

Pour l'Anniversaire de la Mort de

ALESSANDRO MANZONI

22 MAI 1874

Second Version

MESSE DE REQUIEM

A

QUATRE PARTIES PRINCIPALES

Soprano, Mezzo-Soprano, Tenor,
Basse et Chœur

Composée par

G. VERDI

Exécutée pour la Première fois à l'Eglise SAN MARCO à Milan

Partition pour CHANT et ORGUE par

A. LEBEAU

N°1 avec Piano

Prix net: 15^f

N°2 avec Orgue

PARIS HENRY LEMOINE ÉDITEUR.
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17. Rue Pigalle



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168 bass
77 version

Interprètes:

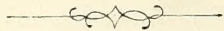
TERESA STOLZ, Soprano. — MARIA WALDMANN, Mezzo-Soprano.

GIUSEPPE CAPPONI, Ténor. — ORMONDI MAINI, Basse.

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REQUIEM ET KYRIE

à quatre Parties et Chœur



Andante. (♩ = 80)

SOPRANI.

CONTRALTI.

TENORS.

BASSES.

CHOR.

ORGANO
o
HARMONIUM

PEDALIERA
ad libitum



sotto voce.

il più piano possibile.

Requiem Requiem æ - ternam

Requiem Requiem æ - ternam

Requiem Requiem æ - ternam

Requiem Requiem æ - ternam



Quatre Sopranos seuls

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

This system shows the vocal line for four sopranos. The melody is written on a single staff with lyrics underneath. The notes are: do (quarter), na (quarter), do (quarter), na (quarter), e (quarter), is (quarter), Do (half), mi (half), ne (half). There are accents over the notes 'na', 'is', 'Do', and 'mi'.

con espressione.

rinf.

cresc.

The piano accompaniment consists of two staves (treble and bass clef). It features a flowing, arpeggiated texture in the right hand and a more rhythmic, chordal accompaniment in the left hand. The piece concludes with a *rinforzando* (rinf.) and *crescendo* (cresc.) marking.

TUTTI. *sempre pp*

et lux per - petu_a et lux perpe - tua

et lux per - petu_a et lux perpe - tua

et lux per - petu_a et lux perpe - tua

et lux per - petu_a et lux perpe - tua

This system contains the vocal parts for all four sopranos. Each voice part has the same lyrics: "et lux per - petu_a et lux perpe - tua". The notes are: et (quarter), lux (quarter), per (quarter), - (quarter), petu_a (quarter), et (quarter), lux (quarter), perpe (quarter), - (quarter), tua (quarter). There are accents over the notes 'petu_a' and 'perpe'.

ppp dolcissimo.

pp

rinf.

The piano accompaniment for the tutti section consists of two staves. It begins with a *ppp dolcissimo* marking. The texture is more delicate and arpeggiated than in the first system. It concludes with a *rinforzando* (rinf.) and *pp* marking.

ppp lu_ceat e_is lu_ceat

ppp lu_ceat e_is

ppp lu_ceat e_is

ppp lu_ceat e_is

p

ppp

Poco più (♩=88)

e_is

f Sans accomp! Te decet hy - mnus

f Sans accomp! Te decet hymnus De - us, in Si - on,

f Sans accomp! Te decet hymnus De - us in Si - on, et ti - bi red -

Poco più (♩=88)

f *dim.* *ppp*

Te decet hy - mnus, De - - - us, in Si -

ppp

De - - - us, in Si - - on, et ti - bi red -

ppp

et ti - bi red - de - tur votum in Je - ru - sa -

- de - - tur vo - tum in Je - ru - salem:

f *dim.* *pp*

cresc. *ff*

- on, et ti - bi red - detur ve - - tum in Je - ru - sa - lem

- de - tur ti - bi red - de - tur vo - tum in Je - ru - sa - lem

f

- lem e - xau - di o - ra - tio - nem me - - am,

e - xau - di o - ra - ti - onem me - am,

cresc. *ff*

p e - xau - di *f* o - ra - ti - o - nem me - am,

p o - ra - ti - o - nem me - - am, *f*

o - ra - ti - o - nem me - - am, ad te

o - ra - ti - o - - - - - nem me - am, *f*

pp ad te o - mmis *dim. sempre.* ca - - - ro ve - ni - et

pp ad te o - mmis ca - ro ve - ni - - et

pp o - mmis ca - - - ro - - - ve - ni - - et

pp ad te o - mmis ca - ro ve - ni - et

pp *dim. sempre.*

Requiem Requiem æternam

Requiem Requiem æternam

pp sotto voce.

Requiem Requiem æternam

pp

Requiem Requiem æternam

pp Come prima.

pp

Quatre Sopranos.

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

con espressione.

rinf.

TUTTI. *ppp* *pp*

et lux per - petua et lux per - pe - tua

et lux per - petua et lux per - pe - tua

et lux per - petua et lux per - pe - tua

dolciss. et lux per - petua et lux per - pe - tua

ppp *pp*

TENOR. *Animando un poco.*

Ky - ri -

lu - ceat e - is lu - ceat e - is

lu - ceat e - is lu - ceat e - is

lu - ceat e - is lu - ceat e - is

lu - ceat e - is

sempre cresc. *Animando un poco.*

- e e - le - - - - - i -

f

a poco a poco.

- son
BASSE.

Chri - ste Chri - - - - - ste e -

p

SOPRANO.

Ky - ri - e e -

f

- le - - - - - i - son

p

con dignitate et cum possib.

le - i - son e - le - i - son

MEZZO-SOP.

Chri - ste

SOP.

Ky - rie

MEZZO-SOP.

Chri - ste e - le -

TEN.

Ky - ri - e

BASSE.

Ky - rie e - le -

cresc *ff*

e - le - i - son

ff

- son e - le - i - son ky - ri - e

ff

ky - ri - e e - le - i - son

ff

- son e - le - i - son ky - ri - e

ff

e - le - i - son

p *ff*

e - le - i - son

pp *ff*

ky - ri - e e - le - i - son

ff

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

leggerissime. *ff* *pp*

e - le - i - son

e - le - i - son

e - le - i -

ky - ri - e e -

ky - ri - e e - le - ison

ky - ri - e e - le - ison

pp

The musical score is written in G major (one sharp) and consists of several systems. The vocal parts include Soprano, Alto, Tenor, and Bass. The piano accompaniment is shown in grand staff notation. The lyrics are: "e - - - le - ison", "Christe e - le - i - -", "- son", "e - - - -", "e - le - i - son", "Christe e - le - i -", "Ky - ri - e e - le - ison", "Christe e -", "- le - ison", "Chri - - - - -", "Chri - - - - -", and "pp". The score features various musical notations such as notes, rests, slurs, and dynamic markings.

e - - - le - ison

Christe e - le - i - -

- son e - - - -

e - le - i - son Christe e - le - i -

Ky - ri - e e - le - ison Christe e -

- le - ison

Chri - - - - -

Chri - - - - -

pp

pp

pp

Chri - - - ste ele - - i - son Chri -

- son - - - - - Christe e - le - i - son Chri -

- le - ison - - - - - Chri - - - - - ste ele - ison

- son - - - - - Christe e - le - i - son Chri - ste Chri -

- le - i - son - - - - - e - le - i - son

e - le - i - son

- - - - - ste

- - - - - ste

The piano accompaniment consists of a grand staff with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes, often beamed together in groups of four or six, with some measures containing a 'x' symbol. The treble line provides harmonic support with chords and melodic fragments.

ste e_le i_son e_le_i_son ele_i_son

_ste e_le i_son ele_ison e_le_ison ly_ri_

e_le_ison

_ste e_le i_son ele_ison e_le_ison

f
e_le_ison

f
e_le_ison

f
e_le_ison

f
e_le_ison

ff *p*



- e - le - ison ky - rie e - le - ison
ky - rie e - le - ison ky - ri -
ky - ri - e e - le - ison



p

e - le - i - son e - le - i -

e - le - i - son e - le - i - son e - le - i -

e - le - i - son e - le - i - son e - le - i -

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

e - le - i - son e - le - i -

e - le - i - son e - le - i -

e - le - i - son e - le - i -

e - le - i - son e - le - i -

e - le - i - son e - le - i -

e - le - i - son e - le - i -

e - le - i - son e - le - i -

ff *ppp*

_ son e _ le _ i _ son e _ le _ i _ son

ff *ppp*

_ son e _ le _ i _ son e _ le _ i _ son

ff *ppp*

_ son e _ le _ i _ son e _ le _ i _

ff *ppp*

_ son e _ le _ i _ son e _ le _ i _

ff *ppp* 4 Soprani, divisi.

_ son e _ le _ i _ son e _ le _ i _ son

ff 2 Contralti.

_ son e _ le _ i _ son e _ le _ i _ son

ff 4 Ténors divisi.

_ son e _ le _ i _ son e _ le _ i _

ff 2 Basses.

_ son e _ le _ i _ son e _ le _ i _

ff *pp* *pp*

pp

p
e - le - i - son

Chri - ste e - le - i - son

- son e - le - i - son e - le - i -

- son e - le - i - son

(Empty staff)

p
ly - ri - e e -

- son

p
- son Chri - - - -

dolce.
p

p

Chri - - - ste

e - le - i - son Chri - - - ste e -

- son Chri - - - ste e -

e - - - le - - i - -

Ky - ri - e - - - e - -

- le - ison e - -

ky - ri - e e - le - - - i - son e -

- ste e - - - le - - i - -

morendo.

Chri - ste e - le - i - son

allarg.

- le - i - son Chri - ste e - le - i - son e - le - i -

- le - i - son Chri - ste e - le - i - son e - le - i -

dim. allarg.

- son e - le - i -

- le - i - son e - le - i - son e - le - i -

- le - i - son Chri - ste e - le - i - son e - le - i -

- le - i - son Chri - ste e - le - i - son e - le - i -

morendo.

- son e - le - i -

dim. allarg. morendo.

- son e - le - i -

ff

pp
Chri - ste Chri - ste

pp
_ son Chri - ste Chri - ste

pp
_ son Chri - ste Chri - ste

pp
_ son Chri - ste Chri - ste

pp
_ son Chri - ste Chri - ste

pp
_ son Chri - ste Chri - ste

*pp**
_ son Chri - ste Chri - ste

pp
_ son Chri - ste Chri - ste

pp

ppp poco allarg. morendo.



e - le - i - son

ppp morendo.



e - le - i - son

ppp morendo.



e - le - i - son

ppp morendo.



e - le - i - son

ppp morendo.



e - le - i - son

ppp morendo.



e - le - i - son

ppp morendo.



e - le - i - son

ppp morendo.



e - le - i - son

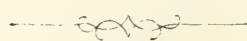
ppp poco allarg. leggieriss. pp



ppp poco allarg. leggieriss. pp

DIES IRÆ

à quatre Parties, Solos et Chœur



Allegro agitato. (♩=80)

SOPRANI

CONTRALTI

TENORS

BASSES

ORGANO
ou
HARMONIUM

PEDALIERA
ad libitum.




Di - es i -

Di - es i -

i - ræ Di - es i -

i - ræ Di - es i -

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with a treble clef and a key signature of one flat. They feature a melodic line with triplets and a final note with a fermata. The lyrics 'rae' are written below each vocal line. The fourth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a bass line with triplets and a treble line with a melodic flourish. The fifth staff is a single bass clef line, likely for a cello or double bass, with a key signature of one flat and a melodic line.

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with a treble clef and a key signature of one flat. They feature a melodic line with a final note marked with a forte dynamic (*ff*) and an accent (>). The lyrics 'Di es' are written below each vocal line. The fourth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a bass line with a melodic line and a treble line with a melodic line. The fifth staff is a single bass clef line, likely for a cello or double bass, with a key signature of one flat and a melodic line.

ff *il*

Di - es il

Di - es il

il

il - la di - es il - la di - es

il - la di - es il -

- la

- la

- la

- la

il - la

- la

Sol - vet sae - clum

Sol - vet sae - clum

ff Sol - vet Sol - vet

Sol - - - vet Sol - - - vet

in - fa vil - - - la, Te - ste

in - fa vil - - - la, Te - ste

sae - clum in fa vil - - - la, Te - ste

sae - clum in fa vil - - - la, Te - - - ste

Da - vid eum Si - byl - la

Da - vid eum Si - byl - la

Te - ste Da - vid eum Si - byl - la

Te - ste Da - vid eum Si - byl - la

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are 'Da - vid eum Si - byl - la' repeated in four different vocal parts. The piano accompaniment features a steady bass line and a more active treble line with some melodic flourishes.

Di - es i - rae,

Di - es i - rae,

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

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

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The music continues in the same key and time signature. The lyrics are 'Di - es i - rae,' repeated in four different vocal parts. The piano accompaniment features a steady bass line and a more active treble line with some melodic flourishes. There are dynamic markings such as *ff* and *f* throughout the system.

Di - es il - la Sol - vet

Di - es il - la Sol - vet

Di - es il - la Sol - vet

Di - es il - la Sol - vet

The first system of the musical score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Di - es il - la Sol - vet". The fifth and sixth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

sae - clum Sol - vet in fa -

sae - clum Sol - vet in fa -

sae - clum Sol - vet in fa -

sae - clum Sol - vet in fa -

The second system of the musical score continues with six staves. The top four staves are vocal parts with lyrics: "sae - clum Sol - vet in fa -". The fifth and sixth staves are piano accompaniment. The piano part features a prominent chordal texture in the right hand and a steady bass line in the left hand. The key signature and time signature remain the same as in the first system.

vil - la Di - es Di - es i - rae

vil - la Di - es Di - es i - rae

vil - la Di - es Di - es i - rae

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 consists of two staves. The lyrics are 'vil - la Di - es Di - es i - rae' repeated across the four staves.

vil - la Di - es i - rae Di - es il - la Sol - vet sae - clum in fa -

pesante.

This system shows the piano accompaniment for the second system. It includes two staves. The tempo marking *pesante.* is placed above the first staff. The accompaniment features a steady rhythmic pattern with some chromatic movement.

stentato. a tempo.

This system contains three vocal staves and a piano accompaniment. The vocal parts are mostly rests. The piano accompaniment consists of two staves. The tempo markings *stentato.* and *a tempo.* are placed above the first staff.

vil - la, Te - ste Da - vid cum Si byl - la. a tempo.

stent un poco.

This system shows the piano accompaniment for the third system. It includes two staves. The tempo marking *stent un poco.* is placed above the first staff. The accompaniment features a steady rhythmic pattern with some chromatic movement.

Di - es i - rae Di - es il - la

Di - es i - rae Di - es il - la

Di - es i - rae Di - es il - la

Di - es i - rae Di - es il - la

ff

Sol - vet sae - clum in fa - vil - la

Sol - vet sae - clum in fa - vil - la

Sol - vet sae - clum in fa - vil - la

Sol - vet sae - clum in fa - vil - la

pp

Di - es i - rae Di - es

p dim.

Sol - vet sae - clum in fa - vil - la

p dim.

Sol - vet sae - clum in fa - vil - la

p dim.

