p*) dynamic. The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a steady bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The page number 113 is in the top right corner.

## Gray - REQUIEM - VII. Domine, Jesu Christe

5

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*f*

Rex glo - - ri - æ,

Rex glo - - ri - æ,

*f*

Detailed description of the musical score: The score is for a Requiem, specifically the 'Domine, Jesu Christe' movement. It features four vocal soloists (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 8/8. The score is divided into two systems. The first system shows the vocal solos for Soprano, Alto, Tenor, and Bass, each with a whole rest. The second system shows the vocal parts for Soprano, Alto, Tenor, and Bass, all singing the lyrics 'Rex glo - - ri - æ,'. The Tenor and Bass parts are marked with a forte (*f*) dynamic. The piano accompaniment (Pno.) is marked with a forte (*f*) dynamic and features a complex, rhythmic pattern in the right hand and a simpler accompaniment in the left hand. The score is numbered '5' at the beginning of the first system and '5' at the beginning of the piano part.

## Gray - REQUIEM - VII. Domine, Jesu Christe

7

S Solo

A Solo

T Solo

B Solo

S

*f*

Rex glo - - ri - æ!

A

*f*

Rex glo - - ri - æ!

T

*f*

Rex glo - - ri - æ!

B

*f*

Rex glo - - ri - æ!

Pno.

7

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a measure number '7' at the top left. The first system consists of four staves for vocal solos: Soprano (S Solo), Alto (A Solo), Tenor (T Solo), and Bass (B Solo). Each staff contains a whole rest, indicating that the soloists are silent for this measure. The second system features four vocal staves (S, A, T, B) and a piano (Pno.) staff. Each vocal staff starts with a forte (*f*) dynamic marking. The lyrics 'Rex glo - - ri - æ!' are written below the vocal staves. The piano accompaniment begins with a measure number '7' and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

## Gray - REQUIEM - VII. Domine, Jesu Christe

**A**

9

S Solo

A Solo

T Solo

B Solo

*f*

Li - be-ra a - ni-mas om-ni - um fi - de-li-um de - func -

S

A

T

B

**A**

9

Pno.

*mf*

The musical score is arranged in two systems. The first system includes vocal staves for Soprano Solo (S Solo), Alto Solo (A Solo), Tenor Solo (T Solo), and Bass Solo (B Solo). The Bass Solo part begins with a forte (*f*) dynamic and includes the lyrics: "Li - be-ra a - ni-mas om-ni - um fi - de-li-um de - func -". The piano accompaniment (Pno.) is shown in the second system, starting at measure 9 with a mezzo-forte (*mf*) dynamic. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal staves for S Solo, A Solo, and T Solo are currently empty, while the B Solo staff contains the vocal line. The piano accompaniment consists of a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

## Gray - REQUIEM - VII. Domine, Jesu Christe

13

S Solo

A Solo

T Solo

B Solo

to - rum; de poe - nis in - fer - ni, et de pro - fun - do

S

A

T

B

Pno.

## Gray - REQUIEM - VII. Domine, Jesu Christe

B

17

S Solo

A Solo

T Solo

B Solo

la - cu.

*mf*

S

Li - be-ra e - as de o - re le - o -

*mf*

A

Li - be-ra e - as de o - re le - o -

T

B

Pno.

17

*mf*

## Gray - REQUIEM - VII. Domine, Jesu Christe

C

21

S Solo

A Solo

T Solo

B Solo

S

A

T

B

*p*

- - nis. Ne ab - sor - be - at e - as tar - ta - rus,

- - nis. Ne ab - sor - be - at e - as tar - ta - rus.

C

21

Pno.

*fp*

## Gray - REQUIEM - VII. Domine, Jesu Christe

25

**D** *f*

S Solo

A Solo

T Solo

B Solo

S

A

T

B

*p*

Ne ca-dant in ob - scu - rum,

*p*

Ne ca-dant in ob - scu - rum,

**D**

25

Pno.

*pp*

*p*



## Gray - REQUIEM - VII. Domine, Jesu Christe

32

S Solo

sanc - tus Mi - cha - el.

A Solo

T Solo

B Solo

S

*f*

Sed sig - ni - fer sanc - tus

A

*f*

Sed sig - ni - fer sanc - tus

T

*f*

Sed sig - ni - fer sanc - tus

B

*f*

Sed sig - ni - fer sanc - tus

Pno.

32

## Gray - REQUIEM - VII. Domine, Jesu Christe

E

37

S Solo

Re - præ - sen - tet e - as.

A Solo

T Solo

B Solo

S

Mi - cha - el. *f* Re - præ -

A

Mi - cha - el. *f* Re - præ -

T

Mi - cha - el. *f* Re - præ -

B

Mi - cha - el. *f* Re - præ -

Pno.

37

*p*

E



## Gray - REQUIEM - VII. Domine, Jesu Christe

47 **f** **F**

S Solo  
In lu - - - cem sanc - tam.

A Solo  
sanc - tam.

T Solo  
sanc - tam.

B Solo  
sanc - tam.

S  
sen - tet, *cresc.* in lu - - - cem **f** sanc -

A  
- - tet, *cresc.* in lu - - - cem **f** sanc -

T  
sen - tet, *cresc.* in lu - - - cem **f** sanc -

B  
sen - tet, *cresc.* in lu - - - cem **f** sanc -

47 **f** **F**

Pno.  
**f** *cresc.* **f**

## Gray - REQUIEM - VII. Domine, Jesu Christe

52

S Solo

A Solo

T Solo

B Solo

*f*

In lu - cem,

*f*

In lu - cem,

*f*

In lu - cem,

*f*

In lu - cem,

S

A

T

B

tam, In

tam, In

tam, In

tam, In

52

Pno.

*f*

## Gray - REQUIEM - VII. Domine, Jesu Christe

**G** Allegro vivace

57

S Solo

in lu - cem sanc - in - - - - tam.

A Solo

in lu - cem sanc - in - - - - tam.

T Solo

8

in lu - cem sanc - in - - - - tam.

B Solo

in lu - cem sanc - in - - - - tam.

S

lu - cem, lu - cem sanc - - - - - tam.

A

lu - cem, lu - cem sanc - - - - - tam.

T

8

lu - cem, lu - cem sanc - - - - - tam. *f* Quam o - lim

B

lu - cem, lu - cem sanc - - - - - tam.

**G** Allegro vivace

57

Pno.

*f*

## Gray - REQUIEM - VII. Domine, Jesu Christe

62

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*f*

Quam o - lim A - bra-hæ

A - bra-hæ prom - i - sis - ti et sem - i - ni e - jus,

## Gray - REQUIEM - VII. Domine, Jesu Christe

H

67

S Solo

A Solo

T Solo

B Solo

S

*f*  
Quam o - lim

A

prom - i - sis - ti et se - mi - ni, et se -

T

8  
prom - i - sis - ti et se - mi - ni e -

B

Pno.

