

REQUIEM

I

1. Requiem aeternam

Soli e Coro

ANTONÍN DVOŘÁK, OP. 89
(1841 - 1904)

Poco lento $\text{♩} = 60$

Archi

pp

pp

pp

ffz

pp

Red.

A CORO

Soprani

Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne,

Alti

Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne,

Tenori

Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne,

Bassi

Re-qui-em ae-ter-nam do-na e-is, Do - mi - ne,

pp

Legni

Vlc

p

fz

pp

fz

pp

Red.

Cor c s

re-qui-em ae - ter - nam
 re-qui-em ae - ter - nam
 re-qui-em ae - ter - nam
 re-qui-em ae - ter - nam

Dynamic markings: *pp*, *fz*, *pp*

Cor 1
 Ob Fl

pp, *p*

Red. * Red.

do - na e - is, Do - mi - ne:
 do - na e - is, Do - mi - ne
 do - na e - is, Do - mi - ne
 do - na e - is, Do - mi - ne

Cl

pp, *p*, *pp*

Fag, Tmp

et lux per - pe - tu - a lu - ce - at
 et lux per - pe - tu - a lu - ce - at, lu - ce - at
 et lux per - pe - tu - a lu - ce - at
 et lux per - pe - tu - a lu - ce - at

Cl
fz *fp* *pp* *pp* *fp*

e - is Re-qui-em ae-ter-nam
 e - is Re-qui-em ae-ter-nam
 e - is Re-qui-em ae -
 e - is Re - qui - em

Fl Ob
 Vlc Fag
fz *pp*

do-na e - is, Domi-ne.
do-na e - is, Domi-ne.
- ter - nam dona e-is, Domi-ne
ae - ter - nam

cresc. *cresc.*
mf Cl

B
ff
Te de-cet hym - nus, De - us, in
ff
Te de-cet hym - nus, De - us, in
ff
Te de-cet hym - nus, De - us, in
Te de-cet hym - nus, De - us, in

ff
Ottomi
A rchi

Si - on, _____

Si - on, _____

Si - on, _____

Si - on, _____

fz *ff* *mf*

Red.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all with lyrics 'Si - on, _____'. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand features sixteenth-note runs with '6' (sextuplet) markings. The left hand has a bass line with a 'ff' dynamic marking and a 'Red.' (ritardando) instruction. Dynamics include *fz* and *mf*.

et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____

et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____

et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____

et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____

et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____

et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____

Archu

mp *ff marcato* *fz*

Red.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics 'et Ti-bi red - de - tur vo - tum in Je - ru - sa - lem, _____'. The piano accompaniment is in a grand staff. The right hand is marked 'Archu' and has dynamics *mp*, *ff marcato*, and *fz*. The left hand has a 'Red.' (ritardando) instruction. The system concludes with sixteenth-note runs in the right hand marked with '6' (sextuplet) and a 'Red.' instruction in the left hand.

et Ti - bi red - de - tur

et Ti - bi red - de - tur

et Ti - bi red - de - tur

et Ti - bi red - de - tur

mf *mp* *ff*

vo - tum in - Je - ru - sa - lem

vo - tum in - Je - ru - sa - lem

vo - tum in - Je - ru - sa - lem

vo - tum in Je - ru - sa - lem

ff *p*

Red. *

TENORE SOLO

mf mezza voce

Te de - cet hym - nus, De - us, in

Si - on, et Ti - bi red - de - tur

vo - tum in Je - ru - sa - lem.

C

CORO

Soprani

Alti

Tenori

Bassi

f Ex -
f Ex - au - di

p *f* *f*

marc.

Ex - au - di o - ra - ti - o - nem me - am, ex -
 Ex - au - di o - ra - ti - o - nem me - am, ex -
 - au - - di o - ra - ti - o - nem me - am, ex - au - di
 o - ra - ti - o - nem me - am, ex - au - di, ex - au - di

au - di o - ra - ti - o - nem me - am,
 au - di o - ra - ti - o - nem me - am,
 o - ra - ti - o - nem me - am,
 o - ra - ti - o - nem me - am,

pp
 ad Te om - nis, ad Te
pp
 ad Te om - nis, ad Te
p
 ad Te om - nis, ad Te om - nis
pp
 ad Te om - nis,

Vla
 Vlc
pp Legni
 cresc.

SOPRANO SOLO

ALTO SOLO

p Ex-au - di
p Ex-au - di
dim. om - nis ca - ro ve - ni - et
pp om - nis ca - ro ve - ni - et
dim. om - nis ca - ro ve - ni - et
pp ca - ro, ca - ro ve - ni - et
dim. ad Te om - nis ca - ro ve - ni - et
pp

cresc.
p dim.
 Cl
pp Cor angl
p

p dim pp
 o - ra - ti - o - nem me - am,
p dim. pp
 o - ra - ti - o - nem me - am,
TENORE SOLO *mf*
BASSO SOLO *mf*
 Ex - au - di o - ra - ti - o - nem
 Ex - au - di o - ra - ti - o - nem
 Vla
p dim. pp
p
 Vlc

p
 ad Te om - nis ca - ro ve - ni -
p
 ad Te om - nis ca - ro ve - ni -
dim.
 me - am,
dim.
 me - am,
 Legni
pp
p
fz
p
 Cor 1

D

et
et.
ad Te om-nis ca-ro ve-ni-et.
ad Te om-nis ca-ro ve-ni-et.

CORO
Sopran

Alti
Tenori
Bassi

pp Re-qui-em
pp Re-qui-em

Vla.
Vlc
F1 Ob

pp
sfz
pdim.
p
pp

ae-ter-nam do-na e-is,
ae-ter-nam do-na e-is,
Re-qui-em ae-ter-nam do-na e-is,
Re-qui-em ae-ter-nam

cresc.

pp
Domine,

pp
Domine,

pp
Domine,

f *dim.* *p*

mf re - qui-em ae - ter - nam do - na e - is, Do - mi-ne

mf re - qui-em ae - ter - nam do - na e - is, Do - mi-ne

mf re - qui-em ae - ter - nam do - na e - is, Do - mi-ne

mf re - qui-em ae - ter - nam do - na e - is, Do - mi-ne

fz *fz* *p* *pp*

E *pp*

et lux per - pe - tu-a
 et lux per - pe - tu-a
 et lux per - pe - tu-a
 et lux per - pe - tu-a

Viol. *ppp.* *p* Fl. *pp*

ppp. *p* Fl. *pp*
 Ped.

f *p* *fp.*

lu - ce - at e - is, et lux per - pe - tu-a
 lu - ce - at e - is, et lux per - pe - tu-a
 lu - ce - at e - is, et lux per - pe - tu-a
 lu - ce - at e - is, et lux per - pe - tu-a

fz *p* *fz* *p*

fz *p* *fz* *p*
 Ped.

f *p* *fp* *f* *p*
 lu - ce - at e - is, et lux per -
 lu - ce - at e - is, et lux per -
 lu - ce - at e - is, et lux per -
 lu - ce - at e - is, et lux per -

fz *p* *fz* *p* *fz* *p*
 simile

molto cresc.

f
 pe - tu - a lu - ce - at e - is,
 pe - tu - a lu - ce - at e - is,
 pe - tu - a lu - ce - at e - is,
 pe - tu - a lu - ce - at e - is,

fz *fz molto cresc* *f*
fz

et lux per - pe - tu - a lu - ce - at

et lux per - pe - tu - a lu - ce - at

et lux per - pe - tu - a lu - ce - at

et lux per - pe - tu - a lu - ce - at

f *ff*

Cor

ff

ff

ff

F

e - - - is.

e - - - is

e - - - is

e - - - is

e - - - is Ky - ri -

Viol

mf

Cor

fp

mf

fp

Ky-ri-e, e-le-i-son,
 Ky - - ri - e, Ky - ri -
 e, Ky - ri -

8
p
pp
 3 3

Ky-ri-e, e-le-i-son
 Ky-ri-e, e-le-i-son
 e e-le - i - son Chris - - te, e-lei - -
 e e-le - i - son Chris - - te, e-lei - -

Fl
 Ob *m.d.*
 Viol
 Cor 1
pp
 Timp

G
mp

Ky - ri - e, e -
 Ky - ri - e, e -
 son
 Ky - ri - e, e -
 son Ky - ri - e, e -

Ob
 Cor 1
 pp

lei - son Chri - ste, e - le - i - son
 lei - son Chri - ste, e - le - i - son
 lei - son Chri - ste, e - le - i - son
 lei - son Chri - ste, e - le - i - son

Ott
 ff
 ff
 p
 Ped.

Vlc
 p
 mp
 ppp

2. Graduale

Soprano solo e Coro

SOPRANO SOLO

Andante $\text{♩} = 60$ (con afflizione)
(*molto espressivo*)

Re - - qui - em ae - ter - nam do -

Cor 1 > *pp*

Fag

na, do - na e - is, Do - mi - ne:

Cor 1 *f* *pp*

A Poco più mosso

et lux per - pe - tu - a lu - ce - at e - is, lu - ce - at

CORO

Sopranì *p* Lux per - pe - tu - a lu - ce - at

Alti *p* Et lux per - pe - tu - a lu - ce - at e - is, lu - ce - at

mf

f Δ .
e - is.

f Δ .
e - is

f Δ .
e - is

p *f* *fz* *pp*

1 3 5

5

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features complex textures with triplets and dynamic markings ranging from piano (*p*) to fortissimo (*fz*) and pianissimo (*pp*). The key signature has three flats and the time signature is 4/4.

Meno mosso, tempo I.

p *pp*
Re - qui-em ae - ter - nam do - na,

Legni

p

Detailed description: This system begins with a vocal line in a soprano part, with lyrics "Re - qui-em ae - ter - nam do - na,". The piano accompaniment includes a section for woodwinds labeled "Legni" and features dynamic markings *p* and *pp*. The tempo is marked "Meno mosso, tempo I."

p
do - na e - is, Do - mi - ne:

fz *p* *p dim.*

Detailed description: This system continues the vocal line with lyrics "do - na e - is, Do - mi - ne:". The piano accompaniment features dynamic markings *fz*, *p*, and *p dim.* (piano diminuendo).

B Un poco più mosso

et lux per-pe - tu-a lu-ce-at e - is, lu - ce - at

CORO
Soprani *p* Lux per - - pe - - tu - a *f*

Alti *p* Et lux per - pe - tu - a lu-ce-at e - is, lu - ce - at

The first system of the score includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a similar triplet pattern in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a forte (*f*) dynamic.

ff
e - - is.

ff
e - - is

f *fz* *p*

Fag. *Red.* Fl. Cl. Vcl.

The second system features woodwind and string parts. The woodwinds (Flute, Clarinet, Bassoon) play a melodic line with a long note value, marked with a fortissimo (*ff*) dynamic. The strings play a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The system includes various performance markings such as *fz* and *Red.*

lunga *Meno mosso, quasi tempo I.* *p*

In me - mo - ri -

Cl. *lunga* *ppp* *pp* *Vcl.* *pp* *cresc.*

p *dim. rit.* *ppp* *pp* *cresc.*

The third system continues the woodwind and string parts. The woodwinds play a melodic line with a long note value, marked with a *lunga* (long) marking and a piano (*p*) dynamic. The strings play a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*). The system includes various performance markings such as *dim. rit.*, *ppp*, and *pp*.

- a ae - ter - na e - rit ju - -

stus: ab au - di - ti - o - ne

ma - la non ti - me - - -

bit, in me - no - ri - a ae -

mp

ter - - na e - rit ju - stus, e - rit

ju - stus: ab au - di - ti - o - ne

mf *f*

ma - - la, ab au - di - ti - o - ne

ff *p* *ff* *dim.* *dim.*

ma - la non ti - me - bit,

pp *pp* *morendo*

non ti - me - bit.

mp

Tromb
Timp
Red.

C CORO

mp Tenori

Re - qui - em ae - ter - nam do - mi -

mp Bassi

Do - mi -

f *p*

mp ne

mp ne

mp *mp*

Arch. e s

mp *mp* *mp*

Vla

Red. *

3. Dies irae

Coro

Allegro impetuoso (Alla marcia) $\text{♩} = 69$

Piano introduction in G minor, 4/4 time. The music features a strong, rhythmic accompaniment in the left hand and a melodic line in the right hand. Dynamics include *f* and *fz*. A vocal line (Vc) is indicated above the right hand.

CORO
Soprani *A f*
Alti
Tenori *f*
Bassi

Di - es

fz *fz* *fz* *fz* *fz con forza fz*

Coim e Ten

First vocal entry for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with a driving rhythm. Dynamics range from *f* to *fz* and *fz con forza fz*.

1 - rae, di - es il - la,

1 - rae, di - es il - la,

fz *fz* *fz* *fz* *fz* *fz*

Second vocal entry for Soprano and Alto. The piano accompaniment continues with a driving rhythm. Dynamics range from *fz* to *fz*.

sol - vet sae - clum in fa -

sol - vet sae - clum in fa -

Detailed description: This system contains two vocal staves. The top staff has lyrics 'sol - vet sae - clum in fa -' and the bottom staff has 'sol - vet sae - clum in fa -'. Both staves feature a single note per measure, with a fermata over the final note of each measure. The key signature is three flats (B-flat, E-flat, A-flat).

fz *fz* *fz* *fz* *fz*

Detailed description: The piano accompaniment consists of two staves. The right hand plays a melodic line with sixteenth-note patterns, marked with *fz* (forzando) above each measure. The left hand plays a steady accompaniment of quarter notes, marked with *fz* below each measure. The key signature is three flats.

vil - la: tes - te Da - vid

vil - la: tes - te Da - vid

Detailed description: This system contains two vocal staves. The top staff has lyrics 'vil - la: tes - te Da - vid' and the bottom staff has 'vil - la: tes - te Da - vid'. Both staves feature a single note per measure, with a fermata over the final note of each measure. The key signature is three flats.

fz *fz* *fz* *fz* *fz* *fz*

Detailed description: The piano accompaniment consists of two staves. The right hand plays a melodic line with sixteenth-note patterns, marked with *fz* above each measure. The left hand plays a steady accompaniment of quarter notes, marked with *fz* below each measure. The key signature is three flats.

cum ————— Si - byl - la.

cum ————— Si - byl - la.

