

**Marco Fedi Caruso**

**REQUIEM DI LUCE**  
per soli, coro e orchestra



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## INSTRUMENTATION

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2 Flutes (Fl.)  
2 Oboes (Ob.)  
2 Clarinets in Bb (Cl.)  
Bass Clarinet (B.Cl.)  
2 Bassoons (Bsn.)  
Contrabassoon (Cbsn.)

2 Horns in F (Hn.)  
2 Trumpets in Bb (Tpt.)  
2 Tenor Trombones (Tbn.)  
Bass Trombone (B.Tbn.)  
Tuba (Tba.)

Timpani (Timp.)

Harp (Hp.)

Cymbals (Cym.)  
Gong (Gong)  
Side Drum (S.D.)

Solo singers: Soprano, Alto, Tenor, Bass (Solo S., Solo A., Solo T., Solo B.)

Choir : Sopranos, Altos, Tenors, Basses (S., A., T., B.)

Violins I (Vln. I)  
Violins II (Vln. II)  
Violas (Vla.)  
Violoncellos (Vc.)  
Contrabasses (Cb.)

*victimis terroris*

# Requiem Aeterna

Marco Fedi Caruso

Adagio  $\text{♩} = 70$

Musical score for woodwinds and strings. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, Contrabassoon, Horn in F, Trumpet in B $\flat$ , Tenor Trombone, Bass Trombone, Tuba, Timpani, Cymbals, Side Drum, Solo Tenor, Soprano, Alto, Tenor, and Bass. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Adagio with a metronome marking of 70 quarter notes per minute. The key signature is one flat (B $\flat$ ). The time signature is common time (C). The woodwind and string parts are mostly rests in the first system, while the string parts in the second system have musical notation with dynamics *p* and *mp*.

Adagio  $\text{♩} = 70$

Musical score for strings. The score includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Adagio with a metronome marking of 70 quarter notes per minute. The key signature is one flat (B $\flat$ ). The time signature is common time (C). The string parts have musical notation with dynamics *p* and *mp*.

10

Vln. I *f* *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mf* *mp*

Cb. *f* *mf* *mp*



19

**A**

S. *p* Re - qui - em ae - ter - nam do - na eis *mf* *p* Do - mi -

A. *p* Re - qui - em ae - ter - nam do - na eis *mf* *p* Do - mi -

T. *p* Re - qui - em ae - ter - nam do - na eis *mf* *p* Do - mi -

B. *p* Re - qui - em ae - ter - nam do - na eis *mf* *p* Do - mi -

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

**B**

28

Fl. *mp* *f*

Ob. *f*

Cl. *mp* *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *mf*

Hn. *mf*

Tpt. *f*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f* *8<sup>va</sup> tr*

Cym. *f*

S. D. *mf*

solo T.

S. *mp* et lux per-pe-tu-a et lux per-pe-tu-a *f* lu-ce - - at eis lu\_

A. *mp* et lux per-pe-tu-a et lux per-pe-tu-a *f* lu-ce - - at eis lu\_

T. *f* lu-ce - - at eis lu\_

B. *mp* et lux per-pe-tu-a et lux per-pe-tu-a *f* lu-ce - - at eis lu\_

**B**

Vln. I *mp* cre-scen-do *f*

Vln. II *mp* cre-scen-do *f*

Vla. *mp* cre-scen-do *f*

Vc. *mp* cre-scen-do *f*

Cb. *mp* cre-scen-do *f*

35

Fl. *mf*

Ob. *p*

Cl. *mf*

B. Cl.

Bsn. *mp*

Cbsn.

Hn. *mp*

Tpt.

Tbn.

B. Tbn.

Tba.

(8) *tr*

Timp.

Cym.

S. D.

solo T.

S. ce - at eis

A. ce - at eis

T. ce - at eis

B. ce - at eis

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

C

44

Fl. *mp* *mf* solo

Ob. *mp*

B. Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Hn. *mp*

C

solo T. *f* Te de-cet hym-nus De-us in Si-on *mf* et ti-bi red-de-tur vo-tum

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*



53

Fl. *mf* *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

solo T. in Je-ru-sa-lem ex-au-di o-ra-tio-nem me-am ad te om-nis ca-ro ve-ni-et

Vln. I *mp* *mp*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp* *f*

Cb. *mp* *f*



**D**

62

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *mf*

Hn. *mf* solo

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**D**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**E**

70

Fl. *mp*

Hn. *mp*

S. *p* Re - qui - em ae - ter - nam *mf* do - na eis *p* Do - mi - ne *mp* et lux per cre-

A. *p* Re - qui - em ae - ter - nam *mf* do - na eis *p* Do - mi - ne *mp* et lux per cre-

T. *p* Re - qui - em ae - ter - nam *mf* do - na eis *p* Do - mi - ne *mp* et lux per cre-

B. *p* Re - qui - em ae - ter - nam *mf* do - na eis *p* Do - mi - ne *mp* et lux per cre-

**E**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

F

79

Fl. *f*

Ob. *f* a 2

Cl. *mp* *f*

B. Cl.

Bsn. *f*

Cbsn. *f* *mf*

Hn. *mf*

Tpt. *f* a 2

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf* *8<sup>th</sup> tr*

Timp. *mf*

Cym.

S. D. *mf* *mp*

solo T. *f* lu - ce - at eis lu - ce - at eis

S. pe - tu - a et lux per - pe - tu - a *f* lu - ce - at eis lu - ce - at eis  
-scen- -do

A. pe - tu - a et lux per - pe - tu - a *f* lu - ce - at eis lu - ce - at eis  
-scen- -do

T. *f* lu - ce - at eis lu - ce - at eis

B. pe - tu - a et lux per - pe - tu - a *f* lu - ce - at eis lu - ce - at eis  
-scen- -do

F

Vln. I *f* T.A. *f*

Vln. II *f* T.A. *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

-scen- -do

87

Fl. *mp* *f* *p*

Ob. *f* *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

B. Tbn. *p*

Tba. *f* *p*

Timp. *p* *mf* *p*

Cym. *p*

S. D. *p*

solo T. *p*

S. *p*

A. *p*

T. *p*

B. *p*

Vln. I *alla metà* *p* *f* *p*

Vln. II *alla metà* *mf* *f* *p*

Vla. *divise* *divise* *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

# Kyrie Eleison

♩ = 100

solo

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, and Contrabassoon. The brass section includes Horn in F, Trumpet in Bb, Tenor Trombone, Bass Trombone, and Tuba. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal section includes Soprano, Alto, Tenor, and Bass. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 100. The woodwinds have solo parts with dynamics of *mp* and *p*. The strings play a sustained accompaniment with a dynamic of *p*.

Musical score for measures 9-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features various dynamics such as *pp*, *p*, *mp*, and *mf*. There are also markings for *a 2* (second attack) and *b* (flat). The Harp part begins in measure 14 with a *mf* dynamic. The Violin II part has a *mp* dynamic in measure 14. The Viola part has a *mp* dynamic in measure 14. The Violoncello part has a *mf* dynamic in measure 14. The Contrabass part has a *mf* dynamic in measure 14.

Musical score for measures 16-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features various dynamics such as *mf* and *f*. There are also markings for *a* (accents) and *b* (flat). The Harp part has a *mf* dynamic in measure 16. The Violin I part has a *f* dynamic in measure 20. The Violin II part has a *f* dynamic in measure 20. The Viola part has a *f* dynamic in measure 20. The Violoncello part has a *f* dynamic in measure 20. The Contrabass part has a *f* dynamic in measure 20. The word "segue" is written in the Harp part in measure 17. A double bar line is present at the beginning of measure 16. A box labeled "A" is present above the Flute part in measure 16 and above the Violin I part in measure 20.

**B**

21

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

B. Cl.

Bsn. *f* *mf*

Hn. *mf* *fp* *f*

Tpt. *mf* *fp* *f*

Tbn. *mf* *fp* *f*

B. Tbn. *mf* *fp* *f*

Tba. *mf* *fp* *f*

Timp. *f* *tr*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**B**

29

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f* *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *tr* *mp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

C

37

Fl. *p* *mf*

Ob. *mp* *p* *mf*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Hn. *mp*

Tbn. *mp*

Timp. *mf*

Hp. *mp* *mf* *mf*

S. *mp* Ky ri - e e - lei son *f* Ky ri - e e -

A. *mp* Ky ri - e e - lei son *f* Ky ri - e e -

T. *mp* Ky ri - e e - lei son Ky ri - e

B. *mp* Ky ri - e e - lei son *f* Ky ri - e

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *p* *mf*





48

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn. *f*

Cbsn. *mf*

Hn.

Tpt. a 2

Tbn.

B. Tbn.

Tba.

Timp. *mf* *mf*

Hp.

S. *p* e -

A. *p* e -

T. E - lei son

B. Chri - ste e - lei son

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

**E**

53

Fl. *pp*

Ob. *pp*

Cl. *p* solo

B. Cl.

Bsn. *p* solo

Timp. *p*

Hp. *mf* *mp*

S. le i - son

A. le i - son

T. *p* e - lei - son *p* e -

B. *p* e -

**E**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

57

Fl. *solo*

Bsn. *solo p*

Timp. *p*

Hp. *mf*

A. *p*

T. *p*

B. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

60

Ob. *solo*

Hn. *solo*

Tpt. *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *mp*

Timp. *mp*

S. *f*

A. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**F**

**F**

*f* Ky - ri - e e - le - i - son Chri - ste e - le - i - son e -  
*f* E - lei - son Chri - ste e - le - i - son e -

*mf* segue

G

68

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f* a 2

B. Tbn. *f*

Tba. *f* 8<sup>va</sup>

S. *lei* *son* *ff* Ky-ri e *f* Ky-ri e e - *lei* *son*

A. *lei* *son* *ff* Ky-ri e *mf* Chri ste e - *lei* *son* e -

T. *ff* Ky-ri e *f* e

B. *ff* Ky-ri - e

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

G

76

Cl.

