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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# MORS ET VITA

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD.

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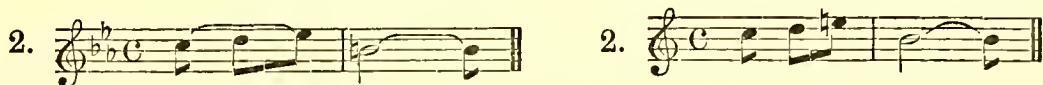
## PREFACE.

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THIS work is the continuation of my sacred trilogy "The Redemption." It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual "dying." But it is the first moment, and, as it were, the birth, of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall therefore confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life; the solemn dread of unerring Justice; the tender and filial trust in eternal Love. Among those musical forms of which the reiteration through the work is most to be noticed, I shall call special attention to the following:—



which expresses the terror inspired by the sense of the inflexibility of Justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds. Its sternness gives expression both to the sentences of Divine Justice, and the sufferings of the condemned, and is found in combination throughout the whole work with melodic forms which express sentiments altogether different, as in the "Sanctus" and the "Pie Jesu," in the Requiem, which forms the first part.



This second melodic form, that of sorrow and tears, is transformed, by the use of the major key, and the alteration of a single note, into the expression of consolation and joy.



expresses the happiness of the blessed.

Lastly, the following melodic form, which, by means of threefold superposition, results in the framework of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians.



These few explanations will suffice, I think, to guide the listener, above all if he is helped by having the work before him, through the numerous musical combinations in which these different melodic forms appear.

It only remains for me to lay the respectful homage of my veneration and profound gratitude at the feet of the eminent Pontiff, his Holiness Pope Leo XIII., who has done me the supreme honour of accepting the dedication of a work of which the highest claim to distinction will be to have been placed under such patronage.

CH. GOUNOD.

# MORS ET VITA.

---

## PARS PRIMA.—MORS.

### PROLOGUS.

Horrendum est incidere in manus Dei viventis.

#### VOX JESU.

##### SOLO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

##### CORO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

### REQUIEM.

#### No. 1A.—INTROIT ET KYRIE.

##### CORO.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

##### SOLO ET CORO.

Te decet hymnus, Deus, in Sion, et Tibi reddetur votum in Jerusalem.

Exaudi orationem meam. Ad Te omnis caro veniet.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

#### No. 1B.—DUE CORI.

A custodiâ matutinâ usque ad noctem, speret Israel in Domino; quia apud Dominum misericordia; et copiosa apud Eum redemptio. Et ipse redimet Israel ex omnibus iniquitatibus ejus.

## FIRST PART.—DEATH.

### PROLOGUE.

A fearful thing, to fall into the hands of God ever-living!

#### THE VOICE OF JESUS.

##### SOLO.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

##### CHORUS.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

### REQUIEM.

#### No. 1A.—INTROIT AND KYRIE.

##### CHORUS.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them always.

##### SOLO AND CHORUS.

Thou, God, art praised in Sion; to Thee is the vow performed in Jerusalem.

O hear Thou my supplication. All flesh cometh unto Thee, O God.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them always.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

#### No. 1B.—DOUBLE CHORUS.

From the morning watch till the evening, trust thou, Israel, upon the Lord; for with Him is mercy found, and loving-kindness; and with the Lord also is plenteous redemption; and He Himself will save Israel from all his sins and his iniquities freely.

## No. 2.—CORO.

Dies iræ, dies illa,  
Solvat sæclum in favillâ,  
Teste David cum Sibyllâ.

Quantus tremor est futurus,  
Quando judex est venturus,  
Cuncta stricte discussurus !

Tuba mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante Thronum.

Mors stupebit, et Natura,  
Cum resurget creatura,  
Judicanti responsura.

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.

Judex ergo cum sedebit,  
Quidquid latet apparebit ;  
Nil inultum remanebit.

## No. 3A.—QUARTETTO E CORO.

Quid sum, miser, tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus ?

Rex tremendæ majestatis,  
Qui salvandos salvas gratis,  
Salva me, Fons pietatis.

Recordare, Jesu pie,  
Quod sum causa Tuæ viæ,  
Ne me perdas illâ die.

## No. 3B.—SOLO E CORO.

Felix culpa, quæ talem meruit habere  
Redemptorem.

## No. 4.—DUO E CORO.

Quærens me, sedisti lassus,  
Redemisti, crucem passus ;  
Tantus labor non sit cassus.

Juste Judex ultionis,  
Donum fac remissionis,  
Ante diem rationis.

## No. 5.—QUARTETTO E CORO.

Ingemisco tanquam reus,  
Culpâ rubet vultus meus,  
Supplici parce, Deus.

## No. 2.—CHORUS.

\* Day of anger, day of mourning,  
Earth to ashes shall be turning ;  
Thus from prophets are we learning.

O what dread on man attendeth,  
When the righteous Judge descendeth,  
On whose sentence all dependeth !

Wondrous sound the trumpet flingeth,  
Through earth's sepulchres it ringeth,  
All before the Throne it bringeth.

Death and Nature both are quaking,  
All Creation is awaking,  
At the judgment answer making.

Then brought forward is the writing,  
All things bygone now reciting,  
And us sinners now indicting.

Comes the Judge then, and is seated ;  
Each thing secret is repeated ;  
Just repayment is completed.

## No. 3A.—QUARTET AND CHORUS.

Ah ! what shall we then be pleading,  
Who for us be interceding,  
When the just are mercy needing ?

King of majesty tremendous,  
Who dost free salvation send us,  
Fount of love, do Thou befriend us.

Think, kind Jesus, our salvation  
Caused Thy wondrous Incarnation ;  
Nor adjudge us reprobation.

## No. 3B.—SOLO AND CHORUS.

Happy are we, with such a Saviour fulfilling  
our redemption.

## No. 4.—DUET AND CHORUS.

Faint and worn, Thou yet hast sought us,  
By Thy suffering Thou hast bought us ;  
Is such mercy vainly brought us ?

Righteous Judge of retribution,  
Grant Thy gift of absolution,  
That we come not to confusion.

## No. 5.—QUARTET AND CHORUS.

Lord, for anguish hear us moaning,  
Shameful error see us owning,  
Spare Thy suppliants deeply groaning.

\* The translation of this hymn is based upon the well-known English Version by the late Dr. Irons.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

No. 6.—SOLO.—*Tenore.*

Inter oves locum præsta,  
Et ab hædis me sequestra,  
Statuens in parte dextrâ.

No. 7.—CORO E QUARTETTO.

Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum, quasi cinis ;  
Gere curam mei finis.

No. 8.—CORO E SOLI.

Lacrymosa dies illa,  
Quâ resurget ex favillâ  
Judicandus homo reus.  
Huic ergo parce, Deus.

Pie Jesu Domine,  
Dona eis requiem sempiternam.

No. 9.—OFFERTORIUM.

Domine Jesu Christe, Rex Gloriæ, libera  
animas omnium fidelium defunctorum de pœnis  
infernis, et de profundo lacu ; libera eas de ore  
leonis, ne absorbeat eas Tartarus ; ne cadant in  
obscurum.

SOLO.—*Soprano.*

Sed signifer sanctus Michael repræsentet eas  
in lucem sanctam,

CORO.

Quam olim Abrahæ promisisti, et semini  
ejus.

CORO.

Hostias et preces Tibi, Domine, laudis offeri-  
mus : tu suscipe pro animabus illis, quarum  
hodie memoriam facimus. Fac eas, Domine,  
de morte transire ad vitam, quam olim Abrahæ  
promisisti, et semini ejus.

No. 10.—SOLO (*Tenore*) E CORO.

Sanctus, sanctus, sanctus, Dominus Deus  
Sabaoth. Pleni sunt Cæli et Terra gloriâ Tuâ.  
Hosanna in excelsis.

Thou to Mary pardon gavest,  
Thou the contrite freely savest,  
Us to rescue still Thou cravest.

Worthless are our prayers and sighing,  
Yet, good Lord, in grace complying,  
Grant we know not fires undying.

No. 6.—SOLO.—*Tenor.*

With the faithful deign to place us,  
Nor as faithless now abase us ;  
To Thy side vouchsafe to raise us.

No. 7.—CHORUS AND QUARTET.

While the wicked are confounded,  
Doomed to flames of woe unbounded,  
Call us, Lord, by saints surrounded.

Lowly kneel we in submission,  
See, like ashes, our contrition ;  
Feel and care for our condition.

No. 8.—CHORUS AND SOLOS.

Day of weeping, day of mourning,  
When from ashes Man returning,  
Unto judgment must prepare him.  
God, in mercy spare, O spare him.

Mighty Saviour, Jesu blest,  
Give them endless peace and rest.

No. 9.—OFFERTORY.

O Lord Jesus Christ, King of Glory, keep  
Thou free the souls of all Thy faithful servants,  
departing this life, from the pains of hell, and  
from the lake that burneth ; them do Thou  
deliver from the mouth of the lion, that by  
hell they be not swallowed ; that they fall not  
into darkness.

SOLO.—*Soprano.*

But, Lord, do Thou bring them evermore to  
the light eternal,

CHORUS.

Which once to Abraham Thou didst promise,  
and Abraham's children.

CHORUS.

Sacrifice of prayer and praise we offer Thee,  
O Lord : accept us, Lord, through Jesus Christ  
our Saviour. Grant that we, and all Thy  
servants everywhere, may pass from death to  
life, which once to Abraham Thou didst pro-  
mise, and Abraham's children.

No. 10.—SOLO (*Tenor*) AND CHORUS.

Holy, holy, holy, Lord God of hosts. Full is  
the Heaven, full is the Earth, of Thy glory.  
Hosanna in the highest.

## No. 11.—QUARTETTO.

Pie Jesu, Domine, dona eis requiem sempiternam. Amen.

No. 12.—SOLO (*Soprano*) ET CORO.

Agnus Dei, Qui tollis peccata mundi, dona eis requiem.

## CORO.

Lux æterna luceat eis, Domine, cum sanctis Tuis, in æternum; quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

## EPILOGUS.

---

 PARS SECUNDA.—  
JUDICIUM.

## SOMNUS MORTUORUM.

## No. 1.—PRELUDIO.

No. 2.—TUBÆ AD ULTIMUM JUDICIUM.

No. 3.—RESURRECTIO MORTUORUM.

SOLO.—*Baritono*.

Cum autem venerit Filius Hominis in majestate Suâ, et omnes angeli cum Eo, tunc sedebit super sedem majestatis Suæ.

## JUDEX.

## No. 4.—CORO.

Sedenti in Throno, et Agno, benedictio, et honor, et gloria, et potestas, in sæcula sæculorum.

## JUDICIUM ELECTORUM.

No. 5.—SOLO.—*Baritono*.

Et congregabuntur ante Eum omnes gentes; et separabit eos ab invicem, sicut pastor segregat oves ab hædis: et statuet oves quidem a dextris, hædos autem a sinistris.

## No. 11.—QUARTET.

Mighty Saviour, Jesu blest,  
Give them endless peace and rest. Amen.

No. 12.—SOLO (*Soprano*) AND CHORUS.

Lamb of God, that takest away our sins,  
grant them Thy peace.

## CHORUS.

Lord, for ever let light eternal lighten them,  
with all Thy saints, for Thou art merciful.

Rest and peace eternal, Lord, in mercy give  
to them: let light perpetual lighten them  
always.

## EPILOGUE.

---

 SECOND PART.—THE  
JUDGMENT.

## THE SLEEP OF THE DEAD.

## No. 1.—PRELUDE.

No. 2.—THE TRUMPETS AT THE LAST JUDGMENT.

No. 3.—THE RESURRECTION OF THE DEAD.

SOLO.—*Baritone*.

But when the Son of Man shall come in His glory, and all the holy angels with Him, then shall He sit upon the throne of His glory.

## THE JUDGE.

## No. 4.—CHORUS.

To God high enthroned, and to the Lamb,  
be salvation, and honour, and glory, and  
thanksgiving, for ever and for ever.

## THE JUDGMENT OF THE ELECT.

No. 5.—SOLO.—*Baritone*.

Before Him, for judgment, shall be gathered  
all the nations; and one from another shall He  
sunder them, as a shepherd doth sheep and  
goats set asunder: and He shall set the sheep on  
His right hand, but the goats on the left hand.

Tunc dicet Rex his qui a dextris Ejus sunt :  
Venite, benedicti Patris Mei, possidete paratum  
vobis regnum a constitutione mundi.

SOLO.—*Soprano.*

Beati qui lavant stolas suas in Sanguine  
Agni.

No. 5A.—CORALE.

In memoriâ æternâ erit justus ; ab auditione  
malâ non timebit.

## JUDICIUM REJECTANEORUM.

No. 6.—SOLO.—*Baritono.*

Tunc dicet his qui a sinistris Ejus sunt :

CORO.

Discedite a Me, maledicti, in ignem æter-  
num, qui paratus est Diabolo et angelis ejus.  
Nescio vos, unde sitis.

SOLO.—*Baritono.*

Et dicent intra se :

CORO.

Ergo erravimus a viâ veritatis.

## PARS TERTIA.—VITA.

### VISIO SANCTI JOANNIS.

No. 1.—SOLO.—*Baritono.*

Et vidi Cælum novum, et Terram novam,  
primum enim Cælum et prima Terra abierunt.  
Et Mare jam non est.

### JERUSALEM CÆLESTIS.

No. 2.—SOLO.—*Baritono.*

Et ego Joannes vidi sanctam civitatem,  
Jerusalem novam, descendentem de cælo a  
Deo, paratam sicut sponsam ornatam viro suo.

Then shall the King say unto them upon His  
right hand, Come, ye that are blessed of My  
Father, inherit the Kingdom for you prepared  
since this world had its first foundation.

SOLO.—*Soprano.*

The righteous shall enter into glory eternal.

No. 5A.—CHORAL.

In remembrance everlasting are the right-  
eous, and their memory is blessed.

## THE JUDGMENT OF THE REJECTED.

No. 6.—SOLO.—*Baritone.*

Then shall the King say unto them upon  
His left hand :

CHORUS.

Depart from Me, ye cursed, to fire everlast-  
ing, to the fire which is prepared for the Devil  
and his angels. I know you not, whence ye  
are.

SOLO.—*Baritone.*

And then shall they confess :

CHORUS.

Truly we went astray from the way of the  
righteous.

## THIRD PART.—LIFE.

### THE VISION OF SAINT JOHN.

No. 1.—SOLO.—*Baritone.*

I saw a new Heaven and a new Earth, for  
the first Heaven and the first Earth were passed  
away. And the Sea, too, was no more.

### HEAVENLY JERUSALEM.

No. 2.—SOLO.—*Baritone.*

And I John beheld the holy city, new  
Jerusalem, coming down out of Heaven from  
God, made ready as a bride adorned for her  
husband.

## No. 3.—CORO.

Sanctus Dominus Deus omnipotens, Qui erat,  
et Qui est, et Qui venturus est.

## VOX MAGNA IN CÆLO.

No. 4.—SOLO.—*Baritono.*

Et audiui vocem magnam de Throno, dicen-  
tem :

## CORO.

Ecce, tabernaculum Dei cum hominibus, et  
habitabit cum eis, et ipsi populus Ejus erunt,  
et Ipse Deus cum eis erit eorum Deus.

LACRYMÆ, DOLOR, MORS, AMPLIUS  
NON EXSTABUNT.

## No. 5.—QUARTETTO.

Et absterget Deus omnem lacrymam ab  
oculis eorum. Et mors ultra non erit, neque  
luctus neque clamor, neque dolor erit ultra ;  
quia prima abierunt.

ECCE, OMNIA NOVATA !

No. 6.—SOLO.—*Baritono.*

Et dixit Qui sedebat in Throno :

## CORO.

Ecce, nova facio omnia.

