

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. *sol vet Sae - clum in*

Cl.Vce

Alto Sax. *p p*

B.Cl. *f mf f*

Cbsn.

Cbsn.Vce *sol vet Sae - clum in*

Detailed description: This system contains measures 10 through 13. The music is in 7/4 time, which changes to 3/4 time at measure 11. The key signature has two flats. The Clarinet (Cl.) part has a melodic line with a slur and a fermata. The Clarinet (Cl.) and Bass Clarinet (B.Cl.) parts have a rhythmic accompaniment. The Alto Saxophone (Alto Sax.) part features a triplet in measure 11 and dynamic markings of *p*. The Bass Clarinet (B.Cl.) part has dynamic markings of *f*, *mf*, and *f*. The Contrabass (Cbsn.) part has a melodic line with a slur and a fermata. The Clarinet (Cl.) and Contrabass (Cbsn.) parts have lyrics: "sol vet" and "Sae - clum in".



14

Cl. *ff mf p*

Cl.Vce *fa-vi-lla*

Alto Sax.

A.Sax.Vce *voice Tes - te Da - vid cum Si-by-lla*

B.Cl. *voice Tes - te Da - vid cum Si-by-lla*

B.Cl.Vce

Cbsn. *p f*

Cbsn.Vce *fa-vi-lla*

Detailed description: This system contains measures 14 through 17. The music is in 3/4 time. The Clarinet (Cl.) part has dynamic markings of *ff*, *mf*, and *p*. The Clarinet (Cl.) and Contrabass (Cbsn.) parts have lyrics: "fa-vi-lla". The Alto Saxophone (Alto Sax.) part has a melodic line with a slur and a fermata. The Alto Saxophone (A.Sax.) and Bass Clarinet (B.Cl.) parts have lyrics: "voice", "Tes - te", and "Da - vid cum Si-by-lla". The Bass Clarinet (B.Cl.) part has a melodic line with a slur and a fermata. The Contrabass (Cbsn.) part has dynamic markings of *p* and *f*. The Clarinet (Cl.) and Contrabass (Cbsn.) parts have lyrics: "fa-vi-lla".

20

Cl. *ff* loud whisper voice loud whisper

Cl.Vce

Alto Sax. shout *ff*

A.Sax.Vce

B.Cl. Sol-vet *pp* *pp*

B.Cl.Vce shout

Cbsn. Sol-vet *ff* loud whisper voice loud whisper

Cbsn.Vce

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

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

sfz sfz sfz



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

Tu - ba mi rum

Tu - ba mi rum

52

Cl. *ff*

Alto Sax.

A.Sax.Vce

B.Cl. *spar - gens so - num per se - pul - cra*

B.Cl.Vce *spar - gens so - num per se - pul - cra*

Cbsn.

56

Cl.

A.Sax.Vce *re - gi - o - num co - get om nes an - te thro - num.*

B.Cl.Vce *re - gi - o - num co - get om nes an - te thro - num.*

Cbsn.

62

Cl. *sfp* *sfp* *sfp* *p* *sfp*
gradual shaking vibrato on the long notes

Alto Sax. *sfp* *sfp* *sfp* *p* *sfp*
gradual shaking vibrato on the long notes

B.Cl. *sfp* *sfp* *sfp* *p* *sfp*
gradual shaking vibrato on the long notes

Cbsn. *sfp* *sfp* *sfp* *p* *sfp*

67 high notes, between singing and shouting

Cl.Vce

Mors stu - pe -

Alto Sax.

p *sfp* *sfp*

B.Cl.

p *sfp* *sfp*

Cbsn.

p *sfp* *sfp*

70

Cl.Vce

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

Alto Sax.

p *sfp* *sfp*

B.Cl.

p *sfp* *sfp*

Cbsn.

p *sfp* *sfp*

73

Cl.Vce

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

Alto Sax.

sfp *p* *sfp*

B.Cl.

sfp *p* *sfp*

Cbsn.

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

A.Sax.Vce

B.Cl.Vce

Cbsn.