Sol - vet sae - clum in fa - vil - la

il - la Di - es i - rae -

p

Te - ste Da - vid cum Si -

pp

Te - ste Da - vid cum Si -

pp

Te - ste Da - vid cum Si -

ancora dim.

TEN. SOLO.

ppp

Di - es i - rae

sempre ppp

Di - es li - la

-byl - la

-byl - la

-byl - la

ancora piu. p

ppp

CONT. SOLO.

pp

Di - es i - rae

SOPRANI SOLI.

pp

Di - es i - rae.

Musical score for Soprano Soli and piano accompaniment. The soprano part has a rest followed by the lyrics "Di - es i - rae." The piano accompaniment consists of two staves with chords and moving lines.

pp sotto voce.

Quan - tus

Quan - tus

Quan - tus

Quan - tus

Musical score for four vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2) all sing the word "Quantus" in a soft, breathy style. The piano accompaniment is in the lower staves.

pp

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

Quan - do Ju - dex est ven -

Quan - do Ju - dex est ven -

Quan - do Ju - dex est ven -

Quan - do Ju - dex est ven -

tu - rus, Cun - eta stri - - - ete

tu - rus, Cun - eta stri - - - ete

tu - rus, Cun - eta stri - - - ete

tu - rus, Cun - eta stri - - - ete

All^o sostenuto. (♩ = 88)

dis - cus - su - - - rus!

dis - cus - su - - - rus!

dis - cus - su - - - rus!

dis - cus - su - - - rus!

All^o sostenuto. (♩ = 88)

ppp

Tromba in orchestra.

lontane.

② ④

Orchestre.

pp

lontane.

Detailed description: This system shows the beginning of a piece in 3/4 time with a key signature of two flats. The right hand has a melodic line starting with a half note G4, followed by quarter notes. The left hand provides a harmonic accompaniment with chords. The dynamic is *pp* and the tempo is *lontane*. There are circled numbers 2 and 4 above the first two measures.

Orchestre.

p

pp

lontane.

lontane.

Orchestre.
poco cresc.

Detailed description: This system continues the piece. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The dynamic in the right hand is *pp* and in the left hand is *p*. The tempo is *lontane*. The system ends with a *poco cresc.* instruction.

animando a poco.

cresc. a poco

Detailed description: This system features a more active right hand with eighth notes and triplets. The left hand continues with chords. The tempo is *animando a poco* and the dynamic is *cresc. a poco*.

a poco.

Detailed description: This system is characterized by a dense texture of triplets in both hands. The right hand has a melodic triplet line, and the left hand has a rhythmic triplet accompaniment. The tempo is *a poco*.

tutta forza.

⑥ *fff*

Ped.

Detailed description: This system is the most intense, marked *tutta forza.* and *fff*. It features a heavy, rhythmic accompaniment in both hands with many triplets. A pedal point is indicated at the bottom. A circled number 6 is present in the first measure.

sempre animando a poco

Detailed description: This final system continues the triplets and maintains the *animando a poco* tempo. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment with triplets.

Musical score for the first system. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain whole rests. The piano accompaniment staff begins with a dynamic marking of *ff* and a fermata. The lyrics "Tu - - - ba mi - rum spar - gens so - - num" are written below the piano staff.

Tu - - - ba mi - rum spar - gens so - - num

Musical score for the second system, featuring piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *ff* and a fermata. The bass staff has a dynamic marking of *ff* and a pedaling instruction: "Ped. a poco." The piano accompaniment consists of a series of chords and moving lines.

Ped. a poco.

Musical score for the third system. It consists of four staves: three vocal staves and one piano accompaniment staff. The vocal staves contain whole notes with dynamic markings of *ff* and accents (>). The lyrics "Tu - - - ba mi - - -" are written below the vocal staves. The piano accompaniment staff contains whole notes with dynamic markings of *ff* and accents (>).

Tu - - - ba mi - - -

Tu - - ba

Musical score for the fourth system, featuring piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *ff* and a fermata. The bass staff has a dynamic marking of *ff* and a fermata. The piano accompaniment consists of a series of chords and moving lines.

lontane.

- rum spar - - - gens

spar - gens

spar - gens

mi - ram spar - gens so - num Per se pul - chra re - gi -

The first system features a vocal line with lyrics and two piano accompaniment staves. The piano part includes several triplet figures in both hands.

so - - - - - num

so - - - - - num

so - - - - - num

so - - - - - num

The second system consists of four vocal staves, each with a long note held for the duration of the phrase "so - - - - - num".

ff

Ped. \circ

animando sempre si no alla fine ma a poco a poco.

The third system shows the piano accompaniment for the final phrase. It features a dynamic marking of *ff* and a pedal instruction. The piano part includes triplet figures and a concluding melodic line.

Musical score for the first system, featuring three vocal staves and a piano accompaniment. The vocal staves are mostly empty, with the bass line starting to enter in the second measure.

Tu - ba mi - rum

Piano accompaniment for the first system, showing complex chordal textures with triplets and slurs.

Vocal line for the first voice part, with lyrics "spar - gens so - num".

spar - gens so - num

Vocal line for the second voice part, with lyrics "spar - gens so - num".

spar - gens so - num

Vocal line for the third voice part, with lyrics "spar - gens so - num".

spar - gens so - num

Piano accompaniment for the second system, showing a continuation of the complex textures.

Per se -

Piano accompaniment for the third system, including the instruction "lontane." and complex textures.

lontane.

re - - e - num
 re - - o - num
 Co - get

pul - chra

lontane.

o - mnes an - te thro - - -
 o - - -

secca

Molto meno mosso (♩=72)

- mes.

- mes.

- mes.

- mes.

BASSE SOLO

Mors stu

Molto meno mosso ♩=72

secca

ppp

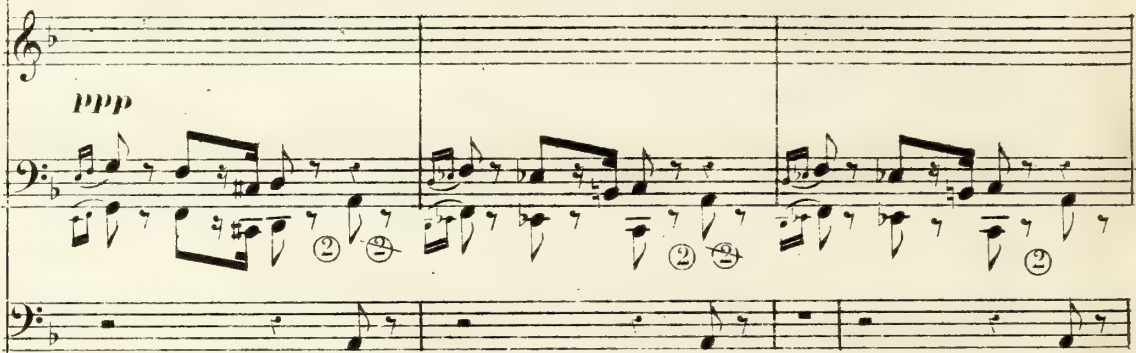
ppp

- pebit Mors stu-pe - bit et na - tu - ra Cum re-

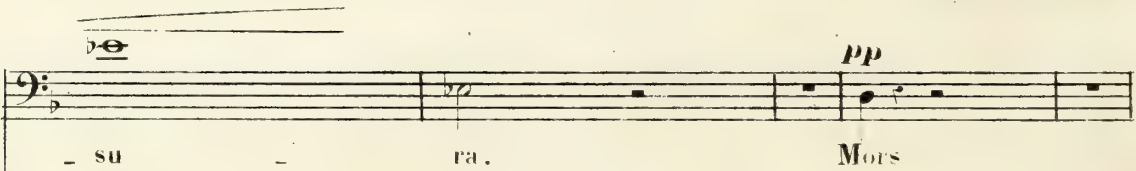
ppp



- sur - get cre - a - tu - ra, Ja - di - can - ti re - spon -

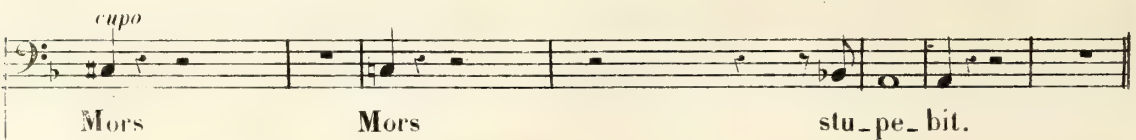


ppp



ve *pp*

- su - ra. Mors

cupo

Mors Mors stu - pe - bit.



ppp

MEZZO SOPR. SOLO

dim **pp**

Li - ber scriptus pro - fe - re - tur,

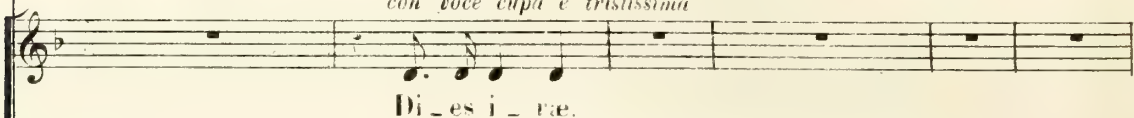
In quo to - tum con - ti - ne - tur,

f
Un - de mun - dus Un - de mun - dus ju - di -

mf
- ce - tur Un - de mun - dus Un - de mun - dus ju - di -



con voce cupa e tristissima

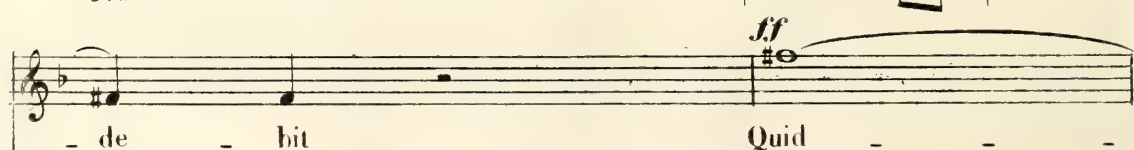


pppp *p* *f*



ff *pp*

Ped.



ff

cresce

Ped.

quid la_tet ap - pa - re - bit,

sempre ppp

Di - es i - ra

Di - es i - ra

Di - es i - ra

Di - es i - ra

pp

Ped.

Nil i - nul - tum re - ma - ne - bit Quiddid

dolce

p

p

la_tet ap - pa - re_bit, Nil i - nultum Nil i - nul - tum

mf in tempo

un poco accelerando

mf in tempo

re - ma - ne - bit re - ma - ne - bit Nil i -

- nul - tum Nil i - nul - tum re - ma - ne - bit. Li - ber

scri - ptus pro - fe - re - tur In quo

to - tum con - ti - ne - tur, Un - de

ff

mun - dus ju - di - ce -

ff

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a circled 'G' and a circled '6'.

pp

- tur. Ju - dex er - go cum se - de - bit, Quid - quid

pp

Di - es i - rae.

pp

Di - es i - rae.

pp

Di - es i - rae.

pp

Di - es i - rae.

ppp

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes circled 'G' and '6' markings.

ppp

la - tet ap - pa - re - bit, Nil i - nultum

ancora più pp

Musical score for the third system, featuring a vocal line and piano accompaniment.

sempre piu p *morendo*

remanebit Nil Nil

ff

Nil Li - ber scriptus profe - re

perdendosi *col canto*

vuoto ff *p*

in tempo

- tur.

sempre cupe e pianissimo

Di - es i - rae.

Di - es i - rae.

Di - es i - rae.

Di - es i - rae.

in tempo

pp

Di - es i - rae.
Di - es i - rae.
Di - es i - rae.
Di - es i - rae.

Di - es i - rae.
Di - es i - rae.
Di - es i - rae.
Di - es i - rae.

All^o come prima

stesso movimento

1^o tempo

fff

Di - es

fff

Di - es

fff

Di - es

fff

Di - es

8

fff

i - ra Di - es il - la Sol - vet

i - ra Di - es il - la Sol - vet

i - ra Di - es il - la Sol - vet

i - ra Di - es il - la Sol - vet

8

sae - clum in fa - vil - la, *dim*
 sae - clum in fa - vil - la, *p* Sol - vet
 sae - clum in fa - vil - la, *p* Sol - vet
 sae - clum in fa - vil - la, *p* Sol - vet

p
 Di - es i - rae, Di - es il - la
 sae - clum in fa - vil - la, Te - ste
 sae - clum in fa - vil - la, Te - ste
 sae - clum in fa - vil - la, Te - ste

dim *ancora dim*

Di - es i - ra,

Di - es i - ra,

Da - vid cum Si - byi - la.

Da - vid cum Si - byl - la.

Da - vid cum Si - byl - la.

♩ ♩ ♩ ♩

pp

Di - es il - la,

Di - es i -

pp

Di - es il - la,

Di - es i -

pp

Di - es il - la,

Di - es i -

Di - es il - la,

Di - es i -

♩ ♩ ♩ ♩ ♩ ♩

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

This system contains four vocal staves and three piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music features a melodic line with a long note on 'i' followed by a rest. The piano accompaniment consists of chords and moving lines in the left hand.

dim
 - - - rae.
dim
 - - - rae.
dim
 - - - rae.
dim
 - - - rae.

p *fin* *morendo*

This system continues the vocal and piano parts. The vocal lines end with a fermata on the note 'rae'. The piano accompaniment includes dynamic markings: *p* (piano), *fin* (fine), and *morendo* (diminuendo). The piano part features a melodic line with a long note on 'rae' followed by a rest.

MEZZO SOPRANO SOLO

espress

Quid sum

Adagio (♩ = 100)

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. A circled '1' is placed above the first measure of the piano accompaniment.

mi - - - ser - - - tunc di - ctu - rus,

The second system continues the vocal line with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with the eighth-note pattern. A circled '2' is placed above the piano accompaniment in the third measure.

Quem pa - tro - - -

ppp

The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern. A circled '3' is placed above the piano accompaniment in the second measure.

- num ro - ga - tu - rus, Cum vix ju -

col canto

p

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on three staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a flowing eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *p* is present in the first measure of the piano part.

- stus. sit se - cu - rus

ben legato e dolce

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line is marked *ben legato e dolce*. The piano accompaniment includes a circled '4' above a measure in the right hand, indicating a fourth interval. The piano part continues with its characteristic eighth-note accompaniment.

TENORE SOLO

Quid sum mi - ser tunc di -

Detailed description: This system is labeled 'TENORE SOLO' and features a vocal line on a single staff and a piano accompaniment on three staves. The vocal line begins with a dotted quarter note. The piano accompaniment continues with the eighth-note accompaniment from the previous systems.

SOPRANO SOLO

Quem pa - tro - num ro - ga - tu -

Quid sum Quid sum mi -

pp

- etu - rus Quid sum Quid sum mi -

- rus, Cum vix ju - stus sit se -

dolce e legato

- ser tunc di - etu - rus

- ser tunc di - etu - rus

Vox sola

pp

- rus? Quem pa -
 Quid sum mi - ser Quem pa - trem ro - ga -
 Quid sum mi - ser Quem pa -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The music is in a minor key and features various melodic and harmonic textures.