SOLO.—*Baritono.*

Et dixit mihi : Scribe, quia hæc verba fide-  
lissima sunt et vera.

## CORO.

Et dixit mihi : Factum est.

## No. 7.—CORO CELESTE.

Ego sum Alpha et Omega, initium et finis.  
Ego sitiienti dabo de fonte aquæ vivæ gratis.  
Qui vicerit possidebit hæc : et ero illi Deus,  
et erit ille Mihi filiûs. Ecce, tabernaculum  
Dei cum hominibus, et habitabit cum eis.

## GRAN CORO.

Ecce tabernaculum Dei cum hominibus, et  
habitabit cum eis, et ipsi populus Ejus erunt,  
et Ipse Deus cum eis erit eorum Deus.

## No. 8.—CORO.

Hosanna in excelsis Deo !

## No. 3.—CHORUS.

Holy, O Lord God omnipotent, Which wert,  
and Which art, and Which art to come.

## A GREAT VOICE IN HEAVEN.

No. 4.—SOLO.—*Baritone.*

And I heard a great voice from the Throne,  
thus saying :

## CHORUS.

Lo, the tabernacle of God is with men, and  
He will dwell with them, and they shall be  
His people, and God Himself shall be with  
them, and shall be their God.

TEARS, SORROW, DEATH, SHALL BE  
NO MORE.

## No. 5.—QUARTET.

Yea, and God Almighty then will wipe away  
all tears from off their faces. And death shall  
be no more, neither mourning, neither crying,  
neither shall there be any sorrow ; for the first  
things are passed away.

LO, ALL THINGS MADE NEW !

No. 6.—SOLO.—*Baritone.*

Then said He, on the Throne that was  
seated :

## CHORUS.

Lo, all things I make new.

SOLO.—*Baritone.*

And unto me He said : Write thou, because  
these sayings are true and faithful.

## CHORUS.

And unto me He said : Done are they.

## No. 7.—CELESTIAL CHORUS.

I am Alpha and Omega, the beginning and  
the end. I will give unto him that is athirst  
of the fountain of the water of life freely. He  
that overcometh shall inherit these things, and  
I will be his God, and he shall be My son.  
Lo, the tabernacle of God is with men, and  
He will dwell with them.

## GRAND CHORUS.

Lo, the tabernacle of God is with men, and  
He will dwell with them, and they shall be  
His people, and God Himself shall be with  
them, and He shall be their God.

## No. 8.—CHORUS.

Hosanna in the highest places !

## PARS PRIMA.—MORS.

### PROLOGUS.

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# PARS PRIMA.—MORS.

## PROLOGUS.

*Andante maestoso.* ♩ = 40.

First system of piano introduction. Treble clef with a whole rest. Bass clef with a piano (*p*) dynamic. Pedal markings and asterisks are present.

Second system of piano introduction. Treble clef with a piano (*p*) dynamic. Bass clef with a piano (*p*) dynamic. Pedal markings and asterisks are present.

CORO.  
SOPRANI. *ff*  
Hor - ren - dum est in - ci - de-re in ma - nus

ALTI. *ff*  
Hor - ren - dum est in - ci - de-re in ma - nus

TENORI. *ff*  
Hor - ren - dum est in - ci - de-re in ma - nus

BASSI. *ff*  
Hor - ren - dum est in - ci - de-re in ma - nus

Piano accompaniment for the first vocal system, featuring triplets in both hands.

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

Piano accompaniment for the second vocal system, featuring triplets and dynamic markings: *ff*, *dim.*, *p*, and *pp*.

hor - ren - dum est in - ci - de-re in

hor - ren - dum est in - ci - de-re in

hor - ren - dum est in - ci - de-re in

hor - ren - dum est in - ci - de-re in

ma - nus De - i vi-ven - tis, ..

ma - nus De - i vi-ven - tis, ..

ma - nus De - i vi-ven - tis, ..

ma - nus De - i vi-ven - tis, ..

hor - ren - dum est in - -

hor - ren - dum est in - -

hor - ren - dum est in - -

hor - ren - dum est in - -

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

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

*sempre p* *ff*

*Ped.* \*

Vox JESU.

E - go sum Re - sur - rec - ti -

*pp* *p*

*Ped.*

- o et Vi - ta. . . . Qui cre - dit in Me, e - ti - am - si

\* Ped. \* Ped. \* Ped.

mor - tu - us fu - e - rit, vi - vet; . . . et E -

\* Ped. \* Ped. \* Ped.

- go . . . re - sus - ci - ta - bo e - um . . . in no -

\* Ped. \* Ped. \*

- vis - si - mo di - e. . . .

Ped. \* Ped. \* Ped. \*

SOPRANI.

*ff*  
E - go sum Re - sur - rec - ti - o et Vi - ta.

ALTI.

*ff*  
E - go sum Re - sur - rec - ti - o et Vi - ta.

TENORI.

*ff*  
E - go sum Re - sur - rec - ti - o et Vi - ta.

BASSI.

*ff*  
E - go sum Re - sur - rec - ti - o et Vi - ta.

E - go sum Re - sur - rec - ti - o et Vi - ta.

*ff* *ff*  
Ped. \* Ped. \* Ped.

*ff*  
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

*ff*  
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

*ff*  
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

*ff*  
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

*ff*  
Ped.

*ff*  
e - rit, vi - vet; . . . et E -

*ff*  
e - rit, vi - vet; . . . et E -

*ff*  
o - rit, vi - vet; . . . et E -

*ff*  
e - rit, vi - vet; . . . et E -

e - rit, vi - vet; . . . et E -

*ff* *ff*  
Ped. \* Ped. \* Ped.

- go . . . re - sus - ci - ta - bo e - um . . . in no -

- go . . . re - sus - ci - ta - bo e - um . . . in no -

- go . . . re - sus - ci - ta - bo e - um . . . in no -

- go . . . re - sus - ci - ta - bo e - um . . . in no -

*ff*

*ff*

*ff*

*ff*

*ff*

\* Ped. \* Ped. \* Ped. \*

- vis - si - mo di - e . . . . .

- vis - si - mo di - e . . . . .

- vis - si - mo di - e . . . . .

- vis - si - mo di - e . . . . .

*ff*

*ff*

Ped. \*

# REQUIEM.

No. 1A.

## INTROIT ET KYRIE.

*Adagio.*  $\text{♩} = 40.$

*pp*

*pp*

*Ped.* \*

*pp*

*Ped.* \*

*Ped.* \*

*cres.* *dim.* *pp*

*A Andante.*  $\text{♩} = 40.$

*pp*

*cres. cres. cres. cres.*

*p cres - cen - do. f*

*dim. p Ped. \**

**B**  
CORO. SOPRANI.

*pp*

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

ALTI.

*pp*

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

TENORI.

*pp*

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

BASSI.

*pp*

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

*p cres. pp B*



Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

*p* et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . *cres.*

*p* et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . *cres.*

*p* et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . *cres.*

*p* et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . *cres.*

*p* et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . *cres.*

*dim.* e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

*dim.* e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

*dim.* e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

*dim.* e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

*dim.* e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

*dim.* *p* *pp*

*Ped.* \*

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

*C Poco più mosso, ma non troppo.*

is. Re - qui - em . . æ - ter

is. Re - qui - em . . æ - ter

is. Re - qui - em . . æ - ter

is. Re - qui - em . . æ - ter

*C Poco più mosso, ma non troppo. ♩ = 46.*

*p* *M.D.* *pp*

*Ped.* \* *Ped.* \* *Ped.*

nam do - na e - is, Do - mi

nam do - na e - is, Do - mi

nam do - na e - is, Do - mi

nam do - na e - is, Do - mi

*p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

*p* ne : . . . et lux per - pe - tu - a

*p* ne : . . . et lux per

*p* ne : . . . et lux per - pe - tu - a

*p* ne : . . . et lux per

*p* *cres.* *cres.*

*Ped.* \*

lu - ce - at e - is, lu - ce - at . .

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

lu - ce - at e - is, lu - ce - at . .

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

*f* *f* *f* *f*

*dim.*

e is.

*dim.* e is.

*dim.* e is.

*dim.* e is.

*dim.* *p*

*Ped.* \*

**D** SOLO.

Te de - cet

SOLO.

Te de - cet

**D** *Senza lentezza.*

*p* *p* *Ped.*

SOLO.  
hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.  
Te de - cet hym - nus in Si - on, et Ti - bi red -

SOLO.  
hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.  
Te de - cet hym - nus in Si - on, et Ti - bi red -

*p*

**E** Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

de - tur vot - um in Je - ru - sa - lem. . . Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

de - tur vot - um in Je - ru - sa - lem. . .

*p* *Ped.*

*Ped.* \* *Ped.* \*

hym - nus, De - us, in Si - on, et  
 Coro. *p*  
 Te de - cet hym - nus in Si - on, et  
 Coro. *p*  
 hym - nus, De - us, in Si - on, et  
 Te de - cet hym - nus in Si - on, et

*cres.* *dim.*  
 Ti - bi red - de - tur vot - um in Je - ru - sa -  
*cres.* *dim.*  
 Ti - bi red - de - tur vot - um in Je - ru - sa -  
*cres.* *dim.*  
 Ti - bi red - de - tur vot - um in Je - ru - sa -  
*cres.* *dim.*  
 Ti - bi red - de - tur vot - um in Je - ru - sa -

*p* **F SOLO.**  
 lem. . . . Ex - au - di o - ra - ti - o - nem  
*p*  
 lem.  
*p*  
 lem.  
*p*  
 lem.  
*p* **F** *pp*



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

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

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

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

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

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

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

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

**H SOLO.**  
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

**SOLO.**  
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

**SOLO.**  
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

**SOLO.**  
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :





*p* Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

*p* Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

*p* Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

*p* Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

*cen do molto.*

le - i - son, . . . Chris - te, e - le - i - son. . .

*cen do molto.*

le - i - son, . . . Chris - te, e - le - i - son. . .

*cen do molto.*

le - i - son, . . . Chris - te, e - le - i - son. . .

*cen do molto.*

le - i - son, . . . Chris - te, e - le - i - son. . .

*f* Ky - ri - e, e - le - i - son. . . Ky - ri - e, e - *f*

*f* Ky - ri - c, e - le - i - son. . . Ky - ri - e, e - *f*

*f* Ky - ri - e, e - le - i - son. . . Ky - ri - e, e - *f*

*f* Ky - ri - e, e - le - i - son. . . Ky - ri - e, e - *f*

*f* Ky - ri - e, e - le - i - son. . . Ky - ri - c, e - *f*

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

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

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

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

le - i - son, . . . e - le - i - son, . . .

le - i - son, . . . e - le - i - son, . . .

le - i - son, . . . e - le - i - son, . . .

le - i - son, . . . e - le - i - son, . . .

e - le - i - son. . .

e - le - i - son. . .

e - le - i - son. . .

e - le - i - son. . .

No. 1b. DUE CORI SENZA ACCOMPAGNAMENTO.—“A CUSTODIA MATUTINA USQUE AD NOCTEM.”

*Moderato maestoso. ♩ = 54.*

**SOPRANI 1mo.** *f* A cus - to - di -

**ALTI 1mo.** *f* A cus - to - di - à ma - tu -

**TENORI 1mo.** *f* A cus - to - di - à ma - tu - ti - nà . . . us - que ad

**BASSI 1mo.** *f* A cus - to - di - à ma - tu - ti - nà us - que ad

**SOPRANI 2do.**

**ALTI 2do.**

**TENORI 2do.**

**BASSI 2do.**

*f* **Voci Soli.**

- à ma - tu - ti - nâ . . . us - que ad noc - tem, . .  
 - ti - nâ us - que ad noc - tem, ad noc - tem, . .  
 noc - tem, ad noc - tem, us - que ad noc - tem, . .  
 noc - tem, ad noc - tem, us - que ad noc - tem, . .

A cus -

A cus - to - di - à ma - tu -  
 - to di - à ma - tu - ti - nâ us - que ad noc - tem, us -  
 A cus - to - di - à ma - tu - ti - nâ us - que ad  
 A cus - to - di - à ma - tu -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

ti - - nâ . . . us - que ad noc - tem, . . . spe -

que ad noc - tem, ad noc - tem, . . . spe -

noc - tem, us - que ad noc - . . . tem, . . . spe -

ti - - nâ us - que ad noc - tem, . . . spe -

el, spe - - ret, spe - ret Is - ra - el in

el, spe - - ret Is - - ra - el, Is - ra - el in

el, spe - - ret Is - - ra - el, Is - ra - el in

el, spe - - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - - ret, spe - ret Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - - ra - el in

A

Do - mi - no.

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

Et Ip - se re - di - met Is - ra - el ex om - ni -

Et Ip - se re - di - met Is - ra - el ex om - ni -

Et Ip - se re - di - met Is - ra - el ex om - ni - bus .

Et Ip - se re - di - met Is - ra - el ex om - ni - bus

re - di - met Is - ra - el, . . .

re - di - met Is - ra - el, . . .

re - di - met Is - ra - el, . . .

re - di - met Is - ra - el, . . .

bus in - i - qui - ta - ti - bus e - jus, . . .

bus in - i - qui - ta - ti - bus e - jus, . . .

in - i - qui - ta - ti - bus e - jus, . . .

in - i - qui - ta - ti - bus e - jus, . . .

et Ip - se

et Ip - se

et Ip - se

et Ip - se

et Ip - se

et Ip - se re - - di - met Is - ra - el,

et Ip - se re - - di - met Is - ra - el,

et Ip - se re - - di - met Is - ra - el,

et Ip - se re - - di - met Is - ra - el,

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

et Ip - se re - di - met

et Ip - se re - di - met

et Ip - se re - di - met Is -

et Ip - se re - di - met

- bus in - i - qui - ta - - ti - bus e - - jus, re - di - met

- bus in - i - qui - ta - ti - bus e - - jus, re - di - met

- bus in - i - qui - ta - - ti - bus e - - jus, re - di - met

- bus in - i - qui - ta - - ti - bus e - - jus, re - di - met



Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

- jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

Is - ra - el in Do - mi - no.

*Andante maestoso.* ♩ = 50.

*Allegro moderato.* ♩ = 100.

TENORI.

SOPRANI.

ALTI.

BASSI.

i - ræ, di - es il - la,

Sol - vet sæ - - clum in fa - -

- vil - - - - - lâ, di - es

Di - es i - - ræ,

i - ræ, di - es il - la,  
 di - es il - la, Sol - vet

sol - vet sæ - clum in fa -  
 sæ - clum in sæ fa - vil

**A**

Di - es i - ræ, di - es  
 vil - lã, di - es i - ræ,  
 lã, di - es i - ræ,

**A**

il - - la, Sol - vet sæ - clum

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

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

in fa - - vil - - - là, . . . . .

Di - es

sæ - clum in fa - vil - là,

sæ - clum in fa - vil - là,

*pp* di - es i - ræ, di - es

i - ræ, di - es il - la,

*pp* di - es i - ræ, di - es

*pp* di - es i - ræ, di - es

il - la, sol - vet sæ - clum  
 Sol - - vet sæ - - clum in fa - -  
 il - la, sol - vet sæ - clum  
 il - la, sol - vet sæ - clum  
 in fa - vil - là, Tes - - te  
 vil - - - - - là,  
 in fa - vil - là, Tes - - te  
 in fa - vil - là,  
 Da - - vid  
 Tes - - te Da - - vid  
 Da - - vid  
 Tes - - te Da - - vid

*cres.*  
*dim.*  
*p*  
*cres.*  
*dim.*  
*p*  
*cres.*  
*dim.*  
*p*

*cres.*

cum Si - - - byl - - - lâ.

*dim.*

cum Si - - -

*cres.*

cum Si - - - byl - - - lâ.

*dim.*

cum Si - - -

*cres.*

*dim.*

C

byl - - - - - lâ.

byl - - - - - lâ.