Tpt.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* Ky - ri - e e - lei - son Chri - ste e - le - i -

lei - son Chri - ste e - lei - son *f* e - lei -

lei - son

*mf* Chri - ste e - lei - son Ky - rie e - lei - son

*f*

*f*

*f*

*f*

*f*

H

83

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mp* solo *mf*

Tpt. *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf*

Hp. *mf*

S. *f* son Ky-ri-e e lei-son Chri-ste e lei-son Ky-ri-e

A. *f* son Ky-ri-e e lei-son Chri-ste e lei-son Ky-ri-e

T. Ky-ri-e e-lei-son Chri-ste e lei-son Ky-ri-e

B. Ky-ri-e e-lei-son Chri-ste e lei-son Ky-ri-e

H

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

I

90

Fl. *mf* *p*

Ob. *mf* *sf* *p* *p*

Cl. *sf* *p*

B. Cl. *pp*

Bsn. *sf* *p*

Cbsn. *p*

Hn. *f* *p*

Tbn. *p*

Timp. *p*

Hp.

Vln. I *sfz* *pp*

Vln. II *sfz* *pp*

Vla. *f* *pp*

Vc. *mf* *mf pizz.* *arco pp*

Cb. *mf* *mf pizz.* *arco pp*



95

Fl. *mp* *f* *p* solo *a 2*

Ob. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

Bsn. *mp* *f* *p* *a 2*

Cbsn. *mf* *p*

Timp. *p*

Hp. *p*

Vln. I *mf* *ppp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

# Dies Irae

$\text{♩} = 84$

Flute *f*

Oboe *f*

Clarinet in Bb *f*

Bass Clarinet in Bb *f*

Bassoon *f*

Contrabassoon *f*

Horn in F

Trumpet in Bb *f*

Tenor Trombone *f*

Bass Trombone *f*

Tuba *f*

Timpani *f*

Cymbals

Side Drum *mf*

Harp *f*

Soprano *f* Di - es i - rae

Alto *f* Di - es i - rae

Tenor *f* Di - es i - rae

Bass *f* Di - es i - rae

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

di - es il - la sol - vet sae - cu - lum

di - es il - la sol - vet sae - cu - lum

di - es il - la sol - vet sae - cu - lum

di - es il - la sol - vet sae - cu - lum

A

6

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

in fa - vil - la *ff* di - - es i - rae dies il - la

in fa - vil - la *ff* di - - es i - rae dies il - la

in fa - vil - la *ff* di - - es i - rae dies il - la

in fa - vil - la *ff* di - - es i - rae dies il - la

A

9

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *8<sup>va</sup>*

Bsn.

Cbsn.

Hn.

Tpt.

Tbn. *sf*

B. Tbn.

Tba. *(8)*

Timp.

Cym.

S. D.

Hp.

S. *mf* il - la *mf* di - es il - la

A. *mf* il - la di - es i - rae di - es il - la

T. *mf* sol - vet sae - cu - lum in - fa - vil - la

B. *mf* sol - vet sae - cu - lum in - fa - vil - la

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

13

Fl. *mf* solo *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf* *f*

Cym.

S. D.

Hp.

S. *f* Di - es i - rae

A. *f* Di - es i - rae

T. *f* Di - es i - rae

B. *f* Di - es i - rae

**B**

Vln. I *ff* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

16

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

di - es il - la te - ste Da - vid cum Si - byl - la

di - es il - la te - ste Da - vid cum Si - byl - la

di - es il - la te - ste Da - vid cum Si - byl - la

di - es il - la te - ste Da - vid cum Si - byl - la

*ff*

19

Fl.

Ob.

Cl. *solo*

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

⑧

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* Di - es i - rae dies il - la te - ste Da - vid cum Si -

*mf* il - la te - ste Da - vid cum Si -

*ff* Di - es i - rae dies il - la te - ste Da - vid cum Si -



23 **C**

Fl.

Ob. *mf*

Cl. *mf*

B. Cl. *mf* (8)

Bsn. *mf*

Cbsn. *mf*

Hn. *mf*

Tpt.

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf* (8)

Timp.

Cym.

S. D.

Hp. *f*

S. *f* Quan - tus tre - mor est fu - tu - rus, quan - do Ju - dex

A. *f* byl - la Quan - tus tre - mor est fu - tu - rus, quan - do Ju - dex

T. *f* byl - la Quan - tus tre - mor est fu - tu - rus, quan - do Ju - dex

B. *f* byl - la Quan - tus tre - mor est fu - tu - rus, quan - do Ju - dex

**C**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

26

Fl. a 2

Ob.

Cl.

B. Cl. (8)

Bsn. a 2

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.  
est ven - tu - rus

A.  
est ven - tu - rus

T.  
est ven - tu - rus *f* Quan - tus tre - mor est fu - tu - rus, quan - do Ju - dex

B.  
est ven - tu - rus *f* Quan - tus tre - mor est fu - tu - rus, quan - do Ju - dex

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**D**

30

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *ff*

S. D. *ff*

Hp. *ff*

S. *ff* Quan - tus tre - mor est fu - tu - rus

A. *ff* Quan - tus tre - mor est fu - tu - rus, quan - do *mf*

T. *ff* est ven - tu - rus Quan - tus tre - mor est fu - tu - rus Cunc - ta

B. *ff* est ven - tu - rus Quan - tus tre - mor est fu - tu - rus Cunc - ta

**D**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

34

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn.

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* *f*

Cym.

S. D. *f* *mf*

Hp.

S. *mf* est ven - tu - rus

A. Ju - dex est ven - tu - rus

T. *8* stric - te di - scus - su - rus!

B. *3* stric - te di - scus - su - rus!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

**E**

39

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Cym. *f*

S. D. *f*

Hp.

S. *f* Di - es i - rae di - es il - la sol - vet sae - cu lum in fa - vil - la,

A. *f* Di - es i - rae di - es il - la sol - vet sae - cu lum in fa - vil - la,

T. *f* Di - es i - rae di - es il - la sol - vet sae - cu lum in fa - vil - la,

B. *f* Di - es i - rae di - es il - la

**E**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

43

Fl.

Ob.

Cl. *mf*

B. Cl.

Bsn. *mf*

Cbsn.

Hn.

Tpt.

Tbn. *mf*

B. Tbn. *mf*

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

di - es i - rae di - es il - la te - ste Da - vid cum Si - byl - la

di - es i - rae di - es il - la

di - es i - rae di - es il - la te - ste Da - vid cum Si - byl - la

sol - vet sae - cu - lum in fa - vil - la te - ste Da - vid cum Si - byl - la

**F**

47

Fl.

Ob.

Cl.

Bsn.

Tbn.

B. Tbn.

S.

A.

T.

B.

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

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

8 Quan - tus tre - mor est fu - tu - rus,

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

**F**

Vln. I

Vla.

Vc.

Cb.

51

Fl.

Ob. *a2*

Cl.

Bsn.

Hn.

Tpt.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

di - es i - rae di - es il - la

te - ste Da - vid cum Si byl - la

sol - vet sae - cu-lum in fa - vil - la, te - ste Da - vid cum Si - byl - la

Quan - tus tre - mor est fu - tu - rus

*f*

*f*



G

55

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *f*

S. D. *f*

Hp. *f*

S. *f* Di - es i - rae di - es il - la

A. *f* Di - es i - rae di - es il - la

T. *f* Di - es i - rae di - es il - la

B. *f* Di - es i - rae di - es il - la

G

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

57

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sol - vet sae - cu-lum in fa - vil - la *ff* di - - es

sol - vet sae - cu-lum in fa - vil - la *ff* di - - es

sol - vet sae - cu-lum in fa - vil - la *ff* di - - es

sol - vet sae - cu-lum in fa - vil - la *ff* di - - es

*ff*

*ff*



63

Fl.

Ob.

Cl.

B. Cl. (8)

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba. (8...)

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

il - la

il - la

byl - la

byl - la

*f*

*mf*

*ff*

H

66

Fl. *mf* *f* *f* *solo*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f* *a 2*

Cbsn. *f*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f*

Cym. *f*

S. D. *f*

Hp. *ff*

S. *ff* Quan - tus tre - mor est fu - tu - - rus,

A. *ff* Quan - tus tre - mor est fu - tu - - rus

T. *ff* Quan - tus tre - mor est fu - tu - - rus

B. *ff* Quan - tus tre - mor est fu - tu - - rus

H

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

69

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

quan - do Ju - dex est ven - tu - rus Cunc - ta stric - te di - scus - su - -

quan - do Ju - dex est ven - tu - rus Cunc - ta stric - te di - scus - su - -

quan - do Ju - dex est ven - tu - rus Cunc - ta stric - te di - scus - su - -

quan - do Ju - dex est ven - tu - rus Cunc - ta stric - te di - scus - su - -

*f*

*ff*

*a 2*

*gliss.*

73

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Cym.  
S. D.  
Hp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

rus!  
rus!  
rus!  
rus!

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

a 2

76

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Cym.  
S. D.  
Hp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*  
*sfz*  
*ff*  
*8va*



# Tuba Mirum

$\text{♩} = 108$

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Contrabassoon

Horn in F

Trumpet in B $\flat$

Tenor Trombone

Bass Trombone

Tuba

Timpani

Cymbals

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

*f*

*f*

*f*

*f*

*f*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in B $\flat$ , Bassoon, Contrabassoon) and brass section (Horn in F, Trumpet in B $\flat$ , Tenor Trombone, Bass Trombone, Tuba) are in the upper half. The percussion section (Timpani, Cymbals) is in the middle. The vocal section (Soprano, Alto, Tenor, Bass) is in the lower half. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is in the bottom half. The score is in 4/4 time with a tempo of 108 beats per minute. The key signature has one flat (B $\flat$ ). The woodwinds and brass are currently silent, indicated by rests. The strings and vocalists are playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.

