

Wytze Oostenbrug

Requiem

for mixed choir,
alto saxophone (or alto clarinet)
and stringquartet

*I. Introïtus, Requiem aeternam
II. Kyrie eleison
III. Lacrimosa
IV. Hostias
V. Sanctus
VI. Agnus Dei
VII. Lux aeterna*

2018

Requiem

I. Introïtus

Wytze Oostenbrug (*1943)

Adagio $\text{♩}=50$

Alto Saxophone o.
Alto Clarinetto

SOPRANO

ALTO

TENOR

BASS

Adagio $\text{♩}=50$

Violin 1

Violin 2

Viola

Violoncello

The musical score consists of two systems of music. The first system, starting with 'Adagio ♩=50', includes parts for Alto Saxophone/Clarinetto, Alto, Soprano, Tenor, and Bass. The second system, also starting with 'Adagio ♩=50', includes parts for Violin 1, Violin 2, Viola, and Violoncello. The vocal parts sing the Latin text 'Re - - qui - em____ ae - ter - nam,' while the instrumental parts provide harmonic support. The score is in 4/4 time, with dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts have slurs over their notes, while the instruments play eighth-note patterns.

7

Alto Sax.
o.

Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

do - na e - is,
p
do - na e - is,
p
Re - qui - em ae - ter - nam, do - na e - is,
p
Re - qui - em ae - ter - nam, do - na e - is,
p



14

Alto Sax.
o.

Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Do - mi - ne et lux per-pe - tu - a lu - ce - at e - is, lu - ce - at
mf
Do - mi - ne, et lux per-pe - tu - a lu - ce - at
mf
Do - mi - ne et lux per-pe - tu - a lu - ce - at
mf
Do - mi - ne et lux per-pe - tu - a lu - ce - at
mf

22

Alto Sax. o.
Alto Clar.

S. e - is. Te de - cet hym - nus De - us in Si - on

A. e - is. Hym - - - - - nus

T. e - is. Hym - - - - - nus

B. e - is. Te de - cet hym - nus De - us in Si - on,

Vln. 1

Vln. 2

Vla.

Vc.



30

Alto Sax. o.
Alto Clar.

S. et ti - bi red - de - tur in Je - ru - sa - lem,

A. et ti - bi red - de - tur in Je - ru - sa - lem, in Je -

T. et ti - bi red - de - tur in Je - ru - sa - lem,

B. pp in Je - ru - sa - lem, in Je - ru -

Vln. 1 pp

Vln. 2 pp

Vla. p

Vc. p

36

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Je - ru - sa - lem
ru - - - sa - lem
Je - ru - sa - lem ex - au - di - o-ra-ti - o - nem me - am,
sa - lem ex -

f

f



43

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

ex - au - di o - ra - ti - o - nem me -
ex - au - di o - ra - ti - o - nem me -
ex - au - di o - ra - ti - o - nem me -
au - di o - ra - ti - o - nem me -

f

f

f

f

49

rit.

Alto Sax. o.
Alto Clar.

S. *mf*
-am ad te om - nis ca - - ro ve - - ni - et

A. *mf*
-am ad te om - nis ca - - ro ve - - ni - et

T. *mf*
-am ad te om - nis ca - - ro ve - - ni - et

B. *mf*
-am ad te om - nis ca - - ro ve - - ni - et
rit.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

II. Kyrie

56 Andante $\text{♩}=60$

Alto Sax. o.
Alto Clar.

S. *pp*

A.

T. *p*
Ky - ri - e e - le - -

B. *pp*
Ky - ri - e e - le - -
Andante $\text{♩}=60$

Vln. 1

Vln. 2

Vla.

Vc. *p*

65

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

ky - ri - e e - le -
Ky - ri - e e - le - i - son, e - le -
- i - son, e - le - i - son, e - le -
- i - son, e - le - i - son, e - le -

Più mosso $\text{♩} = 72$

74

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

- i - son, Ky - ri - e e - le - i - son. Chris-te e -
- i - son, Ky - ri - e e - le - i - son. Chris-te e -
- i - son, Ky - ri - e e - le - i - son.
- i - son, Ky - ri - e e - le - i - son. **Più mosso** $\text{♩} = 72$

83

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

le - i - son, _____ Chris - te, Chris - te,
 le - i - son, _____ Chris-te e - le - i - son _____
 8 Chris-te e - le - i - son, _____ Chris - te, Chris-te e -
 f



89

rit.

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Chris - te, Chris - te e - le - - - i - son.
 Chris - te, Chris-te e - le - i - son, e - le - - - i - son.
 8 Chris-te e - le - i - son, e - le - - - i - son.
 le - i - son, _____ e - le - - - i - son.
 rit.

mf

rit.

mf

f

=

mf

98 Andante $\text{♩}=60$

Alto Sax. o.

Alto Clar.

S.

A.

T. 8 *p* Ky - ri - e e - le - - - i - son,-

B. *p* Ky - ri - e e - le - - - i - son,-

Andante $\text{♩}=60$

Vln. 1

Vln. 2

Vla. *p* Ky - ri - e e - le - - - i - son,-

Vc. *p* Ky - ri - e e - le - - - i - son,-



108

Alto Sax. o.

Alto Clar.

S. *pp* Ky - ri - e e - le - - - i - son,-

A. *p* Ky - ri - e e - le - - - i - son,- *pp* e - le - - - i - son,-

T. 8 e - le - - - i - son,- *pp* e - le - - - i - son,-

B. e - le - - - i - son,- *pp* e - le - - - i - son,-

Vln. 1

Vln. 2

Vla. *pp* Vc. *pp*

118

Adagio $\text{♩}=50$

Alto Sax.
o.
Alto Clar.

S. *f*
— Ky - ri - e____ e - le - - - i - son. —

A. *f*
— Ky - ri - e____ e - le - - - i - son. —

T. *f*
— Ky - ri - e____ e - le - - - i - son. — *pp*
Re - qui - em

B. *f*
— Ky - ri - e____ e - le - - - i - son. — *pp*
Re - qui - em

Vln. 1
— *f*

Vln. 2
— *f*

Vla.
— *f*

Vc.
— *f*

Adagio $\text{♩}=50$

pp



127

Alto Sax.
o.
Alto Clar.

S. *pp*
— re - qui - em____ ae - ter - nam do - na e -

A. *pp*
— re - qui - em____ ae - ter - nam do - na e -

T. *pp*
— ae - ter - nam do - na e -

B. *pp*
— ae - ter - nam do - na e -

Vln. 1
—

Vln. 2
—

Vla.
— *pp*

Vc.
— *pp*

136

Poco più mosso

Alto Sax. o.
Alto Clar.