67

H



## Gray - REQUIEM - VII. Domine, Jesu Christe

72

S Solo

A Solo

T Solo

B Solo

S

A - bra-hæ prom - i - sis - ti et se - - -

A

- - mi - ni e - - - jus, se - - -

T

- - jus e - - jus, se - - -

B

*f*

Quam o - lim A - bra-hæ

72

Pno.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It features five vocal staves (S, A, T, B) and a piano accompaniment. The vocal parts are marked 'Solo'. The lyrics are in Latin. The piano part begins at measure 72 with a melodic line in the right hand and a supporting bass line in the left hand. The vocal parts enter with a melodic line that spans across the staves. The bass part has a dynamic marking of *f* (forte) starting at measure 72.

## Gray - REQUIEM - VII. Domine, Jesu Christe

I

77

S Solo

A Solo

T Solo

B Solo

S

*mf*

- mi - ni e - jus, A - bra-hæ o - lim A - bra - hæ

A

*mf*

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

T

*mf*

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

B

prom - i - sis - ti,

I

77

Pno.

*mf*

Gray - REQUIEM - VII. Domine, Jesu Christe

82

S Solo

A Solo

T Solo

B Solo

S  
o - lim et se - mi - ni e - jus, et se - mi - ni e -

A  
e - jus, A - bra-hæ o - lim A - bra-hæ e -

T  
- mi - ni e - - - jus, e - - - -

B

Pno.

## Gray - REQUIEM - VII. Domine, Jesu Christe

**J**  
87

S Solo

A Solo

T Solo

B Solo

S  
jus, *f* Quam o - lim A - bra-hæ,

A  
jus, *f* Quam o - lim A - bra - hæ,

T  
jus, *f* Quam o - lim A - bra-hæ. A - bra-hæ,

B  
*f* Quam o - lim A - bra-hæ A - bra - hæ, Quam o - lim

**J**  
87

Pno.

## Gray - REQUIEM - VII. Domine, Jesu Christe

92

S Solo

A Solo

T Solo

B Solo

S

Quam o - lim A - bra-hæ, A - bra-hæ

A

Quam o - lim A - - - - -

T

8

Quam o - lim A - bra - hæ prom - i - sis - ti,

B

A - bra-hæ prom - - - i - sis - ti, —

92

Pno.

## Gray - REQUIEM - VII. Domine, Jesu Christe

K

97

S Solo

A Solo

T Solo

B Solo

S

prom - i - sis - ti

A

*mf*

- bra - hæ A - bra - hæ, A - bra - hæ prom -

T

*mf*

prom - i - sis - ti, A - bra - hæ prom -

B

*mf*

prom - i - sis - ti, A - bra - hæ prom - i -

K

97

Pno.

*mf*

## Gray - REQUIEM - VII. Domine, Jesu Christe

102

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*cresc.*

*ff*

Quam o - lim

- i - sis - ti. Quam o - lim A -

- i - sis - ti. Quam o - lim A - - - -

sis - ti Quam o - lim A - - - -

102

## Gray - REQUIEM - VII. Domine, Jesu Christe

107 L

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It features four vocal solo parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with 'S Solo', 'A Solo', 'T Solo', and 'B Solo' respectively. The piano part is marked 'Pno.'. The score begins at measure 107. The vocal parts have lyrics: 'A - - - - - bra-hæ prom -' for Soprano, 'bra-hæ prom -' for Alto, 'bra - hæ prom -' for Tenor, and 'bra-hæ prom -' for Bass. The piano part provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking 'L' (Lento) is present in a box at the top right of the page and again at the bottom right.



## Gray - REQUIEM - VII. Domine, Jesu Christe

112

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

112

- - - - i - sis - ti, prom - i - sis - ti,

- - - - i - sis - ti, prom - i - sis - ti,

- - - - i - sis - ti, prom - i - sis - ti,

- - - - i - sis - ti, prom - i - sis - ti,

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It features four vocal solo parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with 'Solo' and have a '8' below the staff, indicating an octave shift. The lyrics are: '- - - - i - sis - ti, prom - i - sis - ti,'. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth-note figures. The score is divided into two systems, with the first system containing the vocal solos and the second system containing the piano accompaniment.

Gray - REQUIEM - VII. Domine, Jesu Christe

Adagio

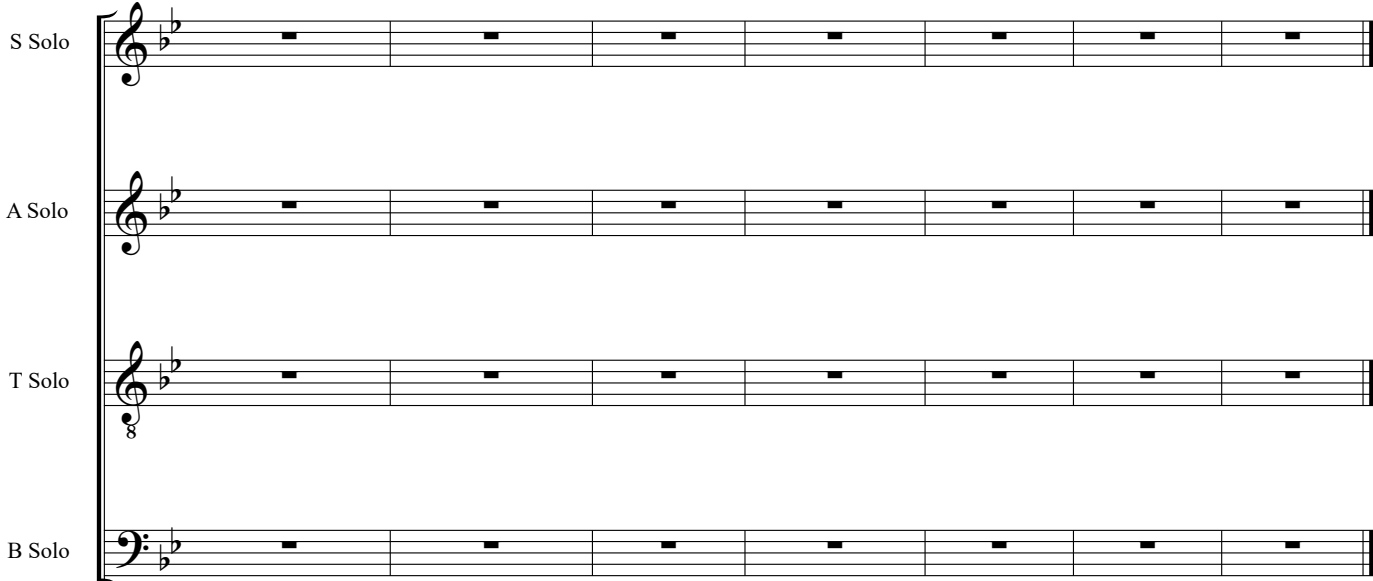
117

S Solo

A Solo

T Solo

B Solo



Four vocal staves (Soprano, Alto, Tenor, Bass) with rests. Each staff begins with a treble clef (except for Bass which has a bass clef) and a key signature of two flats. The staves are labeled 'S Solo', 'A Solo', 'T Solo', and 'B Solo' on the left.

S

A

T

B

et se - mi - ni e - - - - jus.



