

LACRIMOSA

from "Requiem"

for S.S.A. 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 { [mp]

SOPRANO I [mp]

3
La - cri-mo - sa di es il - la,
O my Sav - ior, Lord of sor - row,

SOPRANO II [mp]

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

ALTO [mp]

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

{ simile

* Also available for S.A.T.B., Level Five (21057).

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.

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

7 [cresc.] [f]

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

[cresc.] [f]

4

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,

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

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.

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,

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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

[f]

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

21

[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]

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

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

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

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

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

27

qui them em. rest.

A - men.

A - men.

grant them rest.

A - men.

A - men.

qui them em. rest.

A - men.

A - men.

[rit.]

[C]

[rit.]

[C]

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 bassoon (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.A.T.B. voices is also available (21057).

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 iiae*, 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 deé-ehs eé-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.