S. - is, Do - mi - ne, et lux per - pe - tu - a lu - ce -
A. - is, Do - mi - ne, et lux per -
T. - is, Do - mi - ne, et lux per - pe - tu - a
B. - is, Do - mi - ne,

Vln. 1
Vln. 2
Vla.
Vc.



142

Poco più mosso

Alto Sax. o.
Alto Clar.

S. at e - is, lu - ce - at e - is.
A. pe - tu - a lu - ce - at e - is.
T. lu - ce - at, lu - ce - at e - is.
B. et lux per - pe - tu - a lu - ce - at e - is.

Vln. 1
Vln. 2
Vla.
Vc.

III. Lacrimosa

147 **Andante** $\text{♩} = 70$

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1
p

Vln. 2

Vla.

Vc.

La - cri - mo - sa, di - es il - la, Qua re - sur - get ex fa -
di - es il - la, Qua re - sur - get ex fa -
il - la, Qua re - sur - get ex fa -
La - cri - mo - sa, Qua re - sur - get ex fa -

Andante $\text{♩} = 70$



154

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

vil - la, La - cri - mo - sa, di - es il - la,
vil - la, La - cri - mo - sa, di - es il - la,
vil - la, La - cri - mo - sa, di - es il - la,
vil - la, La - cri - mo - sa, di - es il - la, Ju - - di -

sul pont.
mf

f

160

Alto Sax. o. Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

can - dus ho - - mo re - us, Hu - ic er - go

Hu - ic er - go

mp

mp

mp

mp

ordinario



Più mosso ma leggiero

165

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Pi-e Je-su, Do-mi-ne, Do-na e-is Re-qui-em

par-ce, De-us.

par-ce, De-us.

par-ce, De-us.

Più mosso ma leggiero

pp

pp

172

Tempo primo $\text{♩} = 70$

Alto Sax. o.
Alto Clar.

S. Pi - e Je - su, Do - mi - ne, Do - na e - is Re - qui - em,

A. Pi - e Je - su, Do - mi - ne, Do - na e - is Re - qui - em,

T. Do - na e - is

B. Do - na e - is

Vln. 1

Vln. 2

Vla.

Vc.



177

Adagio**rit.***morendo*

Alto Sax. o.
Alto Clar.

S. Re - qui - em, A - men

A. Re - qui - em, A - morendo A - men

T. Re - qui - em, A - morendo A - men

B. Re - qui - em, A - morendo A - men

Vln. 1

Vln. 2

Vla.

Vc.

IV. Hostias

15

181 Adagio (alle breve)

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1
p

Vln. 2
p

Vla.

Vc.

Hos-ti - as et
Hos-ti - as et pre-ces ti - bi, Do-mi - ne, Hos-ti - as et
Hos-ti - as et pre-ces ti - bi, Do-mi - ne,



186

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

pre-ces ti - bi, Do-mi - ne, tu sus- ci-pe pro a - ni-ma-bus il - lis,
pre-ces ti - bi, Do-mi - ne, lau-dis of - fe - ri-mus, tu sus- ci-pe pro a - ni-ma-bus il - lis, Qua - rum
lau-dis of - fe - ri-mus, Qua - rum

pp

p

pp

p

192

Lento $\text{♩} = 45$

Alto Sax. o.
Alto Clar.

S. *mp*
fac e - as, Do - mi ne, _____ de mor te -
mp
fac e - as, Do - mi ne, _____ de mor te -
T. ho - di - e me - mo - ri - am fa - ci - mus;
B. ho - di - e me - mo - ri - am fa - ci - mus;
mp
fac e - as, Do - mi ne, _____

Vln. 1
Vln. 2
Vla.
Vc.

Lento $\text{♩} = 45$



196

Andante

Alto Sax. o.
Alto Clar.

S. *mp*
tran - si - re ad vi - tam, quam o - lim A - bra - hae pro - mi -
mf
A. *p*
tran - si - re ad vi - tam, quam o - lim A - bra - hae pro - mi -
mf
T. *p*
de mor - te tran - si - re ad vi - tam, quam o - lim A - bra - hae pro - mi -
mf
B. *p*
de mor - te tran - si - re ad vi - tam, quam o - lim A - bra - hae pro - mi -
mf

Vln. 1
Vln. 2
Vla.
Vc.

Andante

200

Alto Sax. o.
Alto Clar.

S. sis - ti, et se - mi - ni, et se - mi - ni e - - - jus.

A. sis - ti, et se - mi - ni, et se - mi - ni e - - - jus.

T. sis - ti, et se - mi - ni, et se - mi - ni e - - - jus.

B. sis - ti, et se - mi - ni, et se - mi - ni e - - - jus.

Vln. 1

Vln. 2

Vla.

Vc.

V. Sanctus

206 **Maestoso**

Alto Sax. o.
Alto Clar.

S. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus De - us

A. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus De - us

T. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus De - us

B. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus De - us

Maestoso

Vln. 1

Vln. 2

Vla. mf

Vc. mf ff ff

214

Alto Sax. o.
Alto Clar.

S. A. T. B.

Vln. 1
Vln. 2
Vla.
Vc.

sa - ba - oth, Sanc - tus_ Sanc - tus,_ Sanc - tus,_ Do - mi-nus
 sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus
 sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus
 sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus

ff

223

Alto Sax. o.
Alto Clar.

S. A. T. B.

Vln. 1
Vln. 2
Vla.
Vc.

De - us sa - ba - oth, ple - ni, ple - ni sunt coe - li et
 De - us sa - ba - oth, ple - ni, ple - ni sunt coe - li et
 De - us sa - ba - oth, ple - ni sunt coe - li et
 De - us sa - ba - oth, ple - ni sunt coe - li et

f

f

f

f

229 rit.

Andante

Alto Sax. o.
Alto Clar.

S. ter - ra glo - - ri - a,
A. ter - ra glo - - ri - a, glo - - ri - a,
T. ter - ra glo - - ri - a, glo - - ri - a, glo - - ri - a,
B. ter - ra glo - - ri - a,

rit. **Andante**

Vln. 1
Vln. 2
Vla.
Vc.



237

Allegro

Alto Sax. o.
Alto Clar.