C *ten.*

*cres.*

*f ten.*

*dim.*



*p*  
 Qua - - tus tre - - mor  
 Qua - - tus tre - - mor  
 Qua - - tus tre - - mor  
 Qua - - tus tre - - mor

*p*

est fu - - tu - - rus,  
 est fu - - tu - - rus,  
 est fu - - tu - - rus,  
 est fu - - tu - - rus,

*cres* *cen - do.*

*p*  
 Quan - - do ju - - dex  
 Quan - - do ju - - dex  
 Quan - - do ju - - dex  
 Quan - - do ju - - dex

*dim.* *f*

est ven - tu - rus, . . .  
est ven - tu - rus, . . .  
est ven - tu - rus, . . .  
est ven - tu - rus, . . .  
*cres - cen - do.*

*f* Cunc - ta stric - te  
*f* Cunc - ta stric - te  
*f* Cunc - ta stric - te  
*f* Cunc - ta stric - te

dis - cus - su  
dis - cus - su  
dis - cus - su  
dis - cus - su

*Molto moderato e maestoso.*

- rus ! . . . Tu - ba mi - rum

- rus ! . . . Tu - ba mi - rum

- rus ! . . . Tu - ba mi - rum

- rus ! . . . Tu - ba mi - rum

*Molto moderato e maestoso.* ♩ = 60.

*f* *f* *f* *f*

*Ped.* \* *Ped.* \*

spar - gens so - num . . . Per se -

spar - gens so - num . . . Per se -

spar - gens so - num . . . Per se -

spar - gens so - num . . . Per se -

*f* *f* *f* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

- pul - ehra re - gi - o - num, . . .

- pul - ehra re - gi - o - num, . . .

- pul - ehra re - gi - o - num, . . .

- pul - ehra re - gi - o - num, . . .

*f* *f* *f* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

*ff* *ff* *ff* *ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

*ff* *ff* *ff* *ff*

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

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

*ff* *p* *pp*

Cum re - sur - get cre - a - tu - ra, Ju - di -

Cum re - sur - get cre - a - tu - ra, Ju - di -

Cum re - sur - get cre - a - tu - ra, Ju - di -

Cum re - sur - get cre - a - tu - ra, Ju - di -

*pp*

can - ti re - spon - su - - ra.

can - ti re - spon - su - - ra.

can - ti re - spon - su - - ra.

can - ti re - spon - su - - ra.

*pp*

*Ped.*

*F Andante maestoso.*

Li - ber scrip - tus pro - fe - re - tur, . . .

Li - ber scrip - tus pro - fe - re - tur, . . .

Li - ber scrip - tus pro - fe - re - tur, . . .

Li - ber scrip - tus pro - fe - re - tur, . . .

*F Andante maestoso. ♩ = 50.*

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

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

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

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

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

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

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

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

Ju - dex er - go cum se - de - bit, . . .

Ju - dex er - go cum se - de - bit, . . .

Ju - dex er - go cum se - de - bit, . . .

Ju - dex er - go cum se - de - bit, . . .

Quid - quid la - tet ap - pa - re - bit ; . . .

Quid - quid la - tet ap - pa - re - bit ; . . .

Quid - quid la - tet ap - pa - re - bit ; . . .

Quid - quid la - tet ap - pa - re - bit ; . . .

Nil in - ul - tum re - ma - ne - bit. . . .

Nil in - ul - tum re - ma - ne - bit. . . .

Nil in - ul - tum re - ma - ne - bit. . . .

Nil in - ul - tum re - ma - ne - bit. . . .

*Molto moderato.*

SOPRANO SOLO.

CONTRALTO SOLO.

TENORE SOLO.

BASSO SOLO.

Quid sum, mi - ser,

*Molto moderato.* ♩ = 40.

*cres.*

*dim.*

*p*

tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus

*cres.*

*dim.*

*p*

*Ped.*

A

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

sit se - cu - - rus?

A

*p*



Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus sit se - cu -

*cres.* *dim.* *p*

rus? Quid sum, mi - ser, tunc die - tu - rus, Quem pa - tro - num

ro - ga - tu - rus, Cum vix jus - tus sit se - cu - - rus?

*p*

**B** *Poco animato.*

Rex tre -

*f* *p* *f*

Rex . . tre - men - dæ ma - jes - ta - tis,

Rex . . tre -

- men - dæ ma - jes - ta - tis,

Rex . . tre - men - dæ ma - jes - ta - tis, Qui sal -

Rex, Qui sal -

- men - dæ ma - jes - ta - tis, Rex, Qui sal -

Rex, Qui sal -

*dim.* - van - dos sal - vas gra - tis, Sal - va me, . . sal - va

*dim.* - van - dos sal - vas gra - tis, Sal - va me, . .

*dim.* - van - dos sal - vas gra - tis, Sal - va me, . . sal - va

*dim.* - van - dos sal - vas gra - tis, Sal - va me, . .

me, . . sal - va me, . . sal - va me, Fons  
 sal - va me, . . sal - va me, . . sal - va me, Fons  
 me, . . sal - va me, . . sal - va me, . . Fons  
 sal - va me, . . sal - va me, . . sal - va me, Fons

*cres.* 43 *cres.* *cres.* *cres.* *cres.* *cres.*

pi - e - ta - tis, fons pi - e - ta - tis,  
 pi - e - ta - tis, fons pi - e - ta - tis,  
 pi - e - ta - tis, fons pi - e - ta - tis,  
 pi - e - ta - tis, fons pi - e - ta - tis, *Coro.*  
 pi - e - ta - tis, fons pi - e - ta - tis, Rex . . . tre - men - dae ma - jes -

*C* *dim.* *f* *C* *Coro.*

*Coro.*  
 Rex . . . tre - men - dae ma - jes - ta - tis, . . .  
 Rex . . . tre - men - dae ma - jes -  
 ta - tis, . . .

*Coro.*

CORO.

Rex . . . tre - men - dae ma - jes - ta - tis, Qui sal - van - dos sal - vas

Rex, Qui sal - van - dos sal - vas

ta - tis, . . . . . Rex, Qui sal - van - dos sal - vas

Rex, Qui sal - van - dos sal - vas

Ped. \* Ped. \*

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

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

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

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

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

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*dim.* **D** **SOLO.**  
 fons pi - e - ta - tis. . . Re - cor - da - re, Je - su pi - e, Quod sum  
*dim.* **p** **SOLO.**  
 fons pi - e - ta - tis. . . Re - cor - da - re, Je - su pi - e, Quod sum  
*dim.* **p** **SOLO.**  
 fons pi - e - ta - tis. . . Re - cor - da - re, Je - su pi - e, Quod sum  
*dim.* **p** **SOLO.**  
 fons pi - e - ta - tis. . . Re - cor - da - re, Je - su pi - e, Quod sum

*cres.*  
 cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das Je - su  
*cres.*  
 cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su  
*cres.*  
 cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su  
*cres.*  
 cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su

*dim.* **p** **pp**  
 pi - e, ne me per - das il - lâ. . . di - e, Je - su, Je - su pi -  
*dim.* **p** **pp**  
 pi - e, ne me per - das il - lâ di - e, Je - su, Je - su pi -  
*dim.* **p** **pp**  
 pi - e, ne me per - das il - lâ di - e, Je - su, Je - su pi -  
*dim.* **p** **pp**  
 pi - e, ne me per - das il - lâ di - e, Je - su, Je - su pi -

*E* *Coro.* *p*  
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa  
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa  
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa  
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa

*p* *Ped.* \*

*cres.* *dim.* *p* *pp*  
 Tu - æ . . vi - æ, Ne me per - das il - là di - e, Je - su pi -  
*cres.* *cres.* *dim.* *p* *pp*  
 Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -  
*cres.* *cres.* *dim.* *p* *pp*  
 sa Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -  
*cres.* *cres.* *dim.* *p* *pp*  
 Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -

*dim.* *p* *pp*

*rit.* *molto rit.* *Adagio.* *pp*  
 e, ne me per - das il - là di - e.  
*rit.* *molto rit.* *pp*  
 e, ne me per - das il - là di - e.  
*rit.* *molto rit.* *pp*  
 e, ne me per - das il - là di - e.  
*rit.* *molto rit.* *pp*  
 e, ne me per - das il - là di - e.

*Adagio.* *pp* *molto rit.*

*Ped.* *Ped.* \*

*Andantino.*

*Andantino.* ♩ = 46.

First system of piano introduction. Treble staff has a whole rest. Bass staff begins with a piano (*p*) dynamic. The music is in 3/4 time with a key signature of three flats. A *cres.* marking appears in the final measure.

Second system of piano introduction. Treble staff has a whole rest. Bass staff continues with piano accompaniment. A *dim.* marking is present in the final measure. Pedal markings (*Ped.*) are indicated below the bass staff.

A SOPRANO.

First system of the vocal entry. The soprano line begins with the lyrics "Fe - lix cul - pa, fe - lix". The piano accompaniment is in 3/4 time with a key signature of three flats. Dynamic markings *p* are used.

Second system of the vocal entry. The soprano line continues with the lyrics "cul - pa, quæ ta - lem me - ru - it ha - be - re . . . Re - demp -". The piano accompaniment continues with chords and moving lines.

Third system of the vocal entry. The soprano line continues with the lyrics "to - rem, fe - lix cul - pa, fe - lix cul - pa, quæ". The piano accompaniment includes dynamic markings *p*, *cres.*, and *poco cres.*

ta - - - - lem me - ru - it ha - be - re Re - demp -

- to - - - rem, fe - lix cul - pa, fe - lix

cul - pa, quæ ta - - - - lem me - ru - it. ha -

- be - - - re Re - demp - to - - - rem, . . .

Fe - lix cul - pa, fe - - - lix cul - pa, quæ



ta - - lem me - ru-it ha - be - re Re-demp - to - rem.

*p*

Coro.  
SOPRANI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

ALTI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

TENORI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

BASSI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

*cres* - - - cen - - - do. *dim.*

*p*

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

*p*

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

*p*

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

*p*

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

*p*

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

*p* *pp* *p* *pp*

*p* *pp*

*Ped.* \* *Ped.* \*

**D**  
*pp* SOPRANO SOLO.

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

*pp* CORO.

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

*pp*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

*pp*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

*pp*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

**D**

*p* *dim.* *p*

*p* *dim.* *p*

*p* *dim.* *p*

*p* *dim.* *p*

be - re Re - demp - to - rem, quæ ta - - - - - lem

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

*cres.*

*Ped.* \*

me - ru - it . . ha - be - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

*rit.* *a tempo.*

*rit.* *a tempo.*

*pp* *rit.* *a tempo.*

*pp* *rit.* *a tempo.*

*pp* *rit.* *a tempo.*

*pp* *rit.* *a tempo.*

*pp* *rit.* *a tempo.*

*pp* *rit.* *a tempo.*

*Ped.* \*

*pp*

*Andante non troppo.*

*Andante non troppo. ♩ = 42.*

*p* *cres.* *f*

**A SOPRANO SOLO.**

Quæ - rens me, se - dis - ti, se - dis - ti

*p* *p*

*Ped.* \* *Ped.* \*

las - sus, . . . quæ - rens me, . . . se - dis - ti, se - dis - ti las - sus,

**ALTO SOLO.**

Quæ - rens me, se - dis - ti, se - dis - ti las - sus, . . .

*p* *p*

**B**

quæ - rens me, se - dis - ti, se - dis - ti las - sus, . . .

**B**

quæ - rens . . . me, . . . se - dis - ti . . . las - sus, . . . Re - de - mis - ti,

*p*

Re - de - mis - ti,  
 cru - cem pas - sus, Tan - tus la - bor non sit cas - sus,  
 cru - cem pas - sus, Tan - tus la - bor non sit cas - - sus, re - de - mis  
 Re - de - mis  
 - ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,  
 - ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,  
 non sit cas - - sus, .. tan - tus la - bor non sit cas - - sus,  
 non sit cas - - sus, .. tan - tus la - bor non sit cas - sus, ..

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

non sit cas - sus, tan-tus la - bor non sit cas - - sus,  
 non sit cas - sus, tan-tus la - bor non sit cas - - sus,  
*cres.* *cres.* *p*

**D**  
 re - de - mis - - ti, cru - cem pas - - sus, tan - tus la - bor  
 re - de - mis - - ti, cru - cem pas - - sus, tan - tus la - bor

non sit cas - sus, non sit cas - - sus, . . tan - tus la - bor non sit  
 non sit cas - sus, non sit cas - - sus, . . tan - tus la - bor non sit  
*Ped.* \* *Ped.* \*

cas - - sus, non sit cas - sus. . .

cas - sus, non sit cas - sus. . .

*p*

cres - - - cen - - - do. . . . molto.

Coro.  
E SOPRANI.

Jus - te Ju - dex ul - ti -

ALTI.

Jus - te Ju - dex ul - ti - o - - - nis, . . .

TENORI.

Jus - te Ju - dex ul - ti -

BASSI.

Jus - te Ju - dex ul - ti - o - - - nis, . . .

*f* sempre.







*G Andante.* *ff*

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

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

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

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

*G Andante.* *ff* *Ped.*

*Lunga.* *Adagio.* *Andante.* *pp*

- nis, an - te di - em ra - ti - o - nis. . .

- nis, an - te di - em ra - ti - o - nis. . .

- nis, an - te di - em ra - ti - o - nis. . .

- nis, an - te di - em ra - ti - o - nis. . .

*Lunga.* *Adagio.* *Andante.* *pp* \*

*Ped.* \* *Ped.* \*

*Molto moderato.*

*Molto moderato. ♩ = 58.*  
*legato. p*  
*cres cen do.*

SOPRANO SOLO.

In - ge - mis - co

tan - quam re - us, in - ge - mis - co tan - quam

re - us, Cul - pâ ru - bet vul - tus me - us,

*cres.*  
 Sup - pli - can - ti par - ce, De - us. A ALTO SOLO. In - ge -

*cres.*

- mis - co tan - quam re - us, in - ge - mis - co

*cres.*

tan - quam re - us, Cul - pâ ru - bet vul - tus

*cres.*

me - us, Sup - pli can - ti par - ce, De - us

*cres.* *dim.*

**B** TENORE SOLO.

*p* In - ge - mis - co tan - quam re - us, in - ge -

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

- mis - co tan - quam re - us, Cul - pâ ru - bet

*Ped.* \* *Ped.* \*

vul - tus me - us, Sup - pli - can - ti

BASSO SOLO.

Par ce, De -

*dim.*

*Ped.* \*

par ce, De - us.

par ce, De - us.

par ce, De - us. Qui Ma -

us.

*p*

*Ped.* \*

*Ped.*

ri - am ab - sol - vis - ti, Et la -

Qui Ma - ri - am ab - sol - vis - ti,

\* *Ped.* \* *Ped.*

tro - nem ex - au - dis - ti, Mi - hi

Et la - tro - nem ex - au - dis - ti,

quo - que spem de - dis - ti, mi - hi

Mi - hi quo - que spem de - dis - ti,

quo - que spem de - dis - ti, mi - hi quo - que

mi - hi quo - que spem de - dis - ti, mi - hi quo - que

mi - hi quo - que spem de - dis - ti, mi - hi quo - que

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *cres.*

**D**

Qui Ma - ri - am ab - sol - vis - ti,  
 Qui Ma -  
 spem de - dis - ti,  
 Qui Ma - ri - am  
 spem de - des - ti,  
 Qui Ma - ri - am

*dim.* *p*

*Con Ped.*

Et la - tro - nem ex - au - dis - ti,  
 ri - am ab - sol - vis - ti,  
 Et la -  
 ab - sol - vis - ti,  
 Et la - tro - nem  
 ab - scl - vis - ti,  
 Et la - tro - nem

Mi - hi quo - que spem de -  
 tro - nem ex - au - dis - ti,  
 Mi - hi quo - que  
 ex - au - dis - ti,  
 Mi - hi quo - que  
 ex - au - dis - ti,  
 Mi - hi quo - que

- dis - - ti, mi - hi quo - - - - que spem de -  
 spem de - dis - - ti, mi - hi quo - que spem de -  
 spem de - dis - - ti, mi - hi quo - que spem de -  
 spem de - dis - - ti, mi - hi quo - que spem de -

- dis - ti, mi - hi quo - que spem de - dis - ti, . .  
 - dis - ti, mi - hi quo - que spem de - dis - ti, . .  
 - dis - ti, mi - hi quo - que spem de - dis - ti, . .  
 - dis - ti, mi - hi quo - que spem de - dis - ti, . .