Legni, Tr.
m.s.

fz *fz* *ff* *fz* *fz*

p. *ff.* *p.*

B

Quan - tus tre - mor

Quan - tus tre - mor

Corni c Alto e Basso

fz *fz* *fz* *fz*

p. *ff.* *p.*

*

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

Ju - dex est ven - tu - rus.
 est ven - tu - rus. Cunc - ta

Piano accompaniment for the first system. The right hand features a melodic line with accents (*fz*) and the left hand provides a rhythmic accompaniment. The key signature is three flats.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is three flats. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

Cunc - ta stric - te dis - - - cus - su - rus.
 stric - te dis - cus - su - rus.

Piano accompaniment for the second system. The right hand features a melodic line with accents (*fz*) and the left hand provides a rhythmic accompaniment. The key signature is three flats.

Musical score for the first system. It includes a vocal line with lyrics "Quan - do Ju - dex est ven -" and a piano accompaniment labeled "Cor c. Coro". The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings *fz* and *f*.

Musical score for the second system. The vocal line continues with lyrics "tu - rus Cunc - ta stric - te dis - cus - su -" and "est ven - tu - rus.". The piano accompaniment continues with dynamic markings *fz* and *ff*.

D *ff*

Qua - tus
rus.
ff Qua - tus tre - - mor,
Qua - tus
ff qua - tus tre - mor
Qua - tus

fz fz fz fz
ff
Cor.

tre - mor est fu - tu - rus,
Qua - tus tre - mor est fu - tu - rus,
est fu - tu - rus,
tre - mor est fu - tu - rus,

ff
Cor.

This system contains the first three measures of the piece. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. The lyrics are: "quan - do Ju - dex est ven -" in the first measure, "quan-do Ju-dex" in the second, and "est ven - tu - rus," in the third.

This system contains the next three measures. The vocal parts continue with the lyrics: "tu - rus," in the first measure, "cunc - ta stric - te," in the second, and "dis-cus - su - rus," in the third. The piano accompaniment continues with similar rhythmic patterns, including dynamic markings like *fz* and *Red.* (ritardando).

cunc - ta stric - te dis - - cus -
 cunc - ta stric - te dis - cus - su - rus, dis - - cus
 cunc - ta stric - te, cunc - ta stric - te dis - - cus
 dis - - cus - su - rus, dis - - cus

ff
ff
ff
ff
fz
 I Tromb
fz
ff
fz
 Red.

su - - rus!
 su - - rus!
 su - - rus!
 su - - rus!

fz
ffz
 Red.
 Red.

E *ff*

Di - es i - rae, di - es il - la, sol - vet sae - clum

ff Di - - es i - rae, di - - es

ff Di - es i - rae, di - es

ff Di - es i - rae, di - es

ff Legni o Sopr

Tromb

in fa - vil - la Di - es i - rae, di - es il - la, sol - vet sae - clum

il - la, sol - vet sae - clum

il - la, sol - vet sae - clum

il - la, sol - vet sae - clum

8

Red. Red.

H 2924

sol - vet sae - clum in fa - vil - la, sol - vet sae - clum

in fa - vil - la. tes - te

in fa - vil - la: tes - te

in fa - vil - la tes - te

8

Detailed description: This system contains the first three measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in Latin, with lyrics: 'sol - vet sae - clum in fa - vil - la, sol - vet sae - clum' on the top line; 'in fa - vil - la. tes - te' on the second line; 'in fa - vil - la: tes - te' on the third line; and 'in fa - vil - la tes - te' on the bottom line. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. A first ending bracket labeled '8' spans the final two measures of the system.

in fa - vil - la tes - te Da - vid cum Si - byl - la

Da - vid cum Si - byl - la.

Da - vid cum Si - byl - la.

Da - vid cum Si - byl - la.

8

ff

T₁

Detailed description: This system contains the next three measures. The vocal lines continue with the lyrics: 'in fa - vil - la tes - te Da - vid cum Si - byl - la' on the top line; 'Da - vid cum Si - byl - la.' on the second line; 'Da - vid cum Si - byl - la.' on the third line; and 'Da - vid cum Si - byl - la.' on the bottom line. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment. A first ending bracket labeled '8' spans the final two measures of the system. The piano part includes dynamic markings: *ff* (fortissimo) and *T₁* (trill).

ff
 Quan - - tus tre - mor est fu -
ff
 Quan-tus tre-mor est fu - tu - rus, quan - do Ju - dex
ff
 Quan - - tus tre - mor est fu -
ff
 Quan - - tus tre - mor est fu -

8

ff
 Red. *ff*
 Red. *ff*
 Red.

p
 tu - rus, quan - - tus tre - mor
dim
 est ven - tu - rus
p
 Quan - - tus tre - mor
dim
 tu - rus, quan - do Ju - dex est ven - tu - rus,
dim
 tu - rus. Quan - - tus tre - mor

fz
p
dim.

ppp
 tre - mor est fu - tu -
ppp
 tie - mor est fu - tu -
ppp
 tre - mor est fu - tu -
ppp
 tre - mor est fu - tu -

ppp
 Red. *m.d.*

rus.
 rus.
 rus
 rus

Viol
ppp

4. Tuba mirum

Soli e Coro

Andante ♩ = 69

2 Trombe

Musical score for 2 Trombe. The score is in 4/4 time and consists of two staves. The upper staff has dynamics *fz*, *p*, *fz*, *pp*, *fz*, *p*, *fz*, *pp*. The lower staff has dynamics *fz* and *pp*. There are markings for Tam tam and T. (Tuba).

Archi c s

Musical score for Archi c s. The score is in 4/4 time and consists of two staves. The upper staff has dynamics *fz*, *p*, *fz*, *pp*, *fz*, *pp*. The lower staff has dynamics *fz* and *pp*.

Fl.

Musical score for Fl. and Timp, 3 Trb, Tb. The score is in 4/4 time and consists of two staves. The upper staff has dynamics *pp* and *pp*. The lower staff has dynamics *pp* and *pp*.

Moderato ♩ = 72

ALTO SOLO

mf

Musical score for Legni and ALTO SOLO. The score is in 4/4 time and consists of three staves. The upper staff is for the ALTO SOLO with the lyrics "Tu - ba" and dynamic *mf*. The middle staff is for Legni with dynamics *mp* and *pp*. The lower staff is for Legni with dynamics *mp* and *pp*. There is a marking (pizz.) at the bottom.

mi - rum spar-gens so - - - - num

per se - pul - cra re - - - - gi-

o - num, co - - - get om - - - nes

an - - - te thro - num, co - - - get

cresc. *ff*

om - - nes an - - te thro - - -

pp *f*

num.

Fl. Ob.

fz *ff* *dim.*

fz *ff* *dim.*

A
CORO
Tenori

mp

Tu - ba co - get, co - get

Bassi

mp

Cori, Cl basso

mf

c. Ed.

Tenori

om - nes an - te thro -

Bassi

dim. *pp*

dim. *pp*

marcato *f* *p* *pp*

num.

dimin. *ff* *f marcato* *fz*

Legni

(non legato)

BASSO SOLO

Mors stu - pe - - bit, et na -

fz *fz* *fz*

B

ff

su - - ra.

CORO
Soprani, Alti

Mors stu-pe - bit, et na-tu - - ra,

Tenori, Bassi

ff Timp

This system contains the first vocal entry. The Soprano and Alto parts begin with the lyrics 'Mors stu-pe - bit, et na-tu - - ra,'. The Tenor and Bass parts enter with the same lyrics. The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand, with a timpani part indicated by 'Timp' and 'ff'.

mors stu-pe - bit, et na-tu - ra,

mf

fz *p*

p Cor 1 Cl,
Bas-cl.

This system shows the vocal parts continuing with the lyrics 'mors stu-pe - bit, et na-tu - ra,'. The piano accompaniment includes a horn part for 'Cor 1 Cl, Bas-cl.' marked with a piano (*p*) dynamic.

mors stu-pe - bit, et na-tu - ra,

mf

mors stu-pe - bit,

This system features a vocal entry with the lyrics 'mors stu-pe - bit, et na-tu - ra,' and 'mors stu-pe - bit,'. The piano accompaniment continues with a rhythmic pattern, including some triplet figures in the right hand.

et na-tu - - ra.

Fl.
mp
Red.

mp
Vic.

TENORE SOLO

Poco meno mosso
mezza voce dim. mp

Liber scriptus profere - tur,

Cl.
Ob.
non legato
p
mp
mp
3

Tibni, Fg

in quo to-tum con-ti-ne - tur, un-de mun-dus

p
3
mp

f ju - di - ce - tur *pp*

mf Ju - dex er - go cum se - de - bit, *pp* quid - quid *f*

dim. la - tet, ap - pa - re - bit: *pp* *f* nil in - ul - tum remane - *ff*

ritard. bit. CORO Bassi Nil in - ul - tum remane - bit. ritard.

Allegro impetuoso

CORO

Sopran

Di - es i - rae,
Di - es i - rae,

Allegro impetuoso

Legni

ff, *f*, *fsemprefz*, *8*, *Tibni Col.*, *c. Ped.*, *simile*

di - es il - la, sol - vet
di - es il - la, sol - vet

f, *fsemprefz*, *8*, *Tibni Col.*, *c. Ped.*

sae - clum in fa - vil - la:

sae - clum in fa - vil - la:

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in a soprano and alto register, with lyrics 'sae - clum in fa - vil - la:' and 'sae - clum in fa - vil - la:'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time.

tes - te Da - vid cum Si -

tes - te Da - vid cum Si -

Legni

Ad.

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics 'tes - te Da - vid cum Si -' and 'tes - te Da - vid cum Si -'. The piano accompaniment continues with similar textures, including a prominent sixteenth-note figure in the right hand. The system concludes with the instruction 'Legni' and a tempo marking '*Ad.*' (Ad libitum).

byl - la.

byl - la

ff

fz *fz* *fz* *fz*

Red.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'byl - la.' and 'byl - la'. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with chords and a melodic line. Dynamics include *ff* and *fz*. A *Red.* (ritardando) marking is present at the end of the piano part.

C

Quan - tus tre - mor est fu -

Quan - tus tre - mor est fu -

f

f

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz*

sempre Red.

Detailed description: This system is marked with a 'C' time signature. It contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'Quan - tus tre - mor est fu -' and 'Quan - tus tre - mor est fu -'. The piano accompaniment features a right hand with sixteenth-note patterns and a left hand with chords and a melodic line. Dynamics include *f* and *fz*. A *sempre Red.* (ritardando) marking is present at the end of the piano part.

tu - rus, quan-tus tre - mor, quan-tus tre - mor.

tu - rus, quan-tus tre - mor, quan-tus tre - mor.

fz *fz* *fz* *fz*

ff

Red. *

Quan - tus tre - mor

Quan - tus tre - mor est fu -

f. *f.* *f.* *f.*

fz *fz* *fz* *fz*

Cor. I Trbn e Tenor

Red.

est fu - tu - rus, quan - do Ju - dex
tu - rus, quan - do Ju - dex

fz *fz* *fz* *fz*
fz *fz*
(*marc.*)
Tbn, Tb

D

est ven - tu - rus.
est ven - tu - rus.
Quan - do

fz *fz* *fz* *fz* *fz* *fz*
fz
ad.

Ju - dex est ven - tu - rus,
 Quan - do Ju - dex est ven -

fz *fz* *fz* *fz*

* *Red.* *

cun - cta stric - te dis - cus - su - - - rus,
 tu - - - rus.
 Quan - tus tre - -

fz *fz* *fz* *fz* *fz* *fz*

ff *(marc.) fz*

Red.

Eff

Qua - tus tre - mor
 Qua - tus tre - mor
 mor, qua - tus tre - mor
 Qua - tus tre - mor

fz fz [*fz fz*] *fz fz* Tr 3
Red.

est fu - tu - rus, quan - do
 est fu - tu - rus,
 est fu - tu - rus, quan - do Ju - dex
 est fu - tu - rus, quan - do

fz fz [*fz fz*] *fz fz*
sempre Red.

Ju - dex est ven - tu - rus,
 quan - do Ju - dex est ven - tu - rus,
 Ju - dex est ven - tu - rus,

The piano accompaniment consists of a right-hand part with sixteenth-note runs and a left-hand part with chords and a steady bass line. Dynamics include *fz* and *f*.

cun - cta stric - te, cun - cta
 cun - cta stric - te dis - cus - su - rus, cun - cta
 cun - cta stric - te dis - cus - su - rus, cun - cta
 cun - cta stric - te, cun - cta

The piano accompaniment continues with similar patterns, including a *(simile)* marking in the right hand and *Red.* markings in the left hand. Dynamics include *fz* and *f*.

stric - te dis - - cus - su - -

stric - te dis - - cus - su - -

stric - te dis - - cus - su - -

stric - te dis - - cus - su - -

8

ff

rusl Tu - - ba

rusl Tu - - ba

rusl Tu - - ba

rusl Tu - - ba

F *ff*

8

ff

Tr Δ marc

mi - rum spar - - gens so - num

mi - rum spar - - gens so - num

mi - rum spar - - gens so - num

mi - rum spar - - gens so - num

8

per - - - - - se - pul - cra re - - gi -

per - - - - - se - pul - cra re - - gi -

per - - - - - se - pul - cra re - - gi -

per - - - - - se - pul - cra re - - gi -

8

(simile)

o - num, co - get om - nes

o - num, co - get om - nes

o - num, co - get om - nes

o - num, co - get om - nes

an - te thro -

an - te thro -

an - te thro -

an - te thro -

L'istesso tempo

num.
num.
num.
num.

L'istesso tempo

ff *fz* *p*

G Tenori Bassi

Tu - ba co-get, co - get omnes an - te thro - num.
Tu - ba co-get, co - get omnes an - te thro - num.

Ci Cor

mp

Ci
Vc Fg
Timp

5. Quid sum miser

Soli e Coro

Lento ♩ = 60

Soprano I

CORO Soprano II

A *pp*

Quid sum mi-ser tunc dic - tu-us?

pp

Lento ♩ = 60

Ob.

Coi. *mp* *fz* *dim. pp* *pp m.s.*

quem pa-trionum ro-ga - tu-rus? cum vix

pp

Fl Va *p* *pp* *p m.s.* *pp*

Ob. *pp*

Cl basso *p*

jus-tus sit se-cu-rus, cum vix jus - tus sit se - cu - rus?

pp

Vc *p* *pp*

SOPRANO SOLO

Cl *pp* Archi *pp* Legni Viol e s *pp*
Fag *pp* *pp* *pp* *

Quid sum mi-ser tunc dic-tu-rus? quem pa-tronum ro-ga-tu-rus?