S. glo - ri - a tu - a.
A. glo - ra - a tu - a.
T. glo - ri - a tu - a. O-san-na in ex - cel - sis,
B. glo - ri - a tu - a. O-san-na in ex - cel - sis, in ex - cel - sis,

Allegro

Vln. 1
Vln. 2
Vla.
Vc.

250

Alto Sax. o. Alto Clar.

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

O-san-na in, o-san-na in, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.
O-san-na in, o-san-na in, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.
o-san-na in, o-san-na, o-san-na in ex - cel - sis, in ex - cel - sis,
o-san-na in, o-san-na, o-san-na in ex - cel - sis, in ex - cel - sis,

f

f

f

f

f

f

f

263 **Grave**

Alto Sax. o. Alto Clar.

S.

A. *p*

T. *pp*

B. *p*

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Be-ne dic-tus, qui ve - nit in no-mi ne_ Do-mi-ni,
Be - ne - dic-tus, be - ne-dic-tus qui ve - nit,
Be - ne - dic-tus, be - ne-dic-tus qui ve - nit,

Grave

Be-ne dic-tus, qui ve - nit in no-mi ne_ Do-mi-ni, Be - ne - dic-tus, be - ne-dic-tus qui ve - nit,
Be - ne - dic-tus, be - ne-dic-tus qui ve - nit,

269

Alto Sax. o.
Alto Clar.

S. *mp* *mf*
Be-ne dic - tus, qui ve - nit in no-mi ne_ Do-mi-ni, in no-mi-ne, in no-mi-ne Do - mi-ni.

A. *mp* *mf*
Be-ne dic - tus, qui ve - nit in no-mi ne_ Do-mi-ni, in no-mi-ne, in no-mi-ne Do - mi-ni.

T. *mp* *mf*
8 qui ve - nit in no - mi - ne Do-mi-ni, in no-mi-ne, in no-mi-ne Do - mi-ni.

B. *mp* *mf*
qui ve - nit in no - mi - ne Do-mi-ni, in no-mi-ne, in no-mi-ne Do - mi-ni.

Vln. 1 *mp*
Vln. 2 *mp*
Vla. *mp*
Vc. *mp*

275 **Allegro**

Alto Sax. o.
Alto Clar.

S. *mf* *mf* *f*
O - san - na in ex - cel - sis, O - san - na in,

A. *mf* *f*
O - san - na in ex - cel - sis, O - san - na in,

T. *mf* *f*
8 O - san - na in ex - cel - sis, O - san - na

B. *mf* *f*
O - san - na in ex - cel - sis, in ex - cel - sis, O - san - na

Allegro

Vln. 1 *mf* *f*
Vln. 2 *mf* *f*
Vla. *mf* *f*
Vc. *mf* *f*

285

Alto Sax. o.
Alto Clar.

S. O-san-na in, O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.
A. O-san-na in, O - san - na in ex - cel - sis, o - san - na in ex - cel - sis.
T. in, O-san-na, O-san-na in ex - cel - sis, in ex - cel - sis,
B. in, O-san-na, O-san-na in ex - cel - sis, in ex - cel - sis,

Vln. 1
Vln. 2
Vla.
Vc.

VI. Agnus Dei

295 **Grave** $\text{♩}=40$

Alto Sax. o.
Alto Clar.

S. Ag-nus De - i, qui tol - lis pec-ca-ta mun-di,
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.

Grave $\text{♩}=40$
pp

301

Alto Sax. o. Alto Clar.

S.

A. *p* Ag - nus
Ag-nus De - i, qui tol - lis pec-ca-ta mun-di, Ag - nus

T. 8 *p* Ag-nus De - i, qui tol - lis pec-ca-ta mun-di,

B. *p* Ag-nus De - i, qui tol - lis pec-ca-ta mun-di,

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

This musical score page features a six-line staff system for voices and a six-line staff system for the orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin hymn 'Agnus Dei'. The vocal entries begin at measure 301, with lyrics appearing below the staff. The Alto part has a melodic line with eighth-note patterns, while the other voices provide harmonic support with sustained notes. The orchestra consists of strings (Violin 1, Violin 2, Viola, Cello) and woodwind instruments (Alto Saxophone, Alto Clarinet). The Alto Saxophone and Alto Clarinet play sustained notes throughout the section. The violins play sustained notes, and the viola and cello provide rhythmic patterns. Dynamics are indicated by 'p' (piano) and 'mp' (mezzo-piano). Measure numbers 301 and 302 are present above the staff.



307

Alto Sax. o.
Alto Clar.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score page 307 features five vocal parts (Soprano, Alto, Tenor, Bass, and Alto Saxophone/Oboe/Clarinet) and three string parts (Violin 1, Violin 2, Cello/Violoncello). The vocal parts sing a Gregorian chant melody in G major with a key signature of one sharp. The vocal parts sing the Agnus Dei portion of the Mass: "De-i, qui tol-lis pec-ca-ta mun-di, Ag-nus De-i, qui tol-lis pec-ca-ta mun-di, do-na e-is re-em, Ag-nus De-i, qui tol-lis pec-ca-ta mun-di, re-". The strings provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 1 through 12 are indicated above the vocal parts, corresponding to the measures shown in the image.

314

Alto Sax. o.
Alto Clar.

S. - qui-em, re - qui-em, Ag-nus De -
A. - qui-em, re - qui-em, Ag-nus De -
T. - qui-em, re - qui-em, Ag-nus De - i, qui tol - lis pec-ca-ta mun-di, qui
B. - qui-em, Ag-nus De - i, qui tol - lis pec-ca-ta mun-di, Ag-nus De - i, qui

Vln. 1
Vln. 2
Vla.
Vc.



321

Alto Sax. o.
Alto Clar.

S. - i, qui tol - lis pec-ca-ta mun di, Ag - nus De i, qui tol - lis pec-ca-ta
A. - i, qui tol - lis pec-ca-ta mun di, Ag - nus De i, qui tol - lis pec-ca-ta
T. tol - lis pec-ca-ta mun di, Ag - nus De i, Ag - nus De i, qui tol - lis pec-ca-ta
B. tol - lis pec-ca-ta mun di, Ag - nus De i, Ag - nus De i, qui tol - lis pec-ca-ta

Vln. 1
Vln. 2
Vla.
Vc.

327

Alto Sax. o.
Alto Clar.

S. mun - di, do - - na e - is re - - -

A. mun - di, do - - na e - is re - - -

T. 8 mun - di, do - - na e - is re - - -

B. mun - di, do - - na e - is re - - -

Vln. 1

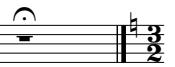
Vln. 2

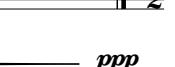
Vla.