*p*

*Ped.* . . \*

E  
 Pec - ca - tri - cem ab - sol - vis - ti,  
 Pec - ca - - tri - cem ab - sol - vis - ti,  
 Pec - ca - - tri - cem ab - sol - vis - ti,  
 Pec - ca - tri - cem, Et . . la -

*p*



Et la - tro - nem ex - au - dis - ti.

Et la - tro - nem ex - au - dis - ti.

Et la - tro - nem ex - au - dis - ti.

tro - nem ex - au - dis - ti.

*p*

**F** Coro. *p*  
Pre - ces me - æ non sunt dig - næ, . . .

Coro. *p* Pre - ces me - æ non sunt

Pre - ces me - æ non sunt dig - næ, . . .

Coro. *p* Pre - ces me - æ non sunt

**F** *p*

*Con Ped.*

Sed tu bon - us fac be - nig - ne, . . .

dig - næ, Sed tu bo - nus fac be -

Sed tu bon - us fac be - nig - ne, . . .

dig - næ, Sed tu bo - nus fac be -



ni . . ne pe - ren - ni cre - mer, cre - mer

ren - ni, . . ne pe - ren - ni cre - mer, cre - mer

*Solo.* ne pe - ren - ni, ne pe - ren - ni cre - mer, cre - mer

ni . . ne pe - ren - ni cre - mer, cre - mer

*rit. pp* ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

*rit. pp* ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

*rit. pp* ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

*rit. pp* ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

ig - ne, ne pe - ren - ni cre - mer

*pp* *pp* *Ped.* \*

ig - ne.

ig - ne.

ig - ne.

ig - ne.

*p* *p* *Ped.* \*

*Molto moderato.*

*Molto moderato. ♩ = 48.*

*p* *p* *cres.*

The first system of the piano introduction consists of three measures. The top staff is a treble clef with a key signature of two flats and a 12/8 time signature. The bottom two staves are a grand staff with a bass clef and the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

*molto* *f* *dim.* *p*

The second system continues the piano introduction with four measures. It features dynamic markings of *molto*, *f*, *dim.*, and *p*. The accompaniment remains consistent, while the melody builds in intensity before softening.

TENORE SOLO.

*cres.*

*pp* *cres.*

In - ter o - ves lo - cum præ - ta, Et . . ab hæ - dis

The third system begins the vocal solo with two measures. The vocal line is in a tenor clef with a key signature of two flats. The piano accompaniment is in a grand staff with a bass clef. Dynamics include *cres.* and *pp*.

me . . se - ques - tra, in - ter o - ves lo - cum præ - ta,

The fourth system continues the vocal solo with two measures. The vocal line and piano accompaniment continue with the same dynamics and tempo.

et . . ab hæ - dis me . . se - ques - tra, et . . ab hæ - dis . .

*p* *cres.*

The fifth system concludes the vocal solo with two measures. The vocal line and piano accompaniment end with a final cadence. Dynamics include *p* and *cres.*

... me se-ques - - tra, . . Sta - tu - ens . . in par - te dex - -

*dim.* *p*

- trã, . . sta - tu - ens . . in par - te dex - - trã, . .

*p* **A**

in - ter o - ves lo - cum

*p*

præs - ta, et . . . ab hæ - - dis me . . . se -

*legato.* *cres.*

- ques - tra, et . . . ab hæ - - dis me . . . se -

*p* *cres.*

ques - tra, sta - tu - ens . . . in par - te dex - trà, . . . sta - tu - ens . . .

. . . in par - te dex - trà, . . . in - ter o - ves lo - cum

præs - ta, et ab hæ - dis . . . me . . . se - ques -

- tra, . . . sta - tu - ens . . . in par - te dex - trà. . .

Andante. ♩ = 52.

First system of piano introduction. Treble and bass staves. *ff trem.*

Second system of piano introduction. Treble and bass staves.

CORO. Grandioso.

SOPRANI.

Soprano vocal line. *ff*

ALTI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis'

Alto vocal line. *ff*

TENORI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Tenor vocal line. *ff*

BASSI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Bass vocal line. *ff*

Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Grandioso.

Piano accompaniment for the vocal section. *ff*

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Piano accompaniment for the final section. *ff* *dim.* *Ped.*

con - fu - ta - tis . .

con - fu - ta - tis . .

con - fu - ta - tis . .

con - fu - ta - tis . .

ma - le - dic - tis . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . flam' - mis a - cri - bus ad -

ma - le - dic - tis . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . flam - mis a - cri - bus ad -

- dic - tis,

- dic - tis,

- dic - tis,

- dic - tis,

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



*ff*  
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -  
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -  
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -  
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -

- dic - tis,  
 - dic - tis,  
 - dic - tis,  
 - dic - tis,

*p*  
 Vo - ca me . . cum be - ne - dic - tis,  
*p*  
 Vo - ca me . . cum be - ne - dic - tis,  
*p*  
 Vo - ca me . . cum be - ne - dic - tis,  
*p*  
 Vo - ca me . . cum be - ne - dic - tis,

*p* armonioso.  
 Ped. \* Ped.

*cres.*  
vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

*cres.*  
vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

*cres.*  
vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

*pp* - dic - - tis, . . . . . *p* vo - - ca me . . .

*pp* - dic - - tis, . . . . . *p* vo - - ca me . . .

*pp* - dic - - tis, . . . . . *p* vo - - ca me . . .

*pp* - dic - - tis, . . . . . *p* vo - - ca me . . .

*pp* - dic - - tis, . . . . . *p* vo - - ca me . . .

*Ped.* \* *Ped.* \* *Ped.* *ten.* \* *Ped.* \* *Ped.* *ten.* \* *Ped.* \*

cum be - ne - dic - - - - - tis. . . . .

cum be - ne - dic - - - - - tis. . . . .

cum be - ne - dic - - - - - tis. . . . .

cum be - ne - dic - - - - - tis. . . . .

cum be - ne - dic - - - - - tis. . . . .

B *Andante non troppo.*

*Andante non troppo.* ♩ = 63.

\* *p* *cres.* *f*

C

TENORE SOLO.

O - ro

*f* *p*

sup - plex ..

et ac - li - nis, ..

Cor con -

*cres.*

*p* *p* *cres.*

tri - tum ..

qua - si cin - is; ..

Ge - re

*p* *f*

cu - ram

me - i .. fi - nis,

ge - re

*p*

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

**D** *Alto Solo.*

O - ro sup - plex et ac -

- cli - nis, .. Cor con - tri - tum .. qua - si

ci - nis; .. Ge - re cu - ram me - i ..

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

**E** SOPRANO SOLO. *supplichevole.*

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

- nis,

BASSO SOLO. *supplichevole.*

O - ro sup - plex et ac -

**E**

*sempre legato.*

Ped. \* Ped. \* Ped. \* Ped. \*

Cor con - tri - - tum qua - - si

ALTO SOLO. *supplichevole.*

Cor con - tri - - tum qua - - si

- cli - nis, Cor con - tri - - tum

Ped. \* Ped. \* Ped. \*

ci - nis ; Ge - re cu - ram

ci - nis ; Ge - re cu - ram

qua - si ci - nis ; Ge - re, . . .

*Ped.* \* *Ped.* \* *Ped.* \*

*f* me - i fi - nis, *dim.* ge - re cu - ram me - i

*f* me - i fi - nis, *dim.* me - i

*f* ge - re cu - ram *dim.* me - i

*f* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

**F** fi - nis, O - ro sup - plex

fi - nis, **F** TENOR SOLO. *supplichevole.*

fi - nis, O - ro

*p* *il basso sempre legato.*

*Ped.* \* *Ped.* \* *Ped.* \*

et acclinis, Cor con-

plex et acclinis,

tri-tum quasi cinis;

Cor con-tri-tum quasi

Ge-re-cu-ram me-i

ci-nis, Ge-re-ge-re

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

fi - nis, ge - re cu - ram me - i fi - - - nis, O - ro  
*dim.*  
 fi - nis, me - i fi - - - nis, O - ro  
*dim.*  
 cu - ram me - i fi - - - nis, O - ro  
*dim.*  
 cu - ram me - i fi - - - nis,

*dim.*  
*Ped.* \* *Ped.* \* *Ped.* \*

sup-plex et ac - cli - nis, Ge - re cu - ram  
 sup-plex et ac - cli - nis. Ge - re cu - ram  
 sup-plex et ac - cli - nis, Ge - re cu - ram  
 Ge - re cu - ram

*dim.* *p*  
 me - i fi - nis.  
*dim.* *p*  
 me - i fi - nis.  
*dim.* *p*  
 me - i fi - nis.  
*dim.* *p*  
 me - i fi - nis.

*p* *p* *p*  
*Ped.* \*



*Andante. ♩ = 40.*

*p cres. molto.* *ff* *f* *p cres. molto.*

*Ped.* \*

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The tempo is marked 'Andante' with a quarter note equal to 40 beats. The music starts with a piano (*p*) dynamic, followed by a crescendo (*cres. molto*) leading to fortissimo (*ff*), then a forte (*f*) section, and finally another piano (*p*) section with a crescendo (*cres. molto*). A pedal point is indicated with an asterisk (\*).

*ff* *f* *p*

Detailed description: This block shows the piano accompaniment for the first vocal entry. It continues the grand staff from the introduction. The dynamics are marked as fortissimo (*ff*), forte (*f*), and piano (*p*).

Coro. *cres.* *cres.*

La cry - mo - sa . . . di - es il -

Coro. *cres.* *cres.*

La-cry - mo - sa . . . di - es il -

Coro. *cres.* *cres.*

La-cry - mo - sa . . . di - es il -

Coro. *cres.* *cres.*

La cry - mo - sa . . . di - es il -

Detailed description: This block contains the vocal entries for the chorus. It consists of four staves, each with a vocal line and a piano accompaniment line. The lyrics are 'La cry - mo - sa . . . di - es il -'. Each vocal line is marked with 'Coro. cres.' and a crescendo hairpin. The piano accompaniment is marked with *p* and *cres.*.

*cres.* *p* *cres.*

Detailed description: This block shows the piano accompaniment for the second vocal entry. It continues the grand staff. The dynamics are marked as crescendo (*cres.*), piano (*p*), and crescendo (*cres.*).

*cres.* *cres.*

la, . . . Quâ re - sur - get . . . ex fa - vil

*cres.* *cres.*

la, . . . Quâ re - sur - get . . . ex fa - vil

*cres.* *cres.*

la, . . . Quâ re - sur - get . . . ex fa - vil

*cres.* *cres.*

la, . . . Quâ re - sur - get . . . ex fa - vil

Detailed description: This block contains the vocal entries for the chorus. It consists of four staves, each with a vocal line and a piano accompaniment line. The lyrics are 'la, . . . Quâ re - sur - get . . . ex fa - vil'. Each vocal line is marked with 'cres.' and a crescendo hairpin. The piano accompaniment is marked with *p* and *cres.*.

*p* *cres.* *p* *cres.*

Detailed description: This block shows the piano accompaniment for the third vocal entry. It continues the grand staff. The dynamics are marked as piano (*p*), crescendo (*cres.*), piano (*p*), and crescendo (*cres.*).

**A**

*cres.* *f* *cres.*

lâ . . . Ju - di - can - - - dus . . ho - mo

lâ . . . Ju - di - can - - - dus . . ho - mo

lâ . . . Ju - di - can - - - dus . . ho - mo

lâ . . . Ju - di - can - - - dus . . ho - mo

**A**

*p* *cres.* *f* *p* *cres.*

*f* *dim.*

re - - - us, . . ho - - - mo re

*f* *dim.*

re - - - us, . . ho - - - mo re

*f* *dim.*

re - - - us, . . ho - - - mo re

*f* *dim.*

re - - - us, . . ho - - - mo re

*f* *dim.*

*Ped.* \* *Ped.* \*

**B** *Solo.* *p*

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

*Solo.* *p*

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

*Solo.* *p*

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

*Solo.* *p*

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

**B** *p*

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

*p* *cres.* *f*

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

*dim.* *p* *C Coro.* *p*

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

*p*

*cres.* *f* *dim.*  
 hu - ic er - go par - ce, par - ce, De - us, par - ce  
*cres.* *f* *dim.*  
 hu - ic er - go par - ce, par - ce, De - us, par - ce  
*cres.* *f* *dim.*  
 hu - ic er - go par - ce, par - ce, De - us, par - ce  
*cres.* *f* *dim.*  
 hu - ic er - go par - ce, par - ce, De - us, par - ce

*pp*  
 De - us, . . . hu - ic er - go  
*pp*  
 De - us, . . . hu - ic er - go  
*pp*  
 De - us, . . . hu - ic er - go  
*pp*  
 De - us, . . . hu - ic er - go

*pp* *pp* *pp*  
 par - ce, par - ce, De - us, . . .  
 par - ee, par - ce, De - us, . . .  
 par - ce, par - ce, De - us, . . .  
 par - ce, par - ce, De - us, . . .

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

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

*pp*  
*pp* *sempre.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

*pp*  
*pp*  
*pp*

**E** *L'istesso tempo.*  
 Pi - e Je - su, Do - mi -  
 Pi - e Je - su, Do - mi -  
 Pi - e Je - su, Do - mi -  
 Pi - e Je - su, Do - mi -

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

**E** *L'istesso tempo.*

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

*pp* *Ped.* \*

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

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

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

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

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

*pp* \*

*Ped.* \*

*Adagio.*

SOPRANI 1mo.

SOPRANI 2do.

ALTI 1mo.

ALTI 2do.

TENORI 1mo.

TENORI 2do.

BASSI 1mo.

BASSI 2do.

*p* Do - mi - ne . . . Je - su

*p* Do - mi - ne . . . Je - su

*Adagio.*

*p* Ped. \* Ped. \* Ped. \* Ped. \*

Do - mi - ne . . . Je - su Chris - te, Rex

Chris - te, Rex glo - ri - æ, . . . Do - mi - ne . . . Je - su Chris - te, Rex

Chris - te, Rex glo - ri - æ, . . . Do - mi - ne . . . Je - su Chris - te, Rex

Do - mi - ne . . . Je - su Chris - te, Rex

*p* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Do - mi-ne . . . Je - su Chris - te, Rex glor - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . . Je - su Chris - te, Rex glo - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . . Je - su Chris - te, Rex glo - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . . Je - su Chris - te, Rex glo - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . . Je - su Chris - te, Rex glor - ri - æ, ..

*p*

Do - mi-ne . . . Je - su Chris - te, Rex glor - ri - æ, ..

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

**A**

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

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

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

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

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

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

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

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

**A**

*cres.* *p* *cres.* *p*



*p*

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

**B**

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

*cres.*

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

*p* *cres.*

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*p* *dim.* *pp*

Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

*Molto moderato.*

Sed

*Molto moderato.*

*pp*

*Ped.*

\* *Ped.*

\* *Ped.*

\*

si - - gni-fer . . sanc - tus . . Mi - cha-el . . re - præ -

*pp sempre.*

*Ped.*

\* *Ped.*

\* *Ped.*

*Ped.*

\*

- sen - - tet e - - as in lu - cem sanc - -

*Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\*

- tam, . . si - - gni-fer sanc - - tus,

*Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\*

si - - gni-fer sanc - - tus Mi - cha-el . .