- tro - num Quem pa - tro - num ro - ga -
 - tu - rus Quem pa - tro - num ro - ga - tu -
 - tro - num Quem pa - tro - num ro - ga - tu -

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The music continues from the first system, maintaining the same key and tempo.

tu - rus, Cum vix ju - stus sit se -
rus Cum vix ju - stus sit se -
rus Cum vix ju - stus sit se -

pp

pp

pp

pp

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are: "tu - rus, Cum vix ju - stus sit se -", "rus Cum vix ju - stus sit se -", and "rus Cum vix ju - stus sit se -". The piano accompaniment features a flowing arpeggiated pattern in the right hand and a steady bass line in the left hand. The dynamic marking *pp* (pianissimo) is present in the upper right of each vocal staff and in the lower right of the piano accompaniment.

cu - rus? Quid sum mi -
cu - rus? Quid sum mi -
cu - rus? Quid sum mi -

pp

pp

pp

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "cu - rus? Quid sum mi -", "cu - rus? Quid sum mi -", and "cu - rus? Quid sum mi -". The piano accompaniment continues with the arpeggiated pattern. The dynamic marking *pp* is present in the upper right of each vocal staff and in the lower right of the piano accompaniment.

- ser tunc di - ctu - ras Quid
 - ser tunc di - ctu - ras Quid
 - ser Quid sum mi - ser tunc dictu - ras Quid

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands, with a bass line. The lyrics are: - ser tunc di - ctu - ras Quid, - ser tunc di - ctu - ras Quid, and - ser Quid sum mi - ser tunc dictu - ras Quid.

sum mi - ser *d. l. e.*
 sum mi - ser Quid sum mi - ser
 sum mi - ser Quid sum mi - ser

The second system continues the vocal and piano parts. The lyrics are: sum mi - ser *d. l. e.*, sum mi - ser Quid sum mi - ser, and sum mi - ser Quid sum mi - ser. The piano accompaniment continues with complex chordal textures and moving lines in both hands.

tunc di-ctu - rus Quid sum

tunc di-ctu - rus Quid sum mi-ser

tunc di-ctu - rus Quid sum Quid sum

Cum vix

Quem pa-tro-num ro-ga-tu-rus

mi-ser tunc di-ctu - rus

Adagio maestoso (♩=72).

ju - stus sit se - cu - rus?

BASSE. CHŒUR. *ff*...

Rex tremenda ma - je - sta -

ff

(G)

pp

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

- tis

ff...

Rex tremen - dae ma - je -

ppp

ff

ppp

BASSE. Solo

d.lee.

Sal - va me, fons pi - e -

pp
Qui sal - van - dos salvas gra - tis

- sta - tis

ppp

p

SOP.

Sal - va me

Sal - va me

MEZZO SOP.

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

TÉNOR.

Sal - va me, fons pi - e -

BASSE.

- ta - tis

Sal - va me Sal - va

Sal - va

- ta - tis Sal - va

Sal - va

SOP. *ff*
Sal - va me

MEZZO SOP. *ff*
Sal - va me

TENOR. *ff*
Sal - va me

BASSE. *ff*
Rex - tremen - dae ma - je - sta - tis

ff

me Sal - va me
me Sal - va me
me Sal - va me
me Sal - va me

The first system consists of four vocal staves. The top staff has a melodic line with a slur over the final two notes. The lyrics 'me Sal - va me' are written below each staff.

ff Sal - va me Sal - va
ff Sal - va me Sal - va
ff Sal - va me Sal - va
Rex tremende ma - je - sta - tis Qui salvan - dos sal - vas

The second system consists of four vocal staves. The first three staves are marked with a forte dynamic (*ff*). The lyrics 'Sal - va me Sal - va' are written below the first three staves. The fourth staff contains the lyrics 'Rex tremende ma - je - sta - tis Qui salvan - dos sal - vas'.

The piano accompaniment for the second system is shown in three staves. The top staff is the right hand, featuring chords and a melodic line with a slur. The middle staff is the left hand, featuring a rhythmic accompaniment with slurs. The bottom staff is the bass line, featuring a simple harmonic accompaniment.

fons pi-e ta tis Sal - va

Sal - va me Sal - va

Sal - va me Sal - va

Sal - va me Sal - va

me Sal - va Sal - va

me Sal - va Sal - va

me Sal - va Sal - va

gra - tis, Sal - va Sal - va me Sal - va Sal - va me

ff

Sal_va Sal - - va me

Sal_va Sal - va

Sal_va

Sal_va

Sal_va

Sal_va

Sal_va

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

ppp

6

ppp

Sal - va me fons pi - e - ta - tis
me Sal - va me fons pi - e -

This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with lyrics "Sal - va me fons pi - e - ta - tis". The second staff is another vocal line in treble clef with lyrics "me Sal - va me fons pi - e -". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

pp Sal - va me *ppp* Sal - va me
estremamente ppp Sal - va me *ppp* Sal - va me
pp Sal - va me *ppp* Sal - va me
pp Sal - va me *ppp* Sal - va me

This system contains four staves of musical notation. The first two staves are vocal lines in treble clef with lyrics "Sal - va me" and "Sal - va me". The third and fourth staves are piano accompaniment in treble and bass clefs respectively. Dynamic markings include *pp*, *ppp*, and *estremamente ppp*. The piano part features a rhythmic pattern of eighth notes.

This system contains the piano accompaniment for the third system, consisting of two staves in treble and bass clefs. It features a complex rhythmic pattern with many beamed eighth notes and chords, typical of a Baroque or Classical style keyboard or lute part.

p
Sal - va Sal - va
- ta - tis Sal - va
Sal - va me fons pi - e - ta - tis Sal - va
Sal - va me fons pi - e - ta - tis Sal -

pppp ^ ^
Sal - va me
pppp ^ ^
Sal - va me
pppp ^ ^
Sal - va me
pppp ^ ^
Sal - va me

Right hand: *p*
Left hand: *p*

animando a poco a poco.

me fons pi_e - ta - tis Sal - va

me fons pi_e - ta - tis Sal - va

me fons pi_e - ta - tis Sal - va

- va Sal - va me Rex tremende ma - je -

ff
Sal - - va me

ff
Sal - - va me

ff
Sal - - va me

ff
Rex tremende ma - je - sta - tis

animando a poco a poco.

ff

sempre

me Sal - - va me

me Sal - - va me

me Sal - - va me

- sta - tis Rex tremendæ ma - je - sta - tis

Sal - - va me Sal - - va

Sal - - va me Sal - - va

Sal - - va me Sal - - va

Rex tremendæ ma - je - sta - tis Qui sal-vandos sal-vas

Andante

Sal - - va Sal - -

Sal - va me Sal - va

Sal - va me Sal - va

Qui salvandos sal - vas gra - tis Sal - va Sal - va

me Sal - - va me

me Sal - - va me

me Sal - - va me

gra - tis Sal - vame fons pi - e - ta - tis

sempre animando.

rall al 1^o tempo.

- va Sal - - - - - va

me Sal - - - - - va me fons pi - e -

me fons pi - e - ta - tis Sal - - - - - va

me fons pi - e - ta - tis Sal - va me Sal - - - - - va

Sal - - - - - va me Sal - - - - - va

fons pi - e - ta - - - - - tis

fons pi - e - ta - tis Sal - - - - - va

fons pi - e - ta - tis Sal - va me Sal - - - - - va

sempre animando.

ff

rall al 1^o tempo.

allarg. stent.

Sal - va me

- ta - - - - - tis

Sal - va - - Sal - va me

me Sal - - va - - me Sal - va me

in Tempo*dolce*

Sal - va me

Sal - va Sal - va me

Sal - va - - Sal - va me

me Sal - va me

allarg. stent.

in Tempo.

pp

mf Sal - - va

mf Sal - va me fons pi - e -

mf Sal - - va

mf Sal - va me fons pi - e -

Salva me Sal - va
mf Sal - - - va

Salva me Salva me *mf* Sal - - - va

Sal - va me *mf* Sal - va me fons pi - e -

pp Sal - va me *mf* Sal - va me fons pi - e -

mp *mf* Ped.

Sal - va me
- ta - - - tis

Sal - va me
- ta - - - tis

Sal - va me
Sal - va me
- ta - - - tis
- ta - - - tis

Ped

dim.

The musical score consists of eight staves. The first seven staves are vocal parts, each with a treble or bass clef and a key signature of one flat. The lyrics are 'Sal - va me' on the first line and '- ta - - - tis' on the second line. The eighth staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a 'Ped' (pedal) marking at the beginning and a 'dim.' (diminuendo) marking towards the end. There are also circled numbers 4 and 1 in the piano part, and circled symbols resembling a cross with a dot in the center.

Lo stesso tempo.

M. SOP. *espress.*

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

Lo stesso tempo.

Quod sum cau - sa tu - æ vi - æ

SOP.
cantabile.

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

Quod sum cau - sa Quod sum cau -
Quod sum cau - sa tu - æ vi - æ

- sa tu - æ vi - æ, De - me
 - æ De - me per - das il - la di - e

pp *M.G.*

per - das il - la di - e De - me per - das
 De - me per - das De - me per - das

M.G. *poco a poco animando.*

il - la di - e. Quærens me,
 il - la di - e. Quærens me

in Tempo.

Quærens me, sedi-sti las-sus, Rede-mi-sti

Quærens me, sedi-sti las-sus, Rede-mi-

dolciss. Re-de mi-sti crucem pas-sus; *mf* Tan-tus

-sti Re-de mi-sti crucem pas-sus; Tan-tus

col canto.

la-bor non sit cas-sus Ju-ste

la-bor non sit cas-sus Ju-ste

f *pp*

animando sempre sino alla fine.

Ju - dex ul - ti - o - nis, Do - num
 Ju - dex ul - ti - o -

M D M D M D

fac re - missi - o - nis An - te
 - nis Do - num fac re - missi - o - nis An - te

pp un poco animando.
dolce.
p
pp
un poco animando.

M D

di - em ra - ti - o - nis Do -
 di - em ra - ti - o - nis Do -

p dolce.
p

animando.

num fac remis-si - o - nis Ante

num fac remis-si - o - nis

pp

animando.

di_em Ante di_em Ante diem

An - te di - em An-te di-em ra-ti - onis Ante

pp

An-te di - em ra-ti - o - nis.

di - em ra-ti - o - nis.

pp

col canto.

pp

TENORE.

In - ge - mi - scotamquam re - us: Culpa ru - bet vultus

p

pp

me - us Suppli - can - ti Suppli - can - ti par - ce De - us.

pp

Poco meno mosso.*dolce con calma.**dolce marcando.*

Qui Ma - ri - an absol - vi - sti,

pp

dolce

Et la - tro - nem ex - au - di - sti, Mi - hi

dolce

quo - que spem de - di - sti Mi - hi quo -

This system contains the first two measures of the piece. The vocal line begins with the lyrics 'quo - que spem de - di - sti Mi - hi quo -'. The piano accompaniment features a steady eighth-note bass line and a treble line with triplets and a 'pp' (pianissimo) dynamic marking.

que spem de - di - sti.

The second system continues the vocal line with the lyrics 'que spem de - di - sti.'. The piano accompaniment continues with similar textures, including a 'p' (piano) marking in the treble and 'ppp' (pianississimo) markings in both staves.

Preces an - te nos sum di - gnos, Sed tu

The third system contains the lyrics 'Preces an - te nos sum di - gnos, Sed tu'. The piano accompaniment is characterized by prominent triplet patterns in both the treble and bass staves.

bo - nae ho - mi - nis, Ne pe - ni - t - tiam

The fourth system contains the lyrics 'bo - nae ho - mi - nis, Ne pe - ni - t - tiam'. The piano accompaniment continues with the triplet patterns and concludes the page.

i - - - - - gne

pp espress.

dolce.

In - ter o - ves lo cum prae - sta. Et ab hae - dis me se -

que - stra. In - ter o - ves lo - cum prae - sta, Et ab

animando.

hae - dis me seque - - - - - stra, Sta - tu - ens

pp

in Tempo.

f Sta tu ens in par te

f in Tempo.

dex tra Et ab hadis

ppp

ma se quetra, Sta tu ens in par te dex

tra

poco accelerando.

Bass. *con furzo*

Con - fu - ta - tis ma - le - di - ctis, Flam - mis a - cri - bus ad -

Andante (♩ = 96)

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked with a forte dynamic (ff). The vocal line consists of a series of eighth notes.

di - ctis, Vo - ca me cum bene - di - ctis.

The second system continues the vocal and piano parts. The piano accompaniment features a more active texture with chords and moving lines in both hands, including a section marked piano (p) and another marked pianissimo (pp). The vocal line continues with eighth notes and rests.

O - ro sup - plex et ac - ti - nis, Cor con -

The third system shows the vocal line and piano accompaniment. The piano part is characterized by a dense texture of chords in the right hand and a steady bass line in the left hand. The vocal line continues with eighth notes.

- tri - tum qua - si - nis Ge - re cu - ram me - i

The fourth system concludes the vocal and piano parts. The piano accompaniment maintains its dense chordal texture, while the vocal line continues with eighth notes. The system ends with a fermata over the final notes.

fi - nis O - ro sup - plex et ae - li - nis, Cor con - tritum qua - si ci - nis,

Ge - re Ge - re cu - ram me - i fi - nis.

Con - fu - ta - tis ma - le - di - etis,

Flam - mis a - eribus ad di - etis,

Adagio cantabile.

Vocals: Vo - ca - me cum be - ne - di - ctis

Piano accompaniment: *p*

Vocals: Vo - ca - me cum be - ne - di - ctis Vo - ca - me

Piano accompaniment: *p* *f*

Vocals: Vo - ca - me cum be - ne - di - ctis.

Piano accompaniment: *f* *pp*

Vocals: O - ro sup - plex et ac - cili - nis, Cor con -

Piano accompaniment: *p*

- tri - tum qua - si ci - nis, Ge - re cu - ram me - i

fi - nis. O - ro supplex et ae - li - nis, Cor con - tri - tum qua - si ci - nis,

Ge - re Ge - re Ge -

re Ge - re cu - ram me - i fi -

poco rall.

nis O - ro supplex et ac -

This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics 'nis O - ro supplex et ac -'. The bottom two staves are piano accompaniment in G major, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

- cli - nis, Ge - re - ra - m Ge - re - ra - m me - i

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics '- cli - nis, Ge - re - ra - m Ge - re - ra - m me - i'. The bottom two staves are piano accompaniment in G major, continuing the accompaniment from the first system.

ten **All' come prima.**

fi - nis

SOP.

CONT.

TEN.

BASSI.

Di - es

This system contains four vocal staves and piano accompaniment. The vocal staves are labeled 'SOP.', 'CONT.', 'TEN.', and 'BASSI.'. The lyrics 'fi - nis' are written under the first two staves, and 'Di - es' is written under the last two. The piano accompaniment is in G major and includes a dynamic marking of *f*.

All' come prima.