Vc.

332

Alto Sax. o.
Alto Clar.

S. - qui - em sem - pi - ter - - - nam. 

A. - qui - em sem - pi - ter - - - nam. 

T. 8 - qui - em sem - pi - ter - - - nam. 

B. - qui - em sem - pi - ter - - - nam. 

Vln. 1

Vln. 2

Vla.

Vc.

VII. Lux Aeterna

Maestoso

339 solo*

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

A. Lux ae-ter-na lu - ce-at e - is,

T. Lux ae-ter-na lu - ce-at e - is,

B. Lux ae-ter-na lu - ce-at e - is,



345

Andante

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

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

T. Do - mi - ne, Lux ae-ter-na lu - ce - at e - is, Do - mi - ne, cum sanc-tis

B. Do - mi - ne, Lux ae-ter-na lu - ce - at e - is, Do - mi - ne, cum sanc-tis



351

S. Lux ae - ter na lu - ce - at e - is,

A. Lux ae - ter na lu - ce - at e - is,

T. tu - is____ in ae - ter - num, qui - a pi - us es. Lux ae - ter na lu - ce - at e - is,

B. tu - is____ in ae - ter - num, qui - a pi - us es. Lux ae - ter na lu - ce - at e - is,

*De solo partij kan door één of enkele sopranen gezongen worden.

357

Maestoso

Alto Sax. o.
Alto Clar.

S. Do mi ne, cum sanc-tis tu- is in ae- ter - num, qui-a pi-us es. Re-qui-em ae-

A. Do mi ne, cum sanc-tis tu- is in ae- ter - num, qui-a pi-us es. Re-qui-em ae-

T. Do mi ne, cum sanc-tis tu- is in ae- ter - num, qui-a pi-us es. Re-qui-em ae-

B. Do mi ne, cum sanc-tis tu- is in ae- ter - num, qui-a pi-us es. Re-qui-em ae-

Maestoso
con sord.

Vln. 1

Vln. 2

Vla.

Vc.

molto rit.

363

Alto Sax. o.
Alto Clar.

ppp

S. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

A. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

T. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

B. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

ppp

S. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

A. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

T. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

B. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

ppp

S. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

A. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

T. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

B. ter-nam do-na e - is, Do-mi - ne, et lux per-pe-tu - a lu - ce - at e - is.

molto rit.

Vln. 1

Vln. 2

Vla.

Vc.

ppp

<p>Requiem aeternam dona eis, Domine. Et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, Et tibi reddetur votum in Jerusalem Exaudi orationem meam Ad te omnis caro veniet.</p>	<p><i>Geef hun eeuwige rust, O Heer En laat het eeuwig licht op hen schijnen U komt een lofzang toe, O God op de Zion, Een gelofte zal U betaald worden in Jeruzalem Verhoor mijn gebed Alle vlees zal voor U komen.</i></p>
<p>Kyrie eleison, Christe eleison, Kyrie eleison.</p>	<p><i>Heer, wees ons genadig. Christus, wees ons genadig. Heer, wees ons genadig.</i></p>
<p>Lacrimosa dies illa, Qua resurget ex favilla Judicandus homo reus.: Huic ergo parce, Deus: Pie Jesu Domine: Dona eis requiem.</p>	<p><i>O tranenrijke dag, waarop uit de as zal herrijzen de schuldige mens, om berecht te worden. Spaar deze dan, O God, Goede Heer Jezus: Geef hun rust.</i></p>
<p>Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini eius.</p>	<p><i>Offers en gebeden, Heer, brengen wij u. Neem ze aan voor die zielen die wij vandaag gedenken. Laat hen, Heer, overgaan van de dood naar het leven dat gij ooit aan Abraham hebt beloofd en aan zijn zaad.</i></p>
<p>Sanctus, sanctus sanctus Dominus, Deus sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis Benedictus qui venit in nomine Domini. Hosanna in excelsis.</p>	<p><i>Heilig, heilig, heilig Heer God der Heerscharen! Hemel en aarde zijn vol van uw heerlijkheid. Hosanna in den hoge! Gezegend is hij die komt in de naam van de Heer. Hosanna in den hoge!</i></p>
<p>Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.</p>	<p><i>Lam Gods, dat wegneemt de zonden der wereld, geef ons eeuwige rust.</i></p>
<p>Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es. Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.</p>	<p><i>Laat het eeuwig licht op hen schijnen, O Heer voor eeuwig bij uw heiligen, omdat Gij liefdevol zijt. Schenk hun eeuwige rust, O Heer; en laat het eeuwig licht op hen schijnen.</i></p>

Requiem

Alto Saxophone o. Alto Clarinetto I. Introïtus

Wytze Oostenbrug (*1943)

Adagio $\text{J}=50$

6

7 3

16 8

29 9

42

47 rit. 3 2

II. Kyrie

Andante $\text{J}=60$

56 Andante $\text{J}=60$

65

75

82 Piu mosso $\text{J}=72$

2

Alto Saxophone o. Alto Clarinetto
rit.

98 **Andante** $\text{♩}=60$

20 **4**

124 **Adagio** $\text{♩}=50$

5 **9**

139 **Poco più mosso**

p

143

mp **pp** **5**

III. Lacrimosa

147 **Andante** $\text{♩}=70$

p

152

157

2

Più mosso ma leggiero

165 **2**

Tempo primo $\text{♩}=70$

171

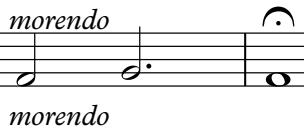
177 Adagio

Alto Saxophone o. Alto Clarinetto

3

rit.

