

# Young String Ensemble Series

## INSTRUMENTATION

1—Full Score  
8—Violin 1  
8—Violin 2  
4—Violin 3  
4—Viola  
5—Cello  
2—Double Bass

## Lacrymosa

from *Requiem in D Minor*

Wolfgang Amadeus Mozart  
Arranged by Loreta Fin

**Programme and Rehearsal Notes**

**Duration: 3:15**

**Level: 3.5**

*The Requiem Mass in D minor* (K. 626) by Wolfgang Amadeus Mozart was left unfinished on his death in 1791. He composed only the first eight bars of the “Lacrymosa” movement, which was completed later by a student engaged to Mozart’s wife. The work has long been surrounded by mythology: one being Peter Shaffer’s 1979 play *Amadeus*, in which a mysterious messenger orders Mozart to write a requiem mass, giving no explanation for the order; Mozart (in the play) then comes to believe that the piece is meant to be the requiem mass for his own funeral. Lacrymosa means “tearful”. Indeed, Mozart’s original string parts have been described as “falling tears.” In this arrangement, the choral parts are shared by the upper strings and the “tears” mostly fall from the cello. It is a truly beautiful and emotional work.

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**Loreta Fin** is Director of Strings and Instrumental Music at Somerville House School for Girls in Brisbane, Australia. She conducts the six String Orchestras at the school at both primary and secondary levels and all of these ensembles have been very successful in competitions over the years. The Senior String Orchestra received the 2004 “Best School Orchestra” award from the Orchestras of Australia Network. Loreta has presented workshops on string teaching and ensemble techniques and has tutored and conducted string orchestras for numerous youth music organizations. From 2000 to 2004, Loreta was Queensland State President of AUSTA (Australian Strings Association) and served as the National President from 2005 to 2007. She is also a String Examiner with the Australian Music Examinations Board.

Loreta studied at the Sydney Conservatorium of Music and has performed regularly as a freelance musician in chamber music and orchestral concerts, as well as in musical theatre. She is Principal Violist with the Queensland Pops Orchestra. Well known as an experienced educator and adjudicator, Loreta has also written numerous publications for young string orchestras, which are frequently selected as set works for competitions and festivals.

Loreta’s aim is to bring an appreciation and enjoyment of music to as many young string players as possible, while teaching valuable rhythmic and technical skills in a fun way.

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PO Box 2188, Runcorn, Queensland 4113, Australia

Telephone: +61 7 3341 8086 Fax: +61 7 3341 8416

Email: [enquiries@wilfinmusic.com.au](mailto:enquiries@wilfinmusic.com.au)

Website: [www.wilfinmusic.com.au](http://www.wilfinmusic.com.au)

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# Lacrymosa

from the Requiem in D minor

WA Mozart

arranged Loreta Fin

Grave  $\text{♩} = 40$

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *p*

4 *pp*

7 *p*

10

Musical score for measures 10-12. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 10 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2, followed by a whole note chord of G2, B2, and D3. Measures 11 and 12 continue with similar melodic and harmonic patterns. Dynamics include *f* (forte) and *f<sub>b</sub>* (fortissimo). There are also *V* (accents) and *f* markings.

13

Musical score for measures 13-15. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (Bb). Measure 13 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2, followed by a whole note chord of G2, B2, and D3. Measures 14 and 15 continue with similar melodic and harmonic patterns. Dynamics include *pp* (pianissimo) and *f* (forte). There are also *V* (accents) and *f* markings.

16

Musical score for measures 16-18. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (Bb). Measure 16 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2, followed by a whole note chord of G2, B2, and D3. Measures 17 and 18 continue with similar melodic and harmonic patterns. Dynamics include *pp* (pianissimo) and *f* (forte). There are also *V* (accents) and *f* markings.

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19

Musical score for measures 19-21. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat (B-flat). Measure 19 starts with a dynamic marking of *f*. Measures 20 and 21 continue with various rhythmic patterns and dynamics, including a *f* marking in measure 21.

22

Musical score for measures 22-24. The score continues on the same five-staff system. Measure 22 begins with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes with rests, and some measures contain whole notes.

25

Musical score for measures 25-27. The score continues on the same five-staff system. Measure 25 begins with a dynamic marking of *f*. The music consists of a series of chords and rhythmic patterns across the staves.

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28

The musical score consists of six staves. The first three staves are in treble clef, and the last three are in bass clef. The first measure of each staff is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic and includes the instruction *divisi* (v). The third measure is marked with a *rall.* (rallentando) instruction and a *v.* (ritardando) instruction. The score concludes with a double bar line.

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