

Dies Irae

Dmitriy Varelas

Allegro ♩=160

Clarinet in Bb
Cl. Voice
ppp *sfz* *ppp* *ppp*
molto espressivo Di Di

Alto Saxophone
A.Sax. Voice
sfz loud whisper *fp* *fp* *sfz*
molto espressivo Di - es Di

Bass Clarinet in Bb
B.Cl. Voice
sfz loud whisper *sfz* *sfz*
molto espressivo Di - es Di - es I - rae

Contrabassoon
CntrBn. Voice
sfz *sfz* *sfz* *sfz*
molto espressivo Di Di - es I - rae

6
Cl.
Cl. Vce
voice Di-es il-la

Alto Sax.
A.Sax. Vce
fp *sfz* *pp* *sfz*
Di - es Il - la

B.Cl.
B.Cl. Vce
pp *ff* *fp* *p*
voice Di-es I - rae

Cbsn.
Cbsn. Vce
sfz *fp* *sfz* *p*
Di - es Il - la

10

Cl.

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

Cbsn.Vce

sol vet Sae - clum in



14

Cl.

Cl.Vce

Alto Sax.

A.Sax.Vce

B.Cl.

B.Cl.Vce

Cbsn.

Cbsn.Vce

fa-vi-lla Tes - te Da - vid cum Si-by-lla

20

Cl. *ff* loud whisper voice loud whisper

Cl.Vce sae-clum in fa-vi lla te - ste Da - vid cum Si-by-lla.

Alto Sax. shout *ff*

A.Sax.Vce Sol-vet

B.Cl. shout *pp* *pp*

B.Cl.Vce Sol-vet

Cbsn. *ff* loud whisper voice loud whisper

Cbsn.Vce sae-clum in fa-vi lla te - ste Da - vid cum Si-by-lla.



25

Cl. *ff*

Alto Sax. *ff*

B.Cl. *f*

Cbsn.Vce full voice recitativo *f*

molto espressivo Quan - tus tre - mos est fu - tu - rus,

32

Cl.

Alto Sax.

B.Cl.

Cbsn. Vce

quan do ju dex est ven - tu - rus, cun cta stri cte dis cus - su - rus!

39

Cl.

Alto Sax.

B.Cl.

Cbsn.

sfz sfz sfz ff sfz ff

sfz sfz sfz ff sfz ff

sf sf sf

46

Cl.

Alto Sax.

A.Sax. Vce

B.Cl.

B.Cl. Vce

Cbsn.

sfz ff

sfz ff full voice or shout

Tu - ba mi rum

sfz ff full voice or shout

Tu - ba mi rum

52

Cl. *ff*

Alto Sax.

A.Sax.Vce

B.Cl.

B.Cl.Vce

Cbsn.

spar - gens so - num per se - pul - cra

56

Cl.

A.Sax.Vce

B.Cl.Vce

Cbsn.

re - gi - o - num co - get om nes an - te thro - num.

62

Cl.

Alto Sax.

B.Cl.

Cbsn.

sfp *sfp* *sfp* *p* *sfp*

gradual shaking vibrato on the long notes

sfp *sfp* *sfp* *p* *sfp*

gradual shaking vibrato on the long notes

sfp *sfp* *sfp* *p* *sfp*

gradual shaking vibrato on the long notes

sfp *sfp* *sfp* *p* *sfp*

67 high notes, between singing and shouting

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

Mors stu - pe -

p *sfp* *sfp*

70

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

bit et na - tu - ra, cum re - sur - get cre - a - tu - ra

p *sfp* *sfp*

73

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

ju - di - can - ti res - pon su - ra

sfp *p* *sfp*

76

Cl.

Alto Sax.

B.Cl.

Cbsn.

f

79

Cl.

Alto Sax.

A.Sax.Vce

B.Cl.

Cbsn.

sharp recit. *f*

Li - ber scri- ptus pro-fe-

82

Cl.

A.Sax.Vce

B.Cl.

Cbsn.

re - tur, in quo to-tum con-ti-

85

Cl.

A.Sax.Vce

ne - tur, un - de mun - dus ju - di -

B.Cl.

Cbsn.

88

Cl.

A.Sax.Vce

ce - tur.

B.Cl.

Cbsn.

91

Cl.

Alto Sax.

B.Cl.

Cbsn.

95

Cl.

Alto Sax.

B.Cl.

Cbsn.

100

Cl.

Alto Sax.

B.Cl.

Cbsn.



104

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

singing (approx. pitch)

f

Ju - dex er- go cum se- de- bit,

pp

ff

pp

ff

pp

ff



108

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

f

quid - quid la- tet ap- pa- re- bit:

pp

pp

pp

112

Cl.Vce *f* nil i-nul tum

Alto Sax. *ff* *pp*

B.Cl. *ff* *pp*

Cbsn. *ff* *pp*

116

Cl.Vce re-ma-ne-bit.

Alto Sax. *ff* *p*

B.Cl. *ff* *mf* *mp* *p*

Cbsn. *ff* *mf* *mp* *p*

Molto meno, senza metrum poco rubato

122

Cl.Vce whispering molto rubato *poco cresc.*
 ||: Quid sum miser tunc dicturus? :||

A.Sax.Vce whispering molto rubato *poco cresc.*
 ||: Quid sum miser tunc dicturus? :||

B.Cl.Vce whispering molto rubato *poco cresc.*
 ||: Quid sum miser tunc dicturus? :||

Cbsn. *f* *mf* *mf* *gradually gliss.*

espressivo

127

Cl.Vce *ff*

A.Sax.Vce *ff*

B.Cl.Vce *ff*

Cbsn. *f* gradually gliss.