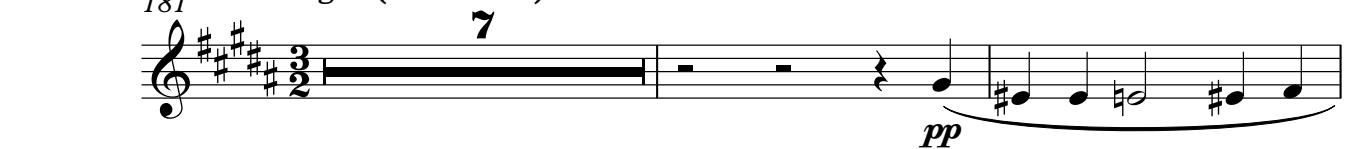
morendo

*p**morendo*
 $\begin{array}{c} \textcircled{1} \\ \textcircled{2} \\ \textcircled{3} \end{array}$

IV. Hostias

181 Adagio (alle breve)

7



190

2

194 Lento $\text{♩} = 45$

Andante

3



201



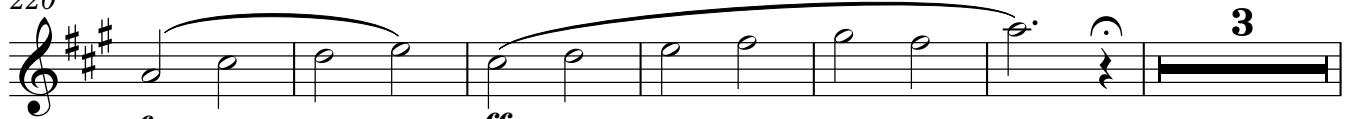
V. Sanctus

206 Maestoso

10

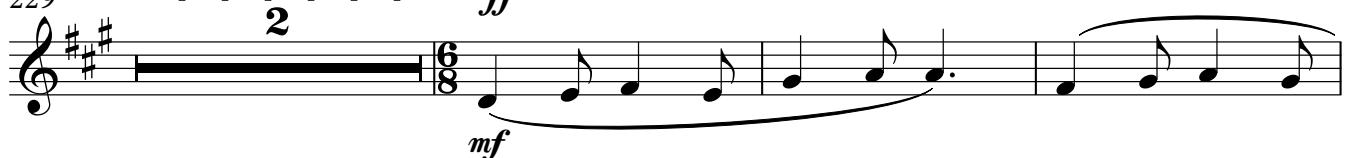
*mp**mf*

220



229

rit. 2 Andante



234

5



4

Alto Saxophone o. Alto Clarinetto

242 **Allegro**

251

262

Grave

270

Allegro

281

288

VI. Agnus Dei

295 **Grave** $\text{♩}=40$ **28**

326

VII. Lux Aeterna

339 **Maestoso**

*De solo partij kan door één of enkele sopranen gezongen worden.

350 **Andante**

360 **Maestoso**

365 **molto rit.**

pp

ppp

Delft, augustus 2017 - 26'

Violin 1

Requiem

I. Introïtus

Wytze Oostenbrug (*1943)

Adagio $\text{♩} = 50$

6

7

p

11 4 *mf*

20 *p*

pp

32

37 3 *f*

45 *mf*

51 rit.

II. Kyrie

56 **Andante** $\text{♩} = 60$ **20**

Più mosso $\text{♩} = 72$

f

rit.

Andante $\text{♩} = 60$ **20**

f

Adagio $\text{♩} = 50$

5 **4**

p

Poco più mosso

mp

143

mp

5

ppp

III. Lacrimosa

147 **Andante** $\text{♩} = 70$

155 **3**

164 **Più mosso ma leggero**

170 **Tempo primo** $\text{♩} = 70$

174 **Adagio**

178 **rit.** **morendo**

IV. Hostias

181 **Adagio (alle breve)**

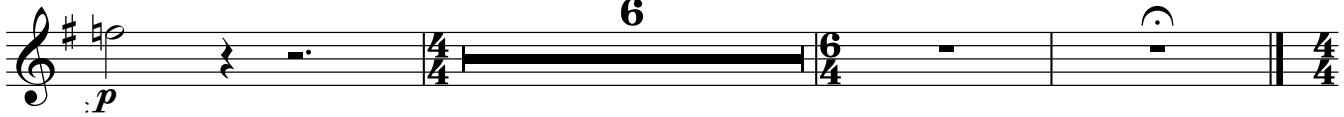
185

189 **2**

194 Lento $\text{♩} = 45$ 

197 Andante

6



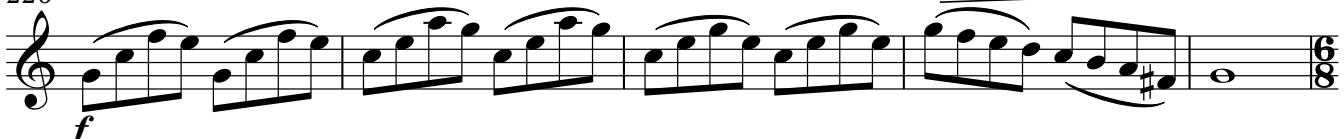
V. Sanctus

206 Maestoso

16



226



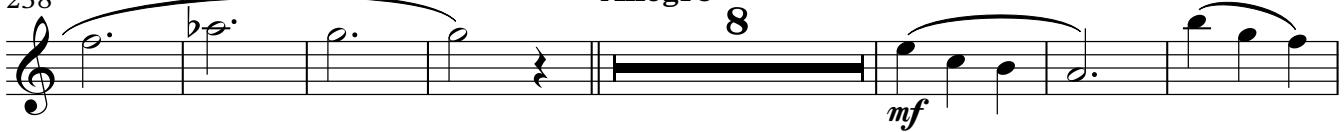
231 Andante



238

Allegro

8

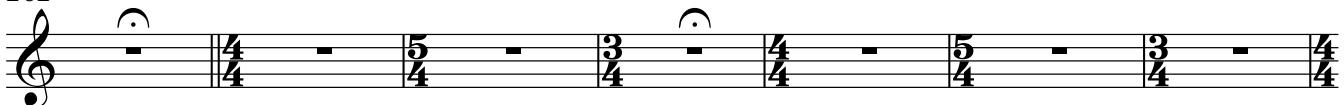


253



262

Grave



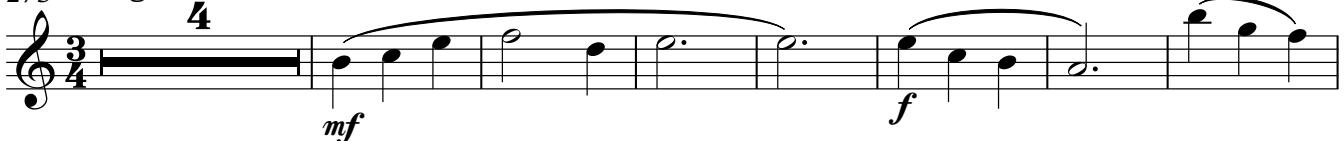
269

mp



275 Allegro

4



286

VI. Agnus Dei

Grave $\text{♩} = 40$

pp

295

324

330

VII. Lux Aeterna

Maestoso

339

*De solo partij kan door één of enkele sopranen gezongen worden.