Cbsn.Vce

cresc. molto

cresc. molto

cresc. molto

fff

152

Poco meno ♩=140

quasi singing, like compassionate request

espressivo mf

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

Rex tre-men-da - e

f

cresc. poco a poco

pp

espressivo

cresc. poco a poco

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. 170 *p* *poco dim.* *pp*

Quasi canon

dolce molto

174 *p* singing (approx. pitch)

Cl.Vce
Re - cor - da - re, Je - su pi - e,

A.Sax.Vce singing (approx. pitch) *p dolce molto*
Re - cor - da - re, Je - su pi - e,

B.Cl.Vce singing (approx. pitch) *p dolce molto*
Re - cor - da - re, Je - su

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

177 *mp*

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

A.Sax.Vce *mp*
quod sum ca - u - sa tu - ae vi - ae:

B.Cl.Vce *mp*
pi - e, quod sum ca - u - sa tu - ae vi -

Cbsn.Vce *mp*
quod sum ca - u - sa tu - ae vi - ae:

180

Cl.Vce
per - das_ il - la di - e.

A.Sax.Vce
ne me per - das_ il - la di e.

B.Cl.Vce
ae: ne me per - das_ il - la di -

Cbsn.Vce
ne me per - das_ il - la di - e.

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. Vce: *sempre f* high notes (approx. pitch)
 Jus - te ju - dex ul - ti - o - nis,

Alto Sax. Vce: *f* couple of tones higher *sempre f* high notes (approx. pitch)
 tan - tus la - bor Jus - te ju - dex ul - ti - o - nis,

B.Cl. Vce: *f* couple of tones higher *sempre f* high notes (approx. pitch)
 non sit cas - sus. Jus - te ju - dex ul - ti -

Cbsn. Vce: *f* couple of tones higher *sempre f* high notes (approx. pitch)
 pas - sus: non sit cas - sus. Jus - te ju -



197

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

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

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

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

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

Alto Sax.

A.Sax.Vce

In-ge-mis-co tam-quam re-us: cul-pa ru-bet vul-tus me-us:

B.Cl.

B.Cl.Vce

ge - mis-co tam - quam re - us: cul - pa ru-bet vul - tus me - us:

Cbsn.

Cbsn.Vce

In-ge-mi - sco tam-quam re-us: cul-pa ru - bet vul-tus me-us:



205

Cl.

Cl.Vce

sup - pli - can - ti par-ce, De - us.

Alto Sax.

A.Sax.Vce

sup-pli-can - ti par-ce, De - us.

B.Cl.

B.Cl.Vce

sup - pli - can - ti par - ce, De - us.

Cbsn.

Cbsn.Vce

sup-pli- can - ti par-ce, De - us.

Molto Meno ♩=80

fff *pp*

209

Cl.

Alto Sax.

B.Cl.

Cbsn.

f *pp* *f* *pp*

f *pp* *f* *pp*

f *pp* *f* *pp*

f *pp* *f* *pp*

half singing, half recit.

212

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

pp *pp* *pp* *pp*

Qui — Ma-ri-am ab-sol-vis - ti, Et —

215

Cl.Vce

Alto Sax.

B.Cl.

Cbsn.

fp *fp* *fp*

— la-tro-nem ex-au-di - sti

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.
Alto Sax.
B.Cl.
Cbsn.

f pp f pp



228

Cl.
Alto Sax.
B.Cl.
Cbsn.

p pp



231

Cl.
Alto Sax.
B.Cl.
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.

A.Sax.

A.Sax.Vce

B.Cl.

Cbsn.

Cbsn.Vce

ff *ppp*

ff *p*

ff *ppp*

ff

mel fi - nis

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

mp rubato molto dolce

269

Cl.Vce

A.Sax.

B.Cl.

Cbsn.

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

pp

pp

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". 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 *ppp* Di *ppp* *gliss.*

molto espressivo

Musical score for measures 7-10. The score continues with the clarinet and voice. The key signature changes to two flats (Bb, Eb) and the time signature changes to 6/4. The music features a clarinet line with dynamics *ppp* and *mf*, and a voice line with lyrics "Di-es il-la".

voice Di-es il-la *mf*

Musical score for measures 11-17. The score continues with the clarinet and voice. The key signature changes to three flats (Bb, Eb, Ab) and the time signature changes to 3/4. The music features a clarinet line with dynamics *ff* and *mf*, and a voice line with lyrics "sol-vet Sae-clum in fa-vi-lla".

