

(=♩ =♪ =♫ =♪ rest =♩ rest =♪, ♩ rest

= half note, ♩ rest = ♩, ♩ rest “-ta” = ♩, ♩ rest “-is” = 16th note, 16th rest)

MOZART REQUIEM

In general: NO PERFUME or AFTERSHAVE LOTION!

Dress for men: Black tuxedo or suit; white shirt; black bowtie

Dress for women: Long sleeve black blouse & long black

No sparkly jewelry

Focus the sound. Don't widen your mouth to make vowels, especially “ee”.

SIT for ALL SOLO MOVEMENTS → WATCH SANDOR FOR SIGNAL TO SIT & STAND!

Page Measure # Voice Notes

I. INTROITUS

DARK COLOR

3 8→9 ALL Roll “R” in Requiem

4 15 ALL “-a” = ♩, ♩ rest

4 16 ALL “-a” = ♩, ♩ rest

6 16 ALL “-et” = ♩, ♩ rest

6→13 33→52 ALL DARK COLOR;
Accent 1st 16th note in each group of 8 16th notes.

6 36 A “-ne” = ♩, ♩ rest

6 38 B “-is” = 16th note, 16th rest

7 40 T “-is” = 16th note, 16th rest

II. KYRIE

DARK COLOR; Accent 1st 16th note in each group of 8 16th notes.

8→13 2→48 ALL “Ky-ri-e e-le-i-son” = detached; Emphasize “Ky-”
Emphasize “K” in “Kyrie” & “Chr-” in “Chris-te”

8→13 2→47 ALL All “Chri-ste-e” = Staccato

8→13 2→48 ALL Accent 1st 16th note in each group of 8 16th notes.

8 8 B Short break between “-son” & “e-”

9 14 B Short break between “-son” & “e-”

11 28→51 ALL Dark; detached, especially repeated notes;
Accent “K” in Kyrie and “Chri-” in “Christe”

12 38 A Short break between “-son” & “e-”

12 38 T No breath between “-son” & “Ky”

12 39 T No breath between “-e” & “Ky”

12 40 T “-son” = ,  rest

12 41 A “-son” = ,  rest




















III. Sequenz

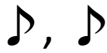

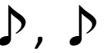





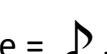
1. Dies irae

Tympani-like; intense;

Detach

“Di-es i-”; emphasize 1st syllable “i-rae” & “i-la”

14	2	ALL	“-rae” =  ,  rest
14	4	ALL	“-la” =  ,  rest
14	5	ALL	“-clum” =  ,  rest
14	6	ALL	“-la” =  ,  rest
15	8	ALL	“-la” =  ,  rest
15	12	ALL	Short break at end of measure (Shorten beat 4)
15	15	ALL	Short break at end of measure (Shorten beat 4)
15	17	ALL	Emphasize “Di-“ & “es”
16	19	ALL	“s” of “-rus” on  rest (2nd beat)
16	23	ALL	Detach “i-rae”; “-rae” =  ,  rest
16	25	ALL	Detach “i-la”; “-la” =  ,  rest
16	26	ALL	“-clum” =  , 
17	27	ALL	“-la” =  , 

17	29	ALL	“-la” = 
18	40	ALL	“-rus” =  rest; “s” on 2 nd beat
18	43	ALL	Break between “-rae” & “di-“
18	44	ALL	“-la” =  rest
19	48	ALL	“-la =  rest
19	52	ALL	“-rus” =  rest
20	54	ALL	“-rus” =  rest
20	56	ALL	“-rus” =  rest
20	58	ALL	“-cte”=  rest
20	61	ALL	Break between “-rus” & “cun-“
20	62	ALL	ALL “-cte =  rest
21	68	ALL	WATCH SANDOR TO SIT at end of movement.

2. Tuba Mirum - Solo quartet

3. Rex Tremende

WATCH SANDOR TO STAND.











24	3→5	ALL	Accent “Rex”; “x” on 3 rd beat
24	7	ALL	“-tis” = 16 th note, 16 th rest
24	8	B	“-dos” = 16 th note, 16 th rest







25	9	TB	Emphasize “gra-; “-tis” = 16 th note, 16 th rest
25	10	T	Emphasize “van-; “-dos” = 16 th note, 16 th rest
25	11, 12	S	Emphasize “sta-; “-tis” = 16 th note, 16 th rest
25	11	T	“tis” = 16 th note, 16 th rest
25	12	ALL	Emphasize “sta-; “-tis” = 16 th note, 16 th rest
25	13	SA	Emphasize “van-; “-dos” = 16 th note, 16 th rest
25	14	SA	Emphasize “gra-; “-tis” = 16 th note, 16 th rest
26	16	ALL	Emphasize “sta-; “-tis” = 16 th note, 16 th rest
26	16	ALL	Emphasize “van-; “-dos” = 16 th note, 16 th rest
26	17	ALL	Emphasize “gra-; “-tis” = 16 th note, 16 th rest
26	22	ALL	WATCH SANDOR TO SIT at end of movement.