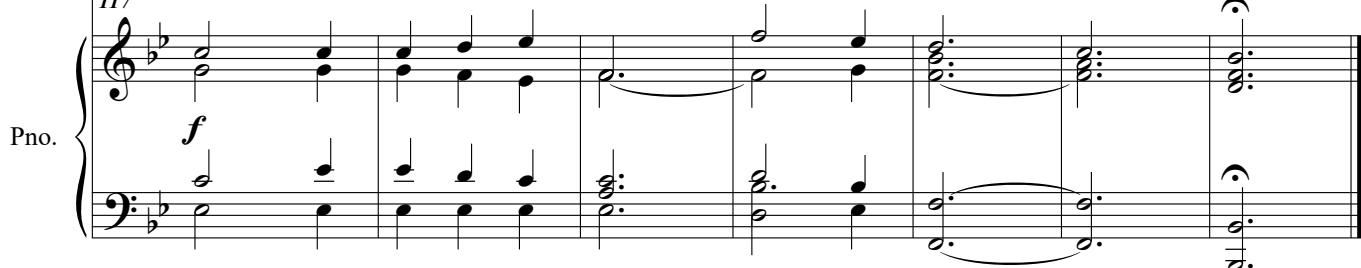
Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "et se - mi - ni e - - - - jus." Each staff has a treble clef (except for Bass which has a bass clef) and a key signature of two flats. The lyrics are written below the notes.

Adagio

117

Pno.

*f*



Piano accompaniment. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a dynamic marking of *f* (forte). The piano part is labeled 'Pno.' on the left.

## VIII. - HOSTIAS

Adagio q=50

**QUARTET**

Soprano Solo *p* Hos - ti - as et pre - ces ti - bi, Do -

Alto Solo *p* Hos - ti - as et pre - ces ti - bi, Do -

Tenor Solo *p* Hos - ti - as et pre - ces ti - bi, Do -

Bass Solo *p* Hos - ti - as et pre - ces ti - bi, Do -

**CHORUS**

Soprano

Alto

Tenor

Bass

Adagio q=50

Piano *p*

## Gray - REQUIEM - VIII. Hostias

5

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

- mi-ne, lau - dis of - fe - ri - mus;

- mi-ne, lau - dis of - fe - ri - mus;

- mi-ne, lau - dis of - fe - ri - mus;

- mi-ne, lau - dis of - fe - ri - mus;

S

A

T

B

5

Pno.

3

Gray - REQUIEM - VIII. Hostias

9

S Solo

Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos \_\_\_\_\_

A Solo

Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos \_\_\_\_\_

T Solo

8

Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos \_\_\_\_\_

B Solo

Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos ho -

S

A

T

B

Pno.

9

## Gray - REQUIEM - VIII. Hostias

13

S Solo

ho - di - e me - mo - ri - am fa - ci - mus,

A Solo

ho - di - e me - mo - ri - am fa - ci - mus,

T Solo

8 — ho - di - e me - mo - ri - am fa - ci - mus,

B Solo

- - di - e me - mo - ri - am fa - ci - mus,

S

A

T

B

13

Pno.

## Gray - REQUIEM - VIII. Hostias

17 *rall.* A *a tempo*

S Solo *p* *dim.*  
Fac e - is Do - mi - ne, Fac e - is

A Solo *p* *dim.*  
Fac e - is Do - mi - ne, Fac e - is

T Solo *p* *dim.*  
Fac e - is Do - mi - ne, Fac e - is

B Solo *p* *dim.*  
Fac e - is Do - mi - ne, Fac e - is

S  
A  
T  
B

Pno. *rall.* A *a tempo*  
*dim.* *p*

## Gray - REQUIEM - VIII. Hostias

21 *cresc.* *f*

S Solo  
Do - mi - ne tran - si - re tran - si - re, tran - si -

A Solo  
Do - mi - ne tran - si - re tran - si - re, tran - si -

T Solo  
8 Do - mi - ne tran - si - re tran - si - re, tran - si -

B Solo  
Do - mi - ne tran - si - re tran - si - re, tran - si -

S  
A  
T  
B

21  
Pno.



## Gray - REQUIEM - VIII. Hostias

Allegro vivace

B

25

S Solo

- re, tran - si - - re.

A Solo

- re, tran - si - - re.

T Solo

8 - re, tran - si - - re.

B Solo

- re, tran - si - - re.

S

A

T

8

B

*f*

Quam o - lim A - bra-hæ

Allegro vivace

B

25

Pno.

*f*

## Gray - REQUIEM - VIII. Hostias

30

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*f*

Quam o - lim A - bra-hæ prom -

prom - i - sis - ti et sem - i - ni e - jus, prom -

30

Gray - REQUIEM - VIII. Hostias

C

35

S Solo

A Solo

T Solo

B Solo

S

*f*

Quam o - lim A - bra-hæ

A

- i - sis - ti et se - mi-ni, et se - mi - ni

T

- i - sis - ti et se - mi - ni e - - - jus

B

C

35

Pno.

## Gray - REQUIEM - VIII. Hostias

40

S Solo

A Solo

T Solo

B Solo

S  
prom - i - sis - ti et se - - - mi - ni

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

T  
e - jus, se - - - mi - ni

B  
*f*  
Quam o - lim A - bra - hæ prom -

Pno.

## Gray - REQUIEM - VIII. Hostias

45 D

S Solo

A Solo

T Solo

B Solo

S *mf*  
e - jus, A - bra-hæ o - lim A - bra-hæ o - lim

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

T *mf*  
e - jus, A - bra-hæ et se - mi - ni

B  
- i - sis - ti,

Pno. *mf*

45 D

## Gray - REQUIEM - VIII. Hostias

50 E

S Solo

A Solo

T Solo

B Solo

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

A  
A - bra-hæ o - lim A - bra-hæ e - jus,

T  
e - - - jus, e - - - jus,

B  
*f*  
Quam o - lim

50 E

Pno.

*f*

## Gray - REQUIEM - VIII. Hostias

55

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

Quam o - lim A - bra-hæ,

Quam o - lim A - bra - hæ,

Quam o - lim A - bra-hæ. A - bra-hæ, Quam o - lim

A - bra-hæ A - bra - hæ, Quam o - lim A - bra-hæ

55

## Gray - REQUIEM - VIII. Hostias

60

S Solo

A Solo

T Solo

B Solo

S

Quam o - lim A - bra-hæ, A - bra-hæ prom - i -

A

Quam o - lim A - - - - - bra -

T

A - bra - hæ prom - i - sis - ti, prom - i -

B

prom - - - i - sis - ti, — prom - i -

60

Pno.



## Gray - REQUIEM - VIII. Hostias

F

65

S Solo

A Solo

T Solo

B Solo

S

sis - ti

A

*mf*

hæ A - bra - hæ, A - bra - hæ prom - i - sis -

T

*mf*

sis - ti, A - bra - hæ prom - i - sis -

B

*mf*

sis - ti, A - bra - hæ prom - i - sis - ti

*ff*

65

Pno.

F

## Gray - REQUIEM - VIII. Hostias

70

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

ti. Quam o - lim A -

ti. Quam o - lim A - - - -

ti. Quam o - lim A - - - -

Quam o - lim A - - - -

70

The musical score is for the eighth movement of the Requiem, 'Hostias', by John Gray. It is in B-flat major and 4/4 time. The score is divided into two systems. The first system contains four vocal solo parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: 'ti. Quam olim A -'. The piano part has a dynamic marking of 'ff'. The second system contains the piano accompaniment alone, starting at measure 70. The piano part has a dynamic marking of 'ff'.