**A**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



**B**

T.  
B.

*f* Tu - ba mi - rum spar get - so - num per se - pul - cra -

**B**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*

C

20

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *f*

Bsn. *mp* *mf*

Cbsn. *mf*

Tpt. *ff*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *f*

S. *f* Co-get om-nes an-te thro-num.

A. *f* Co-get om-nes an-te thro-num.

T. *f* re gio-num Co-get om-nes an-te thro-num. Co-get om-nes an-te thro-num.

B. *f* re gio-num Co-get om-nes an-te thro-num. Co-get om-nes an-te thro-num.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

C

26

Fl. *mf*

Ob. *mf*

Cl. *mf* *f*

Bsn. *f* a 2

Cbsn. *f*

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *tr*

A. *f* Mors stu pe\_\_ bit et na\_\_ tu - ra, cum re\_\_ sur - get\_\_

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 26 to 30. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Baritone Trombone, Tuba), percussion (Timpani), vocal soloist (A.), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *tr* (trill) and *a 2* (second ending). The vocal line in measure 29 includes the Latin text: "Mors stu pe\_\_ bit et na\_\_ tu - ra, cum re\_\_ sur - get\_\_".

D

32

Fl.

Ob.

Cbsn.

Hn.

Tbn.

B. Tbn.

Tba.

S.

A.

T.

B.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

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

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

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

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

**E**

44

Fl. *mp*

Ob. *mp*

Cl. *f*

Bsn. *f* *mf*

Cbsn. *f* *mf*

Hn.

Tpt. *f*

Tbn.

B. Tbn.

Tba.

Timp.

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

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

T. Quid - quid la - tet

B. Quid - quid la - tet

**E**

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf*

48

Fl.

Ob.

Bsn.

Cbsn.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* Quid sum mi ser tunc dic tu rus quem pa tro num

ap pa re bit: *mf* Nil in ul tum Nil in ul tum Nil in ul tum

ap pa re bit:

*mp*

*mp*

*mp*

*mp*

*mp*





# Rex Tremendae Majestatis

Maestoso ♩ = 70

Flute *f*

Oboe *f*

Clarinet in B $\flat$  *f*

Bass Clarinet in B $\flat$  *f*

Bassoon *f*

Contrabassoon *f*

Horn in F

Trumpet in B $\flat$

Tenor Trombone

Bass Trombone

Tuba

Timpani

Cymbals

Side Drum

Harp *f*

Soprano

Alto

Tenor

Bass

Detailed description: This section of the score covers woodwinds, brass, and percussion. The woodwinds (Flute, Oboe, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, and Contrabassoon) play a rhythmic pattern of eighth notes and quarter notes, starting with a forte (*f*) dynamic. The brass instruments (Horn in F, Trumpet in B $\flat$ , Tenor Trombone, Bass Trombone, and Tuba) and percussion (Timpani, Cymbals, Side Drum) are currently silent, indicated by rests on their respective staves.

Maestoso ♩ = 70

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

Detailed description: This section of the score covers the string ensemble. All string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes and quarter notes, starting with a forte (*f*) dynamic. The pattern is consistent across all parts, with some variations in the lower strings.



7

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rex Rex tre - men - dae ma - je - sta - tis Qui sal - van - dos

Rex Rex tre - men - dae ma - je - sta - tis Qui sal - van - dos

Rex Rex tre - men - dae ma - je - sta - tis Qui sal - van - dos

Rex Rex tre - men - dae ma - je - sta - tis Qui sal - van - dos

10

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Cym.  
S. D.  
Hp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

sal - va - gra - tis qui sal - van - dos sal - va - gra - tis  
sal - va - gra - tis qui sal - van - dos sal - va - gra - tis  
sal - va - gra - tis qui sal - van - dos sal - va - gra - tis  
sal - va - gra - tis qui sal - van - dos sal - va - gra - tis

13 **A**

Bsn.

Cbsn.

Hn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Hp. *mf*

S. tis

A. tis *f* Qui sal - van - dos

T. *f* sal - va me \_\_\_\_\_ fons pie - ta - tis Rex tre - men - dae

B. *f* Rex tre - men - dae ma - je - sta - tis qui sal - van - dos

**A**

Vln. I *mp*

Vln. II *mp*

Vc. simile

Cb.

16

Hn.

Tpt. *solo*

B. Tbn.

Tba. *8<sup>vb</sup>*

Hp. *mf*

A. *mf*  
sal - va gra - tis sal - va me fons pie - ta - tis

T. *mf*  
ma - je - sta tis qui sal - van - dos sal - va gra - tis

B. *mf*  
sal - va gra - tis Rex tre - men - dae ma - je - sta - tis

Vln. I *mf*

Vln. II

Vc. *mf*

Cb. *mf simile*

Detailed description: This page of a musical score, numbered 6, contains measures 16 through 18. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics in Latin. The instrumental parts include Horn, Trumpet (solo), Bass Trombone, Tuba, Harp, Violin I, Violin II, Violoncello, and Contrabass. Dynamics such as *mf* and *8<sup>vb</sup>* are indicated. The score is written in a key with one flat and a common time signature.

**B**

19

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f* a 2 *ff*

Tba. *f*

Timp. *mf* *f*

Cym. *f*

S. D. *f*

Hp. *f*

S. *ff* sal - va me fons pie - ta - tis Ma - je - sta tis

A. *ff* sal - va me fons pie - ta - tis Ma - je - sta tis

T. *ff* sal - va me fons pie - ta - tis Ma - je - sta tis

B. *ff* sal - va me fons pie - ta - tis Rex Rex tre -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

**B**



22

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ma - je - sta - tis

Ma je - sta - tis

Ma - je - sta - tis

Ma - je - sta - tis

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

*f*

*ff*

*simile*

25

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vla.

Vc.

Cb.

Rex tre - men - dae Ma - je - sta - tis Sal - va - me

Rex tre - men - dae Ma - je - sta - tis Sal - va - me

Rex tre - men - dae Ma - je - sta - tis Sal - va - me

Qui sal - van - dos sal - va - gra - tis Rex Rex tre -

C

28

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.  
fons pie - ta - tis *f* Rex Rex tre - men - dae ma - je - sta - tis

A.  
fons pie - ta - tis *f* Rex Rex tre - men - dae ma - je - sta - tis

T.  
fons pie - ta - tis *f* Rex Rex tre - men - dae ma - je - sta - tis

B.  
men - dae ma - je - sta - tis *f* Rex Rex tre - men - dae ma - je - sta - tis

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

*f*

31

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rex Rex tremen - dae ma - je - sta - tis

Rex Rex tremen - dae ma - je - sta - tis

Rex Rex tremen - dae ma - je - sta - tis

Rex Rex tremen - dae ma - je - sta - tis

34

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 12, starting at measure 34. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Cymbals (Cym.), and Snare Drum (S. D.). The harp (Hp.) is also present. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic accents. The harp plays a delicate accompaniment. The overall texture is rich and complex, typical of a symphonic work.





43

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

Rex      Rex      tre - men - dae ma - je - sta - tis      Qui      sal - van - dos

*ff*

*f*

*sub*

*simile*



46

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vla.

Vc.

Cb.

Ma - je - sta - tis Sal - va - me fons pie - ta - tis

Ma - je - sta - tis Sal - va - me fons pie - ta - tis

Ma - je - sta - tis Sal - va - me fons pie - ta - tis

sal - va - gra - tis Rex Rex tre - men - dae ma - je - sta - tis

**E**

49

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

**E**



# Recordare, Jesu Christe

Andante ♩ = 80

Musical score for the first system, featuring woodwinds, strings, and vocal soloists. The score is in G major and common time (C). The tempo is marked 'Andante' with a metronome marking of ♩ = 80. The woodwind section includes Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, and Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists are Solo Soprano and Solo Alto. The woodwinds play sustained chords, while the strings play a rhythmic pattern. The bassoon part is marked 'f a 2'. The strings are marked 'f' and 'sempre marcato'.



Musical score for the second system, continuing the woodwinds, strings, and vocal soloists. The score is in G major and common time (C). The tempo is marked 'Andante' with a metronome marking of ♩ = 80. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Solo S. and Solo A. The woodwinds play sustained chords, while the strings play a rhythmic pattern. The bassoon part is marked 'f'. The strings are marked 'mp' and 'mf'.

9 **A**

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

Bsn. *mf*

Solo S. *f* Re - cor da - re - Je - su pi - e quod - sum cau - sa - tu - ae vi - e

10 **A**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*

13

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

Bsn. *mf*

Solo S. *f* Ne me per - das - il - la di - e que - rens me se - dis - ti - las - sus

Solo A. *f* Ne me per - das - il - la di - e que - rens me se - dis - ti - las - sus

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

17

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Solo S.  
Solo A.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Re de mi stis cru cem pas sus tan tus la bor non sit cas sus

Re de mi stis cru cem pas sus tan tus la bor non sit cas sus

*f*

21

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Tpt.  
Solo S.  
Solo A.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Ju ste ju dex ul tio nis do num fac re mis sio nis an te

Ju ste ju dex ul tio nis do num fac re mis sio nis an te

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*fp*  
*fp*  
*fp*  
*fp*  
*fp*  
*fp*

**B**

25

Fl. *mp* solo

Ob. *mp* solo

B. Cl.

Bsn.

Tpt.

Solo S.  
di — em ra — tio — nis an — te di — em ra — tio — nis

Solo A.  
di — em ra — tio — nis an — te di — em ra — tio — nis *mf* in — ge —

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

29

Fl. *mp*

Ob.

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. solo *mp*

Solo S.  
*mf* tam quam re — us vul - tus me us sup - pli

Solo A.  
mis — co cul - pa ru — bet vul - tus me — us sup - pli

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

*sfz nel p*

*sfz nel p*

*sfz nel p*

*sfz nel p*

*sfz nel p*

33

Fl. *p*

B. Cl.

Bsn.

Tpt.

Solo S. *mf*

Solo A. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

can ti par ce de us *f* sup pli can tis par ce de us

can ti par ce de us *f* sup pli can tis par ce de us

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

37

Fl. *mp*

Ob. *mp*

Cl. *mf*

B. Cl.

Bsn. *mf*

Hn.

Tpt. *mf*

Solo S. *f*

Solo A. *f*

Vln. I *C*

Vln. II *C*

Vla.

Vc. *mf*

Cb.