4. Recordare - Solo quartet





5. Confutatis- WATCH SANDOR TO STAND

DARK color

35	1→6	TB	“-tis” or “-ctis” =  ,  rest; “s” on  rest
36	8	SA	“-me” =  ,  rest
35	10	SA	“-ctis” =  ,  rest; “s” on  rest
36	11→12	TB	“-tis” or “-ctis” =  ,  rest
36→37	13→16	TB	NOT staccato. DON’T breathe each downward jump!









37	16	TB	“-ctis” =  ,  rest
37	16→20	S	4 measure phrase
37	16→20	A	2 measure phrases
37	20	SA	“-ctis” =  ,  rest
38	25	SA	“-ctis” = DO NOT SHORTEN; Don’t emphasize “s”.
38	32	ALL	“-ci” in German Latin is pronounced “-chi”
39	34→36	ALL	“ge-” is pronounced “-Geh” (Hard “g” as in “golf”)
39	35	ALL	“-ram” =  ,  rest
39	39	ALL	Turn page quietly o “s”!

6. Lacrimosa

40	3→4	ALL	“-sa” & “-la” = Get off on 1 st  rest
40	5→6	ALL	Get off on 1 st  rest
40	13	SA	“-dus” =  ,  rest
41	14	ALL	“-us” = 16 th note, 16 th rest







IV. Offertorium

1. Domine Deus

43	1→2	ALL	With passion!
43	3	ALL	“-ae” =  ,  rest
43	4→7	ALL	One phrase (No breath)
44	16	ALL	“-as” =  ,  rest
45	19	ALL	“-as” =  ,  rest
45→46	21→30	All	DETACHED & DRAMATIC!
45→46	25→30	ALL	EACH “-rum” & “-dant” = 16 th note, 16 th rest; Emphasize “t”.
47→50	45→75	ALL	Sing on “offbeat” = syncopated
47→50	45→75	ALL	EACH “-hae, “-sti” & “-jus” =  ,  rest
48→50	49→77	ALL	“-jus” pronounced “yoos”

2. Hostias







Romantic

51	15	ALL	“-lis” =  ,  rest
53	38	ALL	“-lis” =  ,  rest
54→57	55→86		Sing on “offbeat” = syncopated
54→57	55→86	ALL	EACH “-hae, “-sti” & “-jus” =  ,  rest
55	65→89	ALL	“-jus” pronounced “yoos”

V. Sanctus

Conducted in 8 beats per measure.

Celebration; sounds like trumpets; Bright sound.

- | | | | |
|----|---|-----|---|
| 58 | 1→3 | ALL | “s” of “Sanctus” on 3 rd beat of the measure. |
| 58 | 5 | ALL | “-t” of Sa-ba-oth =  rest at the end of the measure.
Sa-ba-oth is pronounced Sa-ba-oat”
“t” of “Sa-ba-oth” on  rest |
| 58 | 7 | ALL | “Cae-li” is pronounced “tsay-li” in German Latin. |
| 59 | 8 | ALL | Quick break between “-ra” & “glo-“ |
| 59 | 11 | ALL | “-a” =  ,  rest |
| 59 | 12→24 | ALL | Allegro = dance-like; detached
“Excelsis” in German Latin is pronounced “Ex-TSEL-sis” |
| 59 | 12 | B | Shorten 3 rd beat. |
| 59 | 16 | T | Shorten 3 rd beat |
| 59 | 20 | A | Shorten 3 rd beat |
| 60 | 24 | S | Shorten 3 rd beat |
| 60 | 38 | ALL | “-sis” =  ,  rest |
| 61 | WATCH SANDOR TO SIT at end of movement. | | |

VI. Benedictus

Solo Quartet

66 50→53 ALL WATCH SANDOR TO **STAND** AT END OF SOLO QUARTET!

Allegro: Look at orchestra part for connected vs detached notes.

Emphasize downbeats & lighten 2nd & 3rd beats

66 55 B Shorten 3rd beat.

67 59 A Shorten 3rd beat.

67 63 S Shorten 3rd beat.

67 66 B Shorten 3rd beat.

67 76 ALL “-sis” =  ,  rest

VII. Agnus Dei

Ag-nus is pronounced with a “hard” “g” as in “golf” in German Latin

69 14 ALL “-em” =  ,  rest






69 21 ALL “-lis” =  ,  rest

69→70 25→31 ALL NO BREATH!

71 42→51 ALL NO BREATH!

VIII. Communio

Lux Aeterna

72	8	A	“-na” =  rest
73	12	AT	Shorten “-ctis” before rest
73	14	ALL	“-es” =  rest
74	25	ALL	Detach “et lux per-“
74	25	S	“-a” =  rest
75	26	ATB	“-a” =  rest
75	28	ATB	“-a” =  rest
75	28	ALL	“-is” = 16 th note, 16 th rest
75	29→30	ALL	DON'T RUSH! Watch Sandor carefully!
75→78	31→57	ALL	<u>Pull back</u> on half note “Cum” throughout the fugue. Detach repeated notes!