**Molto più e poco accel.
accel.**

131

Cl.Vce full voice molto rubato gradually make the voice tone lower

A.Sax.Vce gradually make the voice tone lower

B.Cl.Vce gradually make the voice tone lower

Cbsn. Throat rattle

Cbsn.Vce *sf sf sf simile cresc. molto*

Quem patronum rogaturus, cum vix justus sit securus



137

Cl.Vce *poco cresc.*

A.Sax.Vce *poco cresc.*

B.Cl.Vce *poco cresc.*

Cbsn.

Cbsn.Vce

142

Cl.Vce

A.Sax.Vce

B.Cl.Vce

Cbsn.

Cbsn.Vce



147

Cl.Vce *cresc. molto*

A.Sax.Vce *cresc. molto*

B.Cl.Vce *cresc. molto*

Cbsn.

Cbsn.Vce

fff



152 **Poco meno** ♩=140 quasi singing, like compassionate request

Cl.Vce *espressivo mf*

Alto Sax.

B.Cl. *f* *cresc. poco a poco*

Cbsn. *pp* *espressivo* *cresc. poco a poco*

Rex tre-men-da - e

slap

gradually change to normal tune, but very sharp and hard tongue

155

Cl.Vce

ma - je - sta - tis,

Alto Sax.

molto espressivo

B.Cl.

mf

Cbsn.

157

Alto Sax.

B.Cl.

Cbsn.

159

Cl.Vce

qui sal - van - dos sal - vas gra - tis,

Alto Sax.

cresc. poco a poco

B.Cl.

cresc. poco a poco

Cbsn.

161

cresc. poco a poco

molto espressivo

Cl.

p

Cl.Vce

sal - va me, fons pie - ta - tis.

Alto Sax.

B.Cl.

Cbsn.

163

Cl. *f* 3 3 6

Alto Sax.

B.Cl. ord. *f*

Cbsn. *f*

164

Cl. *f* 3

Alto Sax.

B.Cl.

Cbsn.

165

Cl. 3 *dim.* 3

Alto Sax.

B.Cl. *sempre f*

Cbsn. *sempre f*

167

Cl. *sempre f*

Alto Sax.

B.Cl. *dolce* *p*

Cbsn.

molto rubato

rit.

B.Cl.

Quasi canon

dolce molto

Cl.Vce

A.Sax.Vce

B.Cl.Vce

Cbsn.Vce

Cl.Vce

A.Sax.Vce

B.Cl.Vce

Cbsn.Vce

Cl.Vce

A.Sax.Vce

B.Cl.Vce

Cbsn.Vce

183 **Piú mosso**

keys clapping

Cl. *mf* **6**

Cl.Vce *pp* catch the same tone as at the Bass Clarinet

Alto Sax. *mf* keys clapping **6**

A.Sax.Vce

B.Cl. *mf* keys clapping **6**

B.Cl.Vce *pp*

Cbsn.Vce



185

Cl. **6** **7**

Cl.Vce **7/4**

Alto Sax. **7** **6**

A.Sax.Vce catch the same tone as at the Contrabassoon

B.Cl. **7** **7**

B.Cl.Vce **7/4**

Cbsn. *mf* **6** **6** **6**

Cbsn.Vce *pp* catch the same tone as at the Clarinet

187

Cl. *one tone singing*

Cl.Vce *mp*
Qua - rens me,

Alto Sax. *free noise improvisation by the key clapping*

A.Sax.Vce

B.Cl. *free noise improvisation by the key clapping*

B.Cl.Vce *mp*
one tone singing

Cbsn. *free noise improvisation by the key clapping*

Cbsn.Vce



189

Cl. *couple of tones higher*

Cl.Vce *mf*
re - di - mi - sti

Alto Sax. *one tone singing*

A.Sax.Vce *mp*
Qua - rens me, —

B.Cl. *couple of tones higher*

B.Cl.Vce *mf*
Cru-sem pas - sus:

Cbsn. *one tone singing*

Cbsn.Vce *mp*
se - di - sti las - sus:

f *couple of tones higher*
tan-tus la - bor

mf *couple of tones higher*
re - di - mi - sti

mf *couple of tones higher*
Cru-sem

193

Cl. *sempre f* high notes (approx. pitch)

Cl.Vce Jus - te ju - dex ul - ti - o - nis,

Alto Sax. *f* couple of tones higher *sempre f* high notes (approx. pitch)

A.Sax.Vce tan-tus la - bor Jus - te ju - dex ul - ti - o - nis,

B.Cl. *f* couple of tones higher *sempre f* high notes (approx. pitch)

B.Cl.Vce non sit cas - sus. Jus - te ju - dex ul - ti -

Cbsn. *f* couple of tones higher *sempre f* high notes (approx. pitch)

Cbsn.Vce pas - sus: non sit cas - sus. Jus - te ju -



197

Cl. shouting *ff*

Cl.Vce do - num fac re - mis - si - o - nis an - ta di - em ra - ti - o - nis. In - ge -

Alto Sax. do - num fac re - mis - si - o - nis an - ta di - em ra - ti - o - nis.

B.Cl. shouting *ff*

B.Cl.Vce o - nis, do - num fac re - mis - si - o - nis an - ta di - em ra - ti - o - nis. In -

Cbsn. do - num fac re - mis - si - o - nis an - ta di - em ra - ti - o - nis.

Cbsn.Vce dex ul - ti - o - nis, do - num fac re - mis - si - o - nis an - ta di - em ra - ti - o - nis.

201

Cl.

Cl.Vce

Alto Sax.

A.Sax.Vce *shouting ff*

B.Cl.

B.Cl.Vce

Cbsn.

