

Libera me II.
&
Libera me III.

in memory of the victims of March 22,
2016 in Brussels

Hristo Tsanov

Libera me II. and III. are compose specifically to memory the victims of the terrorist attack in Brussels.

Libera me II. is compose in memory of the victims of the brutal terrorist attack at the airport Brussels' Zaventem airport, 22 March 2016.

Libera me III. is compose in memory of the victims of terrorism in the subway of 22 March 2016.

"Be of good cheer! Do not change yourself! "

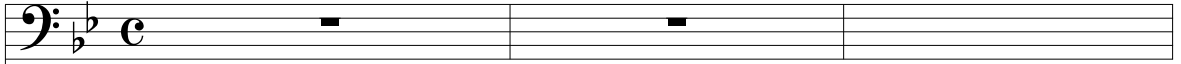
Hristo Tsanov

Libera me II.

Adagio religioso

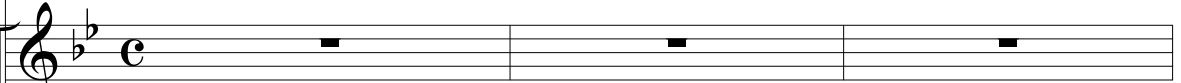
mf

Bass - solo

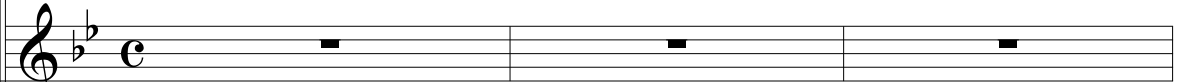


Li -

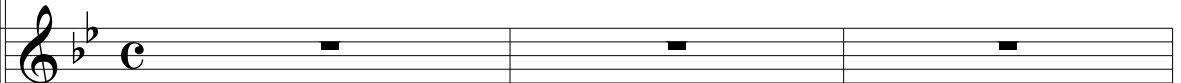
Soprano I.



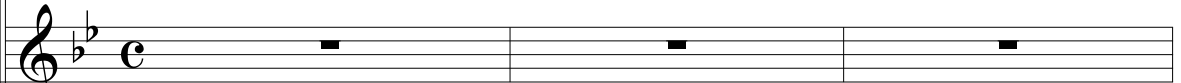
Soprano II.



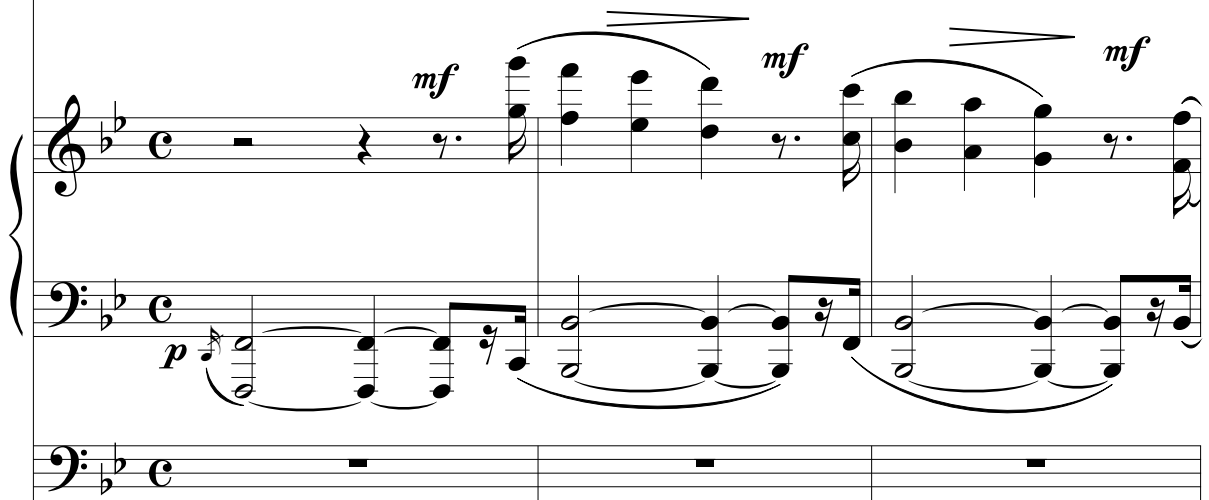
Alto I.



Alto II.



Organ



4

B. *p*

- be - ra me, Do - mi - ne, li - be -

S I.

S II.

A I.

A II.

Org. *p* *mf* *mf*

10

8

B. ra me, Do - mi - ne, de

S I. Li - be - ra - me, Do - mi - ne,

S II. Li - be - ra me Do - mi -

A I. Li - be - ra me, Do - mi - ne,

A II. Li - be - ra me, Do - mi - ne,

Org.

8

ppp

mf

pp

mf

p

13

B. mor - tae ae - ter - na in di - e il - la tre - men -

S I. *f* Do - mi - ne, *p* de mor - te ae - ter - na

S II. - ne, *p* in

A I. in

A II. in

Org. *mf* *mf* *p*

Detailed description of the musical score: The score is for a vocal and organ setting. It consists of six staves. The top staff is for Bass (B.), with lyrics 'mor - tae ae - ter - na in di - e il - la tre - men -'. The second staff is for Soprano I (S I.), with lyrics 'Do - mi - ne, de mor - te ae - ter - na'. The third staff is for Soprano II (S II.), with lyrics '- ne, in'. The fourth staff is for Alto I (A I.), with lyrics 'in'. The fifth staff is for Alto II (A II.), with lyrics 'in'. The sixth staff is for Organ (Org.), with dynamic markings *mf*, *mf*, and *p*. The organ part features a melodic line in the right hand and a supporting line in the left hand. The score is in G minor (two flats) and 4/4 time. The key signature is G minor. The time signature is 4/4. The score begins at measure 13. The organ part starts with a *mf* dynamic, followed by another *mf* dynamic, and then a *p* dynamic. The vocal parts have various dynamics, including *f* and *p*. The lyrics are in Latin and are spread across the vocal staves.

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