*Ped. simili.*

re - præ - sen - tet e - as in lu - cem

sanc - tam, . . re - præ - sen - tet e - as in

lu - cem sanc - tam,

*p* *Ped.*

*Allegro.* SOPRANI.

ALTI.

TENORI.

BASSI.

*Allegro.*

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

Quam o - lim A - bra-hæ pro - mi -  
 ti, quam o - lim A - bra-hæ pro - mi - sis - ti,

Quam o - lim A - bra-hæ  
 sis - ti, o - lim A - bra-hæ pro -  
 pro - mi - sis - ti, quam o - lim . . . A - bra -

Quam o - lim  
 pro - mi - sis - ti, quam o - lim, A -  
 mi - sis - ti, . . . pro - mi - sis - ti, quam o - lim  
 hæ pro - mi - sis - ti, quam o - lim



A - bra - hæ . . . pro - mi - sis - ti, . . . quam o - lim  
 quam o - lim A - bra - hæ pro - mi - sis - ti,  
 quam . . . A - bra - hæ pro - mi - sis - ti,  
 quam . . . A - bra - hæ . . . pro - mi - sis - ti,

A - bra - hæ pro - mi - sis - ti,  
 A - bra - hæ pro - mi - sis - ti,  
 A - bra - hæ pro - mi - sis - ti,  
 A - bra - hæ pro - mi - sis - ti, . . . quam  
 marcato.

**E**  
 quam  
 quam o - lim  
 quam o - lim A - bra - hæ pro - mi - sis - ti quam  
 o - lim A - bra - hæ pro - mi - sis - ti quam  
**E**

o - lim A - bra-hæ, A - bra-hæ pro - - - mi -  
 A - bra-hæ, A - - bra - hæ, A - bra - hæ pro - - mi - -  
 - ti, quam o - lim A - bra-hæ pro - - mi - -  
 o - lim A - bra-hæ pro - mi - sis - - ti,

- sis - - ti, quam o - - lim A - bra - hæ  
 - sis - - ti, quam . . o - lim A - bra - hæ  
 - sis - - ti, quam . . o - lim A - bra - hæ  
 quam o - - lim A - bra - hæ pro - - mi - -

pro - - mi - sis - - ti, et se - mi - ni  
 pro - - mi - sis - - ti, et se - mi - ni  
 pro - - mi - sis - - ti, et se - mi - ni  
 - sis - ti, pro - mi - sis - - ti, et se - mi - ni



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

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

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

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

*Ped.* \*

**F** *Andante.*

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

*p* *cres.* *dim.* *p*

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

*p* *cres.*

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

*cen - - - do.* *Allegro.*  
*f*  
 mor - te tran - si - re ad vi - tam,  
*cen - - - do.* *f*  
 mor - te tran - si - re ad vi - tam,  
*cen - - - do.* *f*  
 mor - te tran - si - re ad vi - tam, *ff*  
 mor - te tran - si - re ad vi - tam, . . . quam

*cen - - - do.* *Allegro.*  
*f* *ff marcato.*  
*ff*

*ff* quam  
*ff* quam o - - lim  
 quam o - - lim A - bra-hæ pro - mi - sis -  
 o - lim A - bra-hæ pro - mi - sis - ti, quam  
*ff*

o - lim A - bra-hæ, A - bra-hæ pro - - - mi -  
 A - bra-hæ, A - bra-hæ, A - bra-hæ pro - - ni -  
 ti, quam o - - lim A - bra-hæ pro - - mi -  
 o - lim A - bra-hæ pro - ni - sis - ti, . . .  
*ff*

sis - - ti, quam o - - lim A - bra - hæ  
 sis - - ti, quam . . o - lim A - bra - hæ  
 sis - - ti, quam . . o - lim A - bra - hæ  
 quam o - - lim A - bra - hæ pro - - - mi -

pro - - - mi - sis - - - ti, et se - mi - ni  
 pro - - mi - sis - - - ti, et se - mi - ni  
 pro - - mi - sis - - - ti, et se - mi - ni  
 - sis - ti, pro - mi - sis - - - ti, et se - mi - ni

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

Ped. \*

*Molto moderato.*

*Molto moderato.*

*p*

*Ped.* \*

TENORE SOLO.

Sanc - - tus, sanc - - tus, sanc - - tus, . .

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

Do - mi-nus, . . sanc - - tus,

CORO. SOPRANI. *pp*

Sanc - - tus, . .

ALTI. *pp*

Sanc - - tus, . .

TENORI. *pp*

Sanc - - tus, . .

BASSI. *pp*

Sanc - - tus, . .

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

sanc - tus, sanc - tus, . . . Do - mi-nus, . . .

*Ped.* \* *Ped.* \* *Ped.* \*

sanc - tus, De - us

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

*pp* *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Sa - - - - ba - oth, . . .

*p* *Ped.* \* *Ped.* \* *Ped.* \*

sanc - tus, . . . sanc - tus, . . . sanc - tus, . . .

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . Do - mi-nus. . . ,

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

*p* *cres.*  
 sanc - tus, . . . sanc - tus, . . .  
*p* *cres.*  
 sanc - tus, . . . sanc - tus, . . .  
*p* *cres.*  
 sanc - tus, . . . sanc - tus, . . .  
*p* *cres.*  
 sanc - tus, . . . sanc - tus, . . .

De - us . . .  
*dim.* *p*  
 De - us . . . Sa - ba - oth. . .  
*dim.* *p*  
 De - us Sa - ba - oth. . .  
*dim.* *p*  
 De - us Sa - ba - oth. . .  
*dim.* *p*  
 De - us Sa - ba - oth. . .



B

Sa - ba - oth. . .

Ple - ni sunt

Ple - ni sunt

Ple - ni sunt

Ple - ni sunt

*p*

*cres.*

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

*cres.*

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

*cres.*

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

*cres.*

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

*cres.*

glo - ri - â Tu - â, . . ple - ni sunt

glo - ri - â Tu - â, . . ple - ni sunt

glo - ri - â Tu - â, . . ple - ni sunt

glo - ri - â Tu - â, . . ple - ni sunt

Cœ - li, . . Cœ - li et Ter - ra . . .

Cœ - li, . . Cœ - li et Ter - ra . . .

Cœ - li, . . Cœ - li et Ter - ra . . .

Cœ - li, . . Cœ - li et Ter - ra . . .

glo - ri - â, . . glo - ri - â . . Tu

glo - ri - â, . . glo - ri - â . . Tu

glo - ri - â, . . glo - ri - â . . Tu

glo - ri - â, . . glo - ri - â . . Tu

*C*

*ff* à. Ho - san - na in ex - cel - sis,

*ff* à. Ho - san - na in ex - cel - sis,

*ff* à. Ho - san - na in ex - cel - sis,

*ff* à. Ho - san - na in ex - cel - sis,

*ff* Ho - san - na . . . in ex - cel -

*ff* Ho - san - na . . . in ex - cel -

*ff* Ho - san - na . . . in ex - cel -

*ff* Ho - san - na . . . in ex - cel -

*ff* Ho - san - na . . . in ex - cel -

*p* sis.

*p* sis.

*p* sis.

*p* sis.

*p* sis.

*p sempre.*

*Ped.*

*Andante.*

SOPRANO SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

ALTO SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

TENORE SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

BASSO SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

*A p*

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

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

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

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

*A*

*p*

*Ped.*

\* *Ped.*

\*

*Ped.* \* *Ped.* \*

*Ped.* \*

*p* do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .

*p* do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .

*p* do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .

*p* do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .

*Ped.*

*dim.*

*dim.*

*p*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Ped.*

\*

Pi - e Je - su,  
 Do - mi - ne, . . . pi - e Je - su, . . . Do - mi - ne, . . .  
 Pi - e Je - su, Do - mi - ne, . . . Je - su, Do - mi - ne, . . .  
 Pi - e Je - su, Do - mi - ne, . . . Do - mi - ne, . . .  
 do - na . . . e - is . . . re - qui - em, . . . pi - e  
 do - na e - is re - qui - em, . . . pi - e  
 do - na e - is re - qui - em, . . . pi - e  
 do - na e - is . . . re - qui - em, . . . pi - e

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cres.* *p*

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

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

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

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

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

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

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

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

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

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

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

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

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





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 . . .

*poco rit.* sem - pi - ter nam. *tempo.*

*poco rit.* sem - pi - ter nam. *tempo.*

*poco rit.* sem - pi - ter nam. *tempo.*

*poco rit.* sem - pi - ter nam. *tempo.*

*ten. poco rit.* *tempo.*

*Ped.* \* *Ped.* \*

*p* A - men. . .

*p* A - men. . .

*p* A - men. . .

*p* A - men. . .

*p*

*Ped.* \* *Ped.* \*

*Andante non troppo.*

*Andante non troppo.*

*p* *cres* - - *cen* - - *do.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

SOPRANO SOLO.

Ag - nus . . .

*f* *dim.* *pp*

*Ped.* \*

De - - i, . . . Ag - nus . . . De - - i, Qui

*Ped.* \*

tol - - lis, Qui tol - lis, Qui tol - lis . . . pec - ca - ta

*Ped.* \* *Ped.* \*

mun - - di, do - - na . . e - - is,

*Ped.* \* *Ped.* \*

do - - na . . re - - qui-em, . . do - - na . .

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

*pp*

**A** CORO.  
SOPRANI.

Ag - - nus De - - i, Qui tol - lis pec - ca - ta

*cres.*

ALTI.

TENORI.

BASSI.

Ag - - nus De - - i, Qui tol - lis pec - ca - ta

*cres.*

*cres.*

*cres.*

*cres.*

*p* *cres.*

mun - di, Ag - nus De - i, Qui

mun - di, Ag - nus De - i, Qui

mun - di, Ag - nus De - i, Qui

mun - di, Ag - nus De - i, Qui

tol - lis pec - ca - ta mun - di, Ag - nus

tol - lis pec - ca - ta mun - di, Ag - nus

tol - lis pec - ca - ta mun - di, Ag - nus

tol - lis pec - ca - ta mun - di, Ag - nus

De - i, Qui tol - lis pec - ca - ta mun - di,

De - i, Qui tol - lis pec - ca - ta mun - di,

De - i, Qui tol - lis pec - ca - ta mun - di,

De - i, Qui tol - lis pec - ca - ta mun - di,

B SOPRANO SOLO.

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

pp SOPRANI E ALTI.

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

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

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

B

p

re - qui - em, Ag - - nus De - - i,

em, Ag - - nus De - - i, Qui

em, Ag - - nus De - - i, Qui

em, Ag - - nus De - - i, Qui

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

tol - - lis pec - ca - ta mun - di,

tol - - lis pec - ca - ta mun - di,

tol - - lis pec - ca - ta mun - di.

*Sva*



SOPRANI.

D *Andante quasi Adagio.*

ALTI. Lux æ - ter - na lu - ce - at e - is, Do - mi -

TENORI. Lux æ - ter - na lu - ce - at e - is, Do - mi -

BASSI. Lux æ - ter - na lu - ce - at e - is, Do - mi -

D *Andante quasi Adagio.*

qui - a pi - us es. . . . .

qui - a pi - us es. . . . .

qui - a pi - us es. . . . .

qui - a pi - us es. . . . .

*pp*

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

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

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

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

*pp sempre.*

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

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

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

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



Tu - is, . . . in æ - ter - num, qui - a pi - us

Tu - is, . . . in æ - ter - num, qui - a pi - us

Tu - is, . . . in æ - ter - num, qui - a pi - us

Tu - is, . . . in æ - ter - num, qui - a pi - us

es.

es.

es.

es.

*pp* 3 3 3 3

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Attacca.*

EPILOGUS.

The musical score is written for piano and consists of seven systems of two staves each. The first system begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first measure is marked with a 'G' above the staff and a 'p' (piano) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'p#'. Pedal markings are indicated by 'Ped.' and asterisks (\*). The second system includes a 'ten.' (tension) marking. The third system includes a 'ten Ped.' marking. The fourth system includes a 'p' marking. The fifth system includes a 'p' marking. The sixth system includes a 'p' marking. The seventh system includes a 'cres' (crescendo) marking, a 'cen' (crescendo) marking, and a 'Sva' (sustained) marking. The final system includes a 'do' marking and a 'Ped.' marking. The score concludes with a final asterisk (\*) and a 'Ped.' marking.

8va.....

The musical score consists of six systems of two staves each (treble and bass clef). The first system includes the marking 'allargando.' and a dynamic marking 'D'. The second system has a dynamic marking 'D'. The third system has a dynamic marking 'D'. The fourth system has a dynamic marking 'Sva'. The fifth system has a dynamic marking 'D'. The sixth system has a dynamic marking 'D'. Pedal markings 'Ped.' and '\* Ped.' are placed below the bass staff of each system, indicating when to use the sustain pedal. The notation includes various rhythmic values, slurs, and accidentals.

# PARS SECUNDA.—JUDICIUM.

## SOMNUS MORTUORUM.

No. 1.

PRELUDIO.

*Adagio.*  
*pp sempre sostenuto.*

*Adagio.*  
*pp sempre.*

*Ped.* \*

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of two staves each. The first system is marked *Adagio* and *pp sempre sostenuto*. The second and third systems continue the *pp sempre sostenuto* texture. The fourth system includes a *Ped.* marking with an asterisk. The fifth system is marked *Adagio* and *pp sempre*, and features triplet markings (3) over the right-hand part.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff with a triplet of eighth notes and a sustained bass line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines.

Third system of musical notation, consisting of two staves. The upper staff features a more active melodic line with slurs and ties. The lower staff continues with a complex harmonic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some chromaticism. The lower staff features a steady accompaniment with chords.

Fifth system of musical notation, consisting of two staves. The upper staff shows a melodic line with a key signature change to two flats (Bb, Eb). The lower staff continues with a bass line.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and ties. The lower staff includes a pedal point marked "Ped." and ends with an asterisk "\*".

*A Molto moderato e maestoso.*

The musical score is written for tuba and consists of six systems of staves. The first system is marked *A Molto moderato e maestoso.* and begins with a treble clef, a 12/8 time signature, and a dynamic marking of *p*. The second system includes a right-hand part marked *R.H. p* and a *cres.* instruction. The third system features a *cres. molto.* instruction and a *Ped.* marking. The fourth system also includes a *Ped.* marking. The fifth system is marked *B* and begins with a fortissimo *ff* dynamic. The sixth system continues the fortissimo texture. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and chords. A small number '127' is visible in the lower left corner of the system.

Second system of musical notation. The right-hand part features a prominent melodic line with many sharps. The instruction *ff sempre.* is written above the right-hand staff.

Third system of musical notation, continuing the complex texture of the previous systems.

Fourth system of musical notation, featuring a melodic line with many sharps in the right hand.

Fifth system of musical notation, continuing the complex texture.

Sixth system of musical notation. The right-hand part features a melodic line with many sharps. The instruction *Sva* is written above the right-hand staff. The instruction *Ped.* is written below the left-hand staff. An asterisk *\** is located at the bottom right of the system.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a bass line with chords. Pedal markings are present below the left hand: *Ped.*, *\* Ped.*, *\* Ped.*, and *\**. Vertical lines with 'V' indicate specific points in the music.

Second system of musical notation. The right hand continues the melodic line. The left hand has a bass line with chords. Pedal markings include *Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*. Vertical lines with 'V' are present.

Third system of musical notation. The right hand has a melodic line with a *ff* dynamic marking. The left hand has a bass line with chords. Pedal markings include *Ped.*, *\**, *\* Ped.*, *\* Ped.*, and *\**.