Di - es

ff

This system contains the piano accompaniment for the final system. It features a dynamic marking of *ff* and continues the accompaniment from the previous system.

Di - es i -
 Di - es i -
 i - - - ra Di - es i - - - ra Di - es
 i - - - ra Di - es i - - -

The first system consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'Di - es i -' and 'Di - es i -'. The third and fourth staves are vocal lines in treble and bass clefs respectively, with lyrics 'i - - - ra Di - es i - - - ra Di - es' and 'i - - - ra Di - es i - - -'. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

pa
 pa
 pa
 pa
 pa
 pa
 pa

The second system consists of seven staves. The top six staves are vocal lines in treble and bass clefs, with lyrics 'pa', 'pa', 'pa', 'pa', 'pa', and 'pa'. The seventh staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

Musical score for the first system. It consists of five staves: two vocal staves (Soprano and Bass) and three piano accompaniment staves (Right Hand Treble, Left Hand Treble, and Left Hand Bass). The vocal parts have lyrics "Di - es" written below them. The piano accompaniment includes a complex melodic line in the right hand with many slurs and accents, and a more rhythmic bass line.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal parts have lyrics "il - la di - es il - la di - es" written below them. The piano accompaniment continues with similar melodic and rhythmic patterns, featuring slurs and accents.

la
la
la
la

Sol - vet se - clum
Sol - vet se - clum
Sol - vet Sol - vet
Sol - vet Sol - vet

f

in fa - vil - - la Te - ste

in fa - vil - - la Te - ste

se - cundum in fa - vil - - la Te - ste

se - cundum in fa - vil - - la Te - ste

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'in fa - vil - - la Te - ste'.

Da - vid cum Si - byl - - la

Da - vid cum Si - byl - - la

Da - vid cum Si - byl - - la

Da - vid cum Si - byl - - la

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Da - vid cum Si - byl - - la'.

Di - es i - re Di - es i -

Di - es i - re Di - es i -

Di - es i - re Di - es i -

Di - es i - re Di - es i -

ppp

- re Di - es i - re Di - es

- ra *p* Di - es i - re di - es

- re *p* Di - es i - re di - es

- re Di - es i - re di - es

il - la di - es il - la

il - la di - es il - la

il - la di - es il - la

il - la di - es il - la

The first system consists of four staves. The top three are vocal staves with lyrics 'il - la di - es il - la'. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a more rhythmic bass line in the left hand.

morendo.

The second system shows the piano accompaniment continuing from the first system. It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'morendo'.

M. SOP. **Largo** (♩ = 60) *con molta espressione.*

Largo ♩ = 60

tr. *lunghe lamento.*

morendo. *p*

p

La_cry_mo_sa di - es

The second system includes a vocal staff for the Soprano (M. SOP.) and a piano accompaniment. The tempo is marked 'Largo' with a quarter note equal to 60 (♩ = 60). The vocal line is marked 'con molta espressione' and 'Largo ♩ = 60'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Largo' and the dynamics are marked 'p' (piano). The lyrics 'La_cry_mo_sa di - es' are written below the vocal staff.

il - la, Qua re - sur - get ex fa - vil - la, Ju - di - can - dus ho - mo

re - us. Ho - i - er - en - ga - pan - ce De - us: *piangente.* La - cry -

cantabile.
BASSO.

La - cry - mo - sa di - es *come un lamento.*

mo - sa La - cry - mo - sa

il - la. Qua re - sur - get ex fa - vil - la, Ju - di

di - es - il - la - di - es il -
 - can - dus ho - mo - re - us. Ku - ie - ergo pater De -

SOP: *dolciss.*
ppp
 Ku - ie - er - go pater

ppp
 - la. Ku - ie - ergo pater De - us

- us.

CHOEUR.

SOP: *dolciss.*
ppp
 Ku - ie - er - go pater De - us pater

CONTR:
 Ku - ie - er - go pater De - us pater

leggierissimo.
ppp

pp

SOP.

De - - - us. *lento.* La - - - cry -

M. SOP.

par - ce De - - us La - - cry -

TEN.

p cantabile. La - cry - mo - sa di - es

BASSO.

p La - cry - mo - sa di - es

SOP.

par - ce De - - us La - - cry

CONT.

par - ce De - - us La - - cry

TEN.

cantabile. *f* La - cry - mo - sa di - es

BASSI.

f La - cry - mo - sa di - es

cantabile.
con esp.

- mo - sa - la - cry - mo - sa -

- mo - sa di - es il - la, Qua re - sur - get ex fa vil - la -

il - la, Qua re - sur - get ex fa - vil - la, Ju - di -

il - la, Qua re - sur - get ex fa - vil - la, Ju - di -

- mo - sa di - es il - la, Qua re - sur - get ex fa vil - la

- mo - sa di - es il - la Qua re - sur - get ex fa vil - la

il - la, Qua re - sur - get ex fa - vil - la, Ju - di -

il - la, Qua re - sur - get ex fa - vil - la, Ju - di -

di - es di - es il - la La - cry - mo

Ju - di - can - dus ho - mo - re - us Ju - di - candus ho - mo - re -

- can - dus ho - mo - re - us Ku - ie er - go par - ce De -

- can - dus ho - mo - re - us Ku - ie er - go par - ce De -

Ju - di - can - dus ho - mo - re - us Ku - ie er - go par - ce De -

Ju - di - can - dus ho - mo - re - us Ku - ie er - go par - ce De -

can - dus ho - mo - re - us Ku - ie er - go par - ce De -

can - dus ho - mo - re - us Ku - ie er - go par - ce De -

molto

- sa - la - cry - mo - sa - di -

ppp

- us Ku - ie er - go par -

- us

- us

sotto voce.
ppp cantabile.

- us Ku - ie er - go par - ce De - us par - ce

ppp

- us Ku - ie er - go par - ce De - us par - ce

- us

- us

ppp



- es di - es il - la

ce De - us

par - ce De - us Ku - ie

par - ce De - us Ku - ie ergo

Ku - ie ergo par - ce Deus

Ku - ie ergo par - ce Deus

M. D.
G.
Ku - ie ergo par - ce Deus



Ku - ie er - go par - ce



par - ce par - ce De - us par - ce



Ku - ie er - go par - ce



Ku - ie er - go par - ce De - us Ku - ie



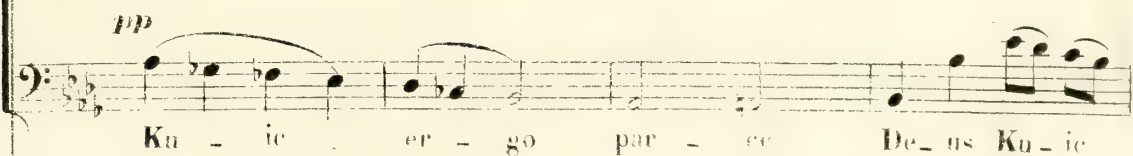
ergo par - ce De - us par - ce



Ku - ie ergo par - ce



pp
Ku - ie er - go par - ce



pp
Ku - ie er - go par - ce De - us Ku - ie



cresc. ergo par - ce De - us Ku - ie *come prima.*



cresc. ergo par - ce De - us Ku - ie *come prima.*

Soli. *dolciss.*

De - us: *pp.* Pi - e Je - su Domi - ne, Do - na

par - ce De - us: *dolciss.* *pp.* Pi - e Je - su Domi - ne, Do - na

par - ce De - us: *dolciss.* Je - su Do - na

er - go par - ce De - us *pp dolciss.* Do - na

par - ce De - us

ce De - us

par - ce De - us

er - go par - ce De - us

pp

e - is re - qui - em Pi - e Je - su Do - mi - ne
 e - is re - qui - em Pi - e Je - su Do - mi - ne
 e - is re - qui - em Pi - e Je - su Do - mi - ne
 e - is re - qui - em Pi - e Je - su Do - mi - ne

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

allegretto

pp

- em Pi - e Pi - e Je -

pp

- em Pi - e Je - su

pp

- em Pi - e Je - su

pp

- em Pi - e Je - su

Pi - e Je - su

pp

Pi - e Je - su

Pi - e Je - su Do - mi - ne

Pi - e Je - su Do - mi - ne

pp

Pi - e Je - su

pp *alleg.*

col canto.

- su Do - na e - is re - qui - em
 Do - na e - is re - qui - em
 Do - na e - is re - qui - em
 Do - na e - is re - qui - em *p* Pi - e
mf Do - na e - is re - qui - em re - qui - em
mf Do - na e - is re - qui - em re - qui - em
mf Do - na e - is re - qui - em Do - na e - is
mf Do - na e - is re - qui - em Do - na e - is Pi - e
f *pp*
pp *pp* *pp*

Musical score for a Requiem, page 107. The score is in G major (one sharp) and 3/4 time. It features vocal lines and piano accompaniment. The piano part includes a prominent bass line with chords and a melodic line in the right hand. Dynamics range from *pp* (pianissimo) to *f* (forte).

pp *dolcissimo*

re - qui - em re - qui -

pp

re - qui - em re - qui -

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

Je - su Do - mi - ne Do - na e - is re - qui -

pp

re - qui - em re - qui -

pp

re - qui - em re - qui -

dolc.

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

Je - su Do - mi - ne Do - na e - is re - qui -

cresc.

pp *ancora piu pp*
 - em re - qui - em re - qui

pp *ancora piu pp*
 - em re - qui - em re - qui

pp *ancora piu pp*
 - em re - qui - em re - qui

pp *ancora piu pp*
 - em re - qui - em re - qui

pp *ancora piu pp*
 - em re - qui - em re - qui

pp
 - em re - qui - em re - qui

pp *ancora piu pp*
 - em re - qui - em re - qui

pp
 - em re - qui - em re - qui

pp *ancora piu pp*

calmado.

- em Do - na e - is re - qui

- em Do - na e - is re - qui

- em Do - na e - is re - qui

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

- em Do - na e - is re - qui

- em Do - na e - is re - qui

- em Do - na e - is re - qui

- em Do - na e - is re - qui

morendo e rall.

p *f*
- em. A - men.

p *f*
- em. A - men.

p *f*
- em. A - men.

p *f*
- em. A - men.

p *f*
- em. A - men.

p *f*
- em. A - men.

p *f*
- em. A - men.

p *f*
- em. A - men.

pp

DOMINE JESU

Offertoire à quatre Parties

Andante mosso. (♩ = 66)

SOPRANO.

MEZZO SOPRANO.

TENORE.

BASSO.

ORGANO
ou
HARMONIUM.

Andante mosso. (♩ = 66)

cantabile e dolente.

pp
Do - mi - ne Do - mine Je - su

pp
Do - mi - ne Do - mine Je - su

ppp *p*

un poco marcato

Chris - te Je - su Chris - te, Rex glo -

Chris - te Je - su Chris - te, Rex glo -

piu marcato
p

dim. ri - a Rex glo - ri - a

ri - a Rex glo - ri - a

dim.
ppp

MEZ SOP *spress.*
 li - be - ra li - be - ra

TEN:
 li - be - ra

BAS. *cantabile*
 li - be - ra a - ni - mas

cantabile
 p

om - ni - um fi -

om - ni - um fi -

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

de - li - um de - fun - to - rum de

de - li - um de - fun - to - rum de

de - pos - nis in - fer - ni

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time. There are various musical notations including slurs, accents, and dynamic markings.

poe - nis in - fer - nis et de pro -

poe - nis in - fer - nis et de pro -

et de pro - fun - do la -

The second system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. There are various musical notations including slurs, accents, and dynamic markings.

- fun - do - - - la - cu: de - - -

- fre - co la - cu: *f* li - be - ra e - - -

- - - cu li - be - ra e - - - as de

mf *f* *ff*

o - re le - o - - - nis

- - - as de o - - - re le - o - - - nis - - -

o - re le - o - - - nis - - - ne ab - sor - he - at

ne ab-ser-beat-e in-mis-er-en-ter e-as tar-ta-

ne absor-beat-e in-mis-er-en-ter e-as tar-ta-

e-as tar-ta-

dim.

p

-rus, ne cadat in ob-

-rus, ne cadat in ob-

-rus, ne cadat in ob-

p

dim. sempre.

ancora più piano.

p

mp
mod

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

contabile.

pp leggiero.

Second system of musical notation. The piano accompaniment continues with a steady rhythmic pattern. The vocal line enters with a melodic phrase. The dynamic marking *pp leggiero.* is present.

ritondo in voce.

dalriss.

si - gni - fer

p

Third system of musical notation. The vocal line features a melodic phrase with the lyrics "si - gni - fer". The piano accompaniment continues. The dynamic marking *p* is present.

piu espressivo

san - tus Mi - cha - el re - spic - sen -

Fourth system of musical notation. The vocal line features a melodic phrase with the lyrics "san - tus Mi - cha - el re - spic - sen -". The piano accompaniment continues. The dynamic marking *piu espressivo* is present.

te - *pp* in

pp re - pre - sen - ta - as

pp - *cr.* - *f*

pp - *cr.* - *f* lu - - - - - eem - - - - - san - - - - -

pp - *cr.* - *f* in lu - - - - - eem - - - - - san - - - - -

pp - *cr.* - *f* re - pre - sen - ta - e - - - - - m - lu - - - - -

pp - *cr.* - *f* in lu - - - - - eem - - - - - san - - - - -

pp - *cr.* - *f*

This system contains five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom two staves are piano accompaniment. The lyrics "cum sanis" are written below the vocal staves. The piano part features a complex texture with many sixteenth notes and slurs.

dim.
dim.
dim.
 cum sanis

All^o mosso. (♩ = 152)

This system contains four staves, all of which are vocal parts. The lyrics "tam in lucis sanis. Quam o lim" are written below the staves. The tempo marking "All^o mosso. (♩ = 152)" is positioned above the first staff.

tam
 tam
 tam
 tam in lucis sanis. Quam o lim

All^o mosso. (♩ = 152)

This system contains two staves for piano accompaniment. The piano part continues with complex textures, including slurs and dynamic markings.

dim.
molto.
p

Quam o - lim A - bra -

Quam o - lim A - bra - hae Quam o - lim A - bra -

A - bra - hae Quam o - lim A - bra - hae pro - mi -

Quam o - lim A - bra - hae Quam o - lim A - bra - hae promi -

- hae Quam o - lim A - bra - hae

- hae promi - sis - ti

- sis - ti pro - mi - sis - ti

sis - ti et se - mi - ni e - jus

Quam o - lim A - bra -

Quam

Quam o - lim

- hae pro - mi - sis - ti et se - mi - ni e - jus Quam o - lim

Quam o - lim

o - lim A - bra - hae pro - mi - sis - ti et

A - bra - hae pro - mi - sis - ti et

A - bra - hae pro - mi - sis - ti et

A - bra - hae pro - mi - sis - ti et

se - mi - ni e - *f* jus et se - mi - ni

se - mi - ni e - *f* jus et se - mi - ni

se - mi - ni e - *f* jus et se - mi - ni

se - mi - ni e - *f* jus et se - mi - ni

ff *animando.* *dim.*

sempre dim. **Adagio.** (♩=66)

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "e - - - jus". The first three staves have a *dim.* marking. The fourth staff has a *dim.* marking. The tempo is **Adagio** (♩=66).

colmo-lento-semi-croate. dolciss.