Andante

350

360 **Maestoso** con sord.

364

molto rit.

Violin 2

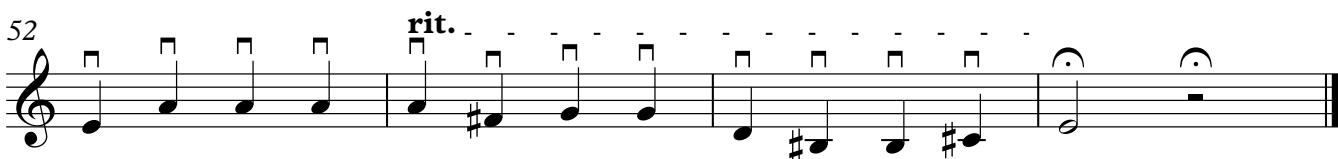
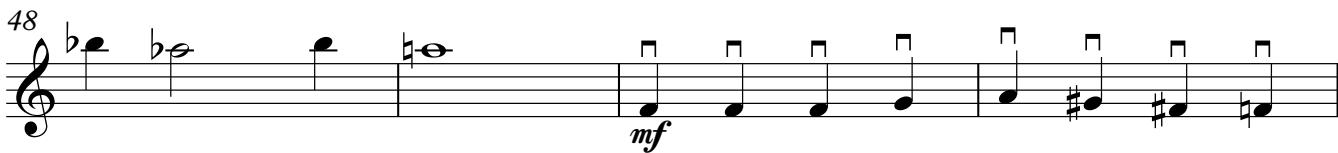
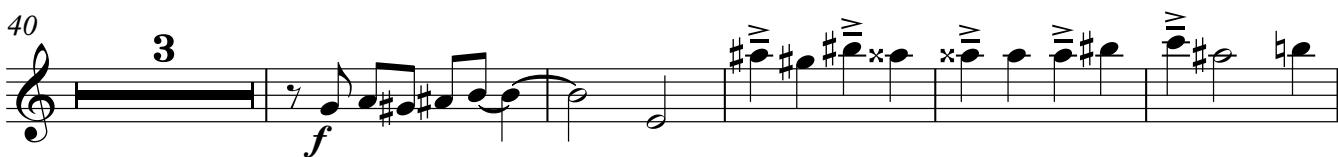
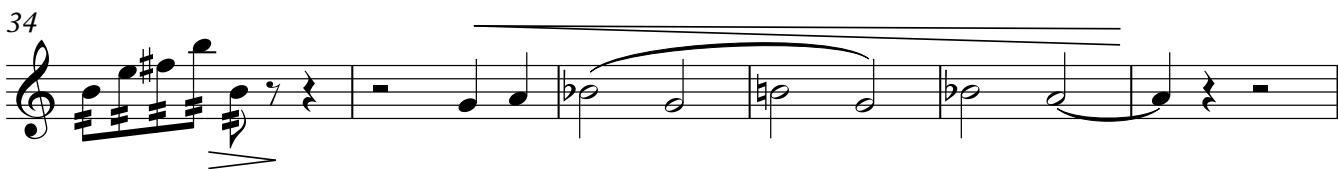
Requiem

I. Introïtus

Wytze Oostenbrug (*1943)

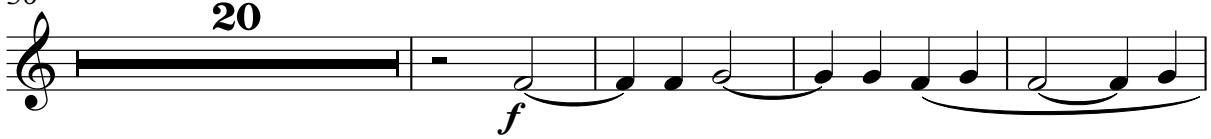
Adagio $\text{♩}=50$

6



II. Kyrie

56 **Andante** $\text{♩}=60$
20



80 **Più mosso** $\text{♩}=72$

86

91 **rit.**

98 **Andante** $\text{♩}=60$
20

122 **Adagio** $\text{♩}=50$

5

4

pp

135

Poco più mosso

2

p

142

mp

ppp

5

III. Lacrimosa

147 **Andante** $\text{♩} = 70$

155

163

168 **Più mosso ma leggiero**

172 **Tempo primo** $\text{♩} = 70$

177 **Adagio** **rit.** *morendo*

IV. Hostias

181 **Adagio (alle breve)**

185

194 **Lento** $\text{♩} = 45$

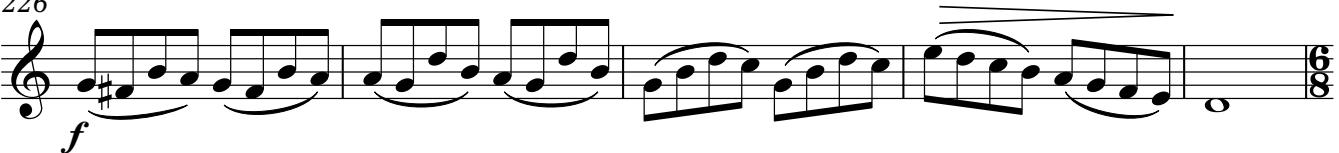
197 **Andante**

V. Sanctus

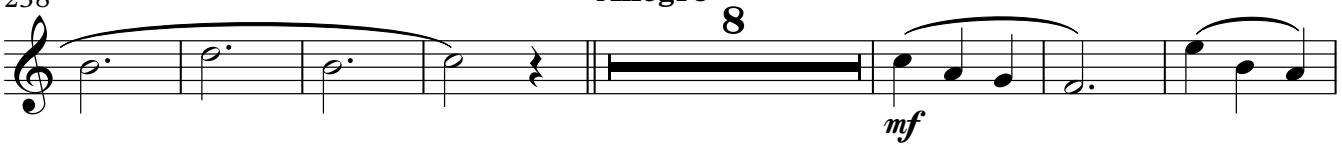
206 **Maestoso****16**

226

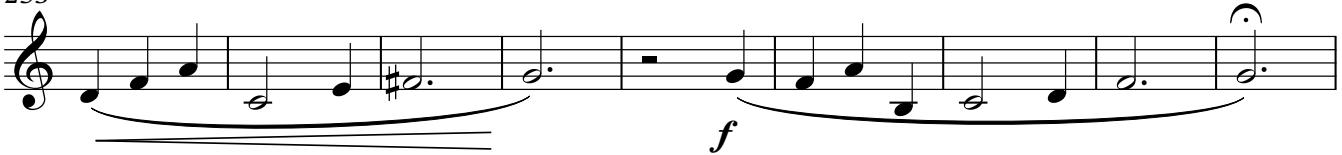
rit.