Fourth system of musical notation. The right hand has a melodic line with a *sempre ff* dynamic marking. The left hand has a bass line with chords. Pedal markings include *Ped.*, *\**, and *\* Ped.*. Vertical lines with 'V' are present.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Pedal markings include *Ped.*, *\**, *\* Ped.*, *\**, and *\* Ped.*. Vertical lines with 'V' are present.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Pedal markings include *Ped.*, *\**, *Ped.*, *\* Ped.*, *\**, *Ped.*, and *\**. Vertical lines with 'V' are present.



*L'istesso tempo.*

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff of the first system is marked with a piano-piano (*pp*) dynamic. The second system includes a *Ped.* (pedal) marking and an asterisk (\*) above the staff. The third system features a *cres.* (crescendo) marking. The fourth system is marked with a forte (*f*) dynamic. The fifth system includes a section labeled 'A' and a *Ped.* marking. The score concludes with a final chord in the sixth system.

3  
ff marcato.

ff  
Ped.

3 3 3  
ff marcato.

3 3 3 3  
ff  
Ped.

\* Ped. \*

Ped. \* Ped. \* Ped. \*

C BARITONO SOLO.

Cum au - tem ve - ne - rit Fi - li - us Ho - mi - nis in . .

ma - jes - ta - te Su - a, . . et om - nes an - ge - li cum

E - o, . . tunc se - de - bit su - per se - dem . .

ma - jes - ta - tis Su - a.

*p sempre.*

*Ped.* \*

*Andante maestoso.*

*f* *dim.* *p* *Ped.* \*

*f* *dim.* *p* *f* *Ped.* \*

*dim.* *p* *p* *Ped.* \*

*p* *A* *p* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped. simil.*

*p* *dim.*

*p*

*ces - cen - do.* *f*

## B Coro. SOPRANI.

ALTI. Se - den - - ti in Thro - - no, et

TENORI. Se - den - - ti in Thro - - no, et

BASSI. Se - den - - ti in Thro - - no, et

Se - den - - ti in Thro - - no, et

Ag - - no, be - ne -

Ag - - no, be - ne -

Ag - - no, be - ne -

Ag - - no, be - ne -

dic - - ti-o, et ho - nor, et glo - ri-a, . .

dic - - ti-o, et ho - nor, et glo - ri-a, . .

dic - - ti-o, et ho - nor, et glo - ri-a, . .

dic - - ti-o, et ho - nor, et glo - ri-a, . .

be - - - ne - dic - ti - o, et . . ho - - - nor, et  
 be - - - ne - dic - ti - o, et ho - - - nor, et  
 be - - - ne - dic - ti - o, et ho - - - nor, et  
 be - - - ne - dic - ti - o, et ho - - - nor, et

glo - ri - a, et . . ho - - nor, et glo - - ri - a, . .  
 glo - ri - a, et ho - - nor, et glo - - ri - a, . .  
 glo - ri - a, et ho - - nor, et glo - - ri - a, . .  
 glo - ri - a, et ho - - nor, et glo - - ri - a, . .

et po - tes - - tas, in sæ - cu - la sæ - cu -  
 et po - tes - - tas, in sæ - cu - la sæ - cu -  
 et po - tes - - tas, in sæ - cu - la sæ - cu -  
 et po - tes - - tas, in sæ - cu - la sæ - cu -

*Sva*.....

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

*Sva*.....

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*Ped.* \*

*f* *dim.* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*Sva*.....



# JUDICIUM ELECTORUM.

No. 5.

*Molto moderato.*  
BARITONO SOLO.

Et con - gre - ga - bun - tur an - te E - um om - nes gen - tes ;

*Molto moderato.*

*f*

et se - pa - ra - bit e - os ab in - vi - cem, si - cut pas - tor ..

se - gre - gat o - ves ab hæ - dis : et sta - tu - et

*dim.*

o - ves qui - dem a dex - tris, . . hæ - dos au - tem . . a si -

nis - tris. Tunc di - cet Rex his qui a

*p*

dex-tris E-jus sunt: . . . Ve

- ni - te, be-ne - dic - ti Pa - tris Me - i, pos - si -

- de - - te pa - ra - tum vo - bis reg - - num,

pos - - si - de - - te pa - ra - tum vo - . bis

reg - - num . . . a con - sti - tu - ti - o - ne

mun - di, a con - sti - tu - ti - o - ne

**B** SOPRANO SOLO.  
mun di. Be - a - ti qui la - vant, qui

*Ped.* \* *Ped.* \* *Ped.* \*

la - vant sto - las su - as, qui la - vant sto - las su - as in

*Ped.* \* *Ped.* \* *Ped.* \*

San - gui - ne Ag - ni, be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni.

CORO. SOPRANI.

Be - a - ti qui la - vant, qui

ALTI.

Be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni, . . . be - a - ti, be - a . . .

San - gui - ne Ag - ni, . . . be - a - ti, be - a . . .

ti, . . . be - a - ti qui la - vant, qui la - vant sto - las

ti, . . . be - a - ti qui la - vant, qui la - vant sto - las

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -  
 su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

## SOPRANO SOLO.

Be - a - - - ti qui la -  
 - ni, . . be - a - ti qui la - vant, qui la - vant sto - las  
 - ni, . . be - a - ti qui la - vant, qui la - vant sto - las

*Ped.* \*

- vant, qui la - vant sto - las su - as in San - gui - ne Ag -  
 su - as, qui la - vant sto - las su - as in San - gui - ne Ag -  
 su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

ni, . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . be - a - ti qui la - vant, qui la - vant sto - las

*p*

su - as in San - gui-ne in San - gui-ne, in San - gui-ne Ag - -

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

*dim.*

ni.

ni.

ni.

*p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*D Moderato maestoso.*

SOPRANI.

In me-mo - ri - à æ - ter - nâ e - rit jus - - tus; . .

ALTI.

In me-mo - ri - à æ - ter - nâ e - rit jus - tus; . .

TENORI.

In me-mo - ri - à æ - ter - nâ e - rit jus - - tus; . .

BASSI.

In me-mo - ri - à æ - ter - nâ e - rit jus - - tus; . .

*D Moderato maestoso.*

*ff Voci Soli.*

ab au - di - ti - o - ne ma - lâ non . . ti - me - bit. . .

ab au - di - ti - o - ne ma - lâ non ti - me - - bit. . .

ab au - di - ti - o - ne ma - lâ non . . ti - me - bit. . .

ab au - di - ti - o - ne ma - lâ non ti - me - - bit. . .

# JUDICIUM REJECTANEORUM.

No. 6.

*Moderato maestoso.*  
E BARITONO SOLO.

Tunc di - cet his qui a si - nis - tris E - jus sunt : . .

*Moderato maestoso.*  
*p*

*Largo.*  
CORO. TENORI.

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

BASSI.

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

*Largo.*  
*ff*

- ter - num,

- ter - num,

*A*

*ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

dis - ce - di - te a Me, ma - le - dic - ti, in

dis - ce - di - te a Me, ma - le - dic - ti, in

*ff*

*Ped.* \*



ig - nem æ - ter - num,

ig - nem æ - ter - num,

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

**B**

qui pa - ra - tus est Di -

qui pa - ra - tus est Di -

*Ped. \* Ped. \* Ped. \**

- a - bo - lo et an - ge - lis e - jus.

- a - bo - lo et an - ge - lis e - jus.

*Ped. \* Ped. \**

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**C**

*p* Nes - ci - o vos, un - de si - tis.

*p* Nes - ci - o vos, un - de si - tis.

**C**

*p*

*Ped.* \*

*Ped.* \* *Ped.* \*

**D** BARITONO SOLO.

Et di - cent in - tra se:

*p* *cres.* *molto.* *ff*

*Ped.* \*

Er - go er

Er - go er

TENORI.  
Er - go er - ra - vi - mus

BASSI.  
Er - go er - ra - vi - mus

*f*

*Ped.* \*

- ra - vi - mus

- ra - vi - mus

*f*  
a vi - - â ve - ri - ta - - tis,

*f*  
a vi - - â ve - ri - ta - - tis,

*f*

*Ped.* \*      *Ped.* \*

vi - - â ve - ri - ta - - tis,

vi - - â ve - ri - ta - - tis,

*f*

*Ped.* \*

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

tis.

tis.

tis.

tis.

*p*

*p*

*Ped.* \*

*Ped.* \*

# PARS TERTIA.—VITA.

## VISIO SANCTI JOANNIS.

No. 1.

“CÆLUM NOVUM : NOVA TERRA.”—*Apocalypsis*, Cap xxi.

*Adagio.*

*p legato.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a whole rest in the treble staff, followed by a series of chords and single notes in both staves. The key signature has two sharps (F# and C#).

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of arpeggiated chords with long, sweeping melodic lines in the treble staff. A 'Ped.' marking is present at the beginning of the system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and single notes. A 'p' dynamic marking is present in the middle of the system. 'Ped.' markings are present at the beginning and end of the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of arpeggiated chords with long, sweeping melodic lines in the treble staff. A 'Ped.' marking is present at the beginning of the system.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and single notes. A 'p' dynamic marking is present in the middle of the system. 'Ped.' markings are present at the beginning and end of the system.

*Ped.* \* *Ped.*

*p* \*

**B** BARITONO SOLO.

Et vi - di Cœ - lum

*Ped.* \*

no - vum, et Ter - ram no - vam, . .

*p*

pri - mium e - nim Cœ - lum et pri - ma Ter - ra . . a - bi -

e . . . runt . . . Et

Ma - re jam . . non est.

No. 2.

JERUSALEM CÆLESTIS.

*Andante.*

*pp*

*A*

*p*

*cres.* *dim. p*

*p* *p*  
*Ped.* \*

**B** BARITONO SOLO.  
*a tempo.*

Et

*p* *rit molto.* *p* *a tempo.*  
*Ped.* \* *Ped.* \*



e - go . . Jo - an - nes . . vi - - - di

*Ped.* \* *Ped.* \* *Ped.* \*

sanc - tam ci - vi - ta - tem, . . Je - ru - sa - lem

no - - - - - van, . . de . . scen - -

*p* *p* *p*

- den - tem de cœ - lo a De - o, pa -

- ra - - - tam si - - - cut spon - sam, . .

*p*

*cres.*

si - - - cut spon - sam or - - na - - - tam

*cres.*

*p*

vi - - - ro su - - - - o,

*p*

*Ped.* \*

*dim.*

or - na - - tam . . . vi - ro

*p* *rit. molto.*

*Ped.* \*

su - - - o.

*p a tempo.*

*Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*L'istesso tempo.  
La melodia ben marcato.*

*pp*

*Ped.*

*sempre pp*

**C** SEI SOPRANI.

*p*

Sanctus, sanctus

*tr*

*pp*

tus, . . . sanc - tus Do - mi-nus

De - us om - ni - po-tens, . . .

SEI ALTI.

Sanc - - - -

*tr* *tr* *tr* *tr*

D

tus, . . . sanc - tus, . . .

sanc - tus Do - mi-nus De - us om -

*tr* *tr* *tr* *tr*

Sanc - - tus Do - - mi-nus

ni - po-tens, . . .

De - us om - ni - po-tens, . . .

ALTI. TUTTI.

Sanc - - -

tus, . . .

TENORI. TUTTI. *p*

Sanc - - - tus, . . .

SOPRANI. TUTTI.

*cres.*

Sanc

tus,

BASSI. TUTTI.

*cres.*

Sanc

*cres*

*cen*

*do.*

SOPRANI. *ff*

ALTI. *ff*

TENORI. *ff*

sanc - tus

sanc - tus

sanc - tus

sanc - tus

tus,

*molto.*

*ff*

*Ped.*

\*

Do - mi-nus . . . . De - us om - ni - po-tens, . . .

Do - mi-nus . . . . De - us om - ni - po-tens, . . .

Do - mi-nus . . . . De - us om - ni - po-tens, . . .

Do - mi-nus . . . . De - us om - ni - po-tens, . . .

*Ped.*

\* *Ped.*

\* *Ped.*

\*

sanc - tus . . . Do - mi - nus . . . De - us om -

sanc - tus . . . Do - mi - nus . . . De - us om -

sanc - tus . . . Do - mi - nus . . . De - us om -

sanc - tus . . . Do - mi - nus . . . De - us om -

*Ped.* \* *Ped.* \* *Ped.* \*

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

*Ped.* \* *Ped.* \* *Ped.* \*

et Qui est, . . . et Qui ven - tu - rus est, . .

et Qui est, . . . et Qui ven - tu - rus est, . .

et Qui est, . . . et Qui ven - tu - rus est, . .

et Qui est, . . . et Qui ven - tu - rus est, . .

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* . . . *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

et Qui ven - tu - - rus est, . . . .

et Qui ven - tu - - rus est, . . . .

et Qui ven - tu - - rus est, . . . .

et Qui ven - tu - - rus est, . . . .

*Ped.* \* *Ped.* \* *Ped.*

et Qui ven - tu - rus est. . . . .

et Qui ven - tu - rus est. . . . .

et Qui ven - tu - rus est. . . . .

et Qui ven - tu - rus est. . . . .

8va

*ff* *fz*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



*Andante.*

BARITONO SOLO.

Et au - di - - vi vo - cem mag - - nam

*Andante.*

*p* *Ped.* 3

\*

de Thro - no, . . .

*p* *Ped.* 3

\*

di - - cen - tem: . . .

*p* *Ped.* 3

\*

CORO. SOPRANI.

Ec - ce, ta - ber - na - - cu-lum De - - i

ALTI.

Ec - ce, ta - ber - na - - cu-lum De - - i

TENORI.

Ec - ce, ta - ber - na - - cu-lum De - - i

BASSI.

Ec - ce, ta - ber - na - - cu-lum De - - i

*p* armonioso.

*Ped.*

\* *Ped.*

\* *Ped.*

\*

cum ho - - mi - - ni - bus, . . . et ha - bi -  
 cum ho - - mi - - ni - bus, . . . et ha - bi -  
 cum ho - - mi - - ni - bus, . . . et ha - bi -  
 cum ho - - mi - - ni - bus, . . . et ha - bi -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ta - - bit cum e - - is, . . . et ha - bi -  
 ta - - bit cum e - - is, . . . et ha - bi -  
 ta - - bit cum e - - is, . . . et ha - bi -  
 ta - - bit cum e - - is, . . . et ha - bi -

*Ped. simili.*

ta - - bit, . . . et ha - bi - ta - - bit, . . .  
 ta - - bit, . . . et ha - bi - ta - - bit, . . .  
 ta - - bit, . . . et ha - bi - ta - - bit, . . .  
 ta - - bit, . . . et ha - bi - ta - - bit, . . .

*Ped*

et ha - bi - ta - - bit cum e - - -

et ha - bi - ta - - bit cum e - - -

et ha - bi - ta - - bit cum e - - -

et ha - bi - ta - - bit cum e - - -

B  
- is, et ip - - si . . po - pu-lus

*p*

- is, et ip - - si . . po - pu-lus

*p*

- is, et ip - - si . . po - pu-lus

*p*

- is, et ip - - si . . po - pu-lus

*p*

E - jus e - - runt, et Ip - se De - us cum e - -

E - jus e - - runt, et Ip - se De - us cum e - -

E - jus e - - runt, et Ip - se De - us cum e - -

E - jus e - - runt, et Ip - se De - us cum e - -

3 3 3

- is e - rit e - o - rum De - - us, . . Ip - se  
 - is e - rit e - o - rum De - - us, . . Ip - se  
 - is e - rit e - o - rum De - - us, . . Ip - se  
 - is e - rit e - o - rum De - - us, . . Ip - se

De - us cum . . e - is e - rit e - o - rum De - -  
 De - us cum . . e - is e - rit e - o - rum De - -  
 De - us cum e - is e - rit e - o - rum De - -  
 De - us cum . . e - is e - rit e - o - rum De - -

us, . . et Ip - se De - - us  
 us, . . et Ip - se De - - us  
 us, . . et Ip - se De - - us  
 us, . . et Ip - se De - - us

The musical score is arranged in four systems. Each system contains vocal staves and piano accompaniment. The lyrics are in Latin and are printed below the vocal staves. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). The score concludes with a *p* (piano) marking and a *dim.* marking.