*f* Qui Ma ri am ab sol vis ti et la tro nem ex a u dis ti

*f* Qui Ma ri am ab sol vis ti et la tro nem ex a u di sti

*mf*

*mf*



41

B. Cl. *mp*

Bsn. *mp* *mf* *mp*

Hn. *mp* *mp*

Tpt. *mp* *mp*

Solo S. *mf* mi - hi quo - que spem de \_\_\_\_\_ dis - ti mi - hi quo - que spem de \_\_\_\_\_ dis - ti

Solo A. *mf* mi - hi quo - que spem de \_\_\_\_\_ dis - ti

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mf* *mp*

Cb. *mp*



45

Fl. *f*

Ob. *f* solo *mp*

Cl. *f* solo *mp*

B. Cl. *f* *fp* *mp*

Bsn. *f* *fp* *mp*

Hn. solo *f* *fp* *mp*

Tpt. *mp*

Solo S. Pre \_\_\_\_\_ ces me - ae non sunt di \_\_\_\_\_ gnae *mf* sed tu bo \_\_\_\_\_ nus fac be - ni \_\_\_\_\_ gne

Solo A. Pre \_\_\_\_\_ ces me - ae non sunt di \_\_\_\_\_ gnae *mf* fac be - ni \_\_\_\_\_ gne *f* ne pe -

Vln. I *fp* *mp*

Vln. II *fp* *mp*

Vla. *fp* *mp*

Vc. *fp* *mp*

Cb. *fp* *mp*

49

Fl. *sfp*

Ob. *sfp*

Cl. *sfp*

B. Cl. *sfp*

Bsn. *sfp*

Hn. *mp*

Tpt. *mp*

Solo S. *f* cre mer i gne ne pe - ren ni cre - mer i gne

Solo A. re ni cre - mer i - gne ne pe - ren ni cre - mer i gne

Vln. I *sfp*

Vln. II *sfp*

Vla. *sfp*

Vc. *sfp*

Cb. *sfp*

53

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mf*

Hn. *mf*

Solo S. *f* In ter o ves lo cum prae - sta et ab hoe dis me se que - stra

Solo A. *f* In ter o ves lo cum prae - sta et ab hoe dis me se - que - stra

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

57

B. Cl.

Bsn.

Hn.

Tpt.

Solo S.

Solo A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *st* *tu - ens in par - te dex - tra sta - tu ens in par te dex - tra*

*f* *sta tu - ens in par - te dex - tra sta - tu ens in par te dex - tra*

*mf* *mf* *f* *f*

*mf* *f*

61

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Solo S.

Solo A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**E**

Pre ces me ae non sunt di gnae *mf* sed tu bo nus fac be - ni gne

Pre ces me - ae non sunt di gnae *mf* fac be - ni gne *f* ne pe -

*f* *f* *f* *f* *f* *fp* *mp* *mp* *mp* *f* *fp* *mp* *f* *fp* *mp* *fp* *mp* *fp* *mp* *fp* *mp*

**E**

65

Fl. *sf*

Ob. *sf*

Cl. *sf*

B. Cl. *sf*

Bsn. *sf*

Hn. *mp*

Tpt. *mp*

Solo S. *f* cre mer i gne ne pe ren ni cre mer i gne

Solo A. re ni cre mer i gne ne pe ren ni cre mer i gne

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

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69

Fl. *mp* **F** *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mf* *f*

Hn. *mf*

Solo S. *f* In ter o ves lo cum prae sta et ab hoe dis me se que stra

Solo A. *f* In ter o ves lo cum prae sta et ab hoe dis me se que stra

Vln. I **F** *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

73

B. Cl. *mp*

Bsn.

Hn. *mf* solo

Tpt. *f*

Solo S. *f* sta tu - ens in par - te dex - tra sta - tu ens in par te dex - tra

Solo A. *f* sta tu - ens in par - te dex - tra sta - tu ens in par te dex - tra

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

*f*



77

Fl. *f* **G**

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Vln. I *f* **G**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

81

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn.  
Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*

Detailed description: This page of a musical score covers measures 81 through 84. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) plays a melodic line with some rests. The brass section (Horn, Trumpet) is mostly silent, with a strong *f* (forte) dynamic marking appearing in measures 83 and 84. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) provides a rhythmic and harmonic foundation with various patterns and rests.

# Confutatis Maledictis

Presto ♩ = 180

The score is divided into two systems. The first system includes woodwinds (Flutes, Oboes, Clarinets in B♭, Bass Clarinet in B♭, Bassoons, Contrabassoon), brass (Horns in F, Trumpets in B♭, Tenor Trombones, Bass Trombone, Tuba), percussion (Timpani, Gong, Cymbals, Side Drum), Harp, and vocal soloists (Soprano, Alto, Tenor, Bass). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and vocal soloists have rests throughout the page. The Harp and strings play a rhythmic accompaniment. The Harp part is marked *f*. The string parts are also marked *f*. The tempo is Presto with a quarter note equal to 180 beats per minute.

5

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f* a 2

Cbsn. *f*

Tpt. *f* *ff*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Gong *f*

Cym. *f*

S. D. *f*

Hp.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.



9

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym.

S. D.

Hp.

S.  
Con - fu - ta - tis ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis

A.  
Con - fu - ta - tis ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis

T.  
Con - fu - ta - tis ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis

B.  
Con - fu - ta - tis ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 **A**

Fl. *f* *mf* *tr*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Tpt.

Timp.

Gong

Cym.

Hp. *mf*

T. *f* Con - fu - ta - tis ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis

B. *f* Con - fu - ta - tis ma - le - dic - tis flam - mis a - cri - bus ad - dic - tis

Vln. I *mf* **A**

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



**B**

21

Ob. *mp*

Bsn. *mp*

Hn. *Solo* *mf*

Tbn.

B. Tbn.

Tba.

Timp.

Hp. *mf*

S. *f* Vo - ca me cum be - ne dic

A. *f* Vo - ca me cum be - ne dic

T. *f* Vo - ca me cum be - ne - dic - tis

B. *f* Vo - ca me cum be - ne - dic - tis

**B**

Vln. I *mf*

Vln. II *>mf* *mf*

Vla. *>mf* *mf* *f*

Vc. *mf*

Cb. *mf*

25

Fl. *mf*

Bsn.

Cbsn. *mf*

Hn. *mf*

Timp. *mf*

Hp. *f*

S. *f* tis

A. *f* tis

T. *f* Vo - ca me cum be - ne - dic - tis, vo - ca me cum be - ne - dic - tis

B. *f* Vo - ca me cum be - ne - dic - tis, vo - ca me cum be - ne - dic - tis

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f* *mf* *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 25 to 28. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), and Horn (Hn.), with dynamics ranging from mezzo-forte (mf) to forte (f). The percussion section includes Timpani (Timp.) and Harp (Hp.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics in Latin: "tis" for Soprano and Alto, and "Vo - ca me cum be - ne - dic - tis, vo - ca me cum be - ne - dic - tis" for Tenor and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is characterized by sustained notes in the woodwinds and strings, and rhythmic patterns in the harp and strings.

30

Hn. *mp*

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f*

Cb. *f*

35

Hn.

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *f*

S. D. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C**

41

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.



47

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

solo

**D**

53

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Cym.

S. D.

Hp. *ff*

**D**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 10, contains measures 53 through 56. It features a variety of instruments: Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Cymbals (Cym.), Snare Drum (S. D.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system includes dynamics such as *f* (forte) and *ff* (fortissimo). A section marker **D** is placed above the first staff of the second system. The Harp part features a complex texture with chords and moving lines. The string sections (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth and sixteenth notes. The woodwinds (Hn., Tpt., Tbn., B. Tbn., Tba.) have sparse parts with some sustained notes and dynamic markings.



57

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f a 2*

Tpt. *f* *ff*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Gong *f*

Cym. *f*

S. D. *f*

Hp. *f*

S. *ff* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

A. *ff* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

T. *ff* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

B. *ff* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

Bsn. *mf*

Cbsn. *mf*

Hn.

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym.

S. D.

Hp.

S.  
O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

A.  
O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

T.  
O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

B.  
O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

Vln. I

Vln. II

Vla.

Vc.

Cb.

65 **E**

Fl. *f* *mf* *tr*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Tpt.

Timp.

Gong

Cym.

Hp. *mf*

T. *f* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

B. *f* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

Vln. I *mf* **E**

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

69

Instrument parts: Hn., Tpt., Tbn., B. Tbn., Tba., Timp., Cym., S. D., Hp., Vln. I, Vln. II, Vla., Vc., Cb.

Vocal parts (S. and A.):  
*f* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis  
*f* O - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si - ci - nis

Dynamic markings: *mf*, *f*

73 **F**

Ob. *mp*

Bsn. *mp*

Hn. *mf* Solo

Tbn.

B. Tbn.

Tba.

Timp.

Hp. *mf*

S. *f* Ge - re cu - ram me - i fi

A. *f* Ge - re cu - ram me - i fi

T. *f* Ge - re cu - ram me - i fi - nis

B. *f* Ge - re cu - ram me - i fi - nis

**F**

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *f*

Vc. *mf*

Cb. *mf*

77

Fl. *mf*

Bsn.

Cbsn. *mf*

Hn. *mf*

Timp. *mf*

Hp. *f*

S. nis

A. nis

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

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

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f* *mf* *f*

Cb.

82

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Gong

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*f*

**G**

87

Fl. *ff*

Ob. *ff*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpt. *ff*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Gong *f*

Cym. *f* *mf*

S. D. *f*

Hp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Cb. *f*

**G**



92

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*f*

*f*

*f*

H

96

This musical score page, numbered 20, covers measures 96 through 101. It is a rehearsal mark, indicated by a box containing the letter 'H' at the top center and the measure number '96' at the top left. The score is arranged in systems for various instruments and sections:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Horn (Hn.).
- Brass:** Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Gong, Cymbal (Cym.), and Snare Drum (S. D.).
- Keyboard/Strings:** Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and various articulation marks including slurs, accents, and hairpins. The woodwinds and brass parts feature sustained notes and melodic fragments. The strings play a rhythmic accompaniment with slurs and dynamic markings.