Cbsn.Vce *shouting ff*



205 **Molto Meno** ♩=80

Cl.

Cl.Vce

Alto Sax.

A.Sax.Vce

B.Cl.

B.Cl.Vce

Cbsn.

Cbsn.Vce

209

Cl.

Alto Sax.

B.Cl.

Cbsn.

f *pp* *f* *pp*

f *pp* *f* *pp*

f *pp* *f* *pp*

f *pp* *f* *pp*

212

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

half singing, half recit.

pp *pp*

Qui — Ma-ri-am ab-sol-vis - ti, Et —

pp *pp* *pp*

215

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

— la-tro-nem ex-au-di - sti

fp *fp* *fp*

218

Cl. Vce

mi - hi quo-que spem de-di - sti.

Alto Sax.

B.Cl.

Cbsn.

f *pp* *f* *pp*

f *pp* *f* *pp*

f *pp* *f* *pp*



221

Cl.

Alto Sax.

B.Cl.

Cbsn.

mp *pp* *pp* *pp*



223

Cl.

Alto Sax.

B.Cl.

Cbsn.

fp *fp* *fp*

225

Cl. 3 3 6 *f pp f pp*

Alto Sax. *f pp f pp*

B.Cl. *f pp f pp*

Cbsn. *f pp f pp*



228

Cl. *p pp*

Alto Sax. *p pp*

B.Cl. *p pp*

Cbsn. *p pp*



231

Cl. *ppp*

Alto Sax. *ppp*

B.Cl. *ppp*

Cbsn. *ppp*

Look at the Alto Saxophone, change each other with the long note

233

Cl.

Alto Sax.

B.Cl.Vce

Cbsn.Vce

loud whispering (like pray reading)
use as much time as you need, you can repeat frases several times

Preces meae non sunt dignae: sed tu bonus fac benigne, ne perenni cremer igne.

loud whispering (like pray reading)
use as much time as you need, you can repeat frases several times

Preces meae non sunt dignae: sed tu bonus fac benigne, ne perenni cremer igne.



235

Cl.

A.Sax.

B.Cl.Vce

Cbsn.Vce

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.



Poco più ♩=130

237

Cl.

A.Sax.

B.Cl.Vce

gently singing (approx.pitch.)

Con - fu - ta - tis ma - le - di - ctis

p *espress.* *gliss.* *rit.*

241 **Vivace** ♩=300

Molto meno ♩=130
quasi rubato

p espress.

fff

mp

gently singing (approx. pitch.)

flam - mis a - cri -

Cl.

A.Sax.

A.Sax.Vce

Cbsn.



244 **Vivace** ♩=300

rit.

fff

bus ad - dic - tis

Cl.

A.Sax.Vce

B.Cl.

Cbsn.



249 **Molto meno** ♩=130
quasi rubato

p espress.

rit.

Cl.

252 - - - - - **Andante non troppo** $\text{♩} = 32$
non vibrato

Cl. *ppp*

A.Sax. *p* Throat singing

A.Sax.Vce

B.Cl. *non vibrato*

Cbsn.Vce *mp* gently singing (approx. pitch.) *ppp* low notes singing (approx. pitch.)

vo - ca me cum be - ne - dic - tis. O - ro sup - plex



257

Cl. *ff* *ppp*

A.Sax. *ff* *p*

A.Sax.Vce

B.Cl. *ff* *ppp*

Cbsn. *ff*

Cbsn.Vce et ac - cli - nis, cor con - stri - tum

262

Cl.

A.Sax.

A.Sax.Vce

B.Cl.

Cbsn.Vce

qua - si ci - nis: ge - re cu - ram

265

Cl.

ff *ppp*

A.Sax.

ff *p*

A.Sax.Vce

B.Cl.

ff *ppp*

Cbsn.

ff

Cbsn.Vce

mel fi - nis

quasi recit. (if it's possible note E singing)

mp rubato molto dolce

269

Cl.Vce

La-cry-mo - sa di - es il - la, qua re-sur - get ex fa - vi - lla

A.Sax.

pp

B.Cl.

pp

Cbsn.

pp

rit. tempo meno ♩.=29

273

Cl.Vce

ju - di - can - dus ho - mo re - us.

A.Sax.

B.Cl.

Cbsn.

Quasi Gregorian Chant, unison

sing (how it sounds on your instruments)

276

Cl.

p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

sing (how it sounds on your instruments)

A.Sax.

p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

sing (how it sounds on your instruments)

B.Cl.

p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

sing (how it sounds on your instruments)

Cbsn.

p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

279

Cl.

do - na eis re - qui - em. A - men._____

A.Sax.

do - na eis re - qui - em. A - men._____

B.Cl.

do - na eis re - qui - em. A - men._____

Cbsn.

do - na eis re - qui - em. A - men._____

Clarinet in Bb

Dies Irae

Dmitriy Varelas

Allegro ♩=160

Musical score for measures 1-6. The score is written for Clarinet in Bb and voice. The key signature is one sharp (F#) and the time signature is 4/4. The music features a clarinet line with dynamics *ppp* and *sfz*, and a voice line with lyrics "Di Di". The tempo is marked "Allegro" with a quarter note equal to 160 beats per minute. The word "molto espressivo" is written below the first measure.

ppp voice *sfz* Di Di *ppp* *gliss.*

molto espressivo

Musical score for measures 7-10. The score continues with the clarinet and voice. The time signature changes to 6/4 in measure 7, then 7/4 in measure 8, and 3/4 in measure 9. The voice line has lyrics "Di-es il-la".