Hos - - - ti -

sempre dim. **Adagio.** (♩=66)

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs). The right hand features a *p* dynamic and a *dim.* marking. The tempo is **Adagio** (♩=66).

Two vocal staves (Soprano and Alto) in G major, 4/4 time. The lyrics are: "- as et pre - ces - ti - bi, Do - mi - ne,". The tempo is **Adagio** (♩=66).

Piano accompaniment for the second system, consisting of a grand staff. The right hand features a *pp* dynamic. The tempo is **Adagio** (♩=66).

animando un poco.

Two vocal staves (Soprano and Alto) in G major, 4/4 time. The lyrics are: "ti - bi Do - mi - ne, lau dis of - fe - ri - mus". The tempo is **Adagio** (♩=66).

Piano accompaniment for the third system, consisting of a grand staff. The tempo is **Adagio** (♩=66).

del. ass.

Hos - tis et pre - ces

del. ass.

Hos - tias et pre - ces

del. ass. *ten.*

Hos - ti - as et pre - ces ti - bi,

del. ass. *ppp*

Detailed description: This system contains the first two vocal staves and the first part of the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music features a melodic line with a tenuto mark and a dynamic marking of *ppp*. The piano part includes a 2/6 time signature change.

ti - bi Do - mine,

ti - bi Do - mine,

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

ppp

Detailed description: This system contains the second two vocal staves and the second part of the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music continues the melodic line with a dynamic marking of *ppp*. The piano part includes a 2/6 time signature change.

lau - dis of - fe - rimus

lau - dis of - fe - rimus

tu - sus - ci - pe pro a - ni - ma - bus

fe - ri - mus

pp

pp

p lau - dis of - fe - ri - mus

pp lau - dis of - fe - ri - mus lau - dis of - fe - ri -

il - lis qua - rum ho - di - e memo - riam fa - cimus:

pp lau - dis of - fe - ri -

p *dim*

mus - - - - - *ppp* lau - - - - - dis

mus - - - - - *ppp* lau - - - - - dis

fac - - - - - e - as, Do - mine, de mor - - - - - te tran -

mus - - - - - *pp* lau - - - - - dis

ppp

pp

con espress.

fac - - - - - e - as,

pp

si - re ad vi - - - - - tan

pp

sempre pianissimo

Do - mine, fac e - as, Do - mine,
 fac e - as, Do - mine, fac e - as.
 fac e - as, Do - mine. fac e - as,
 fac e - as, Do - mine, fac e - as.

pp

pp

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Do - mine, fac e - as, Do - mine, fac e - as, Do - mine, fac e - as, Do - mine, fac e - as." The piano part features arpeggiated chords and moving lines in both hands.

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

cresc.

p

The second system continues the vocal and piano parts. The lyrics are: "de mor - te tran - si - re ad Do - mi - ne, de mor - te tran - si - re Do - mi - ne, de mor - te tran - si - re ad Do - mi - ne, de mor - te tran - si -". The piano part includes a *cresc.* marking and ends with a *p* marking. The vocal parts continue with the same melodic lines as in the first system.

sotto voce parlando.

pp vi - - - tam fac e - as, Domine,

pp vi - - - tam fac e - as, Domine,

pp vi - - - tam fac e - as, Domine,

pp re ad vi - - - tam *pp* fac e - as,

pp *espress.*

morendo. All^o mosso.

fac e - as de morte transire ad vi - - - tam

fac e - as de morte transire ad vi - - - tam

fac e - as de morte transire ad vi - - - tam

Domine, fac e - as de morte Quam o - lim

morendo. All^o mosso.

morendo.

Quam o-lim A - bra -

Quam o-lim A - bra - hæ Quam o-lim A - bra -

A - bra - hæ Quam o-lim A - bra - hæ pro - mi -

Quam o-lim A - bra - hæ Quam o-lim A - bra - hæ pro mi

- hæ Quam o-lim A - bra - hæ

- hæ pro mi - sis - ti

- sis - ti pro - mi - sis - ti

si - ti et se - mi - ni e - jus

Quam o - lim A - bra -

mf

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in G major (one flat) with lyrics 'si - ti et se - mi - ni e - jus'. The second system continues the vocal line with lyrics 'Quam o - lim A - bra -'. Below these are two systems of piano accompaniment. The first piano system features a complex texture with chords and moving lines in both hands, marked with a mezzo-forte (*mf*) dynamic. The second piano system continues this accompaniment.

- hae pro - mi - si - ti et se - mi - ni e -

Detailed description: This system contains the next two systems of the musical score. The top system has a vocal line with lyrics '- hae pro - mi - si - ti et se - mi - ni e -'. The second system continues the vocal line. Below these are two systems of piano accompaniment. The first piano system features a complex texture with chords and moving lines in both hands. The second piano system continues this accompaniment.

Quam o lim A bra

Quam o lim A bra

Quam o lim A bra

Quam o lim A bra

f

hae pro mi si ti et

pro mi si ti et

pro mi si ti et

hae pro mi si ti et

se - mi - ni e - *ff* jus promi - si - ti promi -

se - mi - ni e - *ff* jus promi - si - ti promi -

se - mi - ni e - *ff* jus promi - si - ti promi -

se - mi - ni e - *ff* jus promi - si - ti promi -

ff

- si - ti promi - si - ti A - bra -

- si - ti promi - si - ti A - bra -

- si - ti promi - si - ti A - bra -

- si - ti promi - si - ti A - bra - hae

8

- hae et se - mi - ni *pp* e -
 - hae et se - mi - ni *pp* e -
 - hae et se - mi - ni *pp* e -
 pro - mis - ti se - mi - ni *pp* e -
dim. *p* *pp*
dim. *p* *pp*
dim. *p* *pp*
dim. *p* *pp*

Come prima. *ben legato.*

- - jus Li - be - ra a - ni - mas
 - - jus Li - be - ra a - ni - mas
 - - jus Li - be - ra a - ni - mas
 - - jus Li - be - ra a - ni - mas
Come prima. *pp*

om_nium fi_de-li_um de_func_to_rum de_pœnis in_fer

om_nium fi_de-li_um de_func_to_rum de_pœnis in_fer

om_nium fi_de-li_um de_func_to_rum de_pœnis in_fer

om_nium fi_de-li_um de_func_to_rum de_pœnis in_fer

- ni

fac_e_as de_morte transi_re ad

- ni

- ni

- ni

- ni

vi - - - - - tam.

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

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

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

p

8

dolciss.

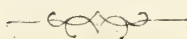
8

pppp

②

SANCTUS

Chœur double



Allegro. (♩ = 138)


1^{er} CHŒUR.

SOPRANO.

CONTRALTO.

TÉNOR.

BASSE.



San - ctus


2^e CHŒUR.

SOPRANO.

CONTRALTO.

TÉNOR.

BASSE.



San -

San -

Allegro. (♩ = 138)

ORGANO
ou
HARMONIUM.



Allegro. (♩ = 112)

San - - etus Sanctus sanctus

San - - etus

San - - etus

San - - etus

Detailed description: This system contains the first four staves of vocal parts. Each staff begins with a rest, followed by a melodic line starting with a fortissimo (ff) dynamic. The lyrics 'San - - etus' are written below the first three staves, and 'Sanctus sanctus' is written below the first staff. The music features a mix of half and quarter notes with various phrasings.

San - - etus

San - - etus

- etus San - - etus

- etus San - - etus

Detailed description: This system contains the next four staves of vocal parts. The lyrics continue with 'San - - etus' on the first two staves, '- etus San - - etus' on the third, and '- etus San - - etus' on the fourth. The musical notation remains consistent with the first system, featuring melodic lines with dynamic markings.

Allegro. (♩ = 112)

ff

mf

Detailed description: This system shows the piano accompaniment for the piece. It consists of two staves, treble and bass clef. The left hand plays a rhythmic accompaniment of eighth notes with accents. The right hand features a melodic line with dynamic markings of fortissimo (ff) and mezzo-forte (mf). The tempo is marked as Allegro with a quarter note equal to 112 beats per minute.

SOP.
san - etus Do - minus De - us Sa - bacth

CONT.
San - etus sanctus

SOP.
San - etus san - etus san - etus Do - - -

M.G.

Ple - ni sunt cœ - li et ter - - ra glo - -

san - etus Do - mi - nus De - us Sa - ba - oth

TEN.
San - etus sanctus

CONT.
mi - nus De - us Sa - ba - oth

San - etus san - etus san - etus Do - - -

TEN

M.D.

- ri - a tu - a

Ple - ni sunt cœ - li et ter - ra glo -

san - ctus Do - mi - nus De - us Sa - ba - oth Ple - ni

Sanctus sanctus san - ctus

Deus Sa - ba - oth

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

San - ctus san - ctus san - ctus Do - mi -

San - ctus

Ple - - ni sunt
 - - ri - a tu - - a
 sunt cœ - li et ter - ra glo - - - - ri - a
 Do - minus De - us Sa - baoth Ple - ni sunt cœ - li
 San - ctus sanctus san - ctus Do - minus
 Deus Sabaoth
 - nus De - us Sa - ba - oth Deus
 san - ctus san - ctus Do - - - - mi - nus De - us

The musical score consists of eight systems. The first four systems are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The fifth system is a vocal part (likely Soprano or Alto). The sixth system is a vocal part (likely Bass). The seventh system is a vocal part (likely Tenor). The eighth system is a piano accompaniment for the entire page, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

cœ - li et ter - ra glo - ri - a

Ple - ni sunt cœ - li et

tu - a

et ter - ra glo - ri - a tu - a

De - us Sa - baoth Ple - ni sunt cœ - li et ter -

Sanctus sanctus san - ctus Do - minus De - us

Sa - ba - oth Ho -

Sa - ba - oth Deus Sabaoth

MG

tu - a *ff*
 Ho -

ter - ra

ff
 Hosan - na in ex -

- a *ff*
 Ho -

- ra Hosan - na in ex - cel - - - sis

Sa - baoth *f*
 Ho - san - na in ex - cel - - sis

- san - na in ex - cel - sis in ex - cel - - sis

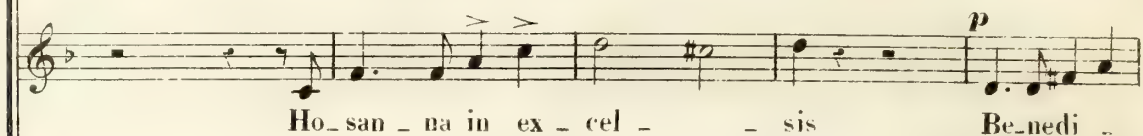
ff
 Ho - san - na in ex - cel - - sis Ho -

f (G)

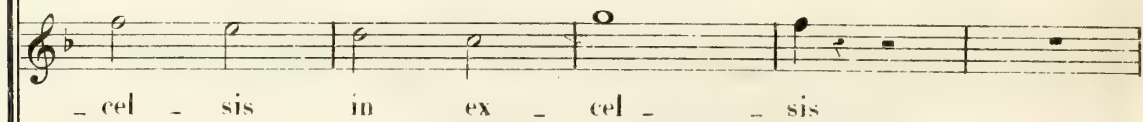
Detailed description: This is a musical score for a piece titled "Hosanna in excelsis". It consists of eight staves. The first seven staves are vocal parts, and the eighth is a piano accompaniment. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The lyrics are: "tu - a Ho - ter - ra Hosan - na in ex - cel - - - sis Sa - baoth Ho - san - na in ex - cel - - sis - san - na in ex - cel - sis in ex - cel - - sis Ho - san - na in ex - cel - - sis Ho -". The piano accompaniment features a prominent bass line with a circled 'G' in the first measure, suggesting a G-clef or a specific chord. Dynamics include *ff* (fortissimo) and *f* (forte).



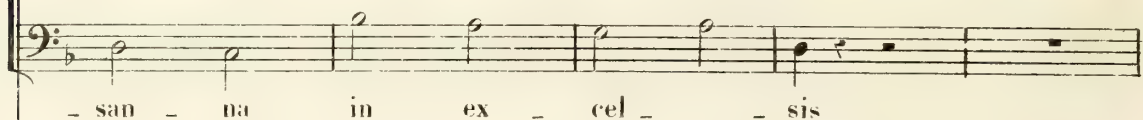
- san - na in ex - cel - sis



Ho - san - na in ex - cel - sis *p* Be - nedi -



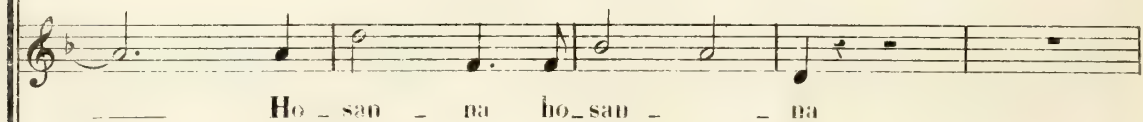
- cel - sis in ex - cel - sis



- san - na in ex - cel - sis



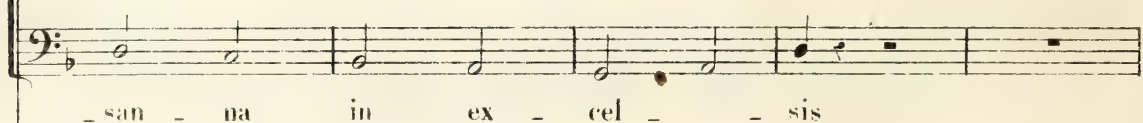
pp Be - nedi - ctus qui



Ho - san - na ho - san - na



Ho - san - na



- san - na in ex - cel - sis



- san - na in ex - cel - sis *pp* MG

p

Be_nedi - ctus - - Be - ne - di - ctus

- ctus qui ve_nit in no - mi ne Domini

Be_nedi - ctus qui ve - nit in

Be_nedi - ctus

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

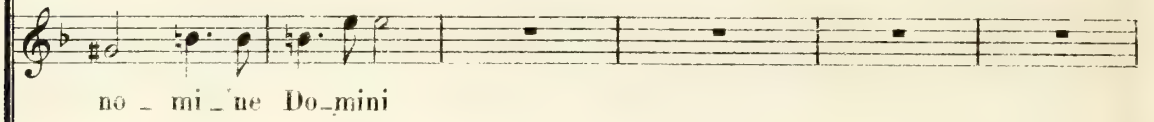
Be_nedi - ctus qui ve - nit in no -



Be_nedi - ctus qui ve - nit in no - mi_ne Domini



Be_nedi - ctus qui ve - nit in



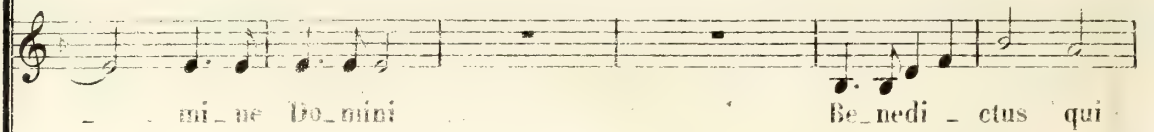
no - mi_ne Do_mini



Be - ne - di - ctus Be_nedi -



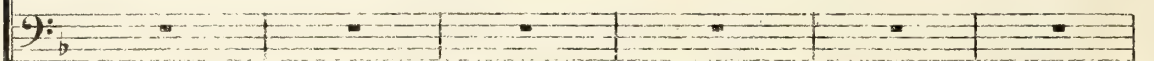
- ni Be_nedi - ctus



- mi_ne Do_mini Be_nedi - ctus qui



Be_nedi - ctus qui ve - nit in



f
 Be_nedictus Be _ ne _ di _ ctus
 no _ mi _ ne Do _ mi _ ne
 Be _ ne _ di _ ctus
 _ ctus Be _ ne _ di _ ctus