102

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Gong

Cym.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*mf*

*mf*

# Lacrymosa

Adagio  $\text{♩} = 60$

This page contains the musical score for the Lacrymosa movement. It includes parts for woodwinds, brass, strings, and vocal soloists. The woodwind section includes Flute, Oboe, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, and Contrabassoon. The brass section includes Horn in F, Trumpet in B $\flat$ , Tenor Trombone, Bass Trombone, and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. There are also parts for Timpani and four vocal soloists: Soprano solo, Alto solo, Tenor solo, and Bass solo. The vocal parts are in the soprano, alto, tenor, and bass clefs, respectively. The woodwind and string parts are in the bass clef, while the trumpet and horn parts are in the soprano clef. The score is in common time (C) with a key signature of one flat (B $\flat$ ). The tempo is Adagio, with a metronome marking of  $\text{♩} = 60$ . The woodwind and string parts are mostly rests, while the violin and viola parts have some melodic lines. The vocal parts are also mostly rests.

7  
Vln. I  
Vln. II  
Vla.  
Vc.  
*mp*  
*mp*  
*mp*  
*mp*

13  
Fl.  
B. Cl.  
C.  
*p*  
*p*  
*mp* La - cry - mo - sa

Vln. I  
Vln. II  
Vla.  
Vc.  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*mp*  
*p*

19  
Fl.  
Cl.  
B. Cl.  
*mf*  
*mf*  
*mf*

S.  
C.  
T.  
Vln. I  
Vln. II  
Vla.  
*mp* di - es il - la qua re - sur - get ex fa - vil - la *mf* ho - mo re - us: hu - ic er - go  
*mp* di - es il - la qua re - sur - get ex fa - vil - la *mf* Ju - di - can - dus ho - mo re - us: hu - ic er - go  
*mp* ex fa - vil - la *mp* hu - ic er - go  
*mp*  
*mp*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*

25

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mf* a 2

Cbsn. *mf*

S. *mp* *mf* par - ce De - us do - na e - is re - qui - em, pi - e Je - su

C. *mp* *mf* par - ce De - us Do - mi - ne, do - na e - is re - qui - em, pi - e Je - su

T. *mf* par - ce De - us: Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em, pi - e Je - su

B. *mf* do - na e - is re - qui - em, pi - e Je - su

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**B**

31

Fl. *f* a 2

Ob. *f* a 2

Cl. *f* a 2

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

S. *f* Do - mi - ne Pi - e Je - su Do - mi ne, do - na e - is re - qui em, Pi - e Je - su

C. *f* Do - mi - ne Pi - e Je - su Do - mi ne, do - na e - is re - qui em, Pi - e Je - su

T. *f* Do - mi - ne Pi - e Je - su Do - mi ne, do - na e - is re - qui em, Pi - e Je - su

B. *f* Do - mi - ne Pi - e Je - su Do - mi ne, do - na e - is re - qui em, Pi - e Je - su

**B**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

C

37

Fl.

Ob.

Cl. <sup>a2</sup>

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

A.solo

S. *f* La - cry - mo - sa di - es il - la,

Do - mi ne, do - na e - is re - quiem, A men. *mp*

C. Do - mi ne, do - na e - is re - quiem, A men. *mp*

T. Do - mi ne, do - na e - is re - quiem,

B. Do - mi ne, do - na e - is re - quiem, A men. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mp*



43

Fl. *mp* solo

Ob. *mp* solo

Cl. *mp* solo

B. Cl. *mp*

Bsn. *mp*

A.solo

T.solo

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

qua re - sur - get ex fa - vil la *f* Ju - di - can - dus ho - mo re - us, hu - ic er - go



**D**

48

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

S.solo

T.solo

Vln. I *mf* *v*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*f* La - cry - mo - sa di - es il - la, qua re - sur get ex fa - vil - la

par - ce De - us **D**

53

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S.solo

B.solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* Ju - di - can - dus ho - mo re - us, hu - ic er - go par - ce De - us.

*mf* La - cry - mo - sa di - es il

59

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

S.solo

A.solo

T.solo

B.solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

**E**

*f* a 2

*f*

*f*

*f*

*f*

*f*

solo

la

*f* Do - na e - is re - qui - em *A mp* men.

*f* Do - na e - is re - qui - em *A mp* men.

*mf* Pi - e Je - su Do - mi - ne *f* Do - na e - is re - qui - em *A mp* men.

*f* Do - na e - is re - qui - em *A mp* men.

**E**

*f*

*f*

*f*

*f*

*f*

*f*

*mp*

65

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

71

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

*mf*

77

**F**

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Cbsn. *mf*

Hn. *mf*

Timp. *mf*

cre.....scen.....

**F**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

cre.....scen.....



# Domine Jesu Christe

Vivo ♩ = 120

The musical score is arranged in systems. The first system includes Flute, Oboe, Clarinet in B♭, Bass Clarinet in B♭, Bassoon, and Contrabassoon. The second system includes Horn in F, Trumpet in B♭, Tenor Trombone, Bass Trombone, and Tuba. The third system includes Timpani, Cymbals, and Side Drum. The fourth system includes Harp. The fifth system includes Soprano solo, Alto solo, Tenor solo, and Bass solo. The sixth system includes Soprano, Alto, Tenor, and Bass. The seventh system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *f*, *a 2 f*, and *mf*. A *&<sup>ub</sup>* marking is present in the Tuba part. The tempo is marked *Vivo* with a quarter note equal to 120 beats per minute.

7

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

*ff*

*ff*

&pb

&pb

&pb

**A**

13

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Cl.  
B. Cl.  
Bsn.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Cym.  
S. D.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 16, 17, and 18. The woodwind section includes Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Cymbal (Cym.), and Snare Drum (S. D.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats and a 4/4 time signature. Measures 16 and 17 feature a melodic line in the Clarinet and Bass Clarinet, with the Bassoon providing harmonic support. The Trombone section has a rhythmic pattern of eighth notes. The strings play a complex rhythmic accompaniment, with the Violin I part featuring a dense texture of sixteenth notes. Measure 18 continues the melodic and harmonic development, with the Clarinet and Bass Clarinet playing a sustained note.



**B**

19

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* Do - mi - ne

*f* Do - mi - ne

*f* Do - mi - ne Je - su Chri - ste

*f* Do - mi - ne Je - su Chri - ste

**B**

23

Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
S. D.  
Hp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

li - be - ra om - nium - fi - de - lium

li - be - ra

Rex - glo - riae

Rex - glo - riae

a - ni - mas

a - ni - mas

29

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

de - func - to - rum et de pro - fun - do

de - poe - nis in - fer - ni et de pro - fun - do

35

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn.

Tpt.

Tbn. *a 2*

B. Tbn.

Tba. *&2*

Timp.

S. D.

Hp. *f*

S. ne ab - sor - be - at

A. la - cu

T. li - be ra e - as de o - re le - o - nis

B. li - be ra

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

41

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn.

Tpt.

Tbn. *ff*

B. Tbn. *f*

Tba. *ff*

Timp.

S. D.

Hp.

S.

A.

E -as tar - ta - rus

E -as tar - ta - rus

ne — ca - dant

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Fl. *f*

Ob. *f*

B. Cl. *f* &#246;...

Cbsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f* &#246;.....

Timp. *f*

S. D. *f*

B. *f* in ob - scu - rum

Vln. I *sfp* *f* *ff*

Vln. II *sfp* *f* *ff*

Vla. *sfp* *f*

Vc. *sfp* *mf* *f*

Cb. *sfp* *mf* *f*

Detailed description: This is a page of a musical score, page 10, starting at measure 47. The score is for a full orchestra and a voice part. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a dramatic, intense style, with many notes marked with a forte (*f*) dynamic. The voice part, represented by the Bassoon staff, has the lyrics "in ob - scu - rum" starting in measure 50. The score includes various musical notations such as slurs, accents, and dynamic markings like *sfp* (sforzando piano) and *ff* (fortissimo). The page number "10" is in the top left corner, and the measure number "47" is at the top left of the first staff.

53 **D**

The musical score is arranged in two systems. The first system includes the woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass section (Horn, Trumpet, Trombone), and percussion (Timpani, Cymbal, Snare Drum). The second system includes the string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The key signature has three flats (B-flat, E-flat, A-flat). A boxed 'D' is placed above measure 53. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The brass section has solo parts for the Horn and Trombone. Dynamics include *mf*, *f*, and *ff*.

**Fl.** *mf*

**Ob.**

**Cl.** *mf*

**B. Cl.** *mf*

**Bsn.** *mf*

**Cbsn.** *mf*

**Hn.** solo *f*

**Tpt.**

**Tbn.** solo *f*

**Timp.**

**Cym.**

**S. D.**

**Vln. I**

**Vln. II**

**Vla.** *ff*

**Vc.** *ff*

**Cb.** *ff*

57

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Fl.

Ob.

Hn.

B. Tbn.

Timp.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.



66

Fl. *f*

Ob.

Cl. *f*

Cbsn. *f*

Hn. *mf*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *mf*

Hp. *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

71 **E**

Cbsn.

S.solo *mf* Sed si - gni - fer sanc - tus Mi - cha el

T.solo *mf* re - prae - sen - tet

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



77

A.solo *mf* e - as in lu - cem in lu - cem sanc - tam

T.solo *f* e - as in lu - cem

B.solo *mf* e - as in

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

84

S.solo *f* Sed \_\_\_\_\_ si - gni - fer sanc \_\_\_\_\_ tus

T.solo *f* Sed \_\_\_\_\_ si - gni - fer

B.solo lu \_\_\_\_\_ cem in lu - cem sanc \_\_\_\_\_ tam

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**F**

90

S.solo Mi - cha el e - as in

A.solo Re \_\_\_\_\_ prae - sen \_\_\_\_\_ tet e - as in lu \_\_\_\_\_ cem

T.solo sanc \_\_\_\_\_ tus Mi - cha el

B.solo Re \_\_\_\_\_ prae - sen \_\_\_\_\_ tet e - as in lu \_\_\_\_\_ cem

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

S.solo  
lu — cem in lu - cem sanc — tam

A.solo  
e - as in lu — cem

T.solo  
e - as in lu — cem in lu - cem sanc — tam

B.solo  
e - as in lu — cem in lu - cem

Vln. I

Vln. II

Vla.

Vc.

Cb.



102

B. Cl. **G**

Cbsn. *p* poco cre- *mp* poco cre-

A.solo  
in lu - cem sanc — tam *mf* Quam o - lim

T.solo *mf* Quam o - lim

B.solo  
sanc — tam *f* Quam o - lim A - bra - hae pro — mis - sis - ti

Vln. I **G**

Vln. II

Vla.