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 key signature changes to four flats (Bb, Eb, Ab, Db) and the time signature changes to 6/8. The music features a clarinet line with dynamics *p* and *ff*, and a voice line with lyrics "sae-clum in fa-vi-lla te-ste". The word "loud whisper" is written above the clarinet line in measures 18-20.

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

Musical score for measures 24-27. The score continues with the clarinet and voice. The key signature changes to five flats (Bb, Eb, Ab, Db, Gb) and the time signature changes to 6/8. The music features a clarinet line with dynamics *ff* and *mf*, and a voice line with lyrics "Da-vid cum Si-by-lla". The word "loud whisper" is written above the clarinet line in measures 24-25.

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

31

39

sffp *sffp* *sffp* *ff* *sffp* *ff*

46

sffp *ff*

51

ff

55

60

gradual shaking vibrato on the long notes

sfp *sfp*

64

sfp *p* *sfp*

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

pp
e

186

mp Qua - rens me,

one tone singing

188 free noise improvisation by the key clapping

mf re - di - mi - sti

f tan-tus la - bor

couple of tones higher

couple of tones higher

193

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

do - num fac re-mis

high notes (approx. pitch)

198

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

shouting

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.* *rit.*

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

p *espress.*

250

p *espress.* *rit.*

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*

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

rit.

273 **tempo meno** ♩=29

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

10
4

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 written for Alto Saxophone and includes a vocal line. The tempo is Allegro with a quarter note equal to 160 beats per minute. The key signature has one sharp (F#). The time signature starts in 4/4, changes to 5/4 at measure 2, and returns to 4/4 at measure 6. Dynamics include *sfz*, *loud whisper*, *fp*, and *sfz*. The vocal line includes the lyrics "Di - es" and "Di".

Musical notation for measures 7-9. The score continues with the Alto Saxophone and vocal lines. The time signature changes to 6/4 at measure 7 and 7/4 at measure 9. Dynamics include *fp*, *sfz*, *pp*, and *sfz*. The vocal line includes the lyrics "Di - es" and "Il - la".

Musical notation for measures 10-14. The score features complex rhythmic patterns in the Alto Saxophone part, including triplets and sixteenth notes. Dynamics include *p* and *f*. The vocal line includes the lyrics "Tes-te" and "Da-vid cum Si-by-lla".

Musical notation for measures 15-21. The score continues with the Alto Saxophone and vocal lines. The time signature changes to 3/4 at measure 15 and 6/8 at measure 21. Dynamics include *voice* and *shout*. The vocal line includes the lyrics "Sol-vet".

Musical notation for measures 22-28. The score features complex rhythmic patterns in the Alto Saxophone part. Dynamics include *ff*.

Musical notation for measures 29-35. The score continues with the Alto Saxophone part. Dynamics include *ff*.

Musical notation for measures 36-42. The score features complex rhythmic patterns in the Alto Saxophone part. Dynamics include *sfz p* and *ff*.

Alto Saxophone

44

sf p *ff* *sf p* *ff*

48

full voice or shout

Tu - ba mi - rum

sf p

52

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

58

gradual shaking vibrato on the long notes

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

sfp *sfp*

64

sfp *p* *sfp* *p*

68

sfp *sfp* *p* *sfp*

72

sfp *sfp* *p* *sfp*

76

f

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

108

112

116

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

Musical staff 152-155. Treble clef, 7/4 time signature. The music consists of quarter notes with stems pointing down, some with accents. A crescendo marking "cresc. poco a poco" is placed below the staff. A dynamic marking "mf" is placed below the final measure. A triplet of eighth notes is marked with a "3" above it.

Musical staff 156-160. Treble clef, 7/4 time signature. The music features eighth notes with stems pointing down, some beamed together. A dynamic marking "molto espressivo" is placed below the staff. A triplet of eighth notes is marked with a "3" above it.

Musical staff 158-160. Treble clef, 7/4 time signature. The music features eighth notes with stems pointing down, some beamed together. A dynamic marking "cresc. poco a poco" is placed below the staff. A triplet of eighth notes is marked with a "3" above it.