## Gray - REQUIEM - VIII. Hostias

G

75

S Solo

A Solo

T Solo

B Solo

S  
- - - - - bra-hæ prom - - -

A  
- - - - - bra-hæ prom - - -

T  
- - - - - bra - hæ prom - - -

B  
- - - - - bra-hæ prom - - -

Pno.

75

G

*f*

Gray - REQUIEM - VIII. *Hostias*

80

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

- - i - sis - ti, prom - i - sis - ti, et

- - i - sis - ti, prom - i - sis - ti, et

- - i - sis - ti, prom - i - sis - ti, et

- - i - sis - ti, prom - i - sis - ti, et

80

Gray - REQUIEM - VIII. *Hostias*

85

S Solo

A Solo

T Solo

B Solo

S

se - mi - ni e - - - - - jus.

A

se - mi - ni e - - - - - jus.

T

se - mi - ni e - - - - - jus.

B

se - mi - ni e - - - - - jus.

85

Pno.

## IX. - SANCTUS

**SOLO QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

**CHORUS**

Soprano

Alto

Tenor

Bass

Piano

*ff*

Sanc - tus, sanc - tus,

*ff*

Sanc - tus, sanc - tus,

*ff*

Sanc - tus, sanc - tus,

*ff*

Sanc - tus, sanc - tus,

*ff*

*8va*

## Gray - REQUIEM - IX. Sanctus

5

S Solo

A Solo

T Solo

B Solo

S

sanc - - - tus, sanc - - - tus Do -

A

sanc - - - tus, sanc - - - tus Do -

T

sanc - - - tus, sanc - - - tus

B

sanc - - - tus, sanc - - - tus, sanc - - - tus

Pno.

5

## Gray - REQUIEM - IX. Sanctus

9

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_  
mi - nus

- mi - nus De - us Sa - ba - oth. \_\_\_\_\_

Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_

Do - mi - nus De - us Sa - ba - oth. \_\_\_\_\_

9



## Gray - REQUIEM - IX. Sanctus

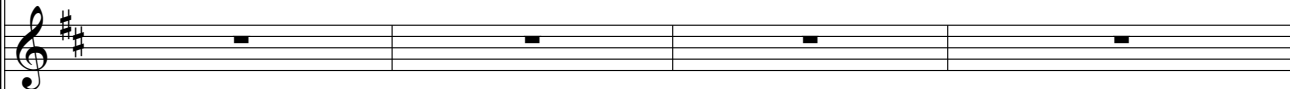
A

13

S Solo



A Solo



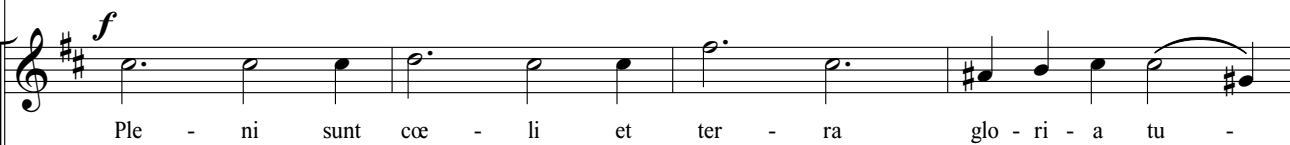
T Solo



B Solo



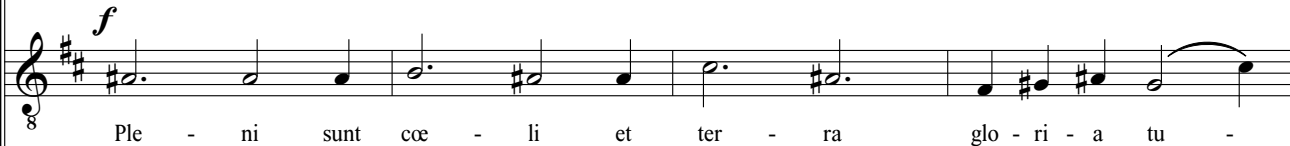
S



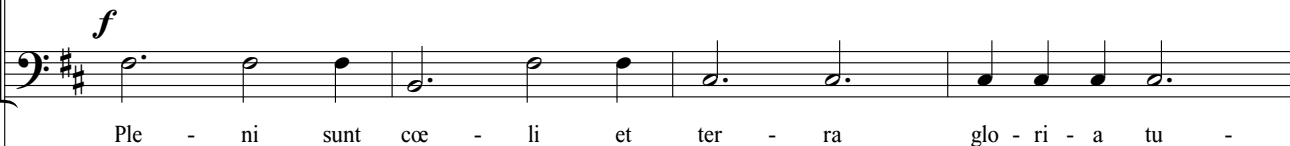
A



T



B



A

13

Pno.



## Gray - REQUIEM - IX. Sanctus

17 *f*

S Solo  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -

A Solo  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -

T Solo  
8 Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -

B Solo  
Ple - ni sunt cœ - li et ter - ra glo - r - a tu -

S  
a.

A  
a.

T  
8  
a.

B  
a.

17  
Pno.

## Gray - REQUIEM - IX. Sanctus

B

21

S Solo

a.

A Solo

a.

T Solo

a.

B Solo

a.

S

*ff*

Sanc - tus, sanc - tus, sanc - tus, sanc - tus

A

*ff*

Sanc - tus, sanc - tus, sanc - tus, sanc - tus

T

*ff*

Sanc - tus, sanc - tus, sanc - tus, sanc - tus

B

*ff*

Sanc - tus, sanc - tus, sanc - tus, sanc - tus

B

21

Pno.

## Gray - REQUIEM - IX. Sanctus

25

S Solo

A Solo

T Solo

B Solo

S

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

A

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

T

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

B

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

Pno.

25

## Gray - REQUIEM - IX. Sanctus

**C**

29

S Solo *f*  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -

A Solo *f*  
Ple - ni — sunt cœ - li et ter - ra glo - ri - a tu -

T Solo *f*  
Ple - ni — sunt cœ - li et ter - ra glo - ri - a tu -

B Solo *f*  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -

S

A

T

B

**C**

29

Pno. *f*



Gray - REQUIEM - IX. Sanctus

( q=q )

37

S Solo

A Solo

T Solo

B Solo

S

A

T

B

*ff*

a. \_\_\_\_\_

( q=q )

37

Pno.

*ff*

*dim.*

*f*

## Gray - REQUIEM - IX. Sanctus

41

E

*f*

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

41

E

Ho -



## Gray - REQUIEM - IX. Sanctus

*più animato*

45

S Solo

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

A Solo

*f*

Ho - san - - - na in ex -

T Solo

*f*

Ho - san - - - na in ex -

B Solo

*f*

Ho - san - - - na in ex -

S

A

*mf*

Ho -

T

B

*più animato*

45

Pno.