f
 Be_nedi _ ctus Be _ nedi _ ctus
 ve _ nit Be _ nedi _ ctus qui ve _ nit in
 no _ mi _ ne Do _ mi _ ni Be _ nedi _
ff
 Be _ ne _ di _ ctus qui ve _ nit in

ff *f*

f
Be - nedi - ctus Be - ne -

ff
Be - nedi - ctus qui ve - nit in no - mi - ne

Be - nedi - ctus Be - ne -

Be - ne - di - ctus qui ve - nit in no - mi - ne

Be - ne - dictus

no - mi - ne Do - mini

- ctus Be - ne - dictus

no - mi - ne Do - mini

ff

ff
 - di - ctus Be - nedictus

ff
 Do - mini Be - ne - di -

- di - ctus Be - nedictus

f
 Do - mini Be - ne - di -

Be - nedictus Be - ne - di -

Be - ne - di - ctus Be - ne - di -

Be - nedictus Be - ne - di -

Be - ne - di - ctus qui ve - nit in no - mi - ne

_ ctus Be - ne -
 _ ctus qui ve - nit qui ve - nit in no - mi - ne
 _ ctus qui ve - nit in no - mi - ne Do - mi -
 _ ctus qui ve - nit in no - mi - ne Do - mi -
 _ ctus Be - ne -
 _ ctus qui ve - nit qui ve - nit in no - mi - ne
 _ ctus qui ve - nit in no - mi - ne Do - mi -
 Do - mini qui ve - nit in no - mi - ne Do - mi -

- di - etus
 Do - mi - ni
 - ni
 - ni in nomi - ne

- di - etus *p* Be - nedi -
 Do - mi - ni *pp* Be - nedi - etus Be - ne -
 - ni *pp* Be - nedi - etus Be - ne -
 - ni in nomi - ne *dim.* *p* in no - mi - ne

p

pp dolciss.

Ple - - - ni sunt cœ - li et ter - ra

pp dolciss.

Ple - - - ni sunt cœ - li et ter - ra

pp dolciss.

Ple - - - ni sunt cœ - li et ter - ra

pp dolciss.

Ple - - - ni sunt cœ - li et ter - ra

- - - ctus Ho -

- di - ctus Ho -

pp dolciss.

- di - ctus Ho - san - - na Ho -

Do - mi - ni Ho -

pp

p

re - ri - a

glo - ri - a

re - ri - a

re - ri - a

san - na

san - na

san - na Ho - san - na

san - na

tu - - a Ple - -

tu - - a Ple - -

tu - - a Ple - -

tu - - a Ple - -

Detailed description: This system contains four vocal staves. The first three are soprano, alto, and tenor parts, each with a melodic line and lyrics. The fourth is a bass part with a lower melodic line and lyrics. The lyrics for all parts are 'tu - - a Ple - -'. The music is in a key with one flat and a common time signature.

Ho - san - - na

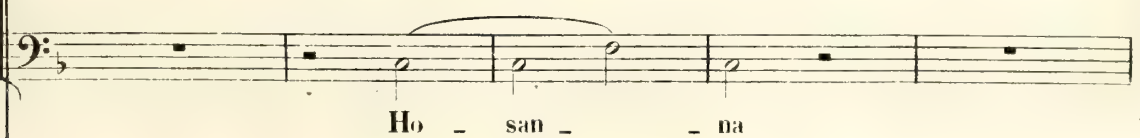
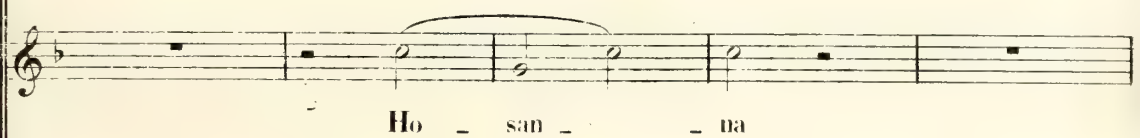
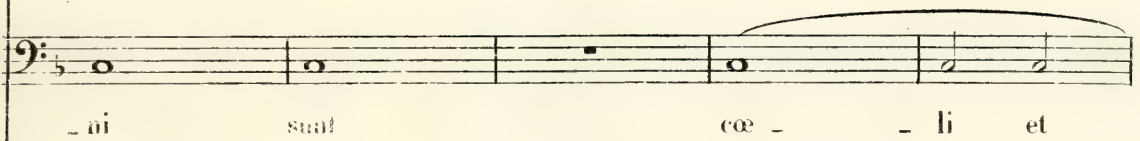
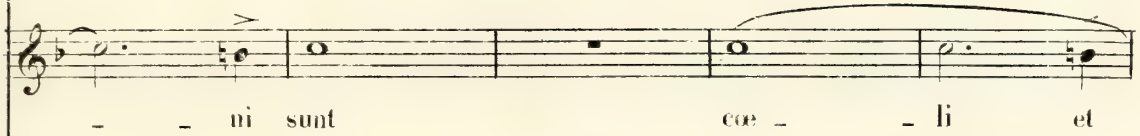
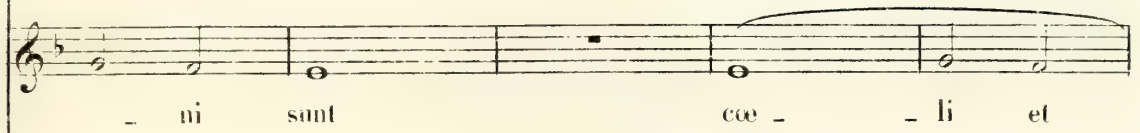
Ho - san - - na

- - na Ho - san - - na

Ho - san - - na

Detailed description: This system contains four vocal staves. The first three are soprano, alto, and tenor parts, each with a melodic line and lyrics. The fourth is a bass part with a lower melodic line and lyrics. The lyrics for all parts are 'Ho - san - - na'. The music is in a key with one flat and a common time signature.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef, with a brace on the left. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in both hands.



ter - ra glo - ri -

ter - ra glo - ri -

ter - ra glo - ri -

ter - ra glo - ri -

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. Each staff has a melodic line with a long note on 'ter' and a long note on 'ri'. The lyrics are 'ter - ra glo - ri -'.

Ho - san - na

Ho - san - na

Ho - san - na Ho - san -

Ho - san - na Ho - san -

This section contains four vocal staves. The first three staves have a melodic line with a long note on 'Ho' and a long note on 'na'. The lyrics are 'Ho - san - na', 'Ho - san - na', and 'Ho - san - na Ho - san -'. The fourth staff has a melodic line with a long note on 'Ho' and a long note on 'na'. The lyrics are 'Ho - san - na Ho - san -'.

Piano accompaniment for the 'Hosanna' section, featuring arpeggiated chords in both hands.

The piano accompaniment consists of two staves (treble and bass clef) with arpeggiated chords. The chords are in a B-flat major key signature and are played in a rhythmic pattern that supports the vocal lines.

Musical staff with vocal line and lyrics: - a tu - - - a

Musical staff with vocal line and lyrics: - a tu - - - a

Musical staff with vocal line and lyrics: - a tu - - - a

Musical staff with vocal line and lyrics: - a tu - - - a

Musical staff with vocal line and lyrics: Ho -

Musical staff with vocal line and lyrics: - da

Musical staff with vocal line and lyrics: - da

SOP.

2^e CHOEUR.

pp
- san - na
TEN.
Ho - san - na
Ho - san - na

Ho - san - na Ho - san - na
Ho - san - na
Ho - san - na Ho - san - na
Ho - san - na
Ho - na
Ho -
Ho -
Ho -
Ho -
- na
ff
ff
Ped.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "Ho -" and dynamic markings *f*.

Four vocal staves with lyrics "-san - na in ex - cel - sis" and accents (>).

Piano accompaniment with "Ped." markings and "staccato." instruction.

ff
_san _ na in ex _ _ cel _ _ sis Ho _

ff
_san _ na in ex _ _ cel _ _ sis Ho _

ff
_san _ na in ex _ _ cel _ _ sis Ho _

ff
_san _ na in ex _ _ cel _ _ sis Ho _

ff
Ho _

ff
Ho _

ff
Ho _

ff
Ho _

fff

Musical staff with lyrics: - SAD - - DA

Musical staff with lyrics: - SAD - - DA

Musical staff with lyrics: - SAD - - DA

Musical staff with lyrics: - SAD - - DA

Musical staff with lyrics: - SAD - - DA

Musical staff with lyrics: - SAD - - DA

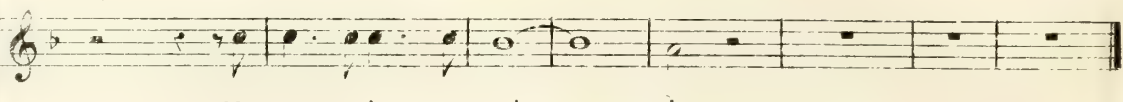
Musical staff with lyrics: - SAD - - DA

Musical staff with lyrics: - SAD - - DA

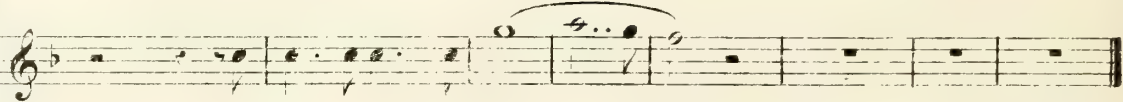
Piano accompaniment consisting of two staves (treble and bass clef) with chords and a bass line.



Ho_san_na in ex_cel_sis



Ho_san_na in ex_cel_sis



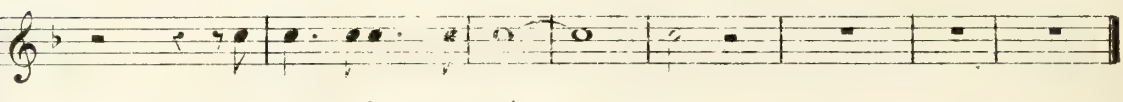
Ho_san_na in ex_cel_sis



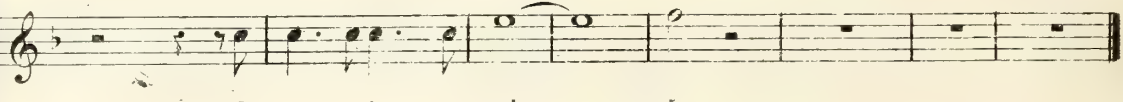
Ho_san_na in ex_cel_sis



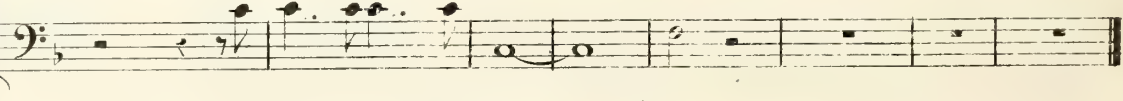
Ho_san_na in ex_cel_sis



Ho_san_na in ex_cel_sis



Ho_san_na in ex_cel_sis



Ho_san_na in ex_cel_sis



AGNUS DEI

a deux Parties et Chœur

Andante. (♩ = 84)

SOLI. *dolciss.*

SOPRANO.

A - gnus De - i A - gnus De - i

MEZZO SOP.

A - gnus De - i A - gnus De - i

Andante. (♩ = 84)

ORGANO
ou
HARMONIUM

qui tol - lis pecca - ta mun - di, do - - na

qui tol - lis pecca - ta mun - di, do - - na

do - - na e - is do - - na e - is re - quem;

do - - na e - is do - - na e - is re - quem;

CHORUS

SOP. *pp*
A - gnus De - i A - gnus De - i qui

CONT. *pp*
A - gnus De - i A - gnus De - i qui

TEN. *pp*
A - gnus De - i A - gnus De - i qui

BASSE. *pp*
A - gnus De - i A - gnus De - i qui

ppp

tol - lis pecca - ta mun - di, do - na do - na

tol - lis pecca - ta mun - di, do - na do - na

tol - lis pecca - ta mun - di, do - na do - na

tol - lis pecca - ta mun - di, do - na do - na

pp *pp*

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

pp *pp*

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

pp *pp*

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

pp *pp*

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

pp

SOP.

A - - gnus De - - i A - - gnus De - - i,

MEZZO SOP.

A - - gnus De - - i A - - gnus De - - i,

pp

qui tol - lis pecca - ta mun - di,

qui tol - lis pecca - ta mun - di,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'qui tol - lis pecca - ta mun - di,'. The music features a melodic line with a fermata over the final 'di,' and a piano accompaniment with a steady eighth-note pattern.

do - na do - na

do - na do - na

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The lyrics are 'do - na do - na'. The music features a melodic line with a fermata over the final 'na' and a piano accompaniment with a steady eighth-note pattern.

e - is do - na e - is re - quem

e - is do - na e - is re - quem

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The lyrics are 'e - is do - na e - is re - quem'. The music features a melodic line with a fermata over the final 'quem' and a piano accompaniment with a steady eighth-note pattern. A *pp* (pianissimo) dynamic marking is present above the piano accompaniment.

CHŒUR.

pp SCP.
do - na do - na e - is do -

pp CONT.
do - na do - na e - is do -

pp TEN.
do - na do - na e - is

pp BASSE.
do - na e - is

pp

SOP.

MEZZO SOP.

A - gnus
A - gnus

pp
na e - is re - qui - em.

pp
na e - ³ is re - qui - em.

pp
re - qui - em do - na.

re - qui - em do - na.

pp *pp* *p dolcissimo*

De - i A - gnus De - i, qui

De - i A - gnus De - i, qui

tol lis pecca - ta mun - di, do - na

tol lis pecca - ta mun - di, do - na

do - na e - is do - na requiem sempi - ter

do - na e - is do - na requiem sempi - ter

pp

pp

do - - na do - - na

do - - na do - - na

do - - na do - - na

do - - na do - - na

8

SOP. do - - na re-qui - em sem-pi - ter - nam

MEZZO SOP. do - - na re-qui - em sem-pi - ter - nam

e is do - - na re-qui - em sem-pi - ter - nam

e is do - - na re-qui - em sem-pi - ter - nam

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

e is re - qui - em do - na

8

do - na do - na e - is re - qui -

do - na do - na e - is re - qui -

- na e - is

do - na e - is

pp

p

- em - sem - pi - ter - na

- em - sem - pi - ter - na

pp

do - na

pp

do - na

do - na

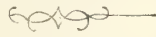
do - na

pp

pp

LUX ÆTERNA

à trois Parties



Molto moderato. ♩ = 88.

ppp

MEZZO SOP.