Musical staff 161-163. Treble clef, 7/4 time signature. The music consists of eighth notes with stems pointing down, some beamed together. A dynamic marking "f" is placed below the staff.

Musical staff 164-166. Treble clef, 7/4 time signature. The music consists of eighth notes with stems pointing down, some beamed together. A dynamic marking "sempre f" is placed above the staff, and "rit." is placed below it.

Musical staff 167. Treble clef, 7/4 time signature. The music consists of eighth notes with stems pointing down, some beamed together. A dynamic marking "mp" is placed below the staff. A section marked "Bass Clarinet solo" is indicated by a box at the end of the staff, with a 6/4 time signature change.

174 **Quasi canon**

Musical staff 174-177. Treble clef, 6/4 time signature. The music is a vocal line with lyrics: "Re - cor - da - re, Je - su pi - e, quod sum". A dynamic marking "p" is placed below the first measure, and "mp" is placed below the last measure. The instruction "singing (approx. pitch)" is written above the staff, and "dolce molto" is written below it.

Musical staff 178-182. Treble clef, 6/4 time signature. The music is a vocal line with lyrics: "ca-u-sa tu-ae vi - ae: ne me per-das_ il - la di e." A dynamic marking "mp" is placed below the staff.

183 **Piú mosso**

Musical staff 183-185. Treble clef, 6/4 time signature. The music consists of eighth notes with stems pointing down, some beamed together. A dynamic marking "mf" is placed below the staff. A sextuplet of eighth notes is marked with a "6" above it, and a septuplet of eighth notes is marked with a "7" above it.

186

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

208 **Molto Meno** ♩=80

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

Poco più ♩=130

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

p
Throat singing

258

ff *p*

262

ff

266

p *pp*

271

rit. . . . tempo meno $\text{♩} = 29$

$\frac{10}{4}$

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. _____

Bass Clarinet in Bb

Dies Irae

Dmitriy Varelas

Allegro $\text{♩} = 160$

Musical notation for measures 1-6. Bass Clarinet part (treble clef) and voice part (bass clef). Dynamics include *sfz*, *molto espressivo*, and *sforzando*. Lyrics: Di - es Di - es I - rae

Musical notation for measures 7-9. Bass Clarinet part (treble clef) and voice part (bass clef). Dynamics include *pp*, *ff*, *fp*, and *p*. Lyrics: Di - es I - rae

Musical notation for measures 10-15. Bass Clarinet part (treble clef). Dynamics include *f*, *mf*, and *f*.

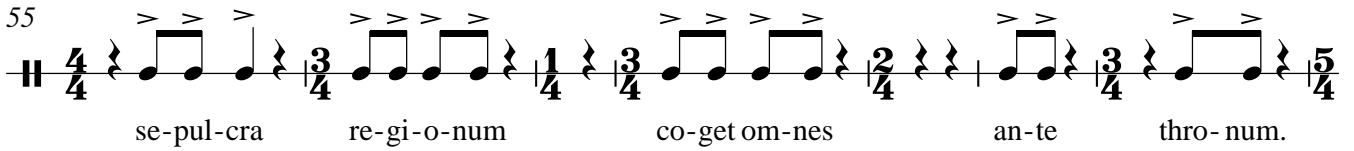
Musical notation for measures 16-22. Bass Clarinet part (treble clef) and voice part (bass clef). Dynamics include *pp*. Lyrics: Tes - te Da - vid cum Si - by - lla Sol - vet

Musical notation for measures 23-31. Bass Clarinet part (treble clef). Dynamics include *pp* and *f*.

Musical notation for measures 32-40. Bass Clarinet part (treble clef). Dynamics include *sfpp*.

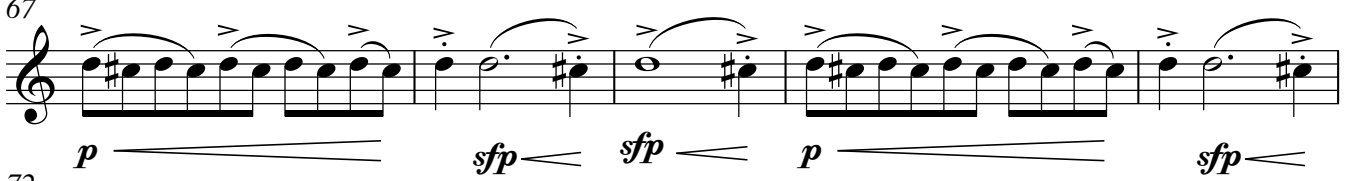
Musical notation for measures 41-47. Bass Clarinet part (treble clef). Dynamics include *sfpp*, *ff*, *sfpp*, *ff*, *sfpp*, and *ff*.