## Gray - REQUIEM - IX. Sanctus

49

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

cel - sis! Ho - san -

cel - sis! Ho - san -

Ho - san - - - - na in ex -

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

Ho - san -

Ho - san -

49

*mf*

*mf*

*mf*

*mf*



## Gray - REQUIEM - IX. Sanctus

F

57

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

na

na

cel - sis. Ho -

cel - sis. Ho - san -

- sis, in ex - cel - sis. Ho -

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

57

F

## Gray - REQUIEM - IX. Sanctus

61

S Solo

*ff*

Ho - san - - - - na.

A Solo

*ff*

Ho - san - - - - na.

T Solo

*ff*

Ho - san - - - - na.

B Solo

*ff*

Ho - san - - - - na.

S

*ff*

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

A

*ff*

- - - na in ex - cel - - - - sis.

T

*ff*

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

B

*ff*

in ex - cel - - - - sis.

61

Pno.

*ff*

## Gray - REQUIEM - IX. Sanctus

66

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

The image shows a page of a musical score for the Sanctus from Gray's Requiem. The page is numbered 174 in the top left corner. The title is "Gray - REQUIEM - IX. Sanctus". The score is for a vocal soloist and piano. The vocal parts are arranged in two systems. The first system includes Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo. The second system includes Soprano, Alto, Tenor, and Bass. The piano part is at the bottom. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part begins at measure 66. It features a complex texture with triplets and arpeggiated figures. The vocal parts are currently silent, indicated by a horizontal line with a bar above it.

Gray - REQUIEM - IX. Sanctus

*poco a poco più lento*

G 71

S Solo

A Solo

T Solo

B Solo

Four vocal staves (Soprano, Alto, Tenor, Bass) for solo parts. Each staff contains five measures of music, all of which are rests. The key signature is G major (one sharp) and the time signature is 4/4. A box containing 'G' and '71' is positioned at the top left of the first staff.

S

A

T

B

Four vocal staves (Soprano, Alto, Tenor, Bass) for ensemble parts. Each staff contains five measures of music, all of which are rests. The key signature is G major (one sharp) and the time signature is 4/4.

G 71

Pno.

*poco a poco più lento*

Piano accompaniment for measures 71-75. The right hand features a melodic line with a fermata over the first measure and a series of chords. The left hand provides harmonic support with chords and single notes. The key signature is G major (one sharp) and the time signature is 4/4. A box containing 'G' and '71' is positioned at the top left of the first staff. The tempo marking *poco a poco più lento* is written above the staff.

## Gray - REQUIEM - IX. Sanctus

76

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

76



Gray - REQUIEM - IX. Sanctus

**H**

81

S Solo

A Solo

T Solo

B Solo

S

A

T

B

**H**

81

Pno.

*p*

Detailed description of the musical score: The score is for the Sanctus movement of a Requiem. It consists of two systems of staves. The first system contains four vocal soloist parts: Soprano Solo (S Solo), Alto Solo (A Solo), Tenor Solo (T Solo), and Bass Solo (B Solo). Each of these parts contains a whole rest in every measure of the seven-measure system. The second system contains four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), each also containing a whole rest in every measure. Below these is the piano accompaniment (Pno.), which consists of two staves. The piano part begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. A rehearsal mark 'H' is placed above the first and last systems of the score.

## X. - BENEDICTUS

Larghetto

**QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

The Quartet section consists of four vocal staves, each with a rest in every measure. The staves are labeled Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo. The time signature is 4/4, and the key signature has one flat (B-flat).

**CHORUS**

Soprano

Alto

Tenor

Bass

The Chorus section consists of four vocal staves, each with a rest in every measure. The staves are labeled Soprano, Alto, Tenor, and Bass. The time signature is 4/4, and the key signature has one flat (B-flat).

**Larghetto**

Piano

The Piano accompaniment is written in a grand staff (treble and bass clefs). The right hand has a melodic line starting with a piano (*p*) dynamic and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and single notes. The time signature is 4/4, and the key signature has one flat (B-flat).

Gray - REQUIEM - X. *Benedictus*

5

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

The musical score is arranged in three systems. The first system contains four staves for vocal soloists: Soprano Solo (S Solo), Alto Solo (A Solo), Tenor Solo (T Solo), and Bass Solo (B Solo). The second system contains four staves for a full choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system is for the piano (Pno.), consisting of two staves. The piano part begins with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line starting on a dotted quarter note, followed by eighth notes. The left hand has a complex accompaniment with a fermata over the first two measures. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time.

Gray - REQUIEM - X. *Benedictus*

10

A

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

10

A

*mf*

*dim.*

*p*

Be - ne - dic - tus,

Gray - REQUIEM - X. *Benedictus*

15

S Solo

A Solo

T Solo

B Solo

Ben - ne - dic - tus qui ve - nit in no - mi-ne Do - mi -

S

A

T

B

15

Pno.

Gray - REQUIEM - X. *Benedictus*

**B**

20

S Solo

*p*

Be - ne - dic - tus, Be - ne - dic - tus qui

A Solo

*p*

Be - ne - dic - tus, Be - ne - dic - tus qui

T Solo

8

ni, Be - ne - dic - tus, Be - ne - dic - tus qui

B Solo

*p*

Be - ne - dic - tus, qui ve - - - nit, qui

S

A

T

B

**B**

20

Pno.

*p*

Gray - REQUIEM - X. *Benedictus*

25 C

S Solo  
ve - nit in no - mi - ne Do - mi - ni. Be -

A Solo  
ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be -

T Solo  
8 ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be -

B Solo  
ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be -

S

A

T

B

Pno. 25 C

*p*

Gray - REQUIEM - X. *Benedictus*

30

S Solo

A Solo

T Solo

B Solo

- ne - dic - tus, Be - - - ne - dic - tus

- ne - dic - tus, Be - - - ne - dic - tus

- ne - dic - tus, Be - - - ne - dic - tus

- ne - dic - tus, Be - - - ne - dic - tus

S

A

T

B

30

Pno.



Gray - REQUIEM - X. *Benedictus*

D

35

S Solo

qui ve - nit qui ve - nit in no - mi - ne

A Solo

qui ve - - - nit in no - mi - ne

T Solo

qui ve - - - nit in no - mi - ne

B Solo

*mf* *cresc.* in no - mi - ne

S

A

T

B

D

35

Pno.

*cresc.*

*mf*

Gray - REQUIEM - X. *Benedictus*

40 *f*

S Solo  
Do - mi - ni.

A Solo  
Do - mi - ni.

T Solo  
Do - mi - ni.

B Solo  
Do - mi - ni.

S

A

T

B

40 *f* *dim.*

Pno.

Gray - REQUIEM - X. *Benedictus*

**E**  
45

S Solo

*p* *cresc.*

Be - ne - dic - tus, Be - ne - dic - tus, Be - ne -

A Solo

*p* *cresc.*

Be - ne - dic - tus, Be - ne - dic - tus, Be - ne -

T Solo

*p* *cresc.*

Be - ne - dic - tus, Be - ne - dic - tus, Be - ne -

B Solo

*p* *cresc.*

Be - ne - dic - tus, Be - ne - dic - tus, Be - ne -

S

A

T

B

**E**  
45

Pno.