Tenori *pp* *pp* *pp* *pp*
CORO Bassi *pp* *pp* *pp* *pp* Quid sum

Quid sum miser tunc dictus?

Archi *pp* *pp* *pp* *pp*

cum vix jus-tus sit se-cu-rus, mi-ser tunc dic-tu-rus? quem pa-tronum ro-ga-tu-rus?

p *pp* *pp*

Viol e s *p* *pp* *pp* *pp*

mp
cum vix jus-tus sit se-cu - rus?

TENORE SOLO

f
Quid sum mi-ser

p
tunc dic-

mp
cum vix justus sit secu - - rus?

Legni

ffz

[p]

quem pa-

tu - rus? quem pa - tro-num ro - ga - tu - rus? quem pa-

BASSO SOLO

[p]
Quid sum

Coi i

p

fz *p*

Archii

p *p*

Tibni *mp* Coi Tibni

tro-num ro-ga-tu-rus? cum vix jus - tus sit se - cu - rus?

tro-num ro-ga-tu-rus? cum vix jus - tus sit se - cu - rus?

mi - ser tunc dictu-rus? quem pa - tro - num ro - ga - tu - rus?

fz marcato
fz
p — *mp*
fp

B
CORO
Soprani

Alti

Tenori

Bassi

Quid sum mi - ser tunc dic - tu - rus?

Quid sum mi - ser tunc dic - tu - rus?

mp
mp
mp

Vla

Fl Ob

Vc Cor

pp
p — *f dim.*
p — *pp*

Alti *[mf]*
 Tenori *mp*
 Bassi *mp*

tunc dic-tu - - rus?
 quem pa - tio-num io - ga - tu-rus?
 quem pa - tio-num io - ga - tu-rus?

p
 cum vix
 cum vix

Vle *mp* Cl. *p*
p < f *p* *pp* *p*
 Fg

Tenori *mf*
 Bassi *mf*

jus-tus sit se - cu-rus? cum vix jus - tus sit se - cu-rus?
 jus-tus sit se - cu-rus? cum vix jus - tus sit se - cu-rus?

ten Viol Cl. ten *mf* *fz*
p *p* *f* *p*
 Red. Red. *f* *p*

SOPRANO SOLO

f
 Rex tre-

p *pp* *pp*

C Un pochettino più mosso

SOPRANO SOLO

men - dae ma-je-sta - tis, rex tre-men - dae ma-je-sta -

ALTO SOLO

rex tre-men - dae ma-je-sta -

CORO

Tenori

Rex!

Bassi

Rex!

Un pochettino più mosso

(non legato)

Archi *mp*
Cor. Trbne I. *marc. f*
Vc.Bs. *f*

SOPRANO SOLO

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

ALTO SOLO

tis, qui sal - vandos sal - vas,

TENORE SOLO

Rex tre-men - dae ma - je-sta - tis,

BASSO SOLO

Rex tre-men - dae ma - je-sta - tis,

CORO

Sopran

Rex!

Alt₁

Rex!

Fl. *p*

D

sal - va - me, fons pie - ta - - tis. Rex tremendae ma - je -

sal - vas gra - - - - tis.

sal - va me, fons pi - e - ta - tis

sal - va me, fons pi - e - ta - tis.

This system contains the first vocal entries and piano accompaniment. The vocal lines are in G major (three sharps) and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. A key signature change to D major (two sharps) is indicated by the letter 'D' above the staff.

SOPRANO SOLO *f* sta-tis, rex tre-men-dae ma - je - sta-tis.

ALTO SOLO *f* rex tre-men-dae ma - je - sta-tis.

CORO *f* rex tre-men-dae ma - je - sta-tis.

Soprano

Alti

Tenori

Rex!

Bassi

Rex!

This system features solo and choral vocal parts. The Soprano and Alto parts are marked 'SOLO' and 'SOPRANO SOLO' respectively. The Coro part is marked 'CORO'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *ff*. A key signature change to D major (two sharps) is indicated by the letter 'D' above the staff.

Rex!

Cb, Tbm

This system shows the piano accompaniment and parts for the tuba and cornets. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* and *f*. The tuba and cornet parts are marked 'Cb, Tbm' and feature a rhythmic pattern of eighth and sixteenth notes.

sal - - va, sal - - - -

sal - - - - - va,

Rex tre - men - dae ma - je - sta - tis,

sal - - - - va, sal - - - - va,

sal - - va, sal - - - -

sal - - va, sal - - - -

ff

ff E

- - - - va mel

sal - - - - va mel

sal - va, sal - va mel

sal - - - - va mel

- - - - va mel

- - - - va me, rex tre-men-dae ma-je - sta -

ff Vlc, Cb

mf *p*

sal - va me, sal - va, me sal va

mf *p*

sal - va me, sal - va, me sal va

mf *p*

sal - va me, sal - va me sal va

mf *p*

me, sal - va me, sal - va me sal va

mf *molto espressivo* *p*

Viol.

F *Meno Tempo* I.

pp

Sal - - - va

p

Sal - - - va

dim. *pp*

me, fons pi - e - ta - - tis,

dim. *pp*

me, fons pi - e - ta - - tis,

dim. *pp*

me, fons pi - e - ta - - tis,

dim. *pp*

me, fons pi - e - ta - - tis,

Meno Tempo I.

dim. *pp*

Timp.

me, sal - - va me, fons pi-e-ta - -

me, sal - - va me, fons pi-e-ta - -

pp
sal - va me,

pp
sal - va me,

pp
sal - va me,

pp
sal - va me,

pp *Vc*

pp
tis.

pp
tis.

pp
fons pi-e-ta - - tis,

pp
fons pi-e-ta - - tis,

pp
fons pi-e-ta - - tis,

fons pi-e-ta - - tis,

sal - va me.

sal - va me.

sal - va me.

sal - va me.

ppp

ppp

ppp

ppp

Viol

pp

Vla

morendo

SOPRANO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

sotto voce
p

Re - cor-

fz *p* *fz* *p* *p* *m.d.* *Vlc.* *Vlc.*

sotto voce *p*

Re - cor - da - re,

Je - su pi - e,

sotto voce *p*

Re - cor - da - re,

Je - su pi - e,

da - re,

Je - su pi - e,

ne me

Cl
m.s.

Cl *m.s.*

ne me per - das il - la di -

ne me per - das, per - das, il - la di -

ne me per - das, ne me per - das il - la di

per - das il - la di - e, ne me per - das il - la

Viol solo

mf *mf* *f* *p*

e!

e!

e!

di - e!

Legni

pp *fp* *p* *pp* *pp*

A ♩ = 63

mf mezza voce
Quae - - - rens

mf mezza voce
Quae - - rens me, se-dis-ti

mf Fl. Ob.
p

(non legato)

mf mezza voce
Quae - - rens me, se-dis-ti las-sus:

mf mezza voce
Quae - - rens me, se-di-sti las-sus:

me, se-dis-ti las-sus: re - - - de -

las-sus, quae-rens me, se-dis-ti las-sus:

p dim.

Red.

re - - de - mis - ti cru - cem

re - - de - mis - - ti cru - cem pas-sus,

mis - ti cru - cem pas-sus, cru - - -

re - - de - mis - ti cru - cem

f *f* *f* *f*

mf

Red. *

pas - sus, cru - cem pas - sus:

cru - - cem pas - sus: tan - - tus

- - - - cem pas - sus:

pas - sus, cru - cem pas - sus:

p *p* *f*

p *dim.* *f molto espress.*

Viol solo

Red. *Red.*

mf [Un pochettino più mosso]

tan-tus la - bor non sit cas - sus, tan-tus la - bor non sit
 la - bor non sit cas - sus,
mf tan-tus la - bor non sit cas - sus tan-tus la - bor non sit
mf tan-tus la - bor non sit cas - sus, tan-tus la - bor non sit

[Un pochettino più mosso]

p *f*

f *dim.* *p* *pp*
 cas - sus, tan - tus la - bor non sit cas - sus.
f *dim.* *p* *pp*
 non sit cas - - sus.
f *dim.* *p* *pp*
 cas - sus, non sit cas - - sus.
f *dim.* *p* *pp*
 cas - sus, non sit cas - - sus.

fz *p dim.* *pp* *p*

Cor 1
 Red.

p dim.
fp
pp

B Tempo I.

p *f* *p* *p*

Ju - ste ju - dex ul - ti - o - nis, do - num fac re - mis - si -

pp *pp* *f* *p* *pp* *cresc.*

Trbnl Tb

p *string. molto cresc.*

o - nis, donum fac re -

f *p* *pp* *molto cresc. string.*

pp *Vle*

ff *a tempo* *p*

mis - si - o - nis, an - te di - - - em ra - ti - o - nis, jus - te

fz *ff* *f* *p* *a tempo*

Timp 3

C *m.v.*

Ju - ste ju - dex ul - ti-

m.v.

Ju - ste ju - dex ul - ti-

ju - dex ul - ti - o - nis,

mp m.s.

Cl

mf *f*

o - nis, do - num fac re - mis - si -

mf *f*

do - num fac re - mis - si -

mf *f*

o - nis do - num fac re - mis - si

f *f*

do - num fac re - mis - si - o - nis an - te

mf *cresc.* *f*

dim. *p*
o - nis an - te di - em ra - ti - o - nis.

dim. *p*
o - nis an - te di - em ra - ti - o - nis.

dim. *p*
o - nis an - te di - em ra - ti - o - nis.

dim. *p*
di - em ra - ti - o - nis.

dim. *p* *pp*

pp
In - ge - mis - co, tan - quam

pp
In - ge - mis - co, tan - quam

pp
In - ge - mis - co, tan - quam

pp
In - ge - mis - co, tan - quam

pp *Fl* *Fg*

poco a poco crescendo

re - us: cul - pa ru - bet

re - us: cul - pa ru - bet

re - us: cul - pa ru - bet

re - us: cul - pa ru - bet vul - tus

Ob

1 Tromb col Basso solo

D

vul - tus me - us. sup - pli -

vul - tus me - us. sup - pli -

vul - tus me - us. sup - pli -

me - us, cul - pa ru - - bet vultus me - us: sup - pli -

mf *f*

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

can - - ti par - - ce, De - us. Qui Ma-

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

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

Fl

Ob

pp Legni

ff

p

Qui Ma-

ri - am ab - sol - vi - sti, et la - tro - nem ex - au - di - sti, qui Ma-

Qui Ma-

Qui Ma-

Tr.

Fl

p

f

pp

p

f

p

ri - an ab - sol - vi - sti, et la - tro - nem ex - au -

ri - an ab - sol - vi - sti, et la - tro - nem ex - au -

ri - an ab - sol - vi - sti, et la - tro - nem ex - au -

ri - an ab - sol - vi - sti, et la - tro - nem ex - au -

f *fp* *p* *fp* *p* *fp*

f *fp* *p* *fp*

Red. * *Red.* *Red.* * *Red.* * *Red.* *

Ci
Trbni

fp *pp*

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

fp *pp*

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

fp *pp*

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

fp *pp*

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

f *pp* *p*

Red. * *Cor*

FI CI

p *f* *p* *cresc.* *f* *p* *f* *p*

E *p* *f* *dim.* *p*

Pre - ces me - ae non sunt dignae:

p *f* *dim.* *p*

Pre - ces me - ae non sunt dignae:

p *f* *dim.* *p*

Pre - ces me - ae non sunt dig - naesed tu

p *f* *dim.* *p*

Pre - ces me - ae non sunt dignae:

pp

mf *pp* *p*

sed tu bo - nus fac be - ni-gne, ne pe-ren - ni

mf *pp* *p*

sed tu bo - nus fac be - ni-gne, ne pe-ren - ni

mf *pp* *p*

bo - nus fac be - ni-gne, fac be - ni - gne, ne pe-ren - ni

mf *pp* *p*

sed tu bo - nus fac be - ni-gne, ne pe - ren - ni cremer

mf > *f* < *ff* *p*
 cremer i - gne, ne pe-ren-ni cre - mer i - gne.
mf > *f* < *ff* *p*
 cremer i - gne, ne pe-ren-ni cre - mer i - gne.
mf > > > *f* < *ff* *p*
 cremer i - gne, ne pe-ren-ni cre - mer i - gne.
f < *ff* *p*
 i - gne, ne pe - ren - ni cre - mer i - gne.

Legni
f *p* *p*
 Timp
 con Ped.

f
 Ped.

TENORE SOLO *mf* mezza voce
 In-ter o - ves locum prae - sta, et ab-
mf Cl *p* *pp* *pp*

poco a poco rit.

hoe-dis me se-ques-tra,

In-ter o-ves locum praesta, et ab-hoe-dis me se-

Cor c s

poco a poco rit.

f *pp* *p* *pp*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'hoe-dis me se-ques-tra,'. The piano accompaniment features a series of triplets in the right hand, starting with a forte (*f*) dynamic and moving to piano (*p*) and pianissimo (*pp*). The bass line has a rest followed by a piano (*p*) dynamic. The tempo marking 'poco a poco rit.' is present at the beginning and end of the system.

in tempo

Sta-tu-ens in par-te de - - xtra.

Sta-tu-ens in par-te de - - xtra.

sta-tu-ens in par-te de - - xtra.

ques - tra, sta-tu-ens in par-te de - - xtra.

in tempo

p *f* *ff* *ff*

Detailed description: This system contains the second vocal entry and piano accompaniment. The tempo marking 'in tempo' is at the beginning. The vocal line has three parts: the first two are identical, 'Sta-tu-ens in par-te de - - xtra.', and the third is 'sta-tu-ens in par-te de - - xtra.'. The piano accompaniment features a series of triplets in the right hand, starting with piano (*p*) and moving to forte (*f*) and fortissimo (*ff*). The bass line has a piano (*p*) dynamic. The system ends with a double bar line and a fermata over the final notes.