Vc. *mp* poco cre-

Cb. *mp* poco cre-

108

B. Cl. *-scen- do*

Cbsn. *-scen- do*

S. solo

A. solo *f* *Quam o - lim A - bra - hae pro -*  
*A - bra - hae pro - mis - sis - ti* *f* *Quam o - lim A - bra - hae pro - mis*

T. solo *f* *Quam o - lim A - bra - hae pro - mis*  
*A - bra - hae pro - mis - sis - ti*

B. solo *f* *Quam o - lim A - bra - hae pro - mis*

Vc. *-scen- do*

Cb. *-scen- do*

H

114

B. Cl.

Cbsn.

S. solo

A. solo *mis - sti* *poco rall.....*  
*sis - ti et se - mi - ni e - jus*

T. solo *sis - ti*

B. solo *sis - ti*

H

Vln. I *mf dolce*

Vln. II *mf dolce*

Vla. *mf dolce*

Vc. *mf dolce*

Cb. *mf dolce*

120

Fl. Vln. I Vln. II Vla. Vc. Cb.

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

Detailed description: This system of musical notation covers measures 120 to 125. It features six staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute part begins with a whole note chord in measure 120 and remains silent until measure 125, where it plays a whole note chord marked *f*. The Violin I and II parts play a melodic line starting in measure 121, reaching a crescendo to a *f* dynamic by measure 125. The Viola part plays a sustained chord starting in measure 121, also reaching *f* by measure 125. The Violoncello and Contrabass parts play a rhythmic accompaniment of quarter notes, with a *f* dynamic marking in measure 124.



126

Fl. Ob. B. Cl. Bsn. Vln. I Vln. II Vla. Vc. Cb.

solo *mf* *mf* solo *mf*

Detailed description: This system of musical notation covers measures 126 to 131. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute part is silent throughout. The Oboe part has a solo in measure 126, marked *mf*, playing a melodic line that continues through measure 131. The Bass Clarinet and Bassoon parts are silent until measure 131, where they play a short melodic phrase marked *mf*. The Violin I and II parts play a melodic line starting in measure 126, with a *mf* dynamic marking. The Viola, Violoncello, and Contrabass parts play a sustained chord starting in measure 126, with a *mf* dynamic marking.

132

Fl. *mf* *mp*

Cl. *mf*

Cym. *mf* bacchetta

Hp. *mf* *f*  
R.H. 6 6  
L.H. 6 6

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

134

Fl. *mf*

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

Cl. *p*

B. Cl. *mp*

Cbsn. *mp*

B. *f* Quam o - lim

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp*

Cb. *mp*



146

B. Cl. poco cre-

Cbsn. poco cre-

A. *mf* Quam o - lim A - bra - hae pro - mis

T. *mf* Quam o - lim A - bra - hae pro - mis

B. A - bra - hae pro - mis - sis - ti

Vc. poco cre-

Cb. poco cre-



152

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.solo

A.solo

T.solo

B.solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

-scen-

-do

-scen-

-do

-scen-

-do

*f* quam o - lim A - bra - hae pro - mis - sti

sis - ti quam o - lim A - bra - hae pro - mis - sis - ti

sis - ti Quam o - lim A - bra - hae pro - mis - sis - ti

Quam o - lim A - bra - hae pro - mis - sis - ti et se - mi - ni

poco rall.....

**J**

158

Musical score for woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), and Snare Drum (S. D.). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play chords and rhythmic patterns. The Snare Drum plays a steady eighth-note pattern. The Bassoon part includes a *gliss.* marking. The Bass part includes the lyrics "e — jus" under a slur.

**J**

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes. The Violin I and II parts include a *f* marking. The Viola part includes a *f* marking. The Violoncello and Contrabass parts include a *f* marking.

165

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

a 2

*ff*

&<sup>♭</sup>

&<sup>♭</sup>

&<sup>♭</sup>



174

Cl.

B. Cl.

Bsn.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.





187

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*mf*

sempre *f*

*f*

*f*

divisi

*f*

*f*

*f*

*f*



191

B. Cl. *mf*

Cbsn. *f* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. solo *f* *p* *mf*

Tba. *mf*

Timp. *mp* tr

S. D.

Hp. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

# Hostias et Preces

Adagio ♩ = 60

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Horn in F

Solo Tenor

Solo Bass

Adagio ♩ = 60

Violin I

Violin II

Viola

Violoncello

Contrabass



Fl.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Ob.

Cl. *solo*  
*f*

Hn. *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp* *mf*

Cb. *mp*

16

Fl. *mf* **A**

Ob. *a 2* *mf*

Cl. *a 2* *mf*

Hn. *mp*

T. *f* Hos - ti - as et pre - ces

B. *f* Hos - ti - as et pre - ces

Vln. I *mf* **A** *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

21

Ob. *a 2*

Cl.

Bsn. *a 2*  
*mf*

Hn. *mp*

T.  
ti bi do - mi - ne la - u - dis lau - dis of - fe - ri - mus

B.  
ti bi do - mi - ne la - u - dis lau - dis of - fe - ri - mus

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.



26

Fl. *solo*  
*f*

B. Cl. *mf*

Hn.

T.  
tu su - sci - pe

B.  
mus. pro a - ni - ma - bus il - lis qua - rum

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

31 B

Hn. *mf* solo

T. *f* Ho sti - as et pre ces

B. ho - die me mo riam fa - ci mus. *f* ti - bi

Vln. I *mf* B

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*



36

Hn.

T. lau - dis of - fe - ri mus *mf* Tu su - sci - pe pro a - ni - ma - bus

B. Do - mi - ne lau - dis of - fe - ri mus *mf* pro a - ni - ma - bus

Vln. I *fp* *mp*

Vln. II *fp* *mp*

Vla. *fp* *mp*

Vc. *mp*

Cb. *mp*

41

T. il lis qua rum ho di e

B. il lis me mo riam fa ci mus

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.



46

Fl. *mf* *tr*

Ob. solo *mf*

Cl. *a 2* *mf*

Bsn. *mf* *tr*

Hn. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

51

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*p*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

divisi



56

Fl.

Ob.

Cl.

B. Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

a 2

61 **D**

Hn.

T. *mf* Fac e - as Do - mi - ne de mor te tran - si - re

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

66 **E** *rall.* Più mosso

Fl. *mf*

Ob.

Cl. *mf*

B. Cl. *mf* Più mosso *mp*

Bsn.

Hn.

T. tran - si - re *ad f* vi - tam ad vi - tam. Più mosso

B. tran - si - re *ad f* vi - tam ad vi - tam. *mf* Quam o - lim A - bra - hae

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* Più mosso *mp*

Cb. *f* *p* *mp*





# Sanctus et Benedictus

Maestoso ♩ = 63

This musical score is for the 'Sanctus et Benedictus' section. It is written in the key of D major and common time (C). The tempo is marked 'Maestoso' with a quarter note equal to 63 beats per minute. The score includes parts for a full orchestra and vocal soloists.

**Orchestra:**

- Flute:** Enters in the second measure with a forte (*f*) dynamic.
- Oboe:** Enters in the second measure with a forte (*f*) dynamic.
- Clarinet in B♭:** Enters in the fifth measure with a mezzo-forte (*mf*) dynamic.
- Bass Clarinet in B♭:** Enters in the fifth measure with a mezzo-forte (*mf*) dynamic.
- Bassoon:** Enters in the fifth measure with a mezzo-forte (*mf*) dynamic.
- Contrabassoon:** Enters in the fifth measure with a mezzo-forte (*mf*) dynamic.
- Horn in F:** Enters in the second measure with a forte (*f*) dynamic.
- Trumpet in B♭:** Enters in the second measure with a forte (*f*) dynamic.
- Tenor Trombone:** Enters in the second measure with a forte (*f*) dynamic, marked 'a 2'.
- Bass Trombone:** Enters in the second measure with a forte (*f*) dynamic.
- Tuba:** Enters in the second measure with a forte (*f*) dynamic.
- Timpani:** Enters in the second measure with a forte (*f*) dynamic.
- Cymbals:** Enters in the second measure with a forte (*f*) dynamic.
- Side Drum:** Enters in the second measure with a mezzo-forte (*mf*) dynamic.
- Harp:** Enters in the second measure with a forte (*f*) dynamic.

**Vocal Soloists:**

- Soprano:** Enters in the second measure with a forte (*f*) dynamic.
- Alto:** Enters in the second measure with a forte (*f*) dynamic.
- Tenor:** Enters in the second measure with a forte (*f*) dynamic.
- Bass:** Enters in the second measure with a forte (*f*) dynamic.

**String Section:**

- Violin I:** Enters in the second measure with a forte (*f*) dynamic, marked 'divisi'.
- Violin II:** Enters in the second measure with a forte (*f*) dynamic.
- Viola:** Enters in the second measure with a forte (*f*) dynamic.
- Violoncello:** Enters in the second measure with a forte (*f*) dynamic.
- Contrabass:** Enters in the second measure with a forte (*f*) dynamic.

**Vocal Lyrics:**

Sanc - tus sanc - tus sanc - tus Do - mi - nus De - us Sa - ba - oth Sa - ba  
Sanc - tus sanc - tus sanc - tus Do - mi - nus De - us Sa - ba oth Sa - ba  
Sanc - tus sanc - tus sanc - tus Do - mi - nus De - us Sa - ba  
Sanc - tus sanc - tus sanc - tus Do - mi - nus De - us Sa - ba -

A

7

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Cbsn. *mf* *f*

Hn. *mp* *f*

Tpt. *mf* *f*

Tbn. *f*

B. Tbn. *f*

Tba. *mf* *f*

Timp. *mf* *f*

Cym. *f*

S. D. *mf*

Hp. *f*

S. *mf* *f* *f*

A. *mf* *f* *f*

T. *f* *f*

B. *mf* *f* *f*

Vln. I *mf* *f* *f*

Vln. II *mf* *f* *f*

Vla. *mf* *f* *f*

Vc. *mf* *f* *f*

Cb. *mf* *f* *f*

oth *mf* Sanc tus Do - mi - nus De\_ us *f* Sa - ba - oth Sa - ba - oth. *f* Sanc - tus

oth *mf* Sanc tus Do - mi - nus De\_ us *f* Sa - ba - oth Sa - ba - oth. *f* Sanc - tus

oth sa - ba - oth. *f* Sa - ba - oth Sa - ba - oth. *f* Sanc - tus

oth *mf* Sanc - tus sanc - tus *f* sanc - tus Do - mi - nus De\_ us *f* Sanc - tus

A

Fl. *mf*

Ob.