Lux æ - ter - na lu - ceat e - is, Do - mi -

Molto moderato. ♩ = 88.

ORGANO

ou

HARMONIUM.

- ne, cum Sanctis tu - is cum Sanctis tu - is

in æ - ter - num qui - a - pi - us

pp

es. Re-qui-

TENOR.

p

Re-qui-

BASSE.

pp

Re - quiem æ - ter - nam do - na e - is

8-

pp *ppp*

- em æ - ter - nam

- em æ - ter - nam

Re-qui-em æ - ter - nam do - na

ppp

Poco più animato

mf *f*

do - na e - is, Do - mi - ne: et - lux per -

mf *p* *f*

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

mf *f*

e - is, Do - mi - ne: et lux per -

Poco più animato

pp *f*

dim. *p* *pp*

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

pp

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

pp

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

dim. *p* *pp*

dim. *pp*

lu - ce - at e - is Cum San - ctis tu - is in æ - -

e - - is Cum San ctis Cum San - ctis tu - is in æ - -

pp

lu - ce - at e - - is Cum San - ctis tu - is in æ - -

dim. *pp*

dim.

- ter - num, qui - a pi - us es pi - us es.

- ter - num, qui - a - - - qui - a pi - us es.

- ter - num, qui - a pi - us es pi - us es.

dim.

a tempo. *ppp* *p*

Re - qui - em Re - qui -

ppp *p*

Re - qui - em Re - qui -

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

a tempo. *pp*

pp

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

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

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

f

f

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

do - na e - is

e - is Do - mi - ne do - na e - is Do - mi - ne.

pp *mf*

MEZZO SOP.
dolciss.

et lux per -

pp *p*

- pe - tu - a lu -

- ce - - at - - e - - is

8

Cum - - San - etis tu - is in, ae - ter - num in ae -

p *pp*

- ter - num, qui - a pi - us es.

tracca

Cum - -

ff *p* *pp*

f
in æ - ter - nam
f
Cum Sanctis tu - is
San - ctis tu - is in æ -

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics 'in æ - ter - nam' and 'Cum Sanctis tu - is'. The bottom two staves are piano accompaniment in G major, featuring a complex texture with arpeggiated chords and moving lines in both hands. Dynamics include a forte (*f*) marking.

in æ - ter - num Cum
in æ - ter - num
- ter - num in æ - ter - num Cum San - ctis

The second system continues the musical score with four staves. The vocal lines have lyrics 'in æ - ter - num Cum', 'in æ - ter - num', and '- ter - num in æ - ter - num Cum San - ctis'. The piano accompaniment continues with similar textures, including a piano (*p*) dynamic marking in the final measure.

San - ctis tu - is in a - ter -

in a - ter - num

tu - is in a - ter - num

staccato.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics 'San - ctis tu - is in a - ter -' and 'in a - ter - num'. The bottom two staves are piano accompaniment, featuring a dense texture of chords and moving lines. A 'staccato.' marking appears above the piano part in the second measure of the second system.

- num in a - ter -

in a - ter -

in a - ter -

Detailed description: This system contains the second two systems of the musical score. The vocal lines continue with the lyrics '- num in a - ter -', 'in a - ter -', and 'in a - ter -'. The piano accompaniment continues with similar textures, including a 'staccato.' marking above the piano part in the second measure of the second system.

pp

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

pp

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

pp

- num, qui - a pi - us pi - us

es. Cum San - ctis tu - is in

es. Cum San - ctis

pp

es. Cum San - ctis tu - is in æ - ter -

dim. sempre morendo.

æ - ter - num qui a pi - us

tu - is in æ - ter - num qui - - a pi - us

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

p dim. sempre morendo.

mezza voce.

es Lux per - pe - tu - a lu - ce - at e - is

pp

es Re - quiem Re - qui - em

pp

es Re - quiem Re - qui - em

8

lu_cē_at e_ is, Do mi_ne

ae_ter nam

ae_ter nam

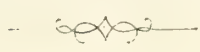
8va

dolcissimo con calma senza affretore dim.

p

LIBERA ME

Solo et Chœur



Moderato. (♩ = 72)

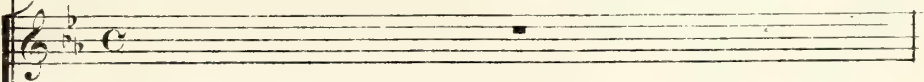
senza misura

SOPRANO.

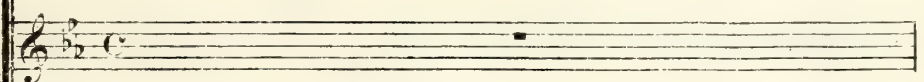


Li-be-ram, Do-mi-ne, de mor-te æ-terna, in di-e il-la tre-


SOPRANOS.



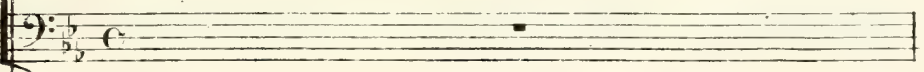
CONTRALTOS.



TENORS.



BASSES.



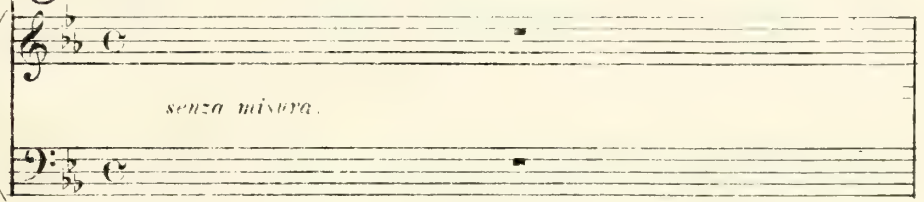
① **Moderato.** (♩ = 72)

senza misura.

ORGANO

ou

HARMONIUM.



①

a tempo.

f.



- men da, quando cœ-li mo-ven - di sunt et

a tempo.

assai staccate.

simili.



ppp
ter - ra.

pp *senza misura*
Li - be - rame, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la - tre -

pp
Li - be - rame, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la - tre -

pp
Li - be - rame, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la - tre -

pp
Li - be - rame, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la - tre -

ppp
senza misura

ppp *Ped.*

ancora più p *senza misura*
- men - da, quan - do cœ - li mo - ven - di sunt et ter - ra.

- men - da, quan - do cœ - li mo - ven - di sunt et ter - ra.

- men - da, quan - do cœ - li mo - ven - di sunt et ter - ra.

- men - da, quan - do cœ - li mo - ven - di sunt et ter - ra.

a tempo. *senza misura.* *a tempo.*

Dum ve - ne - ris

ju - di -

- ca - re

sæ - culum per i - - - gnem.

p stacc.

Tremens fac - tus sum

PPP

ff *dim.*

e-go et ti - - - me - o, dum di-

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *ff* (fortissimo) and a *dim.* (diminuendo) hairpin. The lyrics are "e-go et ti - - - me - o, dum di-". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

-scus - - - sio ve - ne - rit at - - - que ven -

The second system continues the vocal line and piano accompaniment. The vocal line has a *dim.* hairpin and the lyrics are "-scus - - - sio ve - ne - rit at - - - que ven -". The piano accompaniment continues with its rhythmic pattern in the right hand and harmonic support in the left hand.

- tu - ra i - - - ra, quan - do

dim.

The third system concludes the vocal line and piano accompaniment. The vocal line has a *dim.* hairpin and the lyrics are "- tu - ra i - - - ra, quan - do". The piano accompaniment continues with its rhythmic pattern in the right hand and harmonic support in the left hand.

ce - li mo - ven - di sunt et

ter - ra

dim.

f

p

pp

Tre - men - fa - ctus sum e - go et ti -

pp

pppp

me - o Tre - mens factus sum e -

p

voce cupa.

- go Tre_mens fa_ctus sum e - go Tre_mens

pppp

pppppp

allarg. e morendo.

lunga pausa.

fac - tus sum e - go et ti - me - o.

pp

lunga pausa.

SOP. *All' agitato.* (♩=80)

CONT.

TEN.

BASSI.

f

Di - es

All' agitato. (♩=80)

Di - es

Ⓞ

The first system of the musical score consists of five staves. The top two staves are vocal parts, both with lyrics "Di - es". The third staff is a vocal line with lyrics "i - ra Di - es i - ra Di - es". The fourth staff is a bass line with lyrics "i - ra Di - es". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a minor key and 3/4 time. The vocal lines feature long notes and some grace notes, while the piano accompaniment provides a steady harmonic and rhythmic foundation.

The second system of the musical score continues the composition with five staves. The vocal parts continue their melodic lines, with some notes marked with accents. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes. The system concludes with a final cadence. The overall texture is rich, with clear delineation between the vocal and instrumental parts.

di - es
di - es

The first system of the musical score consists of six staves. The top two staves are vocal lines, both in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The middle two staves are vocal lines, with the top one in treble clef and the bottom one in bass clef. The lyrics 'di - es' are written below the vocal lines. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. There are several accents (>) over the notes in the piano part.

il - - - -
di - - es il - - - -
il - - - -
di - - es il - - - -
il - - - -
il - - la di - - ez il - - - -
il - - la di - - es il - - - -

The second system of the musical score consists of six staves. The top two staves are vocal lines, both in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The middle two staves are vocal lines, with the top one in treble clef and the bottom one in bass clef. The lyrics 'il - - - -', 'di - - es il - - - -', 'il - - - -', 'di - - es il - - - -', 'il - - - -', and 'il - - la di - - ez il - - - -' are written below the vocal lines. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. There are several accents (>) over the notes in the piano part.

la
la
la
la
la

This system contains five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They feature melodic lines with slurs and accents, and the syllable 'la' is written below each staff. The fifth staff is a piano accompaniment with a bass clef, providing harmonic support for the vocal lines.

Di - es i - ra
Di - es i - ra
Di - es i - ra
Di - es i - ra
Di - es i - ra

This system contains five staves. The top four staves are vocal parts with lyrics 'Di - es i - ra' written below them. The fifth staff is a piano accompaniment with a bass clef, featuring a melodic line with slurs and accents.

di - es il - - - la Di - es
 di - es il - - - la Di - es
 di - es di - es il - - - di - la Di - es
 di - es il - - - la Di - es

The first system consists of four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

i - ra di - es il - - - la,
 i - ra di - es il - - - la,
 i - ra Di - es Di - es i - - - ra,
 i - - - ra Di - es i - - - ra,

The second system continues the vocal and piano parts. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

ff

ca - la - mi - ta - tis

ff

ca - la - mi - ta - tis

ff

ca - la - mi - ta - tis ca - la - mi - ta - tis

ff

ca - la - mi - ta - tis ca - la - mi - ta - tis

et mi - se - riae di - es

et mi - se - riae di - es

et mi - se - riae di - es

et mi - se - riae di - es

ma - gna et a - ma - ra

ma - gna et a - ma - ra

ma - gna et a - ma - ra

ma - gna et a - ma - ra

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics 'ma - gna et a - ma - ra'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ma - gna et a - ma - ra

The second system continues the piano accompaniment from the first system. It features a complex texture with multiple voices in the right hand and a bass line in the left hand. The right hand has a melodic line with many slurs and accents, while the left hand provides harmonic support with chords and moving lines.

val de, Di - es Di - es i - ra,

val de, Di - es Di - es i - ra,

val de, Di - es Di - es i - ra,

val de, Di - es i - ra, di - es il - la, ca - la - mi - ta - tis et mi -

The third system contains four vocal staves and piano accompaniment. The vocal parts have the lyrics 'val de, Di - es Di - es i - ra,'. The piano accompaniment continues with a similar rhythmic and harmonic style, featuring a steady bass line and a more active right hand.

val de, Di - es i - ra, di - es il - la, ca - la - mi - ta - tis et mi -

The fourth system continues the piano accompaniment. It features a complex texture with multiple voices in the right hand and a bass line in the left hand. The right hand has a melodic line with many slurs and accents, while the left hand provides harmonic support with chords and moving lines. The word 'pesante' is written above the piano part.

se - ri - a, di - es ma - gna et a - ma - ra val - de.

stent un poco. **a tempo.**

Detailed description: This system contains the first vocal entry. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal lines are mostly rests, with the lyrics 'se - ri - a, di - es ma - gna et a - ma - ra val - de.' appearing below the Tenor staff. The piano accompaniment consists of rhythmic patterns in the bass line and chords in the treble line. Performance markings include 'stent un poco.' and 'a tempo.'.

f Di - es i - ra, di - es

f Di - es i - ra, di - es

f Di - es i - ra, di - es

f Di - es i - ra, di - es

8 **f** Di - es i - ra, di - es

Detailed description: This system contains the second vocal entry, marked with a forte (f) dynamic. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal lines are marked with 'f' and contain the lyrics 'Di - es i - ra, di - es'. The piano accompaniment features long, sustained chords in the bass line and melodic lines in the treble line. A rehearsal mark '8' is placed at the beginning of the piano accompaniment staff.

il - la, ca - la - mi - ta - tis

il - la, ca - la - mi - ta - tis

il - la, ca - la - mi - ta - tis

8 il - la, ca - la - mi - ta - tis

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'il - la, ca - la - mi - ta - tis'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

et mi - se - ri - a, *p* di - es

et mi - se - ri - a, *p* di - es

et mi - se - ri - a, *p* di - es

8 et mi - se - ri - a, *p* di - es

The second system continues the vocal and piano parts. The lyrics are 'et mi - se - ri - a, di - es'. The piano part includes a dynamic marking of *p* (piano) and a circled cross symbol in the right hand.

Di - es i - ra di - es
 ma - gua di - es ma - gua
 ma - gua di - es ma - gua
 ma - gua di - es ma - gua

dim.

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line with lyrics 'Di - es i - ra di - es'. The second and third staves are vocal lines with lyrics 'ma - gua di - es ma - gua' and 'ma - gua di - es ma - gua' respectively. The fourth staff is a bass line with lyrics 'ma - gua di - es ma - gua'. Below these are three staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. A 'dim.' (diminuendo) marking is present in the piano part.

il - la Di - es i - ra
 et a - ma - ra a - ma - ra
 et a - ma - ra a - ma - ra
 et a - ma - ra a - ma - ra

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'il - la Di - es i - ra'. The second and third staves are vocal lines with lyrics 'et a - ma - ra a - ma - ra' and 'et a - ma - ra a - ma - ra' respectively. The fourth staff is a bass line with lyrics 'et a - ma - ra a - ma - ra'. Below these are three staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

SOP.

Dum ve - ne - ris

Di - es i - ra Di - es

val - de.

val - de.