voice Di-es il-la

Musical score for measures 11-17. The score continues with the clarinet and voice. The time signature changes to 3/4 in measure 11, then 5/4 in measure 12, 3/4 in measure 13, 5/4 in measure 14, and 3/4 in measure 15. The voice line has lyrics "sol-vet Sae-clum in fa-vi-lla". Dynamics include *ff* and *mf*.

sol-vet Sae-clum in fa-vi-lla *ff* *mf*

Musical score for measures 18-23. The score continues with the clarinet and voice. The time signature changes to 6/8 in measure 18, 4/8 in measure 19, 6/8 in measure 20, 4/8 in measure 21, and 6/8 in measure 22. The voice line has lyrics "sae-clum in fa-vi-lla te-ste". Dynamics include *p* and *ff*. The word "loud whisper" is written above the clarinet line in measure 20.

p *ff* loud whisper voice sae-clum in fa-vi-lla te-ste

Musical score for measures 24-29. The score continues with the clarinet and voice. The time signature changes to 6/8 in measure 24, 3/8 in measure 25, 4/8 in measure 26, 3/8 in measure 27, 4/8 in measure 28, and 3/8 in measure 29. The voice line has lyrics "Da-vid cum Si-by-lla". Dynamics include *ff*. The word "loud whisper" is written above the clarinet line in measure 24.

loud whisper *ff* Da-vid cum Si-by-lla

31

39

sf p sf p sf p ff sf p ff

46

sf p ff

51

55

60

gradual shaking vibrato on the long notes

sf p sf p

64

sf p p sf p

2

69 high notes, between singing and shouting

Mors stu-pe - bit et na-tu - ra, cum re-sur - get cre-a-tu - ra

ju - di - can-ti res-pon su - ra

2 3

105 singing (approx. pitch)

f Ju - dex er - go cum se - de - bit, *f* quid - quid la - tet

111

— ap - pa - re - bit: *f* nil i - nul - tum re - ma - ne - bit.

117

Contrabassoon senza metrum, molto rubato

5 7 3 3

espressivo

whispering molto rubato

||: Quid sum miser tunc dicturus? :||

125

gradually gliss. *poco cresc.* 7 gradually gliss.

130

Molto più e poco accel. Throat rattle **accel.**

full voice molto rubato gradually make the voice tone lower

||: Quem patronum rogaturus, cum vix justus sit securus :||

137

poco cresc.

145

cresc. molto

Poco meno ♩=140 quasi singing, like compassionate request

152 *mf* *espressivo*

Rex tre-men-da - e ma-je-sta - tis, _____

156

qui sal-van-dos sal-vas gra - tis, _____

161 *p* *molto espressivo*

sal - va me, fons pie - ta - tis. _____

163 *f*

164

166 *dim.*

Quasi canon

singing (approx. pitch)

170 *rit.* *p* *dolce molto*

Bass Clarinet solo

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

177 *mp*

quod sum ca - u - sa tu - ae vi - ae: ne me

180

per - das il - la di - e.

183 **Piú mosso** keys clapping

mf

catch the same tone as at the 1st Bass Clarinet

186

mf

one tone singing

mp Qua - rens me, _____

188 free noise improvisation by the key clapping

mf couple of tones higher

f couple of tones higher

re - di - mi - sti tan-tus la - bor

193

sempre f high notes (approx. pitch)

Jus - te ju - dex ul - ti - o - nis, do - num fac re-mis

198

shouting >

ff

si - o - nis an - ta di - em ra - ti - o - nis. *ff* In - ge -

201

mis - co tam-quam re - us: cul - pa ru - bet

204

vul-tus me - us: sup - pli - can - ti _____ par-ce, De - us.

fff

208 **Molto Meno** ♩=80

237 **Poco più** ♩=130

241 **Vivace** ♩=300 **Molto meno** ♩=130 quasi rubato

p espress. *gliss.* *rit.*

245 **Vivace** ♩=300 **Molto meno** ♩=130 quasi rubato

p *gliss.*

250

rit. *espress.*

254 **Andante non troppo** ♩=32 non vibrato

ppp *ff* *ppp*

260

ff *ppp*

264

ff *ppp*

quasi recit. (if it's possible note E singing)
rubato
269 *mp* molto dolce

mp *rit.*

273 **tempo meno** ♩=29

rit. **tempo meno** ♩=29

Quasi Gregorian Chant, unison
276 sing (how it sounds on your instruments)

p

279

La-cry-mo - sa di - es il - la, qua re - sur - get ex fa - vi - lla
ju - di - can - dus ho - mo re - us.
pi - e Je - su Do - mi - ne,
do - na eis re - qui - em. A - men.

44

sff p ————— *ff* *sff p* ————— *ff*

Detailed description: This system contains measures 44 through 47. The music is written in treble clef with a key signature of one flat. The time signature changes from 5/4 to 3/4, then back to 5/4, and finally to 2/4. The notes are primarily quarter notes and half notes, with some beamed eighth notes. Dynamic markings include *sff p* (sforzando piano) and *ff* (fortissimo).

48

full voice or shout

Tu - ba mi - rum

sff p —————

Detailed description: This system contains measures 48 through 51. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line is marked "full voice or shout" and includes the lyrics "Tu - ba mi - rum". The piano accompaniment consists of quarter notes and rests. The time signature changes from 5/4 to 2/4, then 3/4, 4/4, and back to 5/4. Dynamic markings include *sff p* (sforzando piano).

52

spar - gens so - num per se - pul - cra re - gi - o - num

Detailed description: This system contains measures 52 through 57. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "spar - gens so - num per se - pul - cra re - gi - o - num". The piano accompaniment consists of quarter notes and rests. The time signature changes from 5/4 to 2/4, 3/4, 4/4, 3/4, 1/4, and 3/4.