*cres.* - - - -

cum e - is e - rit c - o - rum

*cres.* - - - -

cum e - is e - rit c - o - rum

*cres.* - - - -

cum e - is c - rit c - o - rum

*cres.* - - - -

cum e - is c - rit e - o - rum

*cres.*

cen - - - - do. . . . . *f*

De - us, e - o - rum De - us. . . .

*f*

De - us, e - o - rum De - us. . . .

*f*

De - us, e - o - rum De - us. . . .

*f*

De - us, e - o - rum De - us. . . .

*f*

Ec - ce, ta - ber - na - cu - lum

*p*

Ec - ce, ta - ber - na - cu - lum

*p*

Ec - ce, ta - ber - na - cu - lum

*p*

Ec - ce, ta - ber - na - cu - lum

*p*

*dim.* *p*

De - - i cum ho - - mi - ni-bus, . . .

De - - i cum ho - - mi - ni-bus, . . .

De - - i cum ho - - mi - ni-bus, . . .

De - - i cum ho - - mi - ni-bus, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit, . . . et ha - bi

et ha - bi - ta - - bit, . . . et ha - bi

et ha - bi - ta - - bit, . . . et ha - bi

et ha - bi - ta - - bit, . . . et ha - bi

ta - - bit, . . . et ha - bi - ta - - bit cum  
ta - - bit, . . . et ha - bi - ta - - bit cum  
ta - - bit, . . . et ha - bi - ta - - bit cum  
ta - - bit, . . . et ha - bi - ta - - bit cum

The first system contains four vocal staves and a grand staff for piano. The vocal parts are in a soprano, alto, tenor, and bass clef, all in the key of D major. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Pedal markings include "Ped." and "\* Ped." with asterisks.

e - - is. . . . D  
e - - is. . . .  
e - - is. . . .  
e - - is. . . .

The second system continues the vocal and piano parts. The vocal lines are in the same clefs and key. The piano accompaniment includes a dynamic marking of *p* (piano) and a chord symbol *D* above the right hand. Pedal markings include "Ped." and "\* Ped." with asterisks.

Ped. \* Ped. \* Ped. \* Ped. \*

The third system consists of two grand staves for piano. The right hand has a complex, flowing melodic line with many sixteenth notes. The left hand provides a harmonic accompaniment. Pedal markings include "Ped." and "\* Ped." with asterisks.

Ped. \* Ped. \*

The fourth system continues the piano accompaniment from the previous system. It features similar melodic and harmonic textures. Pedal markings include "Ped." and "\* Ped." with asterisks.

*E Molto moderato.*

*Molto moderato.*

*p Legato.* *cres* *cen* *do.*

*SOPRANO SOLO.*

*p*

Et ab - ster - get De - us om - nem . . la - cry - mam,

*poco cres.* *dim.* *p*

om - nem, . . om - nem . . la - cry - mam, om - nem la - cry -

*poco cres.* *dim.* *p*

*pp* **F**

- mam ab o - cu - lis e - o - rum,

*pp*



ALTO SOLO. *pp*

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

TENORE SOLO. *pp*

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

BASSO SOLO *pp*

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

*pp*

ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

*p* *pp*

ster - get . . De - us . . om - nem la - cry - mam ab

ster - get De - us om - nem . . la - cry - mam ab

ster - get De - us om - nem la - cry - mam ab

ster - get De - us om - nem la - cry - mam ab

o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -

o - cu - lis e - o - rum, om - nem la - crymam ab o - cu - lis e - o -

o - cu - lis e - o - rum, em - nem la - crymam ab o - cu - lis e - o -

o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -

o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -

o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -

rum. . . .

rum. . . .

rum. . . .

rum. . . .

rum. . . .

rum. . . .

H

BASSO SOLO.

*p*

Et mors . .

TENORE SOLO.

*p*

Et mors . .

ul - tra non e - rit,

ALTO SOLO.

*p*

Et mors . .

ul - tra non e - rit,

SOPRANO SOLO.

Et mors . . .

ul - tra non e - rit,

ne - que luc - tus . . .

ne - que luc - tus . . .

*cres - cen - do molto.*

*cres - cen - do molto.*

ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit, ul - tra ;

*Sva*

*cres - cen - do molto.*

*f* qui - - - a . . pri - ma, qui - a . . pri - - ma

*f* qui - - - a . . pri - ma, qui - a . . pri - - ma

*f* qui - - - a . . pri - ma, qui - a . . pri - - ma

*fp* qui - - - a . . pri - ma, qui - a . . pri - - ma

8va.....

*p* a - bi - e - - runt . . .

*p* a - bi - e - - runt . . .

*p* a - bi - e - - runt . . .

*p* a - bi - e - - runt . . .

*L Andante.* BARITONO SOLO.

Et dix - it . . Qui se - de - bat in Thro - no :

*Andante.*

*f*

Ped. # \* Ped. \*

CORO.

SOPRANI. Et dix - it

Ec - ce, no - va fa - ci - o om - ni - a. . .

ALTI.

Ec - ce, no - va fa - ci - o om - ni - a. . .

TENORI.

Ec - ce, no - va fa - ci - o om - ni - a. . .

BASSI.

Ec - ce, no - va fa - ci - o om - ni - a. . .

*p*

*fp*

mi - hi: Scri - be, qui - a hæc ver - ba fi - de - lis - si - ma sunt et

*pp* *M*

ve - ra. Et dix - it mi - hi :

The first system of the score features a vocal line at the top with lyrics "ve - ra. Et dix - it mi - hi :". The vocal line begins with a *pp* dynamic and a *M* marking. Below the vocal line are four staves for piano accompaniment. The piano part includes dynamics *f*, *dim.*, and *p*. The piano accompaniment consists of chords and arpeggiated figures in both hands.

*ff* *ff* *ff* *ff*

Fac - tum est. . .

Fac - tum est. . .

Fac - tum est. . .

Fac - tum est. . .

*dim.*

The second system of the score features four vocal staves, each with the lyrics "Fac - tum est. . .". Each vocal line is marked with a *ff* dynamic. Below the vocal staves are two staves for piano accompaniment. The piano part includes dynamics *ff* and *dim.*. The piano accompaniment features arpeggiated chords and melodic lines in both hands.

*N Molto moderato.*

E - - - go sum Al - - - pha . . .

E - - - go sum Al - - - pha . . .

E - - - go sum Al - - - pha . . .

E - - - go sum Al - - - pha . . .

*N Molto moderato.*

*p*

et o - - me - ga, . . . i - -

et o - - me - ga, . . . i - -

et o - - me - ga, . . . i - -

et o - - me - ga, . . . i - -

- ni - - ti - um . . . et fi - - -

- ni - - ti - um . . . et fi - - -

- ni - - ti - um . . . et fi - - -

- ni - - ti - um . . . et fi - - -



- nis. . . E - go . . si - ti - en - ti da - bo de  
 - nis. . . E - go . . si - ti - en - ti da - bo de  
 - nis. . . E - go . . si - ti - en - ti da - bo de  
 - nis. . . E - go . . si - ti - en - ti da - bo de

fon - te a - quæ vi - tæ gra - - tis. . .  
 fon - te a - quæ vi - tæ gra - - tis. . .  
 fon - te a - quæ vi - tæ gra - - tis. . .  
 fon - te a - quæ vi - tæ gra - - tis. . .

Qui vi - ce - rit . . pos - si - de - bit hæc;  
 Qui vi - ce - rit . . pos - si - de - bit hæc;  
 Qui vi - ce - rit . . pos - si - de - bit hæc;  
 Qui vi - ce - rit . . pos - si - de - bit hæc;

et e - - ro il - - - li

et e - - ro il - - - li

et e - - ro il - - - li

et e - - ro. il - - - li

*legato.*  
*p.*

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

*cres* - - - *cen*

*cres* - - - *cen*

*cres* - - - *cen*

*cres* - - - *cen*

*cres* - - - *cen*

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

De - - us, . . et e - rit il - - le

De - - us, . . et e - rit il - - le

De - - us, . . et e - rit il - - le

De - - us, . . et e - rit li - - le

*dim.* Mi - - hi fi - - li - us. . . *p*

*dim.* Mi - - hi fi - - li - us. . . *p*

*dim.* Mi - - hi fi - - li - us. . . *p*

*dim.* Mi - - hi fi - - li - us. . . *p*

*dim.* *p* *p*

**R** *p* Piccolo Coro. Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

*p* Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

*p* Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

*p* Ec - ce, ta - ber - na - cu - lum De - i. cum ho - mi - ni - bus,

**R** *pp* *p* *Ped.* \* *Ped.* \* *Ped.* \*

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

S is, GRAN CORO. *f* Ec-ce,

is, GRAN CORO. *f* Ec-ce, ta-ber-na-cu-lum

is, GRAN CORO. *f* Ec-ce, ta-ber-na-cu-lum De-i,

is, Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum



ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

*Sva*

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

*Sva*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

E - jus o - runt, . . . et Ip - se De - us . . .  
 E - jus e - runt, . . . et Ip - se De - us . . .  
 E - jus e - runt, . . . et Ip - se De - us . . .  
 E - jus e - runt, . . . et Ip - se De - us . . .

*p*  
 Ped. \* Ped. \* Ped. \*

cum e - is e - rit, . . . e - o - rum De -  
 cum e - is e - rit, . . . e - o - rum De -  
 cum e - is e - rit, . . . e - o - rum De -  
 cum e - is e - rit, . . . e - o - rum De -

*pp*  
 Ped. \*

us. . .  
 us. . .  
 us. . .  
 us. . .

*pp*  
 Ped. \* Ped. \* Ped. \*

HOSANNA IN EXCELSIS.

CORO.

*V Allegro maestoso.*

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

*V Allegro maestoso.*

*f* *f*

*con 8vi.*

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

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

Ho -

san - na in ex - cel - sis De - o,

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

Ho - san - na, Ho - san -



san - na in ex - cel - sis De - o, Ho - san - na  
 Ho - san - na in . . . ex - cel - sis De - o,  
 - na, Ho - san - na in ex - cel - sis De - - - o, Ho - san - na  
 - - na in . . . ex - cel - sis De - - - o, Ho - san

*sempre ff*

in ex - cel - - sis, Ho - san - na in ex - cel - - sis,  
 Ho - san - na in ex - cel - - sis, Ho - san  
 in ex - cel - - sis, in . . . ex - cel - - sis, Ho -  
 - - - na in ex - cel - - sis De - o,

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



na, . . . Ho - san - na, . . . Ho - san -  
 san - na, . . . Ho - san - na, . . . 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 -

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

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

cel - sis . . . De - o, . . . Ho - san - na in ex -

cel - sis . . . De - o, . . . Ho - san - na in ex -

in ex - cel - sis De - o, . . . Ho - san - na in ex -

in ex - cel - sis De - o, . . . Ho - san - na in ex -

*Sva.*

cel - sis, . . . Ho - san - na, Ho - san - na

cel - sis, . . . Ho - san - na, Ho - san - na

cel - sis, . . . Ho - san - na, Ho - san - na, Ho - san - na

cel - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na

*Sva.*

*Ped.*

*poco rit.*

in ex - cel - sis De - o!

*poco rit.*

in ex - cel - sis De - o!

*poco rit.*

in ex - cel - sis De - o!

*poco rit.*

in ex - cel - sis De - o!