7. Confutatis maledictis

Coro

Tenori
Moderato maestoso ♩ = 72

Bassi

Con - - - fu -

fz con *ped.* Trbnl *fz* *fz*

ta - - - tis ma - - - le - di - ctis,

fz *fz* *fz*

flam - - - mis a - cri-bus ad - di - - - ctis:

fz *fz* *fz*

Con - - - fu -

Alti

Tenori

ta - - - tis ma - - - le - di - ctis,

Con - - - fu-
flam - - - mis a - - - cri - bus ad - di - ctis:

ta - - - tis ma - - - le - di - ctis,

2 Trbn

Alti

dim. *p* B

flam - - - mis a-cri-bus ad di - ctis.

f *ff* *pp* *pp*

5 3 4

Cor 1

Red. CORO Soprani *pp*

Vo - ca me,

Alti *pp* Vo - ca me,

Tenori *pp* Vo - ca me,

Bassi *pp* Vo - ca

p *dim.*

pp *pp* *pp* *pp* *pp* *pp*

vo-ca me cum be - ne - di - ctis

vo-ca me cum be - ne - di - ctis

vo-ca me, vo-ca me cum bene-di - ctis

me vo - ca me cum be - ne - di - ctis

Vlc *p*

Coi I

fz *p* *pp* *f* *fz* *fz*

Trbn Timp

C Alti

Con - - - fu - ta - - - tis ma - - - le -

fz *fz* *fz*

di - ctis, flam - - - mis a - cri - bus ad -

fz *fz* *fz*

Soprani

Con - - - fu - ta - - - tis ma - - - le -

di - ctis:

fz *fz* *fz*

di - - - ctis, flam - - - mis a - cri - bus ad

2 *ff* *ff* *ff*

Cor

di - ctis.

Tenori *ff*

Con - fu ta - - tis ma - le -

ff *ff*

4 1 4 *ff* Trbni *ff* 3 1 4 1 3 *ff*

di - ctis, flam - - - mis a - cri - bus ad -

ff *dim*

ff *dim.*

3 1 4 1 3 2 *ff* 4 1 4 *ff* 2 Trbni

D

pp vo - ca me, vo - ca me, *ppp* vo - ca
pp vo - ca me, vo - ca me, *ppp* vo - ca
pp di - ctis vo - ca me, vo - ca me, *ppp* vo - ca
pp vo - ca me, vo - ca me, vo - ca

pp *p* *p*
 Cor 1

pp me cum be - ne - di - ctis, cum be - ne -
pp me cum be - ne - di - ctis, cum bene - di -
pp me cum be - ne - di - ctis, cum be - ne - di -
 me cum be - ne - di - ctis, cum be - ne - di - ctis, cum

Cl.
p
 Cl basso

pp
 di - ctis.
pp
 ctis, cum be - ne - di - ctis.
pp
 ctis, cum be - ne - di - ctis.
pp
 be - ne - di - ctis.

2 Tromb
pp *fp* *pp*
 Trbni.

E *pp* poco a poco cresc.

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

poco a poco cresc.

pp
 Cel.

cor con - tri - tum qua - si
 cor con - tri - tum qua - si ci -
 cor con - tri - tum qua - si ci -
 cor con - tri - tum qua - si ci -

f *ff*
f *ff*
f *ff*
f *ff*

ci - nis; ge - re
 nis, ge - re
 nis, ge - re
 nis, ge - re cu - ram

p *dim* *pp*
p *dim* *pp*
p *dim*
p

p *pp* *pp*

1
 Cb

cu - ram me - i
cu - ram me - i
me - i fi - nis,

pp
pp
pp

pp m.d.
pp

fi - nis, ge - re cu - ram me - i fi -
fi nis, ge - re cu - ram me - i fi -
ge - re cu - ram me - i fi -
ge - re cu - ram me - i fi -

ppp
ppp
ppp
ppp

p Fl
ppp
ad.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "nis" under each. Dynamics are marked *mp* (mezzo-piano) for all parts. The music is in a key with two flats and a common time signature.

Piano and brass score. The piano part includes dynamics *dim.*, *p*, *molto cresc.*, and *ff*. The brass part is labeled "Trbe, Cor" and includes dynamics *ff*. The piano part has a *c. sed.* marking. The music is in a key with two flats and a common time signature.

Four empty musical staves for vocal parts, arranged in a system with Soprano, Alto, Tenor, and Bass clefs.

Piano and brass score. The piano part includes dynamics *fz*, *p*, and *pp*. The brass part includes dynamics *fz* and *pp*. The piano part has a *c. sed.* marking. The music is in a key with two flats and a common time signature.

8. Lacrimosa

Soli e coro

Listesso tempo ♩ = 72

BASSO SOLO

First system of the musical score. It features three staves: Bass Solo, Coro (Bassi), and Piano/Orchestra. The Bass Solo part begins with a forte (*f*) dynamic. The Coro (Bassi) part starts with a pianissimo (*pp*) dynamic. The piano part includes a section marked *ff* for the strings (*Archi*) and *mf* for the brass and woodwinds (*Trbne, Cor*). The key signature has two flats, and the time signature is 3/4. The lyrics "La - cri - mo - sa" are written under the vocal lines.

Second system of the musical score. The Bass Solo part continues with a forte (*f*) dynamic. The Coro (Bassi) part is marked *pp*. The piano part features a section marked *pesante* and *ff*. The lyrics "di - es il - la, qua re-sur-get ex fa -" are written under the vocal lines.

Third system of the musical score. The Bass Solo part continues with a forte (*f*) dynamic. The piano part includes a section marked *dim.* (diminuendo) and *p* (piano), followed by a section marked *f* (forte) and *ff* (fortissimo). The lyrics "vil - la ju - di - can - dus, ju - di - can - dus ho - mo re - us." are written under the vocal lines. The piano part is marked *Ottomi* (ottimo).

A

Legni
Cor
Cl

pp

Arch
pp

ALTO SOLO

BASSO SOLO

molto espressivo

Hu - ic er - go par - ce,

Arch
pp

Fl
p

pp

p

Hu - ic er - go par - ce, De - us,

De - us,

hu - ic

pp

hu - ic par - ce
er - go par - ce, De - us, hu - ic er - go

par - ce, De us.
par - ce, De - us.

B *f* TENORE SOLO
La - cri - mo - sa di - es il - la,
CORO Tenori *ff*
La - cri - mo - sa

f Ob, Fag, Cor
Trbni, Tb

qua re - sur - get ex fa - vil - la ju - di - can - dus, ju - di -

di - es il - la,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by notes for 're - sur - get ex fa - vil - la'. The piano accompaniment consists of dense chords in the right hand and a more active bass line in the left hand. Dynamics include *ff* (fortissimo) and accents.

can - dus ho - mo re - us.

Legni

Cor Tr c s

Cor c s

The second system continues the vocal line with 'can - dus ho - mo re - us.' The piano accompaniment is more complex, featuring woodwind parts (Legni and Cor Tr c s) and strings (Cor c s). Dynamics range from *p* (piano) to *ff* (fortissimo) and *pp* (pianissimo). There are also accents and hairpins.

Hu - ic

Cor

The third system shows the vocal line with 'Hu - ic'. The piano accompaniment includes woodwind parts (Cor) and strings. Dynamics include *pp* (pianissimo) and *p* (piano). There are also accents and hairpins.

SOPRANO SOLO

p

Hu - ic er - go

er - go par - ce, De-us,

F1 Ob *p*

par - ce, De-us, hu - ic

p

hu - ic er - go par - ce,

pp

par - ce, par - ce, De - - -

hu - ic er - go par - ce, De - - -

pp

Poco meno mosso ♩ = 66

SOPRANO SOLO

(p)

us: Pi - e Je - su Do - mi -

p ALTO SOLO

Pi - e Je - su, Je - su Do - mi - ne, Do - mi -

TENORE SOLO

us:

BASSO SOLO

Poco meno mosso ♩ = 66

Cl. *pp*

Cl. basso *ad.*

ne,

molto espressivo

ne, do - na e - is re - qui - em,

Viol *pp* (Cor 1 e Alto) Fl

con *ad.*

D

pp Do - na e - is re - qui -
pp do - na e - is re - qui -
pp do - na e - is re - qui -
pp do - na e - is re - qui -

pp *dim.*

fp > *pp* em sem-pi-ter - nam, *f* dona e-is re-qui-em,
fp > *pp* em sem-pi-ter - nam, *f* do-nae-is re-qui-em,
fp > *pp* em sem-pi-ter - nam, *f* do-nae-is re-qui-em,
f > *pp* em sem-pi-ter - nam, *f* do-nae is re-qui-em,

Archiv

p
 do-na e-is, do-na e-is re-qui-em.
p
 do-na e-is, do-na e-is re-qui-em.
p
 do-na e-is, do-na e-is re-qui-em.
p
 do-na e-is, do-na e-is re-qui-em.

p dim. *pp* *cresc.* *molto cresc.*
 Cor
ad.

f *ff*
 A - - men. A - - men.
f *ff*
 A - - men. A - - men.
f *ff*
 A - - men. A - - men.
f *ff*
 A - - men. A - - men.

f *ff*

E
mp

Musical score for strings (P1) in E major, *mp* dynamics. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The first two staves have a whole rest in the first two measures, followed by a half note E in the third measure. The third and fourth staves have a whole rest in the first two measures, followed by a half note E in the third measure.

Musical score for Archi (Archi) in E major, *mp* dynamics. The score consists of two staves (Violin and Cello/Double Bass). The Violin staff has a half note E in the first measure, followed by a half note G in the second measure, and a half note B in the third measure. The Cello/Double Bass staff has a half note E in the first measure, followed by a half note G in the second measure, and a half note B in the third measure.

Vocal score for four voices in E major. The lyrics are: Je - - su Do - - mi - ne, Je - - su Do - - mi - ne, Je - - su Do - - mi - ne, Je - - su Do - - mi - ne.

Musical score for Archi (Archi) in E major, *mp* dynamics. The score consists of two staves (Violin and Cello/Double Bass). The Violin staff has a half note E in the first measure, followed by a half note G in the second measure, and a half note B in the third measure. The Cello/Double Bass staff has a half note E in the first measure, followed by a half note G in the second measure, and a half note B in the third measure.

mp do - na e - is *mp* re - - - - - qui-

mp do - na e - is *mp* re - - - - - qui-

mp do - na e - is *mp* re - - - - - qui-

mp do - na e - is *mp* re - - - - - qui-

Cb.

mp Vo.

pp

pp

8va basso

mp em. A - men. *mp* A - men.

mp em. A - men. *mp* A - men.

mp em. A - men. *mp* A - men.

mp em. A - men. *mp* A - men.

Viol.

pp

pp

pp

8

F

molto cresc. *molto cresc.* *molto cresc.* *molto cresc.*

A - - - men. A - - - men.
 A - - - men. A - - - men.
 A - - - men. A - - - men.
 A - - - men. A - - - men.

ff *ff* *ff* *ff*

f *ff*

marcatissimo

A - - - men. A - - - men.
 A - - - men. A - - - men.
 A - - - men. A - - - men.
 A - - - men. A - - - men.

fz *fz* *fz* *ff*

Timp

A - - men

A - - men

A - - men

A - - men

8va

6

6

8va

(fz) fz fz

fz 6 fz 6

3 3

men.

men.

men.

men.

Basel Fg

Trbni

p

f

mf

p

pp

6

6

6

6

8va basso

6

6

pp

Timp

Timp

Ed.

*

II

9. Offertorium

Soli e Coro

Andante con moto ♩ = 69

Legni

dim. pp fz fz p

Red. *

pp pp

A CORO
Bassi

mf

Do - mi-ne Je - su

Tibni Cl Fg

mf fz pp

Red. *

f **B**

Chri-ste, Rex glo - ri-ae, Rex glo - ri-ae.

Archies

mp ³ ₇ ³ ₇ ³ ₇ ³ ₇

c. Red. *

ALTO SOLO

p

Do - mi - ne Je - - su Chri - ste, Rex glo - - ri -

cresc.

- ae, Rex glo - - ri - ae,

Tenori

Bassi

Rex glo - ri - ae

dim. *mp*

Red. *

CORO ALTI

p m v

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex

Fl Cl.

p

Ob.

f

BASSO SOLO C

mf

Do - mi - ne

glo - ri - ae,

p

pp ³

3

Arpa

Red.

Je - - su Chri - ste, Rex glo - - ri - ae, Rex

Red.

*

glo - - ri - ae.

Soprani *mf*

Altı *mf*

3 *dim.* *molto cresc.*

Red.

CORO

f Soprani

Do - mi - ne Je - - su Chri - ste, Rex glo - - ri -

f Altı

Do - mi - ne Je - - su Chri - ste, Rex glo - ri -

f Tenori

Do - mi - ne Je - - su Chri - ste, Rex glo - ri -

Bassı

Cor

f

Legni

ff marc. *Archi*

3 *c. Red.* *3* *simile*

ae, Rex glo - - - ri - ae,
 ae, Rex glo - - - ri - ae,
 ae, Rex glo - - - ri - ae, Rex glo - ri-
 Rex glo - ri-

Corn

ff

5 6 6 6 6

8 8

ped. *

ae, _____
 ae, _____

ff

3 3 3 3

p dim.

ped.

Tenori

Bassi

mp 3

li-be-ra a - ni-mas,

Cor.

Cor

mp 3 3 3 3 *p*

And.

SOPRANO SOLO

D *molto espressivo*
pm.v.

Li - be-ra a - ni-mas om-nium fi-de - li-

mp 3

li-be-ra a - ni-mas,

Fl

pp *p*

Cor. ingl.

+Cl.

f *fz* *fz*

um de-fun-cto - rum de poe - nis in fer - ni et de pro-

p *fp* *fp* *fp*

f **SOPRANO SOLO** *p*

fun - do la - cu.