58

gradual shaking vibrato on the long notes

co - get om - nes an - te thro - num.

sfp ————— *sfp* —————

Detailed description: This system contains measures 58 through 63. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "co - get om - nes an - te thro - num." and is marked with "gradual shaking vibrato on the long notes". The piano accompaniment consists of quarter notes and rests. The time signature changes from 3/4 to 2/4, 3/4, 3/4, and 5/4. Dynamic markings include *sfp* (sforzando piano).

64

sfp ————— *p* ————— *sfp* ————— *p* —————

Detailed description: This system contains measures 64 through 67. The music is written in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes. Dynamic markings include *sfp* (sforzando piano) and *p* (piano).

68

sfp ————— *sfp* ————— *p* ————— *sfp* —————

Detailed description: This system contains measures 68 through 71. The music is written in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes. Dynamic markings include *sfp* (sforzando piano) and *p* (piano).

72

sfp ————— *sfp* ————— *p* ————— *sfp* —————

Detailed description: This system contains measures 72 through 75. The music is written in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes. Dynamic markings include *sfp* (sforzando piano) and *p* (piano).

76

f

Detailed description: This system contains measures 76 through 79. The music is written in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

Alto Saxophone

80 sharp recit.
f Li-ber scri-ptus pro-fe - re - tur, in quo to-tum con-ti

85 ne - tur, un - de mun-dus ju-di - ce - tur.

91

95

100

104 *pp*

108 *ff*

112 *ff*

116 *ff*

121 *p* **Contrabassoon** senza metrum, molto rubato gradually gliss.
espressivo
 whispering molto rubato *poco cresc.*

||: Quid sum miser tunc dicturus? :||

126

7 gradually gliss.

ff

131

Molto piú e poco accel. *accel.*

Throat rattle

full voice molto rubato gradually make the voice tone lower

||: Quem patronum rogaturus, cum vix justus sit securus :||

137

poco cresc.

142

cresc. molto

147

cresc. molto

152 **Poco meno** ♩=140

cresc. poco a poco *mf*

molto espressivo

cresc. poco a poco

f

sempre f
rit.

Bass Clarinet solo $\frac{6}{4}$

174 **Quasi canon**

singing (approx. pitch)
dolce molto
p Re - cor - da - re, Je - su pi - e, *mp* quod sum

ca-u-sa tu-ae vi - ae: ne me per-das il - la di e.

183 **Piú mosso**

keys clapping *mf*

186

6 7 6

catch the same tone as at the 2nd Bass Clarinet

e.

188 free noise improvisation by the key clapping

one tone singing

couple of tones higher

mp Qua - rens me, ___

mf re - di - mi - sti

193

couple of tones higher

high notes (approx. pitch)

f tan-tus la - bor

Jus - te ju - dex ul - ti - o - nis,

sempre f

197

do - num fac re-mis-si - o - nis an - ta di - em ra - ti - o - nis.

201

shouting

ff In - ge - mis - co tam-quam re - us: cul - pa ru - bet

204

vul-tus me- us: sup- pli- can - ti par- ce, De - us.

fff

Alto Saxophone

208 **Molto Meno** ♩=80

pp *f* pp *f* pp

pp

fp *f* pp

f pp pp

fp *f* pp *f* pp

ppp

Look at the Clarinet, change each other with the long note

Poco più ♩=130

ppp

rit. *fff*

mp rit.
 flam - mis a - cri - bus ad - dic - tis

Vivace ♩=300 **Molto meno** ♩=130 rit.
 flam - mis a - cri - bus ad - dic - tis

254 **Andante non troppo** $\text{♩} = 32$

p Throat singing

258

ff *p*

262

ff

266

p *pp*

271

rit. *tempo meno* $\text{♩} = 29$

Quasi Gregorian Chant, unison

276 sing (how it sounds on your instruments)

p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

279

do - na eis re - qui - em. A - men.

Dies Irae

Dmitriy Varelas

Allegro ♩=160

Musical notation for measures 1-6. The score is in 4/4 time. The bass clarinet part is marked *sfz* and *molto espressivo*. The lyrics are "Di - es Di - es I - rae".

Musical notation for measures 7-9. The score is in 6/4 time. The bass clarinet part is marked *pp* and *ff*. The lyrics are "Di - es I - rae".

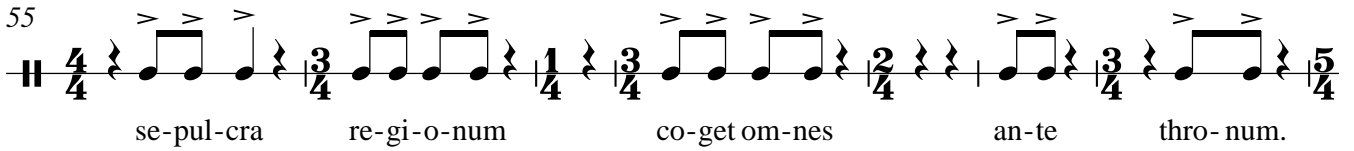
Musical notation for measures 10-15. The score is in 7/4 time. The bass clarinet part is marked *f*, *mf*, and *f*. The lyrics are "Tes - te Da - vid cum Si - by - lla Sol - vet".

Musical notation for measures 16-22. The score is in 3/4 time. The bass clarinet part is marked *pp*. The lyrics are "Tes - te Da - vid cum Si - by - lla Sol - vet".

Musical notation for measures 23-31. The score is in 4/8 time. The bass clarinet part is marked *pp* and *f*. The lyrics are "Tu - ba mi - rum spar - gens so - num per".