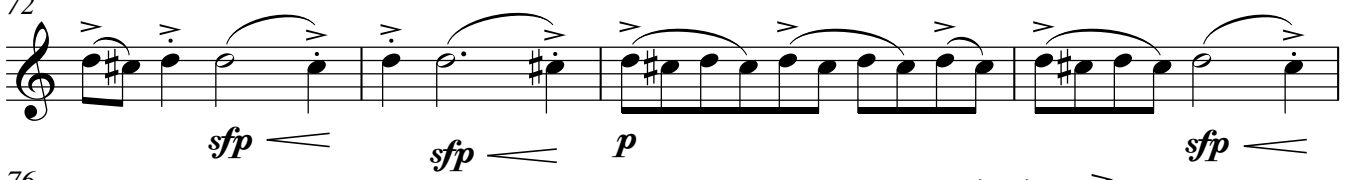
Musical notation for measures 48-54. Bass Clarinet part (treble clef) and voice part (bass clef). Dynamics include *sfpp*. Lyrics: Tu - ba mi - rum spar - gens so - num per

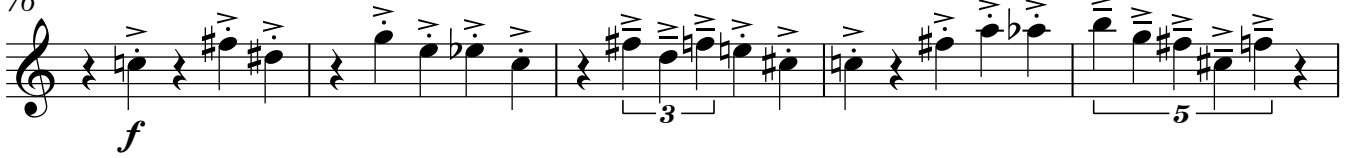
55 
se-pul-cra re-gi-o-num co-get om-nes an-te thro-num.