Cl. *mf*

B. Cl.

Bsn.

Cbsn.

Hn. *mf*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.  
Sanc - tus    sanc - tus Do - mi - nus    De - us Sa - ba - oth    Sa - ba -

A.  
sanc - tus    sanc - tus Do - mi - nus    De - us Sa - ba - oth    sa - ba -

T.  
sanc - tus    sanc - tus Do - mi - nus    De - us    Sa - ba -

B.  
sanc - tus    sanc - tus Do - mi - nus    De - us    Sa - ba -

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

17

Fl. *tr*

Ob. *mf* *p* *mf*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. *solo*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *mf*

Cym.

S. D.

Hp. *mf*

**B**

S. *f* Ple - ni sunt coe - li coe - li et ter - ra

A. *f* coe - li et ter - ra Glo - ria tu - a

T. *f* Ple - ni sunt coe - li coe - li et ter - ra

B. *f* Coe - li et ter - ra.

Vln. I *p*

Vln. II *mp* *p*

Vla. *p*

Vc. *mf*

Cb. *mf*

24

Fl. *mf* *solo*

Ob.

Cl.

B. Cl. *mp*

Bsn.

Cbsn.

Hn. *solo* *mf*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp. *f*

S. *mp* glo - ria tu - a *mf* glo\_ ria glo\_ ria tu - a glo - ria

A. *mf* glo - ria

T.

B. Glo\_ ria tu a

Vln. I *mp*

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

C

30

Fl. *mp*

Ob.

Cl.

B. Cl. *p*

Bsn.

Cbsn.

Hn. *p*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *p*

Cym. *mf* bacchetta su p.sospeso

S. D.

Hp.

C

S. *mf* tu a

A. tu a

T.

B. *mp* tu a

Vln. I *mf* *p*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mp*

Cb. *mf* *mp*

Fl.   
 Ob.   
 Cl.   
 B. Cl.   
 Bsn.   
 Cbsn.   
 Hn.   
 Tpt.   
 Tbn.   
 B. Tbn.   
 Tba.   
 Timp.   
 Cym.   
 S. D.   
 Hp.   
 S.   
 A.   
 T.   
 B.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for page 35, featuring woodwinds, brass, percussion, strings, and vocal soloists. The score includes dynamic markings such as *p*, *mp*, and *mf*. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "glo - ri - a tu - a Ho - san - na in ex - cel - sis".





51

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

S. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo *mp*

solo

*mf*

*mf*

*f*

*f*

*mf*

*mp*

*mf*

ve\_ nit

in no-mi-ne

in no-mi-ne Do - mi-ni

ve\_ nit

in no-mi-ne Do - mi-ni

in\_ no - mi-ne

ve - nit

ve - nit

*tr*

*mf*

*mf*

*f*

*f*

*mf*

*mp*

*mf*

(8) . . 1

**E**

57

Fl. *mf* a 2

Ob.

Cl. *mp*

B. Cl.

Bsn.

Cbsn.

Hn. *f* solo

Tpt.

Tbn. *mp* solo

B. Tbn.

Tba.

Timp. *mf*

Cym.

S. D.

Hp.

S. *f* Ho san na *mp* in ex cel sis

A. Do mi ni *mp* in ex cel sis

T.

B.

**E**

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

62

Fl. *solo*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mf*

Tpt. *solo*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *f*

S. D. *mp*

Hp. *mf*

S. *mf* in ex-cel-sis *f* Ho-san-na in ex-cel-sis.

A. *mf* in ex-cel-sis *f* Ho-san-na in ex-cel-sis.

T. *f* Ho-san-na in ex-cel-sis.

B. *f* Ho-san-na in ex-cel-sis.

Vln. I *divisi* *mf*

Vln. II *f*

Vla. *mf*

Vc. *f*

Cb. *f*

# Agnus Dei

Adagio ♩ = 60

Andante ♩ = 80

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Contrabassoon

Horn in F

Trumpet in B♭

Timpani

Cymbals

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

*mp* A-gnus De\_ i

*f* Qui tol - lis pec - ca - ta pec - ca - ta

*mp* A-gnus De\_ i

*f* Qui tol - lis pec - ca - ta

*mp* A-gnus De\_ i

*f* Qui tol - lis pec - ca - ta pec - ca - ta

*f* Qui tol - lis pec - ca - ta

*f*

*f*

*f*

*f*

*f*

*f*

9 A

S. mun - di pec - ca - ta - mun - di pec - ca - ta - mun - di do - na e - is re -

A. mun - di pec - ca - ta mun - di pec - ca - ta mun - di do - na -

T. mun - di qui - tol - lis pec - ca - ta pec - ca - ta mun - di pec - ca - ta mun - di qui tol - lis pec -

B. mun - di qui tol - lis pec - ca - ta pec - ca - ta mun - di do - na e - is do - na e - is -

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf* *f*

Cb. *mf*

17 *mf* *f* *mf* *f*

S. quem do - na e - is re - qui - em *f* qui tol - lis *mf* pec - ca - ta mun - di *f* qui tol - lis pec - ca - ta

A. eis *mf* qui tol - lis pec - ca - ta mun - di qui tol - lis *mf* pec - ca - ta mun - di

T. ca - ta pec - ca - ta *mf* mun - di *f* qui tol - lis *mf* pec - ca - ta mun - di *f* pec - ca - ta

B. re - quem *mf* qui tol - lis pec - ca - ta do - na e - is re - qui - em do - na eis *f* e - is re - quem

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *mf*

Vc. *mf* *f* *f*

Cb. *mf* *f* *mf* *f* *mf*

26

S. mun\_ di pec\_ ca\_ ta mun - di *mp* pec\_ ca\_ ta qui tol\_ lis

A. *mf* qui tol - lis *f* pec - ca\_ ta *mf* mun\_ di pec\_ ca\_ ta *f* qui tol\_

T. *f* pec - ca\_ ta do-na e\_ is re-qui-*f* em qui tol - lis pec - ca - ta pec - ca\_ ta mun - di qui tol\_

B. qui\_ tol\_ lis pec - ca - ta *mf* pec - ca - ta mun - di *mf* pec - ca\_ ta

Vln. I *mf* *mf*

Vln. II *mf* *f*

Vla. *f* *f*

Vc. *mf* *f* *mf*

Cb. *mf*

**B**

35

S. *f* qui tol\_ lis pec-ca - ta mun\_ di do\_ na e\_ is\_ re\_ qui - *f* em do - na e - is\_

A. lis *f* pec-ca - ta mun\_ di pec - ca - ta mun\_ di qui tol - lis *mf* do\_ na e\_ is re - qui - em do -

T. lis *f* pec - ca - ta *f* pec - ca - ta mun\_ di *f* qui tol - lis

B. *f* pec - ca - ta mun\_ di *mf* do - na e - is re - qui - em *f* qui tol\_ lis pec -

**B**

Vln. I *f* *f* *mf* *f*

Vln. II *f* *f* *mf* *f*

Vla. *f* *f* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf*

44

S. e - is re-qui - em re-qui- em re - qui- em qui tol - lis pec - ca - ta pec - ca - ta -

A. na - eis *f* re - qui- em re-qui- em re - qui- em *f* qui tol - lis pec - ca - ta

T. do - na e - is *mf* re - qui- em re - qui- em *f* do-na e - is re-qui- em do-na e - is

B. ca - ta do-na e - is re - qui- em *f* qui tol - lis pec - ca - ta

Vln. I

Vln. II *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf* *f* *f*

Cb. *f*

52

S. mun - di pec - ca - ta mun - di pec - ca - ta

A. mun - di do - na e - is re - qui - em

T. re-qui- em qui tol - lis pec - ca - ta pec - ca - ta mun - di

B. mun - di qui tol - lis - pec - ca - ta mun - di

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf* *mf*

Cb. *mf*

**C**

**C**



61

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Timp.

Cym.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*8<sup>vb</sup>*

*mf*

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

**D**

70

Fl. *f* sempre a 2

Ob. *f* sempre a 2

Cl. *f* sempre a 2

B. Cl.

Bsn. *f* sempre a 2

Cbsn. *f*

Hn. *f*

Tpt. solo *f*

Timp. *f* *fp*

Cym. *mf* *f*

S. *f* Qui tol - lis pec - ca - ta pec - ca - ta mun - di pec - ca - ta -

A. *f* Qui tol - lis pec - ca - ta mun - di pec - ca -

T. *f* Qui tol - lis pec - ca - ta pec - ca - ta mun - di qui - tol - lis pec

B. *f* Qui tol - lis pec - ca - ta mun - di qui tol - lis pec -

**D**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mf*

Cb. *f* *mf*

78

Fl. *mf* *f*

Ob. *mf*

Cl.

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. solo *mf*

Tpt. *f* *mf*

Timp. *mf* *mf*

Cym. *mf*

S. *mf* *f*  
 mun - di pec - ca - ta - mun - di do - na e - is re - quiem do - na e - is re - qui - em *f* qui

A. *mf*  
 - ta mun. di pec - ca - ta mun - di do - na eis *mf* qui tol - lis pec - ca - ta

T. *mf*  
 ca - ta pec. ca - ta mun. di pec. ca - ta mun - di qui tol - lis pec - ca - ta pec - ca - ta *mf* mun. di

B. *mf*  
 ca - ta pec - ca - ta mun - di do - na e - is do - na e - is re - quiem *mf* qui tol - lis pec

Vln. I *f* *mf* *f*

Vln. II *f*

Vla. *mf*

Vc. *f* *mf*

Cb. *mf*

87

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Cym.

S.

A.

T.