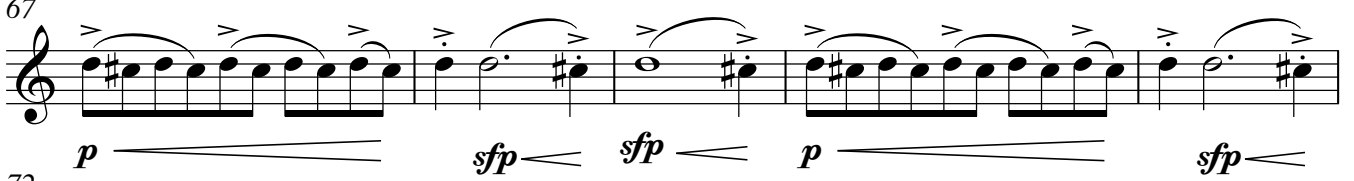
Musical notation for measures 32-47. The score is in 4/8 time. The bass clarinet part is marked *sfzp*, *ff*, and *sfzp*. The lyrics are "Tu - ba mi - rum spar - gens so - num per".

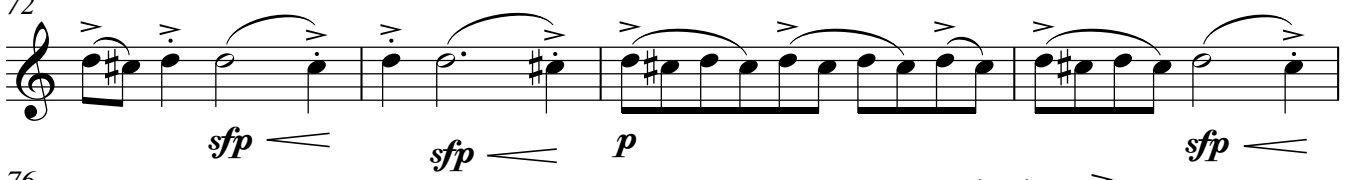
Musical notation for measures 48-54. The score is in 5/4 time. The bass clarinet part is marked *sfzp*. The lyrics are "Tu - ba mi - rum spar - gens so - num per".

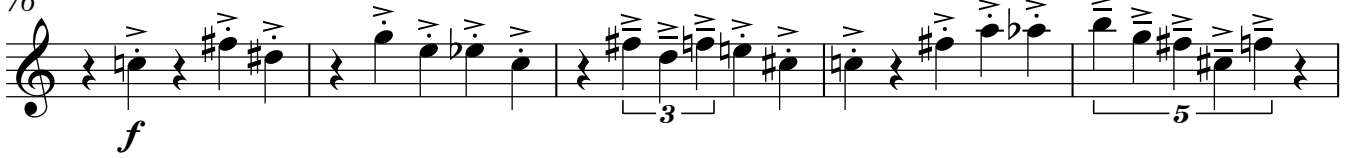
55 
se-pul-cra re-gi-o-num co-get om-nes an-te thro-num.