62 gradual shaking vibrato on the long notes

sfz sfz sfz p sfz

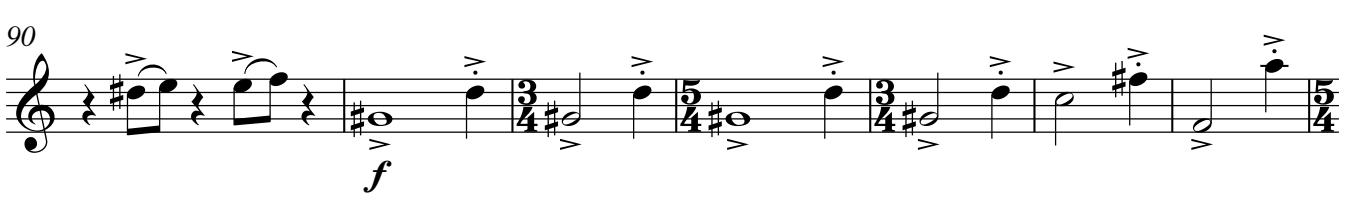
67 
p sfz sfz p sfz

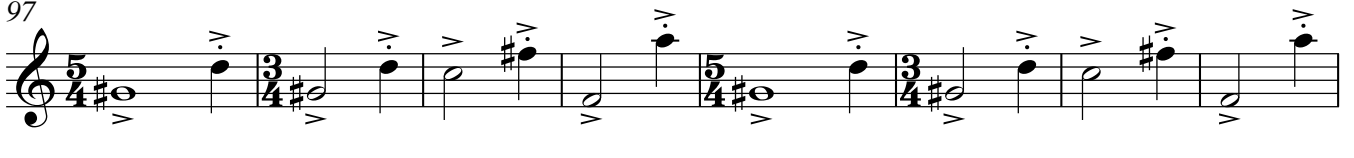
72 
sfz sfz p sfz

76 
f

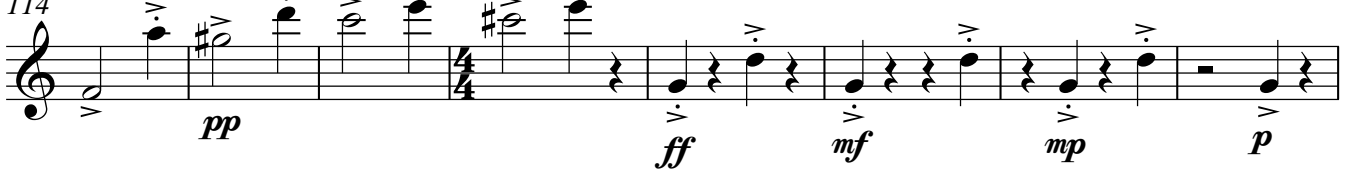
81 

86 

90 
f

97 

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

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

174 **Quasi canon**

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

183

mf *pp*

e.

187

free noise improvisation by the key clapping

one tone singing

mp se-di-sti las-sus:

190

couple of tones higher

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

195

high notes (approx. pitch)

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

199

shouting

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

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

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

235

|| Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra. 5/4

237 **Poco più** ♩=130

gently singing (approx. pitch.)

rit. . . .

|| $\frac{5}{4}$ - $\frac{6}{4}$ *mp* Con - fu - ta - tis ma - le - di - ctis $\frac{7}{4}$

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

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

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 score for measures 1-6. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat (B-flat). The time signature starts in 4/4, changes to 5/4, and returns to 4/4. Dynamics include *sfz* and *molto espressivo*. The lyrics are: *Di - es I - rae*.

Musical score for measures 7-10. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat. The time signature changes from 4/4 to 6/4, then 7/4, and finally 3/4. Dynamics include *sfz*, *fp*, and *p*. The lyrics are: *Di - es Il - la*.

Musical score for measures 11-15. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat. The time signature changes from 3/4 to 5/8, then back to 3/4. Dynamics include *sfz*. The lyrics are: *sol - vet Sae - clum in fa - vi - lla*.

Musical score for measures 16-21. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat. The time signature changes from 3/4 to 5/8, then 6/8, and finally 3/8. Dynamics include *p* and *f*. The lyrics are: *sol - vet Sae - clum in fa - vi - lla*.

Musical score for measures 22-25. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat. The time signature changes from 6/8 to 4/8, then 6/8, and finally 3/8. Dynamics include *loud whisper* and *voice*. The lyrics are: *sae-clum in fa - vi - lla te - ste Da - vid cum Si - by - lla.*

Musical score for measures 26-32. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat. The time signature changes from 4/8 to 3/8, then 4/8, and finally 3/8. Dynamics include *full voice*, *recitativo*, and *molto espressivo*. The lyrics are: *Quan - tus tre - mos est fu - tu - rus, quan-do*.

Musical score for measures 33-37. The top staff is for the Contrabassoon, and the bottom staff is for the voice. The key signature has one flat. The time signature changes from 4/8 to 3/8, then 4/8, and finally 2/4. Dynamics include *molto espressivo*. The lyrics are: *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 *pp* *espressivo* *cresc. poco a poco*

156 *cresc. poco a poco*

159 *cresc. poco a poco*

162 *f*

164

166 *sempre f*

168 *rit.* ----- Bass Clarinet solo $\frac{6}{4}$

Quasi canon

174 singing (approx. pitch) *dolce molto*

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* *pp* *e*

catch the same tone as at the Clarinet

187

free noise improvisation by the key clapping

one tone singing

mp se - di - sti las - sus:

191

couple of tones higher

mf Cru-sem pas - sus:

couple of tones higher

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

208 **Molto Meno** $\text{♩}=80$

211

214

218

221

224

228 *fp*

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

H $\frac{8}{4}$

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

235

H

$\frac{5}{4}$

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

237 **Poco più** $\text{♩}=130$

rit. . **Vivace** $\text{♩}=300$

242 **Molto meno** $\text{♩}=130$

rit. . **Vivace** $\text{♩}=300$

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.)

mp 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

rit. . . tempo meno ♩=29

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.