ALTO SOLO *p sotto voce*

Li - - be-ra

TENORE SOLO *p sotto voce*

Li - - be-ra

CORO

Tenori *p* *3*

Bassi *p* *3*

li-be-ra a - ni-mas,

Cor 1. *fz* *p* *fp* *3* *3*

Cor *fz* *p* *fp* *3* *3*

Trbni

a - - ni-mas om - ni-um fi - de - - li -

a - - ni-mas om - ni-um fi - de - - li -

p *3*

om-ni-um fi - de - li-um

li - be-ra a - ni-mas,

Viol *p*

Fl *3*

Ob *3*

Cl *3*

p
 - um de - fun - cto - - rum,
p
 - um de - fun - cto - - rum,
mf de - fun - cto - - rum,
p
 li - be - ra a - ni - mas fi - de - li - um de - fun - cto - - rum,
f
pp *3* *3* *3* *3* *Red.*

SOPRANO SOLO

p
 li - - be - ra a - - ni - mas
p
 li - - be - ra a - - ni - mas
p
 li - - be - ra a - - ni - mas
p *3*
 li - be - ra a - ni - mas,
p *3*
 li - be - ra a - ni - mas,
pp *3* *3* *3* *3*

om - - ni - um fi - de - - li - um de - fun -

om - - ni - um fi - de - - li - um de - fun -

om - - ni - um fi - de - - li - um de - fun -

li-be-ra a - ni-mas om-ni-um fi-de - li-um,

li-be-ra a - ni-mas

f

f

f

p

mf

mf

3

3

3

3

3

p *f* *3* **E**
 cto - - rum, li-be-ra e - - as de o - re le -
p *f* *3*
 cto - - rum, li-be-ra e - - as de o - re le -
p *f* *3*
 cto - - rum, li-be-ra e - - as de o - re le -
f *3*
 Libe-ra e - - as de o - re le -

mf *3*
 li-be-ra e-as,
mf *3*
 li-be-ra e-as,
p
 om-ni-um fi-de - li-um,
p *f* *p*
3 *3* *3* *f* *Red.*

o - - nis, li-be-ra e - - as de o - - re le -

o - - nis, li-be-ra e - - as de o - - re le -

o - - nis, li-be-ra e - - as de o - - re le -

o - - nis, li-be-ra e - - as de o - - re le -

li-be-ra e - as,

li-be-ra e - as,

li-be-ra e - as,

H 2924

o - - nis, li-be-ra e - - as, li-be-ra e - - as,

o - - nis, li-be-ra e - - as, Do - - mi - ne

o - - nis, li-be-ra e - - as, Do - - mi - ne

o - - nis, li-be-ra e - - as, Do - - mi - ne

li-be-ra e - as,

li-be-ra e - as,

li-be-ra e - as,

dim. *p*
Do - mi - ne Je - su Chri - - - ste,
dim. *p*
Je - - - su Chri - - - ste,
dim. *p*
Je - su Chri - - - ste,
dim. *p*
Je - - - su Chri - - - ste,

p *pp*
h-be-ra e - as, h-be-ra e - as,

p *pp*
Ob
Vla

pp $\overbrace{\text{li-be-ra e - as,}}^3$

pp $\overbrace{\text{li-be-ra e - as,}}^3$

Cor. *fz*

p *mp*

SOPRANO SOLO
pp $\overbrace{\text{libera e - as de o - re le - o - nis,}}^3$ *f* *pp* ne ab-

ALTO SOLO
pp $\overbrace{\text{libera e - as de o - re le - o - nis,}}^3$ *f* *pp* ne ab-

TENORE SOLO
pp $\overbrace{\text{libera e - as de o - re le - o - nis,}}^3$ *f* *pp* ne ab-

BASSO SOLO
pp $\overbrace{\text{libera e - as de o - re le - o - nis,}}^3$ *f* *pp* ne ab-

p *f* *dim.* *mp*

F

sor - be-at e - as tar - ta-rus, ne ab - sor - be-at e - as
 sor - be-at e - as tar - ta-rus, ne ab - sor - be-at e - as
 sor - be-at e - as tar - ta-rus, ne ab - sor - be-at e - as
 sor - be-at e - as tar - ta-rus, ne ab - sor - be-at e - as

CORO

Soprani

ppp

ne ab - sor - be-at e - as tar - ta-rus, ne

Alti

ppp

ne ab - sor - be-at e - as tar - ta-rus, ne

Tenori

ppp

ne ab - sor - be-at e - as tar - ta-rus, ne

Bassi

ppp

ne ab - sor - be-at e - as tar - ta-rus, ne

f tar - ta-rus, *pp* ne ca - dant in ob - scu - rum,

f tar - ta-rus, *pp* ne ca - dant in ob - scu - rum,

f tar - ta-rus, *pp* ne ca - dant in ob - scu - rum,

f tar - ta-rus, *pp* ne ca - dant in ob - scu - rum,

mf ca - dant in ob - *ff* scu - rum, *pp* ne

mf ca - dant in ob - *ff* scu - rum, *pp* ne

mf ca - dant in ob - *ff* scu - rum, *pp* ne

mf ca - dant in ob - *ff* scu - rum, *pp* ne

mf *ff* *pp* Timp *3*

SOPRANO SOLO *mf* G

Sed sig - ni-fer sanctus Mi-cha - el repraesen - tet

ALTO SOLO *mf*

Sed sig - ni-fer sanctus Mi-cha - el repraesen - tet

TENORE SOLO *mf*

Sed sig - ni-fer sanctus Mi-cha - el repraesen - tet

BASSO SOLO *mf*

Sed sig - ni-fer sanctus Mi-cha - el repraesen - tet

e - as

mf Li-be-ia e - as,

mf Li-be-ia e - as,

Legni

p Cor.

6 3 3 6 3 3 6 3 3 6 6

Four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key. The lyrics are: "e - as in lu - cem san - ctam, re - prae - sen - tet e - as in". The music features a melodic line with dynamics *f* (forte) and *dim.* (diminuendo) leading to *p* (piano).

Two staves of piano accompaniment. The right hand has a melodic line with dynamics *mf* (mezzo-forte). The left hand has a rhythmic accompaniment. The lyrics are: "li - be - ra e - as,".

Two staves of piano accompaniment. The right hand has a melodic line with dynamics *f* (forte) and *dim.* (diminuendo). The left hand has a rhythmic accompaniment. The lyrics are: "li - be - ra e - as,".

lu - - cem san - ctam, in lu - cem, in lu - - cem san -

lu - - cem san - ctam, in lu - cem, in lu - - cem san -

lu - - cem san - ctam, in lu - cem, in lu - - cem san -

lu - - cem san - ctam, in lu - cem, in lu - - cem san -

h-be-ra e - as, h-be-ra e - as, h be ra e as

Sed Sed Sed Sed

p *mf cresc* *f* *f*

p *mf cresc* *f* *f*

pp *f* *f* *f*

H

ctam.

ctam.

ctam.

ctam.

sig - ni - fer san - ctus Mi - cha - el re - praesen - - tet

sig - ni - fer san - ctus Mi - cha - el re - praesen - - tet

sig - ni - fer san - ctus Mi - cha - el re - praesen - - tet

sig - ni - fer san - ctus Mi - cha - el re - praesen - - tet

ff

3

3

3

3

3

3

3

ff
 e - as in lu - - - cem san - ctam,
 e - as in lu - - - cem san - ctam,
 e - as in lu - - - cem san - ctam, in lu-cem *ff*
 e - as in lu - - - cem san - ctam, in lu-cem *ff*

tr *8^{va} tr* *8^{va} tr*
3 *3* *3* *3* *3*

f *f* *ff*
 in lu-cem san - - ctam. *ff*
 in lu-cem san - - ctam. *ff*
 san - - - ctam.
 san - - - ctam

ff *ff*
3 *3* *3* *3* *3*

Allegro (alla breve) $\text{♩} = 112$

Quam o-lim A - brahae pro - mi - si - sti et se - mi-ni

Allegro (alla breve) $\text{♩} = 112$

f Vla
Vo.

Quam o-lim
Quam o-lim A - brahae pro - mi - si - sti et se - mi-ni e - jus, et
e - jus, et se - mi-ni e - jus, et se - mi-ni

Ob
f

- - - jus, quam o-lim A - brahae, quam o-lim A - brahae
 - - - sti, quam o-lim A - brahae, quam o-lim A - brahae
 pro - mi - si - sti, quam o-lim A - brahae, quam o-lim
 se - mi - ni e - - - jus, et se - mi - ni e - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady bass line and chords in the right hand, with dynamic markings of *fz* (forzando) appearing in the later measures.

pro - mi - si - sti et se - mi - ni e - - -
 pro - mi - si - sti et se - mi - ni e - - -
 A brahae pro - mi - si - sti et se - mi - ni e - - -
 jus, et se - mi - ni e - - -

The second system continues the vocal and piano parts. The vocal lines show a continuation of the previous phrases, with some notes held over from the previous system. The piano accompaniment maintains its rhythmic and harmonic structure, with dynamic markings of *fz* and accents throughout.

e - - jus, quam o - lim, quam o - lim A - brahae
 pro - mi - si - sti et se - mi - ni e - jus,
 quam o - lim
 quam o - lim

fz *fz* *mf* Vla. Vlc.

pro - mi - si - sti et se - mi - ni e - jus,
 et se - mi - ni e - jus, et
 A - bra - hae pro - mi - si - sti, quam o - lim A - brahae
 A - bra - hae pro - mi - si - sti, et se - - mi - ni

Archi *drum* *drum*
mf

L_f

quam o-lum A-bra-hae pro-mi -
 se - mi-ni e - - - - -
 pro - mi - si - sti et se - - - mi-ni e - - -
 e - - - jus, et se - mi-ni e - jus, et se - mi-ni

mf

si - sti et se - mi-ni e - jus, *mf* et
 - - jus, et se - mi-ni e - jus,
 - - jus, quam o-lum A - bra-hae *p* pro - mi - si - sti,
 e jus, quam o-lum A - bra-hae *p* pro - mi - si - sti,

tr *mf* *fp* *fz* *p*

se - mi - ni e - jus, quam o - lim
 et se - mi - ni e - jus, quam
 quam o - lim A - bra - hae pro - mi - si - sti,
 quam o - lim A - bra - hae pro - mi - si - sti,

mf *p* *f*

Fl Ob Archi
mf *fz* *f*
p

A brahae pro - mi - si - sti et se - mi - ni
 o - lim A - bra - hae pro - mi - si - sti et
 quam o - lim A - brahae

fz *fz* *f* Cor
 Trbni

M

e - - - jus, quam o-lim A-brahae pro-mi -
 se - mi-ni e - - jus, quam o -
 pro - mi - si - sti et se - mi-ni e - - jus,
 quam o - - - lim A - bra -

si - sti et se - mi-ni, se - - - mi - ni
 - lim A - bra - hae pro-mi - si - sti et se - mi - ni
 quam o-lim A-brahae pro - mi - si - -
 hae promi - si - - sti et se - - - mi - ni

f e - jus, *f* quam o - lum *ff* A - brahae pro - mi -
 e - jus, *f* quam o - lum *ff* A - brahae pro - mi -
f sti, *f* quam o - lum A - brahae, *ff* quam o - lum A - brahae
 e jus, *f* quam o - lum A - brahae, *ff* quam o - lum A - brahae

Legni

f si - - - sti et se - - - mi - ni
 si - - - sti
 pro - mi - si - sti *f* et
 pro - mi - si - sti

f sempre
Cor

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "e - - jus, et se - - mi-ni e - -". The second staff is a vocal line with lyrics: "se - - mi - ni e - - - -". The third staff is a vocal line with lyrics: "et se - - - -". The fourth staff is a piano accompaniment with dynamics *f* and *Cor.* and the instruction *marc.* below it.

Second system of musical notation. It consists of four staves. The top staff has lyrics: "- - jus, et se - mi-ni e - -". The second staff has lyrics: "et se - - mi - ni e - - - -". The third staff has lyrics: "- - jus, et se - mi-ni e - -". The fourth staff has lyrics: "- mi ni e - jus, et se - mi-ni e - -". The piano accompaniment includes dynamics *ff*, *fz*, and *ff*.

N

f

jus, et se - mi-ni e - - jus, et
 jus, et se - mi-ni e - - jus, et
 jus, et se - - - mi - ni e - jus,
 jus, et se - - - mi - ni e - jus, et

f, *ff*, *Tibm*, *ff*

ff

se - - - mi-ni e - - -
 se - - - mi-ni e - - -
 et se-mi-ni, et se - mi-ni e - - -
 se - mi-ni e - jus, et se - mi-ni e - - -

f, *ff*, 8, 3, 3

- - - jus, et se - mi - ni
 - - - jus, et se - mi - ni
 - - - jus,
 - - - jus,

8
f
 Red.

e - - - jus,
 e - jus, quam
 et se - mi - ni e - jus,
 et se - mi - ni e - jus, et se - mi - ni e - -

ff
 Trbnl

O *f*

quam o-lim A - brahae pro - mi - si - sti et se - -

o - lim A - bra-hae pro - mi - si - sti,quam o - lim

f

quam o - lim, A - brahae pro - mi -

jus, quam o-lim A - brahae pro - mi -

Tibe

f

Timp

- - - mi - ni e - jus,quam o - lim

A - brahae pro - mi - si - sti,quam o - lim

si - sti,quam o - lim A - brahae,quam o - lim

si - sti,quam o - - - lim,quam o - lim

ff

A - bra - hae pro - mi - si - sti et se - mi - ni
 A - bra - hae pro - mi - si - sti et se - mi - ni
 A - bra - hae pro - mi - si - sti et se - mi - ni
 A - bra - hae pro - mi - si - sti et se - mi - ni

Cor
 f

Musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment includes a cor and a piano part with various articulations and dynamics.

e - jus, et se - - - mi - ni
 e - jus, et o - lum A - brahae pro - mi - si - sti, et
 e - jus, et se - - - mi - ni, et
 e - jus, et se - - - mi - ni e - jus, et

Tib

Musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts continue the text from the first system. The piano accompaniment includes a tuba and a piano part with various articulations and dynamics.

e - - - jus, et - - se - mi - ni e - -
 se - - mi - ni e - - jus, et - - se - mi - ni
 se - - mi - ni e - -
 se - - mi - ni e - -

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand.

- - - jus,
 e - - - jus,
 - - - jus, et
 - - - jus, et

This system continues the vocal and piano parts. It includes dynamic markings such as *ff* and *P*. The piano accompaniment features a prominent sixteenth-note figure in the right hand and a bass line with sixteenth-note patterns in the left hand. The system concludes with the instruction "Arch." (Archi) and a *fz* dynamic marking.

et se - mi - ni e - - jus,
 et se - mi - ni e - - jus,
 se - mi - ni e - - jus, et
 se - mi - ni e - - jus, et

et se - - mi - ni e - - jus,
 et se - - mi - ni e - - jus,
 se - mi - ni e - - jus,
 se - mi - ni e - - jus,

e - - - - - jus, et
 se - mi - ni e - jus, et se - mi - ni e - jus, et
 e - - - - - jus, et
 se - - - mi - ni e - - - -

ff Legni c. Soprano
Tr.
ped.

se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et
 se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et
 se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et
 jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni

ff

ni e - - - -
mi - ni e - - - -
ni e - - - -
mi - ni e - - - -

ff *ff* *ff* *ff*

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* with accents.