Gray - REQUIEM - X. Benedictus

50 F

S Solo *dim.* *p*  
dic - tus qui ve - nit in no - mi - ne

A Solo *dim.* *p*  
dic - - - tus qui ve - nit, qui ve - nit in

T Solo *dim.* *p*  
dic - - - tus qui ve - nit in no - mi - ne,

B Solo *dim.* *p*  
dic - - - tus qui ve - nit in no - mi - ne

S

A

T

B

50 F *p*

Pno. *dim.*

Gray - REQUIEM - X. *Benedictus*

55

S Solo

Do - mi - ni, in no - mi - ne Do - mi - ni.

A Solo

no - mi - ne Do - mi - ni.

T Solo

no - mi - ne Do - mi - ni.

B Solo

Do - mi - ni.

*p*

S

A

T

B

55

Pno.

*p*

Gray - REQUIEM - X. *Benedictus*

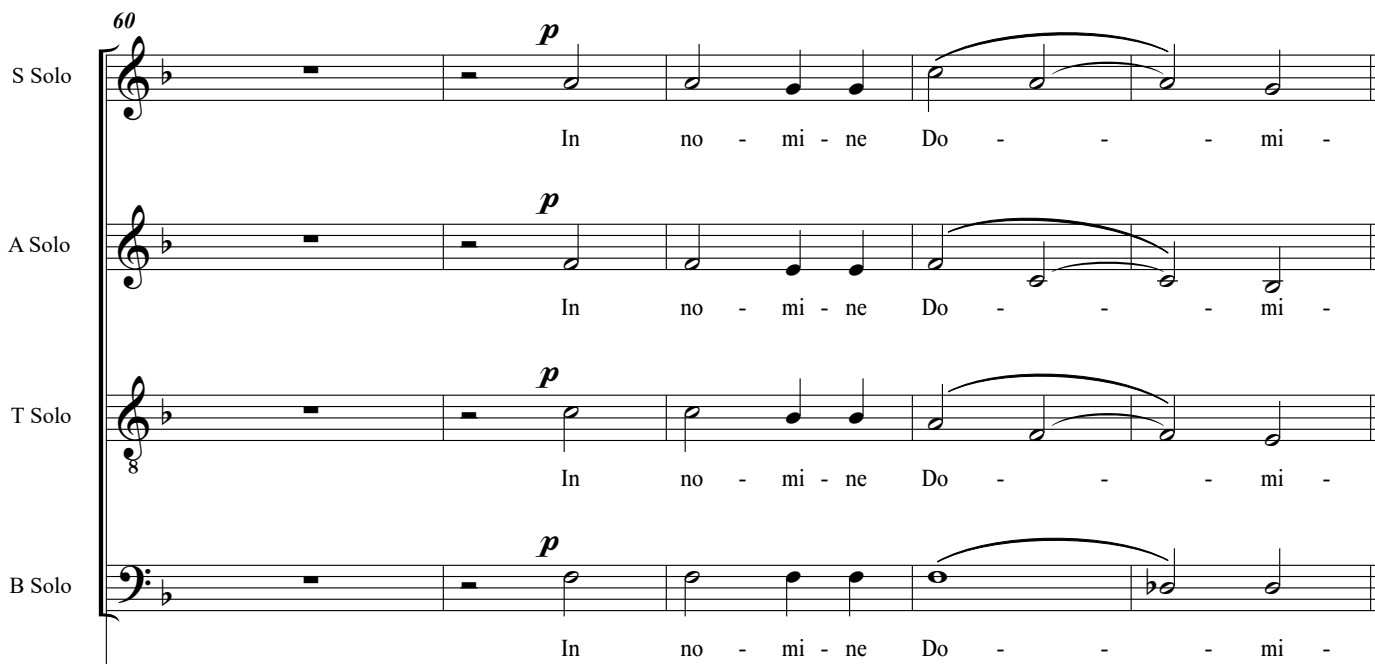
60 *p*

S Solo In no - mi - ne Do - - - mi -

A Solo *p* In no - mi - ne Do - - - mi -

T Solo *p* In no - mi - ne Do - - - mi -

B Solo *p* In no - mi - ne Do - - - mi -

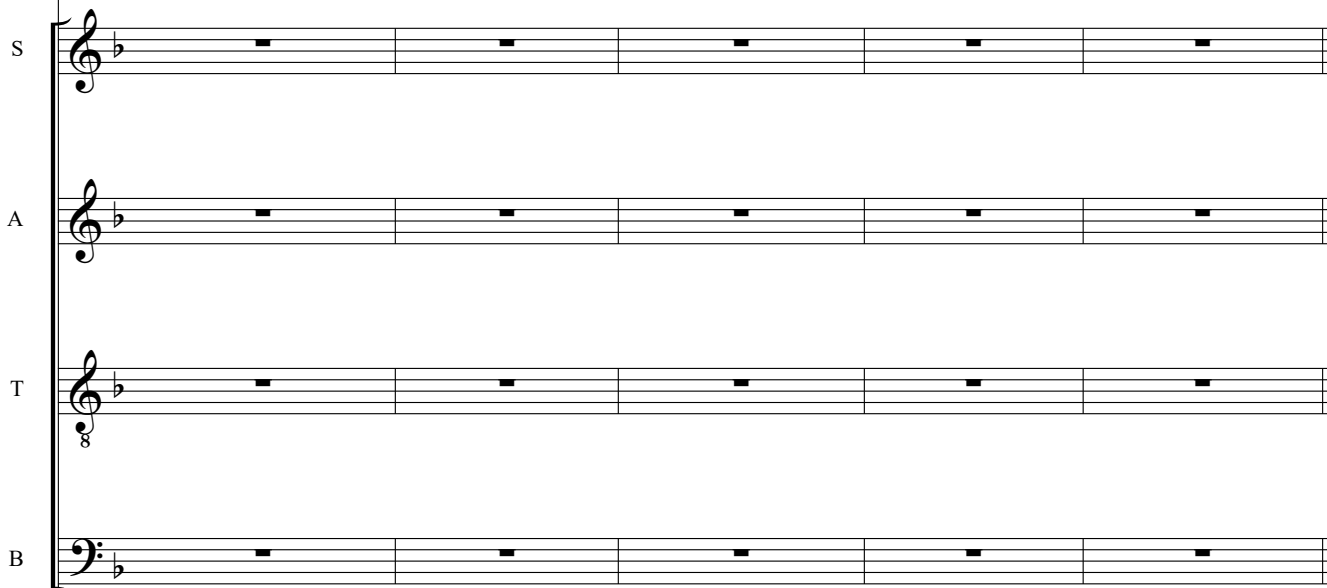


S

A

T

B



60 *p*

Pno.



Gray - REQUIEM - X. *Benedictus*

**G** h=80 *più animato*

65

S Solo  
ni.

A Solo  
ni.

T Solo  
ni.

B Solo  
ni.

S

A

T

B

**G** h=80 *più animato*

65

Pno. *p* *cresc.*

Gray - REQUIEM - X. *Benedictus*

70 **H** *f*

S Solo Ho - san - na in ex -

A Solo *f* Ho -

T Solo *f* Ho -

B Solo *f* Ho -

S

A

T

B

70 **H** *f*

Pno.



Gray - REQUIEM - X. *Benedictus*

75

S Solo  
cel - sis!