231 **Andante**

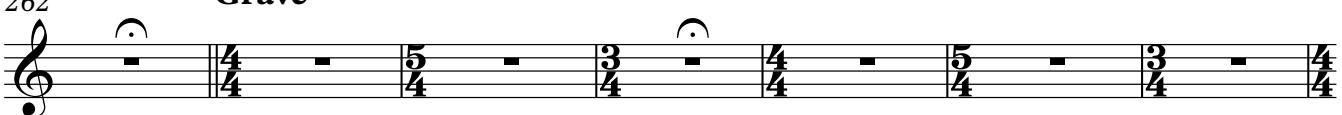
238

Allegro**8**

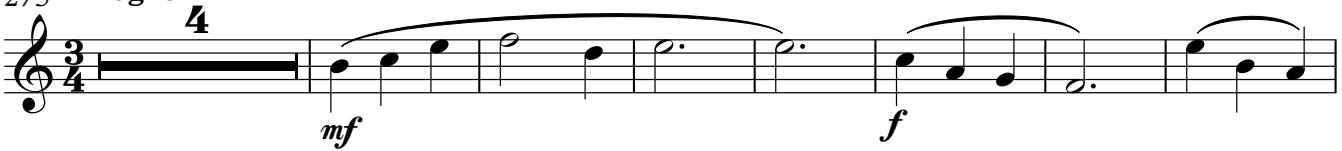
253



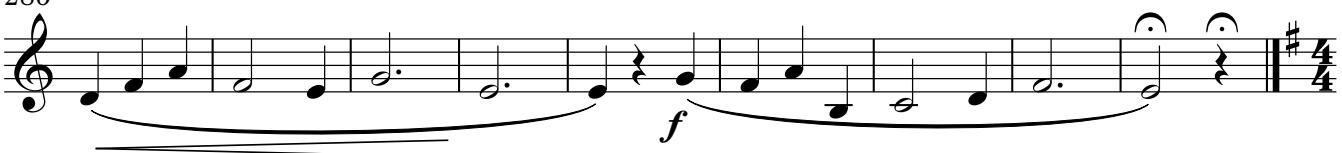
262

Grave

269

mp275 **Allegro****4**

286



VI. Agnus Dei

295 *pp* **Grave** $\text{♩} = 40$

323

328

333

VII. Lux Aeterna

339 **Maestoso**

*De solo partij kan door één of enkele sopranen gezongen worden.

350 **Andante**

360 **Maestoso** con sord.

molto rit.

Viola

Requiem

I. Introïtus

Wytze Oostenbrug (*1943)

Adagio $\text{♩} = 50$

2/4

p

4

7

17

mf

23

p

31

39

3

f

47

mf

52

rit.

Viola

II. Kyrie

56 **Andante** $\text{♩} = 60$ **15**

mf

76

f

82 **Più mosso** $\text{♩} = 72$

f

88

f

rit.

96 **Andante** $\text{♩} = 60$

p

105

pp

115

f

122 **Adagio** $\text{♩} = 50$ **5**

pp

132

139 **Poco più mosso**

p

143

mp

ppp

III. Lacrimosa

147 **Andante** $\text{♩} = 70$



3

155

2

sul pont.



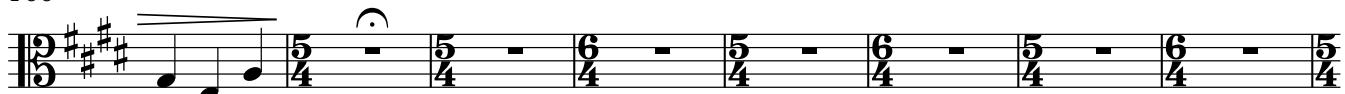
161

ordinario



166

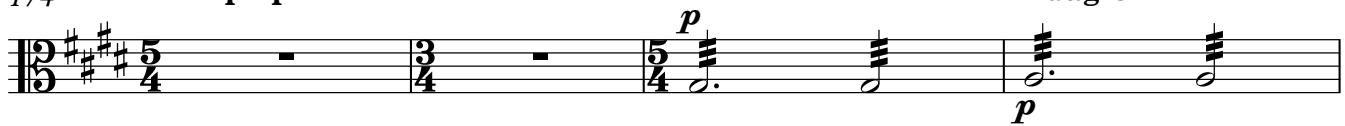
Più mosso ma leggiero



174

Tempo primo $\text{♩} = 70$

Adagio



178

rit.

morendo



IV. Hostias

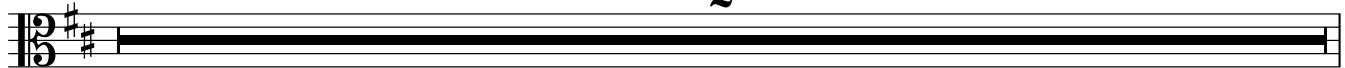
181 **Adagio (alle breve)**

6



189

2



191

194 Lento $\text{♩} = 45$ 

197 Andante



202



V. Sanctus

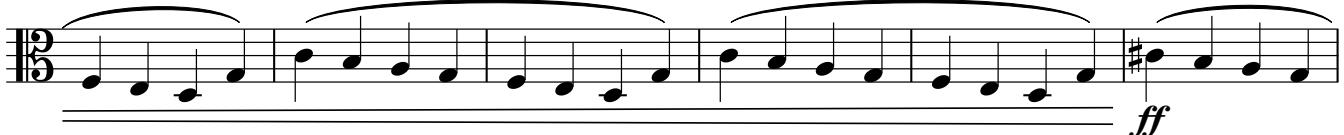
206 Maestoso



211



217



223



227



rit.

231 Andante

2



Viola

5

240 **Allegro** **4** *mp* *mf*

252

262 **Grave** *pp* *p*

267 *mp*

272 **Allegro** *mf*

280 *f*

288 *ff*

VI. Agnus Dei

295 **Grave** $\text{♩} = 40$ *pp* *p*

300 *mp*

306 *mf*

310 **4** *mf*

Viola

317

Musical score for bassoon, page 10, measures 11-12. The key signature is B-flat major (two sharps). Measure 11 starts with a dotted half note followed by an eighth-note pattern of (B-flat, A, C-sharp, B-flat) repeated three times. Measure 12 begins with a sixteenth-note pattern of (B-flat, A, C-sharp, B-flat) followed by a sustained note (indicated by a dash over the note head) and a sixteenth-note pattern of (B-flat, A, C-sharp, B-flat) repeated three times.