8

Trombe

ff

This system contains two staves for piano accompaniment. It features a triplet in the bass line and a dynamic marking of *ff*. A trombone part is indicated by the label "Trombe".

jus.
jus
jus
jus.

This system contains four staves. The top two staves are vocal lines with the word "jus." repeated. The bottom two staves are piano accompaniment.

8

This system contains two staves for piano accompaniment. It features a triplet in the bass line and various articulation marks.

10. Hostias

Soli e Coro

Andante ♩ = 66

BASSO SOLO *mf*

Do - mi - ne Je - su

Chri - - ste, Rex glo - - ri - ae, Rex glo - - ri - ae.

ALTO SOLO

Bf

Ho - sti - as et pre - -

ces ti - bi lau - dis of - fe - ri - mus, ti - bi, Do - mi - ne,

SOPRANO SOLO

C *mf* — *f* *dim.* *p*

Ho-sti-as et pre-ces ti-bi lau-dis of -

cresc. *f* *p*

lau-dis of-fer-ri-mus ti-bi lau - - dis of -

pp

fer - ri - mus:

pp

fer - ri - mus:

BASSO SOLO

Cor.

pp *p* *fz* *p dim.* *p*

D *mezza voce*

Tu su - - sci-pe pro a - ni-ma-bus il - lis, qua-rum

pp *p*

f *p* *mp*

ho-di-e me-mo-riam fa-ci-e - - mus:

f *pp*

TENORE SOLO *m.v.*

Tu su - - - sci - pe pro

Viol. solo

f molto espress.

Alpa *red.*

cresc.

a - ni - ma - bus il - lis, qua - rum ho - di - e me -

fz

f

mo - ri - am fa - ci - e - - - mus:

fz *p* *p*

Cor. c. sord.

CORO

Bassi

E

mf *p* *pp*

Li-be-ra e - as, li-be-ra e - as, li-be-ra e - as,

Tenori I. *mp* *fp* *mf*

Fac e - as, Do - mi - ne, de mor - te tran - si - re ad vi - -

Tenori II. *mp* *fp* *mf*

Fac e - as, Do - mi - ne, de mor - te tran - si - re ad vi - -

Bassi I. *mp* *mf*

Bassi II. *mp* *fp* *mf*

fac e - as, Do - mi - ne, de mor - te tran - si - re ad

mp *mp* *fp*

tam, fac e - as, Do - mi - ne, de mor - te, de

tam, fac e - as, Do - mi - ne, de mor - te tran -

vi - tam, *mp* *pp* *fp*

vi - tam, fac e - as, Do - mi - ne, de

p *mf* *dim.* *p* *pp*
 mor - te tran - si - - re ad vi - - - tam.
p *mf* *dim* *p* *pp*
 si - re ad vi - - tam, tran - si - re ad vi - tam.
pp *mf* *dim.* *p* *pp*
 fac e - as de mor - te transi - re ad vi - tam, transi - re ad vi - tam.
p *mf* *dim* *p* *pp*
 mor - te tran - si - re ad vi - tam.

Ob. *p*

Alti
mf *p* *pp*
 Li-be-ra e - as, li-be-ra e - as, li-be-ra e - as,
fp *fz* *p* *pp*

F
 ALTO SOLO
p mezza voce *fz* *p*
 Do - mi-ne Je-su Chri - - ste, Rex glo - ri - ae, Rex
 Fl. Ob. *pp* *fz* *p*
 Cl *p* *dim.*
 Cl basso *mf*

glo - ri - ae.

SOPRANO SOLO

Ho - sti - as et pre - ces ti - bi lau - dis of -

fer - rimus, ti - bi, Do - mi - ne, lau - dis of -

fer - rimus, ti - bi lau - dis et pre - ces of - fer - ri -

pp **G**

mus.

Alti

CORO

Bassi

Li-be-ra e-as, li-be-ra e-as,

Col. Fag.

mf *mp*

pp *mf* *fz*

BASSO SOLO

mf *m.v.*

Tu su - - sci - pe pro

li-be-ra e - as.

e - as

Archi

pp

Cor. 1., Cl. basso

p

Alpa

a - ni-ma-bus il - lis, qua-rum ho-di-e — me - mo-ri-am fa-ci-

cresc. *f* *fz*

ALTO SOLO

p *molto espress.* *p*

Tu su - - sci-pe pro

- e - - mus.

Fl.

pp *p*

Cl.

Cor.

Red. Vla

a - ni-ma - bus il - lis, qua - rum ho - di-e me -

cresc. *f*

fz

mo - ri - am fa - ci - e - - - mus:

p *dim.* *pp*

Cor.c.sord.

p

Red.

CORO

Tenori I.

Tenori II.

Bassi I.

Bassi II.

Li-be-ra e - as,

li-be-ra e - as,

li-be-ra e - as.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *fz*, *p*, and *pp*, and articulation like accents and slurs.

H

Fac e - as,

Do - mi - ne, de

mor - te tran - si - re ad

Fac e - as ad

Fac e - as,

Do - mi - ne, de

mor - te tran - si - re ad

Fac e - as ad

Fac e - as,

Do - mi - ne, de mor - te tran -

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is mostly rests, indicating a silent accompaniment for the vocalists.

vi - - tam, fac e - as, Do - mi - ne, de

vi - - tam, fac e - as, Do - mi - ne, de

morte transi - re ad vi - - tam,

si - - re ad vi - - tam, fac e - as,

mor - te, de mor - te tran - si - - re ad vi - - tam.

mor - te, de mor - te tran - si - - re ad vi - - tam.

fac e - as de mor - te transi - re ad vi - - tam.

Do - mi - ne, de mor - te tran - si - - re ad vi - - tam.

ff *pesante*

Vcl.

Allegro (alla breve) $\text{♩} = 112$

Quam o-lim A - brahae pro - mi - si - sti et se - mi-ni

Allegro (alla breve) $\text{♩} = 112$

f Vla
Vc.

Quam o-lim A - brahae pro - mi - si - sti et se - mi-ni e - jus, et
e - jus, et se - mi-ni e - jus, et se - mi-ni

Ob
f

A brahae pro - mi - si - sti et se - mi-ni e - jus, quam o - lim, quam

Quam o-lim

fz fz fz fz fz fz

Legni 8

fz fz fz f

- jus, et se - mi-ni e - lim, quam o - lim A - bra - hae pro - mi - si - sti, A - brahae pro - mi - si - sti, et se - mi - ni e - jus, et

8

- - - jus, quam o-lim A - brahae, quam o-lim A - brahae
 - - - sti, quam o-lim A - brahae, quam o-lim A - brahae
 pro - mi - si - sti, quam o-lim A - brahae, quam o-lim
 se - mi-ni e - - - jus, et se - mi-ni e - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include accents and a forte (*fz*) marking.

pro - mi - si - sti et se - mi-ni e - - -
 pro - mi - si - sti et se - mi-ni e - - -
 A brahae pro - mi - si - sti et se - mi-ni e - - -
 jus, et se - mi-ni e - - -

The second system continues the vocal and piano parts. The vocal lines are more complex, with some notes tied across measures. The piano accompaniment includes a section with a forte (*fz*) dynamic and a crescendo leading to a final forte (*fz*) section. There are also accents and a [*>*] marking in the piano part.

K

Musical score for the first system, including vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: jus, quam o - lim A - bra - hae pro - mi - si - - sti, quam o - lim. Performance markings include *f* and *tr*.

Musical score for the second system, including vocal parts and piano accompaniment. The vocal parts and piano accompaniment are shown. The lyrics are: A - brahae pro - mi - si - sti et se - mi - ni. Performance markings include *f*, *Legni*, and *fz*.

e - - jus, quam o - lim, quam o - lim A - brahae
 pro - mi - si - sti et se - mi - ni e - jus,
 quam o - lim
 quam o - lim

fz *fz* *mf* Vla Vlc.

pro - mi - si - sti et se - mi - ni e - jus,
 et se - mi - ni e - jus, et
 A - bra - hae pro - mi - si - sti, quam o - lim A - brahae
 A - bra - hae pro - mi - si - sti, et se - - mi - ni

Arci *tr* *tr* *tr*
mf

L_f

quam o-lim A-bra-hae pro-mi -
 se - mi - ni e - - - - -
 pro - mi - si - sti et se - - - - - mi-ni e - - -
 e - - - jus, et se - mi-ni e - jus, et se - mi-ni

mf

si - sti et se - mi-ni e - jus, et *mf*
 - - - jus, et se - mi-ni e - jus,
 - - - jus, quam o-lim A - bra-hae *p* pro - mi - si - sti,
 e jus, quam o-lim A - bra- hae *p* pro - mi - si - sti,

tr *mf* *fp* *fz* *p*

se - mi - ni e - jus, quam o - lim
 et se - mi - ni e - jus, quam
 quam o - lim A - bra - hae pro - mi - si - sti,
 quam o - lim A - bra - hae pro - mi - si - sti,

Fl Ob Archi
mf *fz* *f*
p

A bra hae pro - mi - si - sti et se - mi - ni
 o - lim A - bra - hae pro - mi - si - sti et
 quam o - lim A - bra hae

fz *fz* *f* *f*
 Cor
 Trbni

M

e - - - jus, quam o-lum A-brahae pro-mi -
se - mi-ni e - - - jus, quam o -
pro - mi - si - sti et se - mi-ni e - - - jus,
quam o - - - lim A - bra -

fz *f* *fz* *fz*

si - sti et se - mi-ni, se - - - mi - ni
- lim A - bra - hae pro-mi - si - sti et se - mi - ni
quam o-lum A-brahae pro - mi - si - -
hae promi - si - - sti et se - - - mi - ni

Cor *fz* *fz* *fz* *fz*

e - jus, quam o - lim A - brahae pro - mi -
 e - jus, quam o - lim A - brahae pro - mi -
 sti, quam o - lim A - brahae, quam o - lim A - brahae

e jus, quam o-lim A-brahae, quam o-lim A-brahae

Legni

si - - - sti et se - - mi - ni
 si - - - sti
 pro - mi - si - sti et

pro - mi - si - sti

f sempre
Cor $\flat \flat \flat$

e - - jus, et se - - mi-ni e - -
 se - - mi - ni e - - - -
 et se - - - -

f
Cor.
marc.

- - jus, et se - mi-ni e - - - -
 et se - - mi - ni e - - - -
 - - jus, et se - mi-ni e - - - -
 - - mi ni e - jus, et se - mi-ni e - - - -

f
ff
fz
fz
fz

N

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "jus, et se - mi-ni e - jus, et jus, et se - mi-ni e - jus, et jus, et se - mi-ni e - jus, et". The piano part includes dynamic markings like *fz* and *ff*, and a *Tribm* (triple meter) section.

Musical score for the second system. It consists of four vocal staves and a grand staff for piano accompaniment. The lyrics are: "se - mi-ni e - jus, et se - mi-ni e - jus, et se - mi-ni e - jus, et". The piano part includes dynamic markings like *ff* and *fz*, and a section with a dotted line and a fermata.

Musical score for the first system, featuring vocal parts and piano accompaniment. The system consists of four vocal staves and a grand staff (piano). The vocal parts are in a minor key and feature lyrics: "jus, et se - mi - ni", "jus, et se - mi - ni", "jus,", and "jus,". The piano accompaniment includes a piano introduction marked with a fermata and a dynamic of *ff*. The piano part features a complex rhythmic pattern in the right hand, including sixteenth-note runs, and a bass line with chords and a *Red.* (ritardando) marking.

Musical score for the second system, featuring vocal parts and piano accompaniment. The system consists of four vocal staves and a grand staff (piano). The vocal parts are in a minor key and feature lyrics: "e - jus,", "e - jus, quam", "et se - mi - ni e - jus,", and "et se - mi - ni e - jus, et se - mi - ni e -". The piano accompaniment includes a piano introduction marked with a fermata and a dynamic of *ff*. The piano part features a complex rhythmic pattern in the right hand, including sixteenth-note runs, and a bass line with chords and a *Ti bni* (Trombone) marking.

O *f*

quam o-lim A - brahae pro - mi - si - sti et se - -

o - lim A - bra-hae pro - mi - si - sti,quam o - lim

f

quam o - lim A - brahae pro - mi -

jus, quam o-lim A - brahae pro - mi -

Tibe

f

Timp

- - mi - ni e - jus,quam o - lim

A - brahae pro - mi - si - sti,quam o - lim

si - sti,quam o - lim A - brahae,quam o - lim

si - sti,quam o - - - lim,quam o - lim

ff

A - bra - hae pro - mi - si - sti et se - mi - ni

A - bra - hae pro - mi - si - sti et se - mi - ni

A - bra - hae pro - mi - si - sti et se - mi - ni

A - bra - hae pro - mi - si - sti et se - mi - ni

Coi

f

8.

Detailed description: This system contains the first four staves of the musical score. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is for the Cornet (Coi) with a forte (*f*) dynamic. The bottom two staves are the piano accompaniment, with an 8-measure rest indicated in the right hand.

e - jus, et se - - - - mi - ni

e - jus, et o - lim A - brahae pro - mi - si - sti, et

e - jus, et se - - - - mi - ni, et

e - jus, et se - - - - mi - ni e - jus, et

Tib

8.