A Solo  
san - na in ex - cel - sis!

T Solo  
8  
san - na in ex - cel - sis!

B Solo  
san - na in ex - cel - sis!

S  
*mf*  
Ho - san -

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

T

B  
*mf*  
Ho -

75

Pno.  
*mf*

Gray - REQUIEM - X. *Benedictus*

80

S Solo

A Solo

T Solo

B Solo

S  
- na in ex - cel - sis. Ho - *dim.*

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

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

B  
san - na in ex - cel - sis, in ex - *dim.*

Pno.

80

Gray - REQUIEM - X. *Benedictus*

I

85

S Solo

A Solo

T Solo

B Solo

S

*p*

san - na. Ho - san - na in ex - cel -

A

*p*

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

T

*p*

Ho - san - na in ex - cel -

B

*p*

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

I

85

Pno.

Gray - REQUIEM - X. *Benedictus*

90 *più Lento* *f*

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

*p* [Orch.]

Ho -

sis.

sis.

sis.

sis.

Gray - REQUIEM - X. *Benedictus*

J

95

S Solo

san - - - na!

A Solo

T Solo

B Solo

S

A

T

B

J

95

Pno.

*p*

Gray - REQUIEM - X. *Benedictus*

K

100

S Solo

A Solo

T Solo

B Solo

S

*p*

Ho - san - - - na!

A

*p*

Ho - san - - - na!

T

B

Pno.

100

*pp*

K

Gray - REQUIEM - X. *Benedictus*

106 *pp* *rall.*

S Solo  
Ho - san - na in ex - cel - sis.

A Solo

T Solo

B Solo

S *pp*  
Ho - san - na in ex - cel - sis.

A

T

B

Pno. *rall.*

## XI. - AGNUS DEI

Andante affettuoso

**QUARTET**

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

**CHORUS**

Soprano 1

Soprano 2

Alto

Tenor 1

Tenor 2

Bass

**Piano**

*p*

3

The musical score is arranged in three systems. The first system contains the Quartet parts (Soprano Solo, Alto Solo, Tenor Solo, Bass Solo) and the Chorus parts (Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, Bass). The second system contains the Piano accompaniment. The tempo is 'Andante affettuoso'. The piano part begins with a piano (*p*) dynamic and features a triplet in the right hand in the third measure.



Gray - REQUIEM - XI. *Agnus Dei*

6

S Solo

A Solo

T Solo

B Solo

S 1

S 2

A

T 1

T 2

B

Pno.

*p*

*cresc.*

*f*

3

Gray - REQUIEM - XI. Agnus Dei

A

*ff*

S Solo

A Solo

T Solo

B Solo

S 1

*p*

Ag - - - nus De - i

S 2

*p*

Ag - nus De - - - i

A

*p*

Ag - nus De - - - i

T 1

T 2

B

A

*ff*

Pno.

*p*

## Gray - REQUIEM - XI. Agnus Dei

16

S Solo

A Solo

T Solo

B Solo

S 1

qui tol - lis pec - ca - ta — mun - di Do - na

S 2

qui tol - lis pec - ca - ta mun - - - di,

A

qui tol - lis pec - ca - ta - mum - - - di,

T 1

T 2

B

Pno.

16

*cresc.*

Gray - REQUIEM - XI. Agnus Dei  
rall.

**B** a tempo

21

S Solo

A Solo

T Solo

B Solo

S 1

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

*p*

S 2

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

*cresc.* *p*

A

Do - na e - is re - - - qui - em.

*cresc.* *p*

T 1

T 2

B

21

Pno.

rall.

*p*

**B** a tempo

Gray - REQUIEM - XI. *Agnus Dei*

27

S Solo

A Solo

T Solo

B Solo

S

A

T 1

T 2

B

Pno.

27

7

3

3

3

3

Gray - REQUIEM - XI. *Agnus Dei*

C

31

S Solo

A Solo

T Solo

B Solo

S

A

T 1

T 2

B

31

Pno.

C

## Gray - REQUIEM - XI. Agnus Dei

35

S Solo

A Solo

T Solo

B Solo

S

A

T 1

T 2

B

Pno.

*mf*

*mf*

*mf*

*mf*

Ag - nus De - - - i qui tol - lis pec -

Ag - - - nus De - i qui tol - lis pec -

Ag - nus De - - - i qui tol - lis pec -

35

*mf*

Gray - REQUIEM - XI. *Agnus Dei*

40

S Solo

A Solo

T Solo

B Solo

S

A

T 1

T 2

B

Pno.

ca - ta mun - di, Do - na e - is, do - na

ca - ta mun - di, Do - na e - is, do - na

ca - ta mun - di, Do - na e - is, do - na

40

*f*



Gray - REQUIEM - XI. *Agnus Dei*

45 D *poco agitato*

S Solo

A Solo

T Solo

B Solo

S

A

T 1

T 2

B

Pno.

45 D *poco agitato*

*p*

*p*

*p*

e - is re - - qui - em.

e - is re - - qui - em.

e - is re - - qui - em.



Gray - REQUIEM - XI. *Agnus Dei*

**E**

55

S Solo

A Solo

T Solo

B Solo

S

qui to - lis pec - ca - ta mun - di, Do - na,

A

tol - lis pec - ca - ta mun - di, Do - na,

T

8 tol - lis pec - ca - ta mun - di, Do - na

B

tol - lis pec - ca - ta mun - di, Do - na

**E**

55

Pno.

Gray - REQUIEM - XI. *Agnus Dei*

60

S Solo

A Solo

T Solo

B Solo

S

do - na, do - na e - is, *dim.* do - - - na,

A

do - na e - - - is, *dim.* do -

T

e - - - is, do - - - na, *dim.* do -

B

e - - - is, do - - - na, *dim.* do -

Pno.

60

*dim.*

Gray - REQUIEM - XI. *Agnus Dei*

65

S Solo

A Solo

T Solo

B Solo

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

A  
- - na e - is re - - qui - em sem -

T  
- na re - - - - qu - em

B  
- - - na e - is re - qui - em, sem -

Pno.

65

The musical score is arranged in two systems. The first system contains four vocal staves (S, A, T, B) and four piano solo staves (S Solo, A Solo, T Solo, B Solo). The vocal staves contain lyrics and musical notation with dynamic markings. The piano solo staves contain rests. The second system contains four vocal staves and a piano accompaniment (Pno.) section. The vocal staves continue with lyrics and musical notation. The piano accompaniment consists of two staves (treble and bass clef) with musical notation and dynamic markings.

Gray - REQUIEM - XI. *Agnus Dei*

**F** *rall.*

*ad lib.*

70

S Solo

A Solo

T Solo

B Solo

S

*dim.*

- pi - ter - nam, re - qui - em sem - pi - ter - nam.

A

*dim.*

- pi - ter - nam, re - qui - em sem - pi - ter - nam.

T

*dim.*

8 sem - pi - ter - nam, re - qui - em sem - pi - ter - nam.

B

*dim.*

- pi - ter - nam, re - qui - em sem - pi - ter - nam.

**F** *rall.*

*ad lib.*

70

Pno.