323

Musical score for strings section, measures 11-12. The key signature is B major (two sharps). The first measure consists of six eighth-note pairs (two notes per pair) starting with a sharp. The second measure starts with a sharp, followed by a measure separator, then a measure consisting of six eighth notes. A dynamic marking *mp* is placed below the staff. The music concludes with a long, sustained note indicated by a horizontal line above the staff.

329

A musical score page showing the beginning of the first movement of Beethoven's Violin Concerto. The key signature is one sharp, and the time signature is common time. The tempo is marked 'P' (Presto). The music starts with a treble clef and consists of two measures of eighth and sixteenth note patterns.

333

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part with a key signature of one sharp, a time signature of 3/4, and a dynamic of *p*. The bassoon plays a sustained note on the first beat, followed by eighth-note pairs on the second and third beats of each measure. Measure 11 ends with a fermata over the eighth note. Measure 12 begins with a fermata over the first note. The bassoon continues its eighth-note pattern through measure 12.

VII. Lux Aeterna

339 Maestoso

3

7

*De solo partij kan door één of enkele sopranen gezongen worden.

350

Andante

3

6

2

360 Maestoso

con sord.

ppp

molto rit.

364

Delft, augustus 2017 - 26'

Violoncello

Requiem

I. Introïtus

Wytze Oostenbrug (*1943)

Adagio $\text{♩}=50$

The musical score consists of eight staves of music for cello. Staff 1 (measures 1-6) shows a continuous eighth-note pattern in common time, dynamic *p*. Staff 2 (measure 7) begins with a sixteenth-note pattern. Staff 3 (measure 16) starts with a sustained note followed by a melodic line with dynamic *mf*. Staff 4 (measure 24) features a rhythmic pattern with dynamic *p*. Staff 5 (measure 31) shows a melodic line with a sustained note. Staff 6 (measure 39) includes a dynamic *f*. Staff 7 (measure 46) ends with a dynamic *mf*. Staff 8 (measure 51) concludes with a dynamic *rit.*

II. Kyrie

56 Andante $\text{♩}=60$

Violoncello

61

71

79 **Più mosso** $\text{♩} = 72$

85

90 **rit.**

98 **Andante** $\text{♩} = 60$

108

118

124 **Adagio** $\text{♩} = 50$

132

139 **Poco più mosso**
3

$\text{♩} = 5$

The musical score consists of ten staves of cello music. Staff 1 (measures 61-70) starts in common time with a bass clef, dynamic *p*, and a long sustained note followed by eighth notes. Staff 2 (measures 71-78) starts in common time with a bass clef, dynamic *mf*, and a sequence of eighth and sixteenth notes. Staff 3 (measures 79-84) starts in common time with a bass clef, dynamic *f*, and a complex rhythmic pattern with changing time signatures (3/4, 5/4, 5/4, 3/4). Staff 4 (measures 85-89) starts in common time with a bass clef, dynamic *f*, and a rhythmic pattern with a fermata. Staff 5 (measures 90-94) starts in common time with a bass clef, dynamic *mf*, and a sustained note followed by eighth notes. Staff 6 (measures 95-99) starts in common time with a bass clef, dynamic *p*, and a sustained note followed by eighth notes. Staff 7 (measures 100-104) starts in common time with a bass clef, dynamic *pp*, and a sustained note followed by eighth notes. Staff 8 (measures 105-114) starts in common time with a bass clef, dynamic *f*, and a rhythmic pattern with a dashed line. Staff 9 (measures 115-124) starts in common time with a bass clef, dynamic *pp*, and a sustained note followed by eighth notes. Staff 10 (measures 125-139) starts in common time with a bass clef, dynamic *p*, and a sustained note followed by eighth notes.

III. Lacrimosa

147 **Andante** $\text{♩}=70$

Musical score for Violoncello, page 3, section III. Lacrimosa. Measure 147: Andante tempo, 5/4 time signature. The cello plays eighth notes with a dynamic of **p**. Measures 153 and 159 follow in a similar pattern.

153

Continuation of the musical score for Violoncello, section III. Lacrimosa. Measure 153: Continuation of the eighth-note pattern from measure 147.

159

Continuation of the musical score for Violoncello, section III. Lacrimosa. Measure 159: Dynamics change to **f**, followed by a series of measures in various time signatures (4/4, 5/4, 4/4, 4/4, 2/4, 3/4, 5/4).

167

Più mosso ma leggiero

Continuation of the musical score for Violoncello, section III. Lacrimosa. Measure 167: **Più mosso ma leggiero** tempo, 5/4 time signature.

174

Tempo primo $\text{♩}=70$ **Adagio**

Continuation of the musical score for Violoncello, section III. Lacrimosa. Measure 174: **Tempo primo** $\text{♩}=70$, 5/4 time signature, dynamic **p**. The section ends with **Adagio**.

178

rit.*morendo*

Continuation of the musical score for Violoncello, section III. Lacrimosa. Measure 178: ritardando (**rit.**) and *morendo* dynamics.

IV. Hostias

181 **Adagio (alle breve)****6**

Continuation of the musical score for Violoncello, section IV. Hostias. Measure 181: **Adagio (alle breve)** tempo, 6/2 time signature, dynamic **pp**.

189

2

Continuation of the musical score for Violoncello, section IV. Hostias. Measure 189: 2/2 time signature.

Violoncello

191

p

194 **Lento** $\text{d}=45$

mp

197 **Andante**

mf

202

V. Sanctus

206 **Maestoso**

mf

211

ff

mf

217

ff

223

f

227

f

rit.

6/8

231 **Andante**

2

mf

f

Violoncello

5

240 *mp* **Allegro**

250 *mf* *f*

260 **Grave**

267 *mp*

273 **Allegro**

282 *f*

288 *ff*

VI. Agnus Dei

295 **Grave** ♩=40

pp

300

306

312

319

325

331

p

mp

mf

mp

p

mp

ppp

VII. Lux Aeterna

339 Maestoso

*De solo partij kan door één of enkele sopranen gezongen worden.

350 Andante

360 Maestoso con sord.

364

Delft, augustus 2017 - 26'