Detailed description: This system contains the next four staves of the musical score. The top four staves are vocal parts with lyrics. The fifth staff is for the Trombone (Tib). The bottom two staves are the piano accompaniment, with an 8-measure rest indicated in the right hand.

e - - - jus, et - - - se - mi - ni e - - -
 se - - - mi - ni e - - - jus, et - - - se - mi - ni
 se - - - mi - ni e - - -
 se - - - mi - ni e - - -

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- - - jus,
 e - - - jus,
 - - - jus, et
 - - - jus, et

This system continues the vocal and piano parts. It includes dynamic markings such as *ff* and *P*. The piano accompaniment has a more active texture with sixteenth-note runs and triplets.

ff
 et se - mi - ni e - jus,
ff
 et se - mi - ni e - jus,
 se - mi - ni e - jus, et
 se - mi - ni e - jus, et

8
fz fz
ff
 3 3 6 6 6 6

ff
 et se - mi - ni e - jus,
ff
 et se - mi - ni e - jus,
[ff]
 se - mi - ni e - jus,
 se - mi - ni e - jus,

8
 6 6 6 6 6 6 6 6 6 6 6 6

jus,
 jus,
 jus,
 quam o - lim A - brahae
 pro - - - mi -

Oor.

et se - mi - ni
 quam o - lim A - brahae pro - mi - si - sti et
 pro - - - mi - si - sti et se - mi - ni
 si - - - sti et se - mi - ni e - jus, et

Ob.

e - - - - - jus, et
 se - mi - ni e - jus, et se - mi - ni e - jus, et
 e - - - - - jus, et
 se - - - mi - ni e - - - -

8
ff Legni e Soprano
 Tr.
 Ped.

se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et
 se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et
 se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et
 jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni

ff

Q

se-mi-ni e - jus, quam o - lim A - brahae pro - mi -
 se-mi-ni e - jus, quam o - lim
 se-mi-ni e - jus, quam o - lim A - brahae pro - mi - si - sti et
 e jus, et semi-ni e - jus, quam o - lim

Ob. Cl. *fz*
fz
 Cor. *fz*

si - sti et se - mi - ni, se - - mi -
 A - bra - hae pro - mi - si - sti et se - -
 se - mi - ni e - jus, et se - - mi -
 A - bra - hae pro - mi - si - sti et se - -

(fz) 8

fz *fz* *fz* *fz*
 Tr. *fz*

ff
 ni e - - - -
ff
 mi - ni ve - - - -
ff
 ni e - - - -
ff
 mi - ni e - - - -

8

Trombe
ff
 *

jus.
 jus
 jus
 jus

8

ff
 Fine

11. Sanctus

Soli e Coro

BASSO SOLO
Andante maestoso $\text{♩} = 48$

mf

San - ctus, San - ctus, San-ctus Do - mi-nus De - us Sa - ba - oth!

Cl.
p
Trbn

con Ped.

CORO PICCOLO

Altī *p*

San - ctus, San - ctus, San-ctus Do - mi-nus De - us Sa - ba - oth!

Fl.
Ob.

p *mf* *p*

Cor.1.

ff

mf

San - ctus, San - ctus, San-ctus Do - mi-nus De - us Sa - ba - oth!

Cl. Trbn

p

ped. sempre

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Fl.Ob.

p *f* *p*

Cor.1.

TENORE SOLO

A *mf*

San - ctus, San - ctus, San - ctus

Legni

mp *pp* *mp*

Cl.

Fag.

Do - mi - nus De - us Sa - ba - oth!

Cl.

f *p*

SOPRANO SOLO

mf *f* *p*

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

p *p* *f* *p*

B CORO

Soprani *ff*

San - ctus, San - ctus, San -

Alti *ff*

San - ctus, San - ctus, San -

Tenori *ff*

San - ctus, San - ctus, San -

Bassi *ff*

San - ctus, San - ctus, San -

ff Cb T1b. Tb. *p - ff* *p - ff* *p - ff* *p - ff*

- ctus Do - mi - nus De - - us

- ctus Do - mi - nus De - - us

- ctus Do - mi - nus De - - us

- ctus Do - mi - nus De - - us

ff *ff* *ff* *ff*

p - ff *p cresc.* *ff*

Sa - ba - oth! _____

Sa - ba - oth! _____

Sa - ba - oth! _____

Sa - ba - oth! _____

ff

ff

f Ple - ni sunt

p Ple - ni sunt *f* coe - li et ter - ra, *f* coe - li et

p Ple - ni sunt *f* coe - li et ter - ra

mf Ple - ni sunt *f* coe - li

p

fz

f

f

SOPRANO SOLO

Plenisunt coe-

coe - - li glo - ri - a tu - a,
 ter - - ra glo - ri - a tu - a,
 glo - - ri - a tu - a,
 glo - - ri - a tu - a,

ff *m.s.* *p*

- li, coeli et ter - ra glo - - ri - a, glo-ri-a
 ple-ni sunt coe-li glo - ri-a tu - a
 ple-ni sunt coe-li glo - ri-a tu - a
 ple-ni sunt coe-li glo - ri-a tu - a
 ple-ni sunt coe-li glo - ri-a tu - a

(Empty musical staves)

SOPRANO SOLO

pp tu - a, *p* plenisunt coe-li, *p* coeli et ter - ra,

ALTO SOLO

TENORE SOLO

p Ple - nisunt coe - li, *f* coe - li et ter - ra *f* glo -

BASSO SOLO

Arch.

pp *fp*

f plenisunt coeli et ter - ra glo - - - -

f plenisunt coe-li et ter - ra

ff - ri - a tu - a, *f* ple-ni-sunt

Legni
Fl Ob

f Cl Fag *p* Cor *cresc.*

D
Un poco più mosso

♩ = 58

ri-a tu - a.
 glo - ri - a tu - a.
 coe-li et ter - ra glo - ri-a tu - a.
 Ple - ni sunt coe - li glo - ri-a tu - a.

CORO
Soprani

Alti
 Tenori
 Bassi

Ple - ni sunt coe - li,

Un poco più mosso

♩ = 58

A1 ch1
 3. trbne
f
Ad.

f
 Ple - ni sunt coe-li et ter - ra, coe-li et ter - ra
f *>* *>* *>*
 Ple-ni sunt coe - li, coeli et ter - ra, coeli et ter -
 ni sunt coe - li - et ter - ra, coe-li et ter - ra, coe-li et
 coe-li et ter - ra, ple - ni sunt coe - li et ter - ra

fz
ff *fz*

glo-ri - a, glo - ri - a tu - - - a,
 - ra glo - ri - a tu - - - a,
 ter - ra glo - ri - a tu - - - a,
 glo - ri - a tu - - - a,

fz
fz *fz* *fz* *fz*

ff
 glo - ri - a tu - a
ff
 glo - ri - a tu - a
ff
 glo - ri - a tu - a
ff
 glo - ri - a tu - a

ff
 glo - ri - a tu - a

f
 Ho - san - na, Ho - san - na,
f
 Ho - san - na, Ho - san - na, Ho -
f
 Ho - san - na, Ho - san - na,
f
 Ho - san - na, Ho -

f
ff
fz
 Red.

Ho-san-na, Ho-san-na in ex-cel - sis!
 san-na, Ho-san-na in ex-cel - sis!
 Ho-san-na, Ho-san-na in ex-cel - sis!
 san-na, Ho-san-na in ex-cel - sis!

f *marc.* 8va

p *pp*
 Be - ne - dic - tus, qui ve - nit,

fz *fz* *f* *p* *pp*
 Vla Cl

E *Meno, quasi tempo I.* $\text{♩} = 48$

mp
 Be - ne -
 CORO Tenori *mp*
 Be - ne - dic - tus, qui ve - nit.

pp Archi c sord. Cl I Ob II Ob

TENORE SOLO

Musical score for the first system. It includes vocal parts for Soprani, Alti, and Tenori, and piano accompaniment for Flute (Fl), Clarinet (Cl), and Cor. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: Soprani: Qui ve - nit in no - mi - ne; Alti: dic - tus, qui ve - nit.; Tenori: Qui. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *pp* and *[pp]*.

Musical score for the second system. It includes vocal parts for Soprani, Alti, and Tenori, and piano accompaniment for Flute (Fl), Clarinet (Cl), and Cor. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: Soprani: Be - ne - di - ctus, qui; Alti: Do mi ni.; Tenori: ve - nit in no - mi - ne Do - mi - ni. The piano accompaniment continues with a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *m.v.*, *p*, *pp*, and *dim.*.

ve - nit in no-mi-ne Do - - mi - ni, be - ne -

dic - tus, qui ve - nit in no-mi-ne Do - - mi -

SOPR. SOLO *p*
Be - ne - di - ctus, qui ve - nit in

ALTO SOLO *p*
Be - ne - dic - tus, qui ve - nit in

p
ni, — qui ve - nit in no - mi - ne

Ob Cor *pp* Vc *p* Fl *(espr.) (sopra)* *pp*

F

no-mi-ne Do - mi - ni, qui ve - - -

no - mi - ne Do - mi - ni, qui ve - -

Do - mi - ni, qui ve - - -

Tenori *p* Be - ne - dic - - - tus, qui

Bassi *p*

Ob Cl Cor

mf *p* *fz*

poco a poco cresc.

nit, qui ve - - - nit, qui

nit, qui ve - - nit,

nit, qui ve - - nit, qui

ve - - - nit, qui ve - - -

poco a poco cresc. Ob

cresc.

ve - - - nit, qui ve - - - nit, qui ve - - - nit in

Qui
Qui

nit, qui ve - nit in no - mi-ne Do - mi-ni,
nit, qui ve - nit in no - mi-ne Do - mi-ni,

Viol
mf

Red. ten.

G *f*

nit in no - mi - ne

ve - nit in no - mi - ne

no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mi - ni, qui

ve - nit in no - mi - ne Do - mi - ni, qui

qui ve - nit

qui ve - nit in no - mi - ne Do - mi - ni

dimin.

Legni mf

p

Red.

Do - - - - mi - ni

Do - - - - mi - ni.

ni.

ve - - - - nit

ve - nit in no - mi-ne Do - mi-ni Ho -

Ho - san - na, Ho-san - na in ex -

f

Tromb

p

Red.

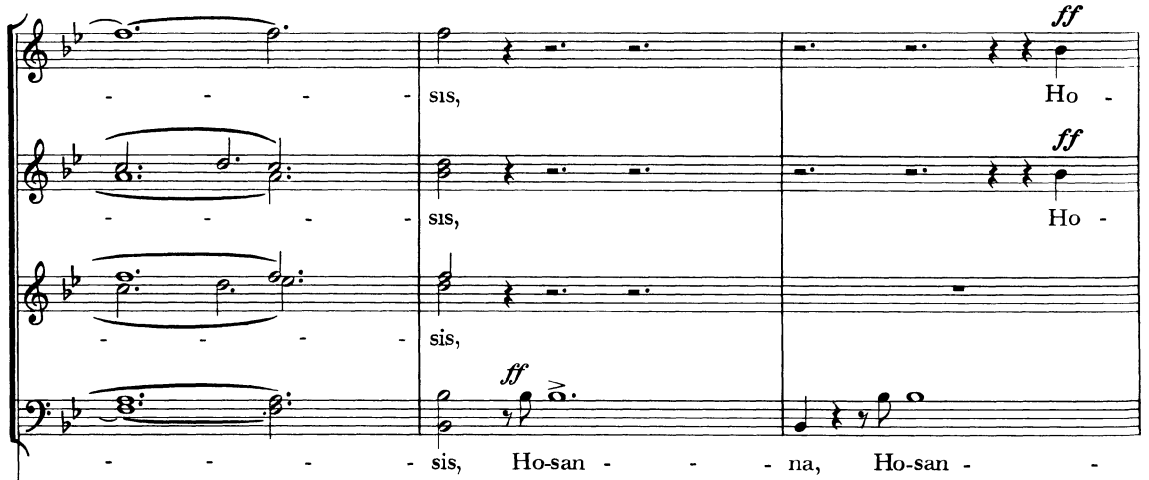
ff
Ho-san-na, Ho-san - na in ex-cel - sis, Ho-san - na in ex-cel - sis, Ho-san - na, Ho-san - na in ex-cel - sis

ff
Ho-san-na, Ho-san - na in ex-cel - sis

ff
Trbn

sis, Ho-san - na in ex-cel - sis, Ho-san - na in ex-cel - sis, Ho-san - na in ex-cel - sis

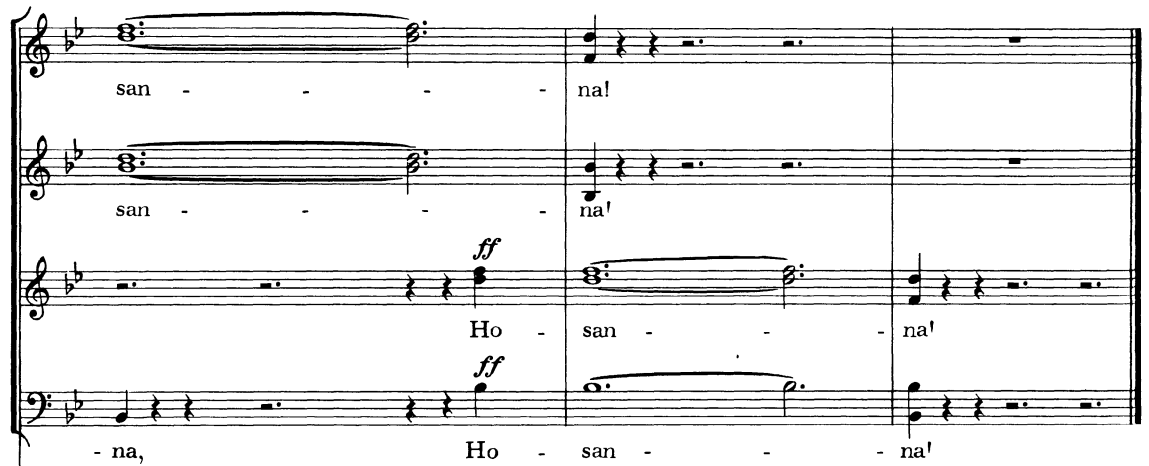
ff
Trbn



Three vocal staves (Soprano, Alto, Tenor) with lyrics: sis, Ho - sis, Ho - sis, Ho-san - na, Ho-san -



Tr Cor
Piano accompaniment with dynamics *ff* and *fz*



Three vocal staves with lyrics: san - na! Ho - san - na! Ho - san - na!