*dim.*

*p*

Gray - REQUIEM - XI. *Agnus Dei*

G Moderato

75

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

75

G Moderato

*p*

The image displays a page of a musical score for the 'Agnus Dei' movement from a Requiem by Gray. The score is for a vocal ensemble and piano. The tempo is marked 'Moderato'. The key signature is G major, indicated by a 'G' in a box. The score is divided into two systems. The first system contains staves for Soprano Solo (S Solo), Alto Solo (A Solo), Tenor Solo (T Solo), Bass Solo (B Solo), Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system contains staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The piano part is marked with a piano dynamic (*p*). The score shows measures 75-78. The vocal parts have rests for most of the first four measures, followed by a melodic line in the fifth measure. The piano part has a melodic line in the first four measures, followed by a chordal texture in the fifth measure.

Gray - REQUIEM - XI. *Agnus Dei*

80

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

80



Gray - REQUIEM - XI. Agnus Dei

H

85 *mf*

S Solo Lux æ - ter - na lu - ce - at

A Solo *mf* Lux æ - ter - na lu - ce - at

T Solo *mf* Lux æ - ter - na lu - ce - at

B Solo *mf* Lux æ - ter - na lu - ce - at

S

A

T

B

H

85 *mf*

Pno.

Gray - REQUIEM - XI. *Agnus Dei*

90

S Solo

e - is.

A Solo

e - is.

T Solo

e - is.

B Solo

e - is.

S

*mf*

Lux æ - ter - na \_\_\_\_\_ lu - ce - at e - is, Do -

A

*mf*

Lux æ - ter - na \_\_\_\_\_ lu - ce - at e - is,

T

*mf*

Lux æ - ter - na lu - ce - at e - is,

B

*mf*

Lux æ - ter - na lu - ce - at e - is,

Pno.

90

## Gray - REQUIEM - XI. Agnus Dei

I *poco animato*

95 *mf*

S Solo Cum sanc - tis tu - is in æ - ter -

A Solo *mf* Cum sanc - tis tu - is in æ - ter -

T Solo *mf* Cum sanc - tis tu - is in æ - ter -

B Solo *mf* Cum sanc - tis tu - is æ - ter -

S *dim.* mi - ne.

A *dim.* Do - mi - ne.

T *dim.* Do - mi - ne.

B *dim.* Do - mi - ne.

I *poco animato*

95 *dim.* *mf*

Pno.

Gray - REQUIEM - XI. *Agnus Dei*

100

S Solo *f*  
nam cum sanc - tis tu -

A Solo *f*  
nam cum sanc - tis tu -

T Solo *f*  
nam cum sanc - tis tu -

B Solo *f*  
nam cum sanc - tis tu -

S *mf* *f*  
Cum sanc - tis tu - - - is in æ -

A *mf* *f*  
Cum sanc - tis tu - - - is in æ -

T *mf* *f*  
Cum sanc - tis tu - - - is in æ -

B *mf* *f*  
Cum sanc - tis tu - - - is in æ -

Pno. 100 *f*

## Gray - REQUIEM - XI. Agnus Dei

105 J

**S Solo**  
- - is in æ - ter - num

**A Solo**  
- - is in æ - ter - num

**T Solo**  
8 - - is in æ - ter - num

**B Solo**  
- - is in æ - ter - num

**S**  
ter - num in æ - ter -

**A**  
ter - num in æ - ter -

**T**  
8 ter - num in æ - ter -

**B**  
ter - num in æ - ter -

**Pno.**

105 J

*f*

*p*  $\rightrightarrows$  *mf*

*p*  $\rightrightarrows$  *mf*

*p*  $\rightrightarrows$  *mf*

*p*  $\rightrightarrows$  *mf*

*p*  $\rightrightarrows$  *mf*

Gray - REQUIEM - XI. *Agnus Dei*

110 *p* *rall.* K *a tempo primo ma poco tranquillo*

S Solo  
qui - a pi - us es.

A Solo  
qui - a pi - us es.

T Solo  
qui - a pi - us es.

B Solo  
qui - a pi - us es.

S  
num

A  
num

T  
num

B  
num

110 *p* *rall.* K *a tempo primo ma poco tranquillo*

Pno.  
*p*

Gray - REQUIEM - XI. *Agnus Dei*

115

S Solo *p*  
Lux æ - ter - na \_\_\_\_\_ lu - ce-at e - is

A Solo *p*  
Lux æ - ter - na lu - ce-at e - is

T Solo *p*  
Lux æ - ter - na lu - ce-at e - is

B Solo *p*  
Lux æ - ter - na lu - ce-at e - is

S *pp*  
Lux æ -

A *pp*  
Lux æ -

T *pp*  
Lux æ -

B *pp*  
Lux æ -

115

Pno. *pp*

Gray - REQUIEM - XI. Agnus Dei

L

120 *cresc.*

S Solo Cum sanc - tis tu - is in æ - ter -

A Solo *cresc.* Cum sanc - tis tu - is in æ - ter -

T Solo *cresc.* Cum sanc - tis tu - is in æ - ter -

B Solo *cresc.* Cum sanc - tis tu - is in æ - ter -

S ter - na lu - ce-at e - is

A ter - na lu - ce-at e - is

T ter - na lu - ce-at e - is

B ter - na lu - ce-at e - is

L

120 *cresc.*

Pno.



## Gray - REQUIEM - XI. Agnus Dei

125

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

nam

nam

nam

nam

*mf*

Cum sanc - tis tu - is in æ - ter - - -

*mf*

Cum sanc - tis tu - is in æ - ter -

*mf*

Cum sanc - tis tu - - - is in æ - ter -

*mf*

Cum sanc - tis tu - is in æ - - -

125

*mf*

## Gray - REQUIEM - XI. Agnus Dei

130

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Pno.

8

8

*p*

*p*

*p*

*p*

*p*

knun in æ - ter - - -

num in æ -

num in æ -

ter - - - num in æ -

130

*p*

Gray - REQUIEM - XI. *Agnus Dei*

M

*poco a poco più lento*

135

S Solo *p*  
Lux æ - ter - na lu - ce -

A Solo *p*  
Lux æ - ter - na lu - ce -

T Solo

B Solo

S  
- - - num

A  
ter - num

T  
ter - num

B  
ter - num

M

*poco a poco più lento*

135

Pno. *pp*

Gray - REQUIEM - XI. *Agnus Dei*

140 *pp* *poco rall.* **N** *più lento*

S Solo  
at e - - - is

A Solo  
at e - - - is

T Solo  
*p*  
e - is

B Solo  
*p*  
e - is

S  
A  
T  
B

*poco rall.* **N** *più lento*

140  
Pno.

Gray - REQUIEM - XI. *Agnus Dei*

146 *pp*

S Solo Do - mi - ne.

A Solo Do - mi - ne.

T Solo Do - mi - ne.

B Solo Do - mi - ne.

S *pp* Do - mi - ne Do - mi - ne.

A *pp* Do - mi - ne Do - mi - ne.

T *pp* Do - mi - ne Do - mi - ne.

B *pp* Do - mi - ne Do - mi - ne.

146 *pp*

Pno.



**ENGLISH HERITAGE**  
MUSIC SERIES

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

6.13/02