

Thomas of Celano (?)

(c. circa 1255)

Translation by

William Josiah Irons

(1612-1883)

Adapted by E. Harold Geer

Lacrymosa

(From the 'Requiem')

For Four-part Chorus of Mixed Voices

Wolfgang Amadeus Mozart*

(1756-1791)

and

Franz Xaver Süssmayer

(1766-1803)

Edited by Victor H. Mattfeld

Larghetto

SOPRANO

ALTO

TENOR

BASS

PIANO

Larghetto

p

La - cry - mo - sa di - es il - la, Qua re - sur - get
 Day - of sad - ness, day - of mourn - ing, From the dust of

p

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*Mozart wrote the introduction and the first eight measures of the voice parts; the work was completed by Süssmayer.
 Also published for: 3-part women's voices (No. 1595), 4-part women's voices (No. 891), and 4-part men's voices (No. 2110)
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cresc. *f*

ex fa - vil - la Ju - di - can - dus ho - mo re - us:
 earth re - turn - ing, Man for judg - ment must pre - pare him;

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cresc. *f*

ex fa - vil - la Ju - di - can - dus ho - mo re - us:
 earth re - turn - ing, Man for judg - ment must pre - pare him;

sotto voce *f*

La - cry - mo - sa di - es il - la, Qua re - sur - get
 Day of sad - ness, day of mourn - ing, From the dust of

sotto voce *f*

La - cry - mo - sa di - es il - la, Qua re - sur - get
 Day of sad - ness, day of mourn - ing, From the dust of

sotto voce *f*

La - cry - mo - sa di - es il - la, Qua re - sur - get
 Day of sad - ness, day of mourn - ing, From the dust of

sotto voce *f*

La - cry - mo - sa di - es il - la, Qua re - sur - get
 Day of sad - ness, day of mourn - ing, From the dust of

p *f*



ex — fa-vil - la Ju - di-can - dus ho - mo re - us:
 earth — re-turn - ing, Man — for judg - ment must — pre-pare him;

ex — fa-vil - la Ju - di-can - dus ho - mo re - us:
 earth — re-turn - ing, Man — for judg - ment must — pre-pare him;

ex — fa-vil - la Ju - di-can - dus ho - mo re - us:
 earth — re-turn - ing, Man — for judg - ment must — pre-pare him;

ex fa - vil - la Ju - di - can - dus ho - mo re - us:
 earth re - turn - ing, Man for judg - ment must pre - pare him;



p
 Hu - io er - go par - ce, De - us. Pi - e Je - su, —
 Spare, O God, in mer - cy, spare him. Lord, who didst our —

p
 Hu - io er - go par - ce, De - us. Pi - e Je - su,
 Spare, O God, in mer - cy, spare him. Lord, who didst our

p
 Hu - io er - go par - ce, De - us. Pi - e Je - su,
 Spare, O God, in mer - cy, spare him. Lord, who didst our

p
 Hu - io er - go par - ce, De - us. Pi - e Je - su,
 Spare, O God, in mer - cy, spare him. Lord, who didst our

Je - su Do - mi - ne,
souls, — our souls — re - deem,

Je - su Do - mi - ne,
souls, — our souls — re - deem,

Je - su Do - mi - ne,
souls, — our souls — re - deem,

Je - su Do - mi - ne,
souls, our souls — re - deem,

do - na e - is re - qui - em, —
f Grant — a bless - ed Re - qui - em, —

do - na e - is re - qui - em, —
f Grant — a bless - ed Re - qui - em, —

do - na e - is re - qui - em, —
f Grant — a bless - ed Re - qui - em, —

do - na e - is re - qui - em, —
f Grant — a bless - ed Re - qui - em, —

do - na e - is, do - na e - is re
Grant a bless - ed, grant a bless - ed Re

do - na e - is, do - na e - is
Grant a bless - ed, grant a bless - ed

do - na e - is, do - na e - is re
Grant a bless - ed, grant a bless - ed Re

do - na e - is, do - na e - is re
Grant a bless - ed, grant a bless - ed Re

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes.

- - qui - em. A - - men.
 - - qui - em. A - - men.

re qui - em. A - - men.
Re qui - em. A - - men.

- - qui - em. A - - men.
 - - qui - em. A - - men.

- - qui - em. A - - men.
 - - qui - em. A - - men.

The piano accompaniment continues with similar rhythmic patterns, leading to a final chord in the right hand and a sustained bass note in the left hand.