Di - es

val - de.

ju - di - ca - ra se - cu - lum per

i - ra Di - es i - ra

i - ra Di - es i - ra

i - - - - - guem
 Di - es i - ra
 Di - es i - ra
 Di - es i - ra
 Di - es i - ra
 Di - es i - ra

f
f
f
pp
pp

Di - es i - ra
 Di - es i - ra
 Di - es i - ra
 Di - es i - ra
 re Di - es i - - -

pppp
pp
pp
pp
pp
pp
pp

ancora piu p

di _ es il _ la.
di _ es il _ la.
di _ es il _ la.
assai p
_ re Di _ es i _ _ re.
assai p *ancora piu p*

This block contains the first system of a musical score. It features three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two flats and a common time signature. The lyrics are 'di _ es il _ la.' for the first three staves. The piano part consists of two staves (treble and bass clefs) with a key signature of two flats and a common time signature. The lyrics for the piano part are '_ re Di _ es i _ _ re.' The piano part includes dynamic markings: *assai p* and *ancora piu p*.

This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two flats and a common time signature. The piano part consists of two staves (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part includes dynamic markings: *assai p* and *ancora piu p*.

SOPR *voci sole*

ppp Re - qui - em æ - ter -

ppp Re - qui - em Re - qui - em æ - ter -

ppp Re - qui - em Re - qui - em æ - ter -

ppp Re - qui - em Re - qui - em æ - ter -

ppp Re - qui - em Re - qui - em æ - ter -

ppp And^{te} (♩=80)

espress

- nam do - na e - is dona e - is e - is, Domine, do -

ppp

- nam do - na do na do - na dona e - is

ppp

- nam do - na do - na do - na dona e - is

ppp

- nam do - na do - na do - na dona e - is

ppp

- nam do - na do - na do - na dona e - is

ppp

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

ppp dolceiss et lux per - pe - tua lu - ce - at *portate* e - is lu - ce - at
ppp et lux per - pe - tu - a lu - ce - at *ppp*
ppp et lux per - pe - tu - a lu - ce - at *ppp*
ppp et lux per - pe - tu - a lu - ce - at *ppp*
ppp et lux per - pe - tu - a lu - ce - at *ppp*
Ped *cres* Ped

f *dim*

e - is lu - ce - at e -

f

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

f

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

f

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

f

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

f *dim*

pp *ppp* *ancora più p*

- is. Re - quiem æ - ter - nam do - na e - is, Do - mine,

pp *ppp* *ancora più p*

- is. Re - quiem æ - ter - nam do - na e - is, Do - mine,

ppp *ancora più p*

- is. Re - quiem æ - ter - nam do - na e - is, Do - mine,

p *ppp*

Ped. Ped.

p e cres a poco a poco

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

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

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

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

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

p e cres a poco a poco

Ped Ped

morendo e - is. *pp* Re - qui - em *pppp* Re - qui - em.

morendo e - is. *pp* Re - qui - em *pppp* Re - qui - em.

morendo e - is. *pp* Re - qui - em *pppp* Re - qui - em.

morendo e - is. *pp* Re - qui - em *pppp* Re - qui - em.

morendo e - is. *pp* Re - qui - em *pppp* Re - qui - em.

morendo e - is. Re - qui - em Re - qui - em.

Ped

Ped

lunga pausa *senza tempo*

Li - bera me, Domine, de mor - te æ - ter - na, in di - e il - la tre -

f *senza tempo*

Moderato

a tempo

- men - da; quan - do cœ - li mo - ven - di sunt et

a tempo **Moderato** *ff*

f

All^o risoluto (♩ = 116)

ter - ra.

Li - bera me, Do - mi - ne, de

All^o risoluto (♩ = 116)

mor - te æ - ter - na, in di - e il - la tre - men -

G *ff*

SOPR.

Li-bera me, Do-mi-ne, de mor-te æ-ter-na, in di-e
-da; quan-do quan-do cœ-li mo-ven-di

il-la tre-men-da; quan-do quan-do cœ-
sunt et ter-ra. Dum ve-ne-ris ju-di-

TEN.

BASSI.

Li-bera me, Domi-ne, de mor-te æ-

ff

- li mo - ven - di sunt et ter - - - ra. Dum
 - ca - - - re sæ - cu - lum per i - - - guem.
 Li - be - ra me,
 - ter - na, in di - e il - la tremen - da, quan - do

ve - ne - ris ju - di - ca - - - re sæ - cum per
 Dum ve - ne - ris ju - di - ca - - - re sæ - cu -
 Do - mi - ne, de mor - te æ - ter - na, in di - e il - la tre -
 quan - do cœ - li mo - ven - di sunt et

i - guem. *f* Li - be - ra
 - lum per i - guem. *ff* Li - be - ra me, Do -
 - men - da. *ff* Li - be - ra Li - be - ra
f ter - ra. Li - be - ra me, Do - mi - ne, de mor - te de
ff
Ped.
f me, Do - mi - ne, Do - mi -
 - mi - ne, Li - be - ra me. Li - be - ra
 me de mor - te æ - ter - na in di - e
 mor - te æ - ter - na, in di - e in
ff

p

ne Do - mi - ne, Li - bera me, Do - mi - ne, de
me de morte æ - ter - na
il - la tre - men - da Li -
di - e tre - men - da

mor - te æ - ter - na, in
Li - bera me, Do - mi - ne, de mor - te æ - ter
- be - ra me Li - bera me,
in di - e il - la tre - men - da

di - e il - la il - la tre - men - da
 - - na, in di - e il - la tre - men - da;
 Do - mi - ne, de mor - te æ - ter - na; quan - do cœ -
 quan - do cœ - li mo - ven - di sunt

ff
 Li - be - ra - me
 quan - do cœ li mo - ven - di sunt quan - do
 - li mo - ven - di sunt et ter - ra quan - do
 quan - do cœ - li mo - ven - di sunt quan - do
ff
ff Ped

Li - be - ra me Li - bera me Li - bera me

coe - li quan - do coe - li moven - di sunt

coe - li quan - do coe - li moven - di sunt

coe - li quan - do coe - li moven - di sunt

Ped. Ped.

Do - mi - ne de mor - te a - ter - na in di - e

quan - do coe - li mo -

mo - ven - di sunt mo -

quan - do coe - li mo - ven - di

il - la tre - men - da.
 - ven - di sunt et ter - ra.
 - ven - di sunt et ter - ra.
 sunt et ter - ra. Dum ve - ne - ris ju - di -

f
 Ped.

ju - di - ca - re sæ - cu - lum per
 ju - di - ca - re ju - di - ca - re sæ - cu - lum per i -
 ju - di -
 - ca - re sæ - cu - lum per i - gnem ju - di - ca - re

f
 Ped.

i - gnem ju - dica - re
 - - gnem per i - gnem ju - dica - re sæ - cu - lum per
 - ca - re sæ - cu - lum per i - gnem
 sæ - cu - lum per i - gnem
 M. G.
 Ped.

sæ - cu - lum per i - gnem Do - mi - ne
 - - gnem. Li - be - ra me
 ju - di - ca - re sæ - cu - lum per i - gnem. Do - mi - ne
 ju - di - ca - re sæ - cu - lum per i -

SOPR.

espress

Li - be - ra me

Do - mi - ne Li - be - ra me Li - be - ra

ppp

Do - mi - ne Li - be - ra

ppp

gnem Li - be - ra

gnem Li - be - ra

ppp dolce

Ped.

Li - be - ra me

- ra me Li - be - ra

de mor -

be - ra me

- ra me Do - mi -

ppp

- ra me Do - mi -

ppp

Do - mi - ne de - mor - te de

me Li - be - ra

te æ - ter -

de - mor -

- ne de

mor - te æ - ter - Li - be - ra

me in di - e il -

na in di - e il -

te æ - ter - na in di - e il -

mor - te æ - ter - na Li - be - ra

Ped.

Li - be - ra me Li - be - ra

- la in di - e il - la tre - men - da quan - do cœ

- la in di - e il - la tre - men - da quan - do cœ

- la in di - e il - la tre - men - da quan - do cœ

Li - be - ra me Li - be - ra

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The music is in a minor key with a 2/4 time signature. The lyrics are: "Li - be - ra me Li - be - ra", "- la in di - e il - la tre - men - da quan - do cœ", "- la in di - e il - la tre - men - da quan - do cœ", "- la in di - e il - la tre - men - da quan - do cœ", and "Li - be - ra me Li - be - ra".

- me Li - be - ra me

li mo - ven - di sunt et ter - ra Li - be - ra me

li mo - ven - di sunt et ter - ra *f* quan -

li mo - ven - di sunt et ter - ra *f* Li - be -

- me de mor - te æ - ter - na in di

f Ped. Ped.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The music is in a minor key with a 2/4 time signature. The lyrics are: "- me Li - be - ra me", "li mo - ven - di sunt et ter - ra Li - be - ra me", "li mo - ven - di sunt et ter - ra *f* quan -", "li mo - ven - di sunt et ter - ra *f* Li - be -", and "- me de mor - te æ - ter - na in di". The piano part includes dynamic markings like *f* and *sfz*, and pedal markings "Ped." at the end.

Li-be-ra me Li-be-ra me de mor - do cœ - li mo - ven - di sunt mo - ra Li - be-ra me de - morte æ - ter - na in e in di - e tre - men - da quan-do

te æ - ter - na quan - do te æ - ter - na quar - do ven - di sunt et ter - di - e il - la tre - men - da quan-do cœ - li mo - ven - di sunt quan - do cœ -

Ped. Ped. Ped. Ped.

f

coe - li mo - ven - di sunt mo - ven - di sunt

coe - li mo - ven - di sunt mo - ven - di sunt

- ra mo - ven - di sunt mo - ven - di sunt

- li mo - ven - di sunt mo - ven - di sunt

- li quan - do coe - li quan - do coe - li mo - ven - di

mo - ven - di sunt quan - do coe - li mo -

mo - ven - di sunt quan - do coe - li mo -

mo - ven - di sunt quan - do coe - li mo -

mo - ven - di sunt quan - do coe - li mo -

sunt quan - do coe - li mo -

8

Ped. Ped.

- ven - di sunt et ter - - - ra
 - ven - di sunt et ter - - - ra
 - ven - di sunt et ter - - - ra
 - ven - di sunt et ter - - - ra
 - ven - di sunt et ter - - - ra

Ped.

Li - be - ra me Do - mi - ne de
 Li - be - ra me Do - mi - ne de mor - te
 Li - be - ra me Do - mi - ne de mor - te a - ter - na in
 Li - be - ra me Do - mi - ne de mor - te a - ter - na in di - e

p

mor-te æ-ter-na in di-e il-la tre-men-da
 æ-ter-na in di-e il-la tre-men-da
 di-e il-la tre-men-da Li-be-ra me Do-mi-ne de
 il-la tre-men-da Li-be-ra me
 Li-be-ra me Do-mi-ne de mor-te æ-ter-na in di-e
 Li-be-ra me Do-mi-ne de mor-te æ-ter-na in
 mor-te in di-e il-la il-la tre-men-da
 Do-mi-ne de mor-te æ-ter-na in di-e il-la tre-

SOPRANO.

espress.

Li - be - ra - me

il - la tre - menda

sotto voce.

di - e tre - menda quan - do cœ - li mo - ven - di

quan - do cœ - li mo - ven - di sunt mo - ven - di - - sunt et

- men - da

Do - mi - ne Li - be - ra - me Do - mi - ne

sotto voce.

quan - do cœ - li mo - ven - di sunt et ter - ra

sunt mo - ven - di - - sunt et ter - - ra Li - be - ra

ter - - ra

sotto voce

quan - do cœ - li mo - ven - di sunt mo - ven - di - - sunt et ter - ra

de mor - te de mor - te æ -

pp
Li - be - ra Li - be - ra Li -

me Li - be - ra me Li - be - ra me

mp
Li - be - ra me de

mp
Li - be - ra me de

Piano accompaniment with a bass line marked with an 8.

- ter - na in di - e il - la tre - - -

- - be - ra me Li - be - ra me

Li - be - ra me Do - mi - ne de mor - te æ -

mor - te in di - e il - la il - la tre -

mor - te in di - e tre -

Piano accompaniment with a bass line marked with an 8.

ppp
 - men - - da Do - mi - ne Do - mi -

ppp
 Do - mi - ne..

ppp
 - ter - - na..

ppp
 - men - - da..

ppp
 - men - - da..

pp *pp*

- ne Li - - be - ra me - de mor -

- te æ - ter - - na in di - - e tre -

- men - da

sotto voce.
pp
Dum ve - neris

pp
Dum ve - neris

pp
Dum ve - neris

cominciando pppp *sotto voce.*
Dum ve - ne - ris ju - di - ca - re sæ - culum per i - gnem Dum

cominciando: ppp

Dum ve - ne - ris

Dum ve - ne - ris

Dum ve - ne - ris

poco cresc.

ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gnem ju - di - ca - re

cresc.

ancora cresc.

ju - di - ca - re sæ - cu - lum per i - gnem

ju - di - ca - re sæ - cu - lum per i - gnem

ju - di - ca - re sæ - cu - lum per i - gnem

sæ - culum ju - di - ca - re sæ - cu - lum sæ - culum per i - gnem

ancora cresc.

ff *tutt forza.*

Do - mi - ne Do - mi - ne Do - mi - ne Li - be - ra Li - be -

ff

Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - ne Li - be - ra Li - be -

ff

Do - mi - ne Do - mi - ne Do - mi - ne Li - be - ra Li - be -

ff

Do - mi - ne Do - mi - ne Do - mi - ne Li - be - ra Li - be -

ff *tutta forza.*

f

Li - be - ra me -

- ra Li - be - ra me de mor - te æ - ter - na

- ra Li - be - ra me de mor - te æ - ter - na

- ra Li - be - ra me de mor - te æ - ter - na

- ra Li - be - ra Li - be - ra me de mor -

Ped.

de mor - te ae - ter -
 in di - e il - la tre - men -
 in di - e il - la tre - men -
 di - e di - e il - la - tre - men -
 - te ae - ter - na in il - la - tre - men -

ff

- na *p* Li - -
 - da
 - da
 - da
 - da

p *espress.*

be - - - ra me

ppp

Li - - be - ra me

Li - - be - ra me

Li - - be - ra me

pp *pp*

pppp

Li - - - be

Li - -

Li - -

senza tempo.

Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la tre -

pppp

ra me

pppp

be - ra me

pppp

be - ra me

pppp

be - ra me

senza tempo.

a tempo. *poco allarg.* *morendo. pppp* 3

- men - do Li - be - ra me Li - be - ra me..

poco allarg. *morendo. pppp* 3

Li - be - ra me Li - be - ra me:

poco allarg. *morendo. pppp* 3

Li - be - ra me Li - be - ra me.

morendo. pppp 3

Li - be - ra me Li - be - ra me.

pppp

Li - be - ra me Li - be - ra me.

a tempo. *col canto.* *ppp* *morendo.*

18-4-77.