*poco rit.*

*ffz*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Scarlet Cloth.		Paper Cover.	Paper Boards.	Scarlet Cloth.	
<b>FRANZ ABT.</b>					<b>J. C. BRIDGE.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—	DANIEL ...	3/6	—	—	
SPRINGTIME (ditto) ...	2/6	—	—	<b>J. F. BRIDGE.</b>				
SUMMER (ditto) ...	2/6	—	—	ROCK OF AGES (Latin and English) ...	1/0	—	—	
THE GOLDEN CITY (ditto) ...	2/6	—	—	MOUNT MORIAH ...	3/0	—	—	
THE WISHING STONE (ditto) ...	2/6	—	—	BOADICEA ...	2/6	—	—	
THE WATER FAIRIES (ditto) ...	2/6	—	—	<b>EDWARD BUNNETT.</b>				
THE SILVER CLOUD (ditto) ...	2/6	—	—	OUT OF THE DEEP (Psalm 130) ...	1/0	—	—	
MINSTER BELLS (ditto) ...	2/6	—	—	<b>CARISSIMI.</b>				
<b>W. CROWTHER-ALWYN.</b>				JEPHTHAH ...	1/0	—	—	
MASS, IN F (Latin and English) ...	3/0	—	5/0	<b>F. D. CARNELL.</b>				
<b>THOMAS ANDERTON.</b>				SUPPLICATION ...	5/0	—	—	
YULE TIDE ...	2/6	3/0	—	<b>GEORGE CARTER.</b>				
THE NORMAN BARON ...	1/0	—	—	SINFONIA CANTATA (Psalm 116) ...	2/0	—	3/6	
WRECK OF THE HESPERUS ...	1/0	—	—	<b>WILLIAM CARTER.</b>				
<b>P. ARMES.</b>				PLACIDA ...	2/0	2/6	4/0	
HEZEKIAH ...	2/6	—	—	<b>CHERUBINI.</b>				
ST. JOHN THE EVANGELIST ...	2/6	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	
<b>E. ASPA.</b>				SECOND MASS, IN D MINOR ...	2/0	2/6	3/6	
THE GIPSIES ...	1/0	—	—	THIRD MASS (CORONATION) ...	1/0	1/6	2/6	
ENDYMION ...	4/0	—	—	FOURTH MASS, IN C ...	1/0	1/6	2/6	
<b>ASTORGA.</b>				<b>E. T. CHIPP.</b>				
STABAT MATER ...	1/0	1/6	—	JOB ...	4/0	—	—	
<b>BACH.</b>				NAOMI ...	5/0	—	—	
MASS, IN B MINOR ...	2/6	3/0	4/0	<b>SIR MICHAEL COSTA.</b>				
MISSA BREVIS, IN A ...	1/6	—	—	THE DREAM ...	1/0	—	—	
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	<b>F. H. COWEN.</b>				
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	THE SLEEPING BEAUTY ...	2/6	3/0	4/0	
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	<b>W. CRESER.</b>				
MAGNIFICAT ...	1/0	—	—	EUDORA (A dramatic Idyll) ...	2/6	—	—	
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	<b>W. CROTCH.</b>				
GOD SO LOVED THE WORLD ...	1/0	—	—	PALESTINE ...	3/0	3/6	5/0	
GOD'S TIME IS THE BEST ...	1/0	—	—	<b>W. H. CUMMINGS.</b>				
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	THE FAIRY RING ...	2/6	—	—	
O LIGHT EVERLASTING ...	1/0	—	—	<b>W. G. CUSINS.</b>				
BIDE WITH US ...	1/0	—	—	TE DEUM ...	1/6	—	—	
A STRONGHOLD SURE ...	1/0	—	—	<b>FÉLICIEN DAVID.</b>				
BE NOT AFRAID ...	0/6	—	—	THE DESERT (Male voices) ...	1/6	2/0	—	
<b>DITTO, SOL-FA, 0/4.</b>				<b>P. H. DIEMER.</b>				
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	BETHANY ...	4/0	—	—	
I WRESTLE AND PRAY ...	0/4	—	—	<b>M. E. DOORLY.</b>				
THOU GUIDE OF ISRAEL ...	1/0	—	—	LAZARUS ...	2/6	—	—	
JESU, PRICELESS TREASURE ...	1/0	—	—	<b>ANTON DVORÁK.</b>				
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	THE SPECTRE'S BRIDE ...	3/0	3/6	5/0	
<b>J. BARNBY.</b>				STABAT MATER ...	2/6	3/0	4/0	
REBEKAH ...	1/0	1/6	2/6	PATRIOTIC HYMN ...	1/6	—	—	
THE LORD IS KING (Psalm 97) ...	1/6	2/0	—	<b>A. E. DYER.</b>				
<b>J. F. BARNETT.</b>				SALVATOR MUNDI ...	2/6	—	—	
THE ANCIENT MARINER ...	3/6	4/0	5/0	<b>HENRY FARMER.</b>				
<b>DITTO, SOL-FA, 2/0.</b>				MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6	
THE RAISING OF LAZARUS ...	6/6	—	9/0	<b>JOHN FARMER.</b>				
<b>BEETHOVEN.</b>				CINDERELLA (A Fairy Opera) ...	4/0	—	6/0	
RUINS OF ATHENS ...	1/0	1/6	2/6	<b>NIELS W. GADE.</b>				
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	PSYCHE ...	2/6	3/0	4/0	
MOUNT OF OLIVES ...	1/0	1/6	2/6	<b>DITTO, SOL-FA, 1/6.</b>				
MASS, IN C ...	1/0	1/6	2/6	SPRING'S MESSAGE ...	0/3	—	—	
COMMUNION SERVICE, IN C ...	1/6	—	3/0	ERL-KING'S DAUGHTER ...	1/0	1/6	2/6	
MASS, IN D ...	2/0	2/6	4/0	<b>DITTO, SOL-FA, 0/3.</b>				
THE CHORAL SYMPHONY ...	2/6	—	—	ZION ...	1/0	1/6	2/0	
<b>DITTO, THE VOCAL PORTION</b>				THE CRUSADERS ...	2/0	2/6	4/0	
THE CHORAL FANTASIA ...	1/0	—	—	<b>DITTO, SOL-FA, 1/0.</b>				
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	COMALA ...	2/0	2/6	4/0	
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ...	0/2	—	—	CHRISTMAS EVE ...	1/0	1/6	—	
<b>WILFRED BENDALL.</b>				<b>HENRY GADSBY.</b>				
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—	
<b>SIR JULIUS BENEDICT.</b>				LORD OF THE ISLES ...	4/0	—	—	
ST. PETER ...	3/0	3/6	5/0	<b>DITTO, SOL-FA, 1/6.</b>				
THE LEGEND OF ST. CECILIA ...	2/6	3/0	4/0	COLUMBUS (Male voices) ...	2/6	—	—	
<b>SIR W. STERNDALE BENNETT.</b>				<b>G. GARRETT.</b>				
THE MAY QUEEN ...	3/0	3/6	5/0	THE SHUNAMMITE ...	5/0	—	—	
<b>DITTO, SOL-FA, 1/0.</b>				<b>A. R. GAUL.</b>				
THE WOMAN OF SAMARIA ...	4/0	—	6/0	PASSION SERVICE ...	2/6	3/0	4/0	
<b>DITTO, SOL-FA, 1/0.</b>				RUTH ...	2/0	2/6	4/0	
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	THE HOLY CITY ...	2/6	3/0	4/0	
<b>W. R. BEXFIELD.</b>				<b>DITTO, SOL-FA, 1/0.</b>				
ISRAEL RESTORED ...	4/0	—	6/0	<b>F. A. GILL.</b>				
<b>J. BRADFORD.</b>				THE LORD OF BURLEIGH ...	2/6	—	5/0	
PRAISE THE LORD ...	2/0	—	—					
<b>W. F. BRADSHAW.</b>								
GASPAR BECERRA ...	1/6	—	—					
<b>J. BRAHMS.</b>								
A SONG OF DESTINY ...	1/0	—	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Scarlet Cloth.
<b>F. E. GLADSTONE.</b>			
PHILIPPI ... ..	2/6	—	—
<b>GLUCK.</b>			
ORPHEUS ... ..	1/0	—	—
<b>HERMANN GOETZ.</b>			
BY THE WATERS OF BABYLON (Psalm 137)	1/0	—	—
NÆNIA ... ..	1/0	—	—
<b>CH. GOUNOD.</b>			
MORS ET VITA ... ..	6/0	6/6	7/6
THE REDEMPTION (English words) ...	5/0	6/0	7/6
Ditto, SOL-FA, 2/0.			
Ditto (French Words) ... ..	8/4	—	—
Ditto (German Words) ... ..	10/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
Ditto (Out of darkness) ...	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem) ...	1/0	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—
GALLIA ... ..	1/0	—	—
Ditto, SOL-FA, 0/4.			
<b>C. H. GRAUN.</b>			
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0
TE DEUM ... ..	2/0	2/6	4/0
<b>J. O. GRIMM.</b>			
THE SOUL'S ASPIRATION ... ..	1/0	—	—
<b>HANDEL.</b>			
SEMELE ... ..	3/0	3/6	5/0
THE PASSION ... ..	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0
ALEXANDER BALUS ... ..	3/0	3/6	5/0
HERCULES ... ..	3/0	3/6	5/0
ATHALIAH ... ..	3/0	3/6	5/0
ESTHER ... ..	3/0	3/6	5/0
SUSANNA ... ..	3/0	3/6	5/0
THEODORA ... ..	3/0	3/6	5/0
BELSHAZZAR ... ..	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello ...	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition ...	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
JUDAS MACCABÆUS ... ..	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0
SAMSON ... ..	2/0	2/6	4/0
SOLOMON ... ..	2/0	2/6	4/0
JEPHTHA ... ..	2/0	2/6	4/0
JOSHUA ... ..	2/0	2/6	4/0
DEBORAH ... ..	2/0	2/6	4/0
SAUL ... ..	2/0	2/6	4/0
CHANDOS TE DEUM ... ..	1/0	1/6	2/6
DETTINGEN TE DEUM ... ..	1/0	1/6	2/6
UTRECHT JUBILATE ... ..	1/0	—	—
O PRAISE THE LORD WITH ONE CONSENT (Sixth Chandos Anthem) ... ..	1/0	—	—
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
Or singly:—			
THE KING SHALL REJOICE ... ..	0/8	—	—
ZADOK THE PRIEST ... ..	0/3	—	—
MY HEART IS INDITING ... ..	0/8	—	—
LET THY HAND BE STRENGTHENED ...	0/6	—	—
THE WAYS OF ZION ... ..	1/0	—	—
ALEXANDER'S FEAST ... ..	2/0	2/6	4/0
ACIS AND GALATEA ... ..	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby ...	1/0	1/6	2/6
Ditto, ditto, SOL-FA, 1/0.			
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6
L'ALLEGRO, IL PENSIEROSO, ED IL MODE- RATO ... ..	2/0	2/6	4/0
<b>HAYDN.</b>			
THE CREATION ... ..	2/0	2/6	4/0
THE CREATION, Pocket Edition ... ..	1/0	1/6	2/0
Ditto, SOL-FA, 1/0.			
THE SEASONS ... ..	3/0	3/6	5/0
Each Season, singly ... ..	1/0	—	—
FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
Ditto (Latin and English) ... ..	1/0	1/6	2/6
SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin) ... ..	1/0	1/6	2/6
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6	4/0
TE DEUM (English and Latin) ... ..	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—
<b>EDWARD HECHT.</b>			
ERIC THE DANE ... ..	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
<b>GEORGE HENSCHEL.</b>			
OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
<b>HENRY HILES.</b>			
FAYRE PASTOREL ... ..	6/6	—	—
THE CRUSADERS ... ..	2/6	—	—

	Paper Cover.	Paper Boards.	Scarlet Cloth.
<b>FERDINAND HILLER.</b>			
NALA AND DAMAYANTI ... ..	4/0	—	6/0
A SONG OF VICTORY ... ..	1/0	1/6	3/0
<b>H. E. HODSON.</b>			
THE GOLDEN LEGEND ... ..	2/0	3/0	—
<b>HEINRICH HOFMANN.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0
CINDERELLA ... ..	4/0	—	—
SONG OF THE NORNS (Female voices) ...	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>F. ILIFFE.</b>			
ST. JOHN THE DIVINE ... ..	1/0	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
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BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ...	2/6	—	—
Ditto, SOL-FA, 0/6.			
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices) ...	2/6	—	—
Ditto, SOL-FA, 0/6.			
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
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THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
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<b>C. H. LLOYD.</b>			
HERO AND LEANDER ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ...	2/6	—	4/0
MAY-DAY ... ..	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
JASON ... ..	2/6	3/0	4/0
THE BRIDE ... ..	1/0	—	—
THE ROSE OF SHARON ... ..	5/0	6/0	7/6
Ditto, SOL-FA, 2/0.			
<b>MENDELSSOHN.</b>			
ELIJAH ... ..	4/0	4/6	6/0
Ditto, SOL-FA, 1/6.			
ST. PAUL ... ..	2/0	2/6	4/0
HYMN OF PRAISE (Lobgesang) ... ..	1/0	1/6	2/6
Ditto, SOL-FA, 1/0.			
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
Ditto, SOL-FA, 0/6.			
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
Ditto, SOL-FA, 0/4.			
HEAR MY PRAYER (s. solo and chorus) ...	1/0	—	—
Ditto, SOL-FA, 0/3.			
LAUDA SION (Praise Jehovah) ... ..	2/0	2/6	4/0
Ditto, SOL-FA, 0/9.			
THE FIRST WALPURGIS NIGHT ... ..	1/0	1/6	2/6
Ditto, SOL-FA, 1/0.			
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE ... ..	2/0	2/6	4/0
Ditto, SOL-FA, 1/0.			
ANTIGONE (Male voices) ... ..	4/0	—	6/0
Ditto, SOL-FA, 1/0.			
MAN IS MORTAL (8 voices) ... ..	1/0	—	—
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
Ditto (Male voices) ... ..	1/0	—	—
CHRISTUS ... ..	1/0	—	—
Ditto, SOL-FA, 0/6.			
THREE MOTETTS FOR FEMALE VOICES ...	1/0	—	—
SON AND STRANGER (Operetta) ... ..	4/0	—	—
LORELEY ... ..	1/0	—	—
Ditto, SOL-FA, 0/6.			
ŒDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—
TO THE SONS OF ART (Ditto) ... ..	1/0	—	—
Ditto, SOL-FA, 0/3.			

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JUDGE ME, O GOD (43rd Psalm) ...	0/4	—	—	COMMUNION SERVICE, ditto ...	2/0	—	3/6
Ditto, SOL-FA, 0/1.	—	—	—	MASS, IN F ...	1/0	1/6	2/6
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	COMMUNION SERVICE, ditto ...	2/0	—	3/6
MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	SONG OF MIRIAM ...	1/0	—	—
SAKEN ME (22nd Psalm) ...	0/6	—	—	Ditto, SOL-FA, 0/6.	—	—	—
SING TO THE LORD (98th Psalm) ...	0/8	—	—	<b>SCHUMANN.</b>			
SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—	THE MINSTREL'S CURSE ...	1/6	—	—
8 voices, arranged in 4 parts ...	0/8	—	—	THE KING'S SON ...	1/0	—	—
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Ditto (English) ...	1/0	—	—	MANFRED ... ..	1/0	—	—
<b>B. MOLIQUÉ.</b>				FAUST ... ..	3/0	3/6	5/0
ABRAHAM ... ..	3/0	3/6	5/0	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
<b>MOZART.</b>				NEW YEAR'S SONG ... ..	1/0	—	—
KING THAMOS ... ..	1/0	1/6	—	Ditto, SOL-FA, 0/6.	—	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	<b>J. SHORT.</b>			
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—	MASS (S. Joseph) ... ..	2/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	<b>E. SILAS.</b>			
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6	MASS, IN C ... ..	1/0	—	—
Ditto (Latin and English) ...	1/0	1/6	2/6	JOASH ... ..	4/0	—	—
REQUIEM MASS ... ..	1/0	1/6	2/6	<b>R. SLOMAN.</b>			
Ditto (Latin and English) ...	1/0	1/6	2/6	SUPPLICATION AND PRAISE ... ..	5/0	—	—
Ditto, SOL-FA, 1/0.	—	—	—	<b>HENRY SMART.</b>			
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SPLENDENTE TE DEUS ... ..	0/3	—	—	Ditto, SOL-FA, 1/6.	—	—	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—	<b>J. M. SMETON.</b>			
HAVE MERCY, O LORD ... ..	0/3	—	—	ARIADNE ... ..	2/0	—	—
GLORY, HONOUR, PRAISE ... ..	0/3	—	—	<b>ALICE MARY SMITH.</b>			
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<b>R. P. PAINE.</b>				<b>SPOHR.</b>			
THE PRODIGAL SON ... ..	2/6	—	4/0	MASS (for 5 solo voices and double choir)	2/0	—	—
GREAT IS THE LORD ... ..	1/0	—	—	HYMN TO ST. CECILIA ... ..	1/0	—	—
<b>PALESTRINA.</b>				CALVARY ... ..	2/6	3/0	4/0
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	FALL OF BABYLON ... ..	3/0	3/6	5/0
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	LAST JUDGMENT ... ..	1/0	1/6	2/6
<b>C. H. H. PARRY.</b>				Ditto, SOL-FA, 1/0.	—	—	—
PROMETHEUS UNBOUND ... ..	3/0	—	—	THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
<b>DR. JOSEPH PARRY.</b>				GOD, THOU ART GREAT ... ..	1/0	—	—
NEBUCHADNEZZAR ... ..	3/0	4/0	5/0	Ditto, SOL-FA, 0/6.	—	—	—
Ditto, SOL-FA ... ..	1/6	2/0	2/6	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
<b>T. M. PATTISON.</b>				JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
THE ANCIENT MARINER ... ..	2/6	—	—	<b>JOHN STAINER.</b>			
<b>PERGOLESÍ.</b>				ST. MARY MAGDALEN ... ..	2/0	2/6	4/0
STABAT MATER (Female voices) ...	1/0	—	—	Ditto, SOL-FA, 1/0.	—	—	—
<b>E. PROUT.</b>				THE DAUGHTER OF JAIRUS ... ..	1/6	2/0	—
FREEDOM ... ..	1/0	—	—	Ditto, SOL-FA, 0/9.	—	—	—
HEREWARD ... ..	4/0	—	—	<b>C. VILLIERS STANFORD.</b>			
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—	GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
<b>PURCELL.</b>				<b>H. W. STEWARDSON.</b>			
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	GIDEON ... ..	4/0	—	—
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BARTIMEUS ... ..	1/6	—	—	NARCISSUS AND ECHO... ..	3/0	—	—
CARACTACUS... ..	2/6	—	—	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
THE CONSECRATION OF THE BANNER	1/6	—	—	<b>ARTHUR SULLIVAN.</b>			
PSYCHE ... ..	5/0	—	7/0	FESTIVAL TE DEUM ... ..	1/0	1/6	2/6
<b>J. V. ROBERTS.</b>				<b>W. TAYLOR.</b>			
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<b>SCHUBERT.</b>				JUBILEE CANTATA ... ..	1/0	1/6	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	PRECIOSA ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>S. WESLEY.</b>			
MASS, IN E FLAT ... ..	2/0	2/6	4/0	IN EXITU ISRAEL ... ..	0/4	—	—
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	DIXIT DOMINUS ... ..	1/0	—	—
MASS, IN B FLAT ... ..	1/0	1/6	2/6	<b>S. S. WESLEY.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	O LORD, THOU ART MY GOD ... ..	1/0	—	—
MASS, IN C ... ..	1/0	1/6	2/6	<b>THOMAS WINGHAM.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	MASS, IN D ... ..	3/0	—	—
MASS, IN G ... ..	1/0	1/6	2/6				

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