62 gradual shaking vibrato on the long notes

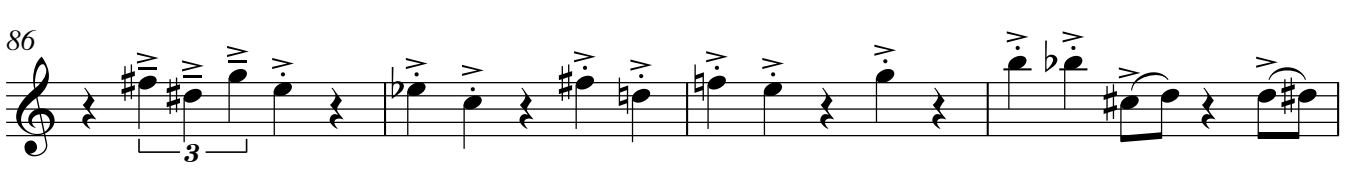
sfz sfz sfz p sfz

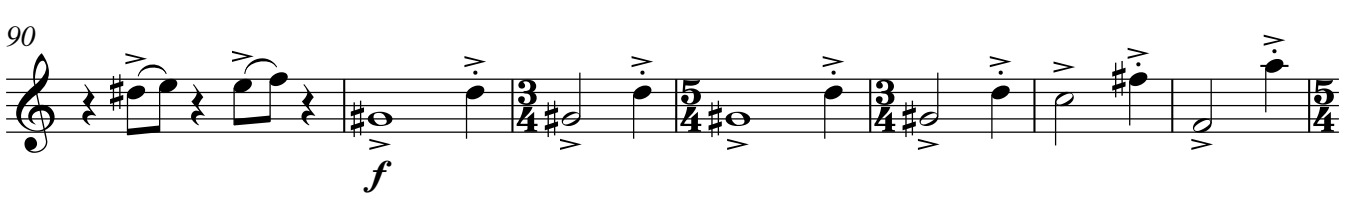
67 
p sfz sfz p sfz

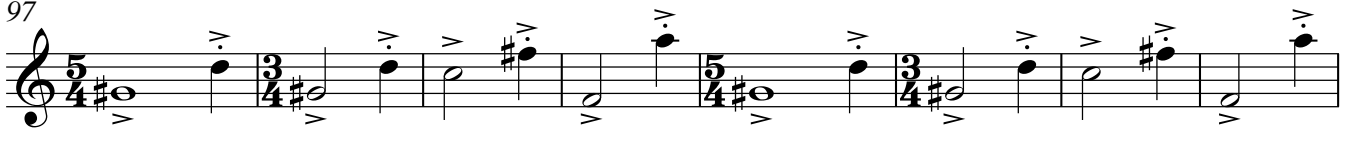
72 
sfz sfz p sfz

76 
f

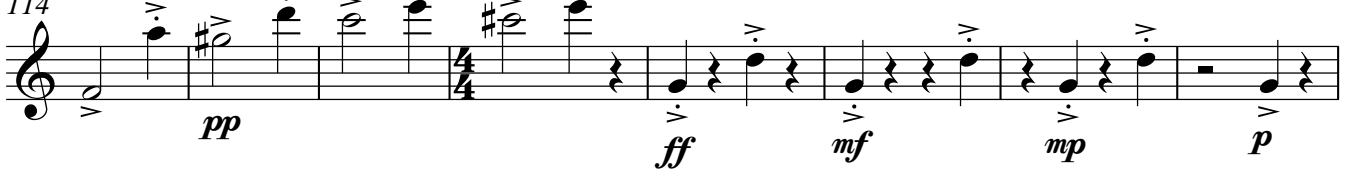
81 
f

86 
f

90 
f

97 
pp pp ff

105 
pp pp ff

114 
pp ff mf mp p

Bass Clarinet in Bb

122 **Contrabassoon** *senza metrum, molto rubato* *gradually gliss.*

whispering *molto rubato* *espressivo* *poco cresc.*

||: Quid sum miser tunc dicturus? :||

127 *gradually gliss.*

ff

Molto piú e poco accel.

131 Throat rattle **accel.**

gradually make the voice tone lower

||: Quem patronum rogaturus, cum vix justus sit securus :||

137

poco cresc.

142

147

cresc. molto

7/4

Poco meno $\text{♩} = 140$

152 *slap* *f* *cresc. poco a poco* gradually change to normal tune, but very sharp and hard tongue

155

158 *cresc. poco a poco*

161 *ord.* *f*

164 *sempre f*

167 *dolce* *p*

170 *molto rubato rit.* *sfz* *p* *poco dim.*

172 *pp*

Bass Clarinet in Bb

174 Quasi canon

singing (approx. pitch)

dolce molto

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

179

ca-u-sa tu-ae vi-ae: ne me per-das il-la di-

Piú mosso

keys clapping

mf *pp*
e.

187

free noise improvisation by the key clapping

mf se-di-sti las-sus:

one tone singing

190

mf Cru-sem pas-sus: *f* non sit cas-sus.

couple of tones higher

couple of tones higher

195

sempre f Jus-te ju-dex ul-ti-o-nis, do-num fac re-mis-si-

high notes (approx. pitch)

199

ff o-nis an-ta di-em ra-ti-o-nis. In-ge-mis-co tam-quam re-us:

shouting

203

cul - pa ru - bet vul - tus me - us: sup - pli - can - ti par - ce, De - us.

fff

208 **Molto Meno** ♩=80

pp *f* *pp*

211

f *pp* *pp*

214

fp

218

f *pp* *f* *pp*

221

pp

224

fp *f* *pp* *f* *pp*

228

f *pp*

233 loud whispering (like pray reading)
use as much time as you need, you can repeat phrases several times

II
Preces meae non sunt dignae: sed tu bonus fac benigne, ne perenni cremer igne.

235

II
Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

237 **Poco più** ♩=130

gently singing (approx. pitch.)

rit. . . .

II $\frac{5}{4}$ - $\frac{6}{4}$ *mp* Con - fu - ta - tis ma - le - di - ctis

241 **Vivace** ♩=300 **Molto meno** ♩=130 rit. . . **Vivace** ♩=300

$\frac{7}{4}$ - $\frac{6}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{4}$
fff

249 **Molto meno** ♩=130

rit. . . .

Andante non troppo ♩=32
non vibrato

$\frac{5}{4}$ - $\frac{6}{4}$ $\frac{3}{4}$ *ppp*

257

ff *ppp*

262

ff *ppp*

268

pp rit. . . tempo meno ♩=29 $\frac{10}{4}$

Quasi Gregorian Chant, unison

276 sing (how it sounds on your instruments)

$\frac{10}{4}$ $\frac{2}{4}$ $\frac{9}{4}$ $\frac{2}{4}$
p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

279

$\frac{2}{4}$ $\frac{9}{4}$ $\frac{5}{4}$
do - na eis re - qui - em. A - men. _____

Contrabassoon

Dies Irae

Dmitriy Varelas

Allegro ♩=160

Musical notation for measures 1-6. The score is in bass clef with a 4/4 time signature. It features a contrabassoon part and a voice part. The contrabassoon part starts with a forte (*sfz*) dynamic and includes accents. The voice part enters in measure 2 with the lyrics "Di - es I - rae". The tempo is marked "Allegro" with a quarter note equal to 160 beats per minute. The performance instruction "molto espressivo" is written below the first measure.

sfz *sfz* *sfz*

voice

molto espressivo sfz Di *sfz* Di - es I - rae

Musical notation for measures 7-10. The score continues in bass clef. The time signature changes to 6/4 in measure 7, 7/4 in measure 8, and 3/4 in measures 9 and 10. The contrabassoon part has dynamics of *sfz*, *fp*, *sfz*, and *p*. The voice part continues with the lyrics "Di - es Il - la".

sfz fp sfz p

Di - es Il - la

Musical notation for measures 11-15. The score continues in bass clef. The time signature changes to 3/4 in measure 11, 5/8 in measure 12, and 3/4 in measures 13, 14, and 15. The voice part continues with the lyrics "sol - vet Sae - clum in fa - vi - lla".