Piano accompaniment with dynamics *fz* and *ff*

12. Pie Jesu

Soli e Coro

Poco adagio ♩ = 42

CORO
Alti

Poco adagio ♩ = 42

Legni

A

Pi - e Je - su, Do - mi - ne, Je - su, Do - mi - ne,
 Pi - e Je - su, Do - mi - ne, Je - su, Do - mi - ne,
 Pi - e Je - su, Je - su, Do - mi - ne,
 Pi - e Je - su, Do - mi - ne,
 Pi - e Je - su, Do - mi - ne,

ne, do - na e - is, do - na e - is,
 ne, do - na e - is re - - qui-em, do - na e - is
 do - - na, do - na e - is,
 do - - na e - - is, do - na e - is
 do - na e - is

Cor.

do - na e - is
 re - - qui-em, do - na e - is
 do - na e - is re - - qui-em, do - na
 re - - qui-em, do - na e - is
 re - - qui-em, do - na e - is

Tromb. ad libitum
 (Organo)

p
 re - qui - em.
p
 re - qui - em
p
 e - is re - qui - em
p
 e - is re - qui - em.
p
 re - qui - em.

Fl. Cl
p *fz* *p*
 *

B
p *mf* *mf*
 Pi - e Je - su, Do - mi - ne, do - na e -
p *mf* *mf*
 Pi - e Je - su, Do - mi - ne, do - na e -
mf
 Pi - e
mf
 Do - na

mp *p* *mf* *f*

f - is, do-na e - - is re-qui-em *p* sem-pi-ter - - - nam. *pp*
f - is, do-na e - - is re-qui-em *p* sem-pi-ter - - - nam. *pp*
 Je - su, do - na e - is re-qui-em *p* sem-pi-ter - - - nam. *pp*
 e - is re - - - qui-em *p* sem-pi-ter - - - nam. *pp*

Fl. Cl. *pp* *fp* *fp* *p* *pp* Cor ingl *pp*
 Vla, Vlc, Cb

C SOPRANO SOLO *pp* *mf* *p* *pp*
 Pi - e Je - su, pi - e Je - su, Do - - - mi - ne,
ALTO SOLO *pp* *mf* *p* *pp*
 Pi - e Je - su, Do - - mi - ne,
TEN. SOLO *pp* *mf* *p* *pp*
 Pi - e Je - su, Do - - - mi - ne,

p — *f* — *pp* *p* — *f* — *p*
 do-na e-is re-qui-em, — do-na e-is re-qui-em sem-pi-
p — *f* — *pp* *p* — *f* — *p*
 do-na, do-na e-is re-qui-em sem-pi-ter- -
p — *f* — *pp* *p* — *f* — *p*
 do-na e-is re-qui-em, do-na e-is requiem sempi-

pp *p* — *mf* — *p* — *pp* — *D* *pp*
 ter-nam, pi-e Je-su, Je-su, Domine, do-na e-is re-qui-em.
pp *mf* *p* *pp* *pp*
 nam, pi-e Je-su, do-na e-is re-qui-em.
pp *mf* *p* *pp* *pp*
 ter-nam, pi-e Je-su, do-na e-is re-qui-em.

p
Vic.

molto espress.
fz *p* *pp* *pp*
mf *fz* *Red.* *Red.* *Red.* *#* *Red.*
ppp
Red.

E CORO

pp Alti
 Pi - e Je - su, Do-mi-ne, do - - na e - is re - -

pp Tenori I
 Pi - e Je - su, Do-mi-ne, do - - na e - is re - qui-

Tenori II
pp Pi - e Je - su, do - - na e - is re - qui-

Bassi I
pp Pi - e Je - su, do - - na e - is re - qui-

Bassi II
pp Pi - e Je - - su, do - - na e - is re - qui-

Pi - e Je - su, do - - na e - is re - qui-

Fl.

dim *mp* *mp*
 - - qui-em sem-pi - ter - - nam.

dim. *mp* *mp*
 em sem - pi - ter - - - nam.

dim. *pp* *pp*
 em sem - pi - ter - - nam.

dim. *pp* *pp*
 em sem - pi - ter - - - nam.

em - sem - pi - ter - - - nam.

Viol. *ppp* Legni *ppp* Cor. mgl *ppp* Archi *ppp*

13. Agnus Dei

Soli e Coro

Lento $\text{♩} = 58$
TENORE SOLO*m v.*
dolce

Agnus Dei,

p *ff* *mp* *p* Cor Cor ingl Vlc

a - gnus De - - i.

CORO
Soprani
Alti
Tenori
Bassi

Agnus De - i, qui tol - lis pec -
Agnus De - i, qui tol - lis pec -
Agnus De - i, qui tol - lis pec -
Agnus De - i, qui tol - lis pec -

pp ca - ta mun - di, *pp* do - na e - is,
pp ca - ta mun - di, *pp* do - na e - is,
pp ca - ta mun - di, *pp* do - na e - is,
pp ca - ta mun - di, do - na e - - - is, do - na

pp

f do - na e - is, *p* do - na e - is re - qui -
f do - na e - is, *p* do - na e - is re - qui -
f do - na e - is, *p* do - na e - is re - qui -
f e - - - is, do - na e - - - is re - qui - em

fz *p* *f*

SOPRANO SOLO

p dolce

Agnus De - i,

dim pp

- em sem - pi - ter - nam

dim pp

- em sem - pi - ter - nam

dim pp

- em sem - pi - ter - nam

dim pp

sem - pi - ter - nam

espress.

dim. p mp p

f rit. **B** *a tempo*

a - gnus, a - - gnus De - i.

p

A - gnus De -

p

A - gnus De -

p

A - gnus De -

p

A - gnus De -

molto espressivo

f rit. *a tempo*

f p

pp
 i, qui tol-lis pec - ca - ta mun - di, do - na e - - is, do - na
pp
 i, qui tol-lis pec - ca - ta mun - di, do - na e - is,
pp
 i, qui tol-lis pec - ca - ta mun - di, do - na e - is,
pp
 i, qui tol-lis pec - ca - ta mun - di, do - na e - is,

Fl
 Cl
p *pp* *p*

Arch.
 Red. *

mf
 e - is, do - na e - is re - qui-em sempi -
pp *mf*
 do - na e - is, do - na re - qui-em,
pp *mf*
 do - na e - is, do - na re - qui-em,
pp *mf*
 do - na e - is, do - na re - qui-em,

fz pp *p molto cresc.* *ff molto* *f* *f*

Red. * Red. *

SOPRANO SOLO C
f

ALTO SOLO *f*

TENORE SOLO

BASSO SOLO *f*

A-gnus De -

A - gnus

A-gnus De -

ter - - nam

re - qui - em *p* sem - pi - ter - - nam *pp*

re - - qui - em *p* sem - pi - ter - - nam *pp*

re - - qui - em *p* sem - pi - ter - - nam *pp*

dim. *p* *Cor* *Arch* *mf*

Red. *Red.*

f
 i, a - gnus, De - i, qui tol - lis, qui tol-lis pec-ca-ta
 De - i, qui tol-lis pec-ca - ta mun-di, do-
 Agnus De-i, qui tol-lis pec-ca - ta mun-di, do-na
 i, qui tol-lis pec-ca - ta mun - di, do-na e - is,
ffz
Red. Red.

p
 mun - di, do-na e - is re-qui-em,
p
 - na, do - na e-is re - qui-em,
p
 e - - is re - qui - em.
p
 do-na e - is re - qui - em.
 Sopran
 CORO
 Alt
pp
 A - gnus De - i, qui tol-lis pec-
pp
Cl.
p
pp
Vlc.
fz
 * *Red.*

SOPR. SOLO *pp*

do - na e - - is, do - na

ALTO SOLO *pp*

do - na e-is,

ca - ta mun - di

Viol *pp*

pp Archi

f

e - - is, do - na e - - is

f

do - na e-is, do-na e - is

fz

p *molto cresc* *p*

D

re - - - - qui - em.

re - - - - qui - em.

TENORE SOLO *mf* *mf*
Do na e is, do-nae - is

Tenori *mf* *mf*
Do - na e - is, do-na e - is

Bassi *mf* *mf*
Do - na e - is, do-na e - is

Legni *cresc* *f* *mf*

re-qui-em, *p* *f* *ff*
sem - pi - ter - nam, do - na e - is

re-qui-em, *p* *f* *ff*
sem - pi - ter - nam, do - na e - is

f *f* *mf*

Cor. *f* *ff*

re - qui-em sempi - ter - - - nam.

CORO

Sopran

Alti

Tenori

Bassi

Do - na e - - is re - qui-em

re - qui-em sem-pi - ter - - - nam, re - qui-

re - qui-em sem-pi - ter - - - nam,

Fl.Ob.

pp *p* *pp*

SOPRANO SOLO

Lux ae-ter-na lu-ce-at e - is,

Lux ae-ter-na

Lux ae-ter-na

em sem-pi-ter - - nam.

sem-pi-ter - - nam.

E *p* *mp* *pp* *cresc.*

Do - mi-ne, lux ae-ter-na

lu-ce-at e - is, Domine,

lu-ce-at e - is, Domine,

Lux ae-ter - na lu-ce-at e - is, Domine,

Lux ae-ter - na lu-ce-at e - is, Domine,

mf *p* Trbni

lu-ce-at e - is, Do - mi-ne,

lux ae-ter - na lu-ce-at e - is, Domine,

lux ae-ter - na lu-ce-at e - is, Domine,

lux ae-ter - na lu-ce-at e - is, Domine,

lux ae-ter - na lu-ce-at e - is, Domine,

mf *f* *ff* *cresc.* *f* Trbni *mp*

F SOPRANO SOLO

ff
 lux ae - ter - na

ALTO SOLO

TENORE SOLO

ff
 lux ae - ter - na

BASSO SOLO

ff
 lux ae - ter - na

ff
 lux ae - ter - na

ff
 lux ae - ter - na

ff
 lux ae - ter - na

Tutti,
Organo

ff

Trbn1

marcatissimo

lu - ce - at e - is Cum

lu - ce - at e - is Cum

lu - ce - at e - is Cum

lu - ce - at e - is Cum

lu - ce - at e - is Cum

lu - ce - at e - is Cum

san - ctis tu - is in ae-

san - ctis tu - is in ae-

san - ctis tu - is in ae-

san - ctis tu - is in ae-

san - ctis tu - is in ae-

san - ctis tu - is in ae-

san - ctis tu - is in ae-

san - ctis tu - is in ae-

ter - - - num, in ae -

ter - - - num, in ae -

ter - - - num, in ae -

ter - - - num, in ae -

ter - - - num, in ae -

ter - - - num, in ae -

c. ped.

8

ter - - - - num. _____

ter - - - - num. _____

ter - - - - num. _____

ter - - - - num. _____

ter - - - - num. _____

8

Ped. Ped. fff

Un poco più animato

qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us es,

qui - a pi - us es, qui - a pi - us

qui - a pi - us es, qui - a pi - us

Un poco più animato

Trbn1

Trbn2

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of several systems of staves. The first system includes two vocal staves, each starting with a fermata and the word "es." below it. The second system features a bass line with the lyrics "qui - a pi - us" and a piano dynamic marking (*p*). The third system shows a bass line with the lyrics "qui - a pi - us es," and dynamic markings of *f*, *p*, and *p*. The final system is a piano accompaniment for the Violin and Trombone (Vlc. Trbn) and Violin (Vlc.), with dynamic markings of *ff*, *mf*, *ff*, *ff*, *fp*, and *mp*.

Meno mosso, quasi Tempo I.

es. *p* A - gnus De-i, qui *p* Agnus De-i,

Detailed description: This system contains the first vocal parts. It features four staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a whole rest followed by a melodic phrase starting on a dotted quarter note, with the lyrics "A - gnus De-i, qui". The third staff is a vocal line with a whole rest followed by a melodic phrase starting on a quarter note, with the lyrics "Agnus De-i,". The bottom staff is a bass line with a whole note followed by a half note, with the lyrics "es.".

mp qui - - a pi - us es. *mp* qui - - a pi - us es.

Detailed description: This system contains the second vocal parts. It features four staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a whole rest. The third staff is a vocal line with a melodic phrase starting on a quarter note, with the lyrics "qui - - a pi - us es.". The bottom staff is a bass line with a melodic phrase starting on a quarter note, with the lyrics "qui - - a pi - us es.".

Meno mosso, quasi Tempo I.

Cor. *p* Cor. 1. Tibu *pp* Timp. H 2924

Detailed description: This system contains instrumental parts. It features two staves. The top staff is for Cor. 1. with a melodic line starting on a quarter note, marked *p*. The bottom staff is for Tibu and Timp. with a rhythmic accompaniment starting on a quarter note, marked *pp*. The number "H 2924" is printed at the bottom right.

G

tol-lis pecca - ta mun-di, do na e - is re - qui-em.
do - na e - is re - qui-em.

pp *f* *p*

Red.

SOPRANO SOLO

- - qui-em ae - ter-nam do-na, do-na e-is, Do - mi-
Cor 1.
Cl Fag.

pp *pp*

ne.

Viol e sord.
f *mf* *p dim.* *pp*

mf *Red.*

H CORO
Soprani

pp Alti
 Re-qui-em ae-ter - nam do - na, do - na

pp Tenori
 Re-qui-em ae-ter - nam do - na, do - na

pp Bassi
 Re-qui-em ae-ter - nam do - na, do - na

pp
 Timp.

mp
 e - is, Do-mi-ne.

mp
 e - is, Do-mi-ne

mp
 e - is, Do-mi-ne.

pp *fz*
 Ped.

SOPRANO SOLO *p* *f* I

et lux per-pe-tu-a lu-ce-at e - -

ALTO SOLO *p* *f*

et lux per-pe-tu-a lu-ce-at e - -

TENORE SOLO *p* *f*

et lux per-pe-tu-a lu-ce-at e - -

BASSO SOLO *p* *f*

et lux per-pe-tu-a lu-ce-at e - -

f

et lux per-

f

et lux per-

f

et lux per-

f

et lux per-

f *pp* *f*

Tibe

Tibni

p *pp* *pp*
 is, et lux perpetua luceat e-is
p *pp* *pp*
 is, et lux perpetua luceat e-is.
p *pp* *pp*
 is, et lux perpetua luceat e-is.
p *pp* *pp*
 is, et lux perpetua luceat e-is.

p *pp* *pp*
 pe-tu-a lu-ce-at e - - is.—
p *pp* *pp*
 pe-tu-a lu-ce-at e - - is.—
p *pp* *pp*
 pe-tu-a lu-ce-at e - - is.—
p *pp* *pp*
 pe-tu-a lu-ce-at e - - is.—

pp *f*

p *pp* *pp* *pp*

Trbn
 Tb