sol - vet Sae - clum in fa - vi - lla

Musical notation for measures 16-21. The score continues in bass clef. The time signature changes to 3/4 in measure 16, 5/8 in measure 17, 6/8 in measure 18, 3/4 in measure 19, 6/8 in measure 20, and 3/4 in measure 21. The contrabassoon part has dynamics of *p* and *f*. The voice part continues with the lyrics "saeculum in favilla".

p f

saeculum in favilla

Musical notation for measures 22-25. The score continues in bass clef. The time signature changes to 6/8 in measure 22, 4/8 in measure 23, 6/8 in measure 24, 3/8 in measure 25, and 4/8 in measure 26. The voice part continues with the lyrics "saeculum in favilla te - ste David cum Sibylla".

loud whisper voice loud whisper

saeculum in favilla te - ste David cum Sibylla

Musical notation for measures 26-32. The score continues in bass clef. The time signature changes to 4/8 in measure 26, 3/8 in measure 27, 4/8 in measure 28, 3/8 in measure 29, 4/8 in measure 30, 3/8 in measure 31, and 4/8 in measure 32. The voice part continues with the lyrics "Quantus tremens est futurus, quando".

full voice recitativo *f* *molto espressivo* Quan - tus tre - mos est fu - tu - rus, quan - do

Musical notation for measures 33-37. The score continues in bass clef. The time signature changes to 3/8 in measure 33, 4/8 in measure 34, 3/8 in measure 35, 4/8 in measure 36, 3/8 in measure 37, and 2/4 in measure 38. The voice part continues with the lyrics "iudex est venturus, cuncta strictediscussurus!".

ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus!

40

Musical staff 40-45: Bass clef, 2/4 time signature. Measures 40-45. Dynamics: *ff*. Includes slurs and accents.

46

Musical staff 46-51: Bass clef, 5/4 time signature. Measures 46-51. Dynamics: *ff*. Includes slurs and accents.

52

Musical staff 52-58: Bass clef, 5/4 time signature. Measures 52-58. Dynamics: *ff*. Includes slurs and accents.

59

Musical staff 59-64: Bass clef, 2/4 time signature. Measures 59-64. Dynamics: *sfp*. Includes slurs and accents. Text: gradual shaking vibrato on the long notes.

65

Musical staff 65-69: Bass clef, 2/4 time signature. Measures 65-69. Dynamics: *p*, *sfp*. Includes slurs and accents.

70

Musical staff 70-73: Bass clef, 2/4 time signature. Measures 70-73. Dynamics: *p*, *sfp*. Includes slurs and accents.

74

Musical staff 74-77: Bass clef, 2/4 time signature. Measures 74-77. Dynamics: *p*, *sfp*. Includes slurs and accents.

78

Musical staff 78-81: Bass clef, 2/4 time signature. Measures 78-81. Dynamics: *sfp*, *f*. Includes slurs, accents, and triplets.

82

Musical staff 82-86: Bass clef, 2/4 time signature. Measures 82-86. Dynamics: *f*. Includes slurs, accents, and triplets.

87

Musical staff 87-92: Bass clef, 2/4 time signature. Measures 87-92. Dynamics: *f*. Includes slurs, accents, and triplets.

93

Musical staff 93-98: Bass clef, 5/4 time signature. Measures 93-98. Dynamics: *f*. Includes slurs, accents, and triplets.

102

pp *ff* *pp*

112

ff *pp* *ff* *mf* *mp*

121

senza metrum, molto rubato

p *espressivo* *f* *mf* *mf*

gradually gliss.

127

f

gradually gliss.

131

Molto più e poco accel.
Throat rattle accel.

sf *sf* *sf* *simile* *cresc. molto*

136

sf

141

sf

146

sf

Poco meno $\text{♩} = 140$ Contrabassoon

152

156

159

162

164

166

168

pp *espressivo* *cresc. poco a poco*

f

sempre f

rit.

Bass Clarinet solo $\frac{6}{4}$

Quasi canon

174 singing (approx. pitch) *dolce molto*

$\frac{6}{4}$ *p* Re-cor-da-re, Je-su pi-e, *mp* quod sum ca-u-sa

179 tu-ae vi-ae: ne me per-das il-la di-e.

Piú mosso

183

mf catch the same tone as at the Clarinet

pp e

187

free noise improvisation by the key clapping

mp se-di-sti las-sus:

191

couple of tones higher

mf Cru-sem pas-sus:

f non sit cas-sus.

196

high notes (approx. pitch)

sempre f Jus-te ju-dex ul-ti-o-nis, do-num fac

199

shouting

ff re-mis-si-o-nis an-ta di-em ra-ti-o-nis. In-ge-mi-sco tam-quam re-us:

203

cul-pa ru-bet vul-tus me-us: sup-pli-can-ti par-ce, De-us.

fff

Contrabassoon

208 **Molto Meno** ♩=80

211

214

218

221

224

228 *fp*

233 loud whispering (like pray reading)
use as much time as you need, you can repeat frases several times

II $\frac{8}{4}$

235

II $\frac{5}{4}$

Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

237 **Poco più** ♩=130 rit. Vivace ♩=300

242 **Molto meno** ♩=130 rit. Vivace ♩=300 *fff*

fff

249 **Molto meno** ♩=130

rit. gently singing (approx.pitch.)

mp vo - ca me cum be - ne - dic - tis.

Andante non troppo ♩=32

254 *mp* low notes singing (approx.pitch.)

O - ro sup - plex et ac - cli - nis,

259

ff cor con - stri - tum qua - si ci - nis:

263

ff ge - re cu - ram mel fi - nis

268

pp Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

Quasi Gregorian Chant, unison

276 sing (how it sounds on your instruments)

p Huic er - go par - ce, De - us: pi - e Je - su Do - mi - ne,

279

do - na eis re - qui - em. A - men.