B.

tol - lis *mf* pec - ca - ta mun - di *f* qui tol - lis pec - ca - ta mun - di pec -

mun - di qui tol - lis *mf* pec - ca - ta mun - di *mf* qui tol - lis

*f* qui tol - lis *mf* pec - ca - ta mun - di *f* pec - ca - ta *f* pec - ca - ta

ca - ta do - na - e - is - re - qui - em do - na - eis *f* e - is re - quiem qui tol - lis pec - ca - ta *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn.

Hn. solo

Tpt. solo *f*

Timp. *f*

Cym. *f*

S. ca - ta *mp* mun - di *mf* pec - ca - ta qui tol - lis *f* qui tol -

A. *f* pec - ca - ta *mf* mun - di pec - ca - ta *f* qui tol - lis *f* pec - ca - ta

T. do - na e - is re - quiem *f* qui tol - lis pec - ca - ta pec - ca - ta mun - di qui tol - lis *f* pec - ca - ta

B. pec - ca - ta mun - di *mf* pec - ca - ta *f* pec - ca - ta mun -

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *mf* *f* *mf* *f*

Cb. *f*

F

104

Fl. *f*

Ob. *f* a 2

Cl.

B. Cl.

Cbsn.

Hn. solo *mf*

Tpt. solo *mf* *f*

Timp. *mf*

S. *f*

A. *mf* *f*

T. *f*

B. *mf* *f*

lis pec-ca - ta mun\_ di do\_ na e\_ is\_ re\_ qui - em do-na e - is\_ e - is\_ re-qui - em

mun\_ di pec - ca - ta mun\_ di qui tol - lis *mf* do\_ na e\_ is\_ re-qui-em do\_ na\_ eis *f* re -

*f* pec-ca - ta mun\_ di *f* qui tol - lis do\_ na\_

di *mf* do-na e - is re - quem *f* qui tol\_ lis pec - ca - ta

F

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *mf*

Vla. *f* *f* *f*

Vc. *mf* *f* *mf*

Cb. *mf*

113

Fl. *a 2* *f* *f* *f*

Ob. *solo*

Cl. *f*

B. Cl. *f* *mf*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpt. *mp* *mf* *f* *solo*

Timp. *f* *tr*

Cym. *f*

S. re-quiem re - quiem sem - pi - ter - nam.

A. quem re - quiem re - quiem

T. e - is *mf* re - quiem re - quiem

B. sem - pi - ter - nam.

Vln. I *f* *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f* *f*

Cb. *f*

120 *II* rit. . . . .

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf*

Bsn. *f* *mf*

Cbsn. *mf*

Hn. *mp*

Tpt. *mf* *mp*

Timp. *mf* *mp*

Cym. *mf* bacchetta

S.

A.

T.

B.

Vln. I *mf* rit. . . . .

Vln. II *mf* *f* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



# Lux Aeterna

♩ = 100

solo

The score is for the piece "Lux Aeterna" in 4/4 time, with a tempo of 100 beats per minute. The key signature has three sharps (F#, C#, G#). The woodwind section includes Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, and Contrabassoon. The brass section includes Horn in F, Trumpet in Bb, Tenor Trombone, Bass Trombone, and Tuba. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal section includes Solo Soprano, Solo Alto, Solo Tenor, and Solo Bass, as well as Soprano, Alto, Tenor, and Bass. The Flute part features a solo with a mezzo-piano (mp) dynamic, marked with a fermata and a breath mark. The Oboe part also features a solo with a mezzo-piano (mp) dynamic, marked with a fermata and a breath mark. The Clarinet in Bb part features a solo with a mezzo-piano (mp) dynamic, marked with a fermata and a breath mark. The Bass Clarinet in Bb part features a solo with a mezzo-piano (mp) dynamic, marked with a fermata and a breath mark. The Bassoon part features a piano (p) dynamic. The Contrabassoon part features a piano (p) dynamic. The Horn in F part features a piano (p) dynamic. The Trumpet in Bb part features a piano (p) dynamic. The Tenor Trombone part features a piano (p) dynamic. The Bass Trombone part features a piano (p) dynamic. The Tuba part features a piano (p) dynamic. The Timpani part features a piano (p) dynamic. The Harp part features a piano (p) dynamic. The Solo Soprano part features a piano (p) dynamic. The Solo Alto part features a piano (p) dynamic. The Solo Tenor part features a piano (p) dynamic. The Solo Bass part features a piano (p) dynamic. The Soprano part features a piano (p) dynamic. The Alto part features a piano (p) dynamic. The Tenor part features a piano (p) dynamic. The Bass part features a piano (p) dynamic. The Violin I part features a piano (p) dynamic. The Violin II part features a piano (p) dynamic. The Viola part features a piano (p) dynamic. The Violoncello part features a piano (p) dynamic. The Contrabass part features a piano (p) dynamic.

*p*

Musical score for measures 9-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 9 starts with a dynamic of *p*. The Flute and Oboe parts feature a melodic line with a first ending marked 'a 2'. The Bassoon and Contrabassoon parts have a first ending marked 'a 2' and a dynamic of *mp*. The Harp part has a dynamic of *mf*. The Violin I and II parts have a dynamic of *mf*. The Viola part has a dynamic of *mf*. The Violoncello part has a dynamic of *mf*. The Contrabass part has a dynamic of *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 16-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 16 starts with a dynamic of *mf*. The Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon parts have a dynamic of *mf*. The Harp part has a dynamic of *mf* and includes the word 'segue'. The Violin I and II parts have a dynamic of *f*. The Viola part has a dynamic of *f*. The Violoncello part has a dynamic of *f*. The Contrabass part has a dynamic of *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

**B**

21

Fl. *a 2* *f* *mf*

Ob. *f* *mf*

Cl. *a 2* *f* *mf*

B. Cl. *a 1*

Bsn. *a 2* *f* *mf*

Hn. *mf* *fp* *f*

Tpt. *mf* *fp* *f*

Tbn. *mf* *fp* *f*

B. Tbn. *mf* *fp* *f*

Tba. *mf* *fp* *f*

Timp. *f* *tr*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**B**

29

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f* *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *tr* *mp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc.

Cb.

C

37

Fl. *solo* *p* *mf*

Ob. *solo* *mp* *p* *mf*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Hn. *mp*

Tbn. *mp*

Timp. *mf*

Hp. *mp* *mf* *mf*

S. *mp* Lux. ae - ter na *f* Lux. ae -

A. *mp* Lux. ae - ter na *f* Lux. ae -

T. *mp* Lux. ae - ter na Lux.

B. *mp* Lux. ae - ter na *f* Lux.

C

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *p* *mf*



48

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf*

Bsn. *f*

Cbsn. *mf*

Hn.

Tpt.

Tbn. *a 2*

B. Tbn.

Tba.

Timp. *mf*

S. *p* quia

A. *p* quia

T. in ae - ter

B. Do - mi - ne cum Sanc - tis tuis

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

**E**

53

Fl. *pp*

Ob. *pp*

Cl. *p* solo

B. Cl.

Bsn. *p* solo

Timp. *p*

Hp. *mf* 6 6 5 5 6

S. *pp* pi us es.

A. *pp* pi us es.

T. *pp* num *p* quia

B. *pp* *p* quia

**E**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*



57

Fl. solo

Bsn. *p*

Timp. *p*

Hp. *mf* 6 6 5 5 5 6

A. *pp* quia pius es.

T. pi us es.

B. pi us es.

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

Ob. solo **F**

Hn. solo *mf*

Tpt. *f* *mf*

Tbn. *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

Timp. *mp*

S. *f* Lux ae - ter na ae - ter na lu - ce at eis cum

A. **F** *f* ae - ter na lu - ce at eis cum

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

segue

G

68

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f* a 2<sup>o</sup>

B. Tbn. *f*

Tba. *f* 8<sup>va</sup>

S. *ff* Do-mi - ne *f* Re-qui - em ae - ter - nam

A. *ff* Do-mi - ne *mf* Do - na eis re - qui -

T. *ff* Do-mi - ne *f* Do

B. *ff* Do-mi - ne

G

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f*

Cb. *f*

76

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Solo S.

Solo A.

Solo T.

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* Do - mi - ne et lux per - pe - tua lu - ce at  
 em ae - ter - nam Do - mi - ne *f* re -  
 na - eis Cum  
*mf* Lux per - pe - tu - a lu - ce - at e - is Cum

H

83

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf* *1 solo*

Tpt. *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf* *mf*

Hp. *f* *gliss.*

S. *f* Cum Sanc\_ tis tuis\_ in\_ ae ter\_ num qui a pi us es.

A. *f* Cum Sanc\_ tis tuis\_ in\_ ae ter\_ num qui a pi us es.

T. *f* Sanc\_ tis tuis\_ in\_ ae- ter\_ num qui-a pi-us es.

B. *f* Sanc\_ tis tuis\_ in\_ ae- ter\_ num qui-a pi-us es.

H

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

I

90

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Hn. *f* a 2

Tpt. *f*

Tbn. *f* a 2

B. Tbn. *f*

Tba. *f*

Timp. *f* *mf*

Hp.

Solo S. *f* Lux\_ ae-ter\_ na lu\_ ce\_ at e\_ is Do\_ mi\_ ne

Solo A. *f* Lux\_ ae-ter\_ na lu\_ ce\_ at e\_ is Do\_ mi\_ ne

Solo T. *f* Lux\_ ae-ter\_ na lu\_ ce\_ at e\_ is Do\_ mi\_ ne

Solo B. *f* Lux\_ ae-ter\_ na lu\_ ce\_ at e\_ is Do\_ mi\_ ne

S. *f* Lux ae - ter - na lu - ce - at eis Do - mi - ne

A. *f* Lux ae - ter - na lu - ce - at eis Do - mi - ne

T. *f* Lux ae - ter - na lu - ce - at eis Do - mi - ne

B. *f* Lux ae - ter - na lu - ce - at eis Do - mi - ne

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*



J

103

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Solo S.

Solo A.

Solo T.

Solo B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

Fl. *p* *f* *p* solo *a 2*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

B. Cl. *pp* *f* *p*

Bsn. *p* *mp* *f* *a 2* *p*

Cbsn. *p* *mf* *p*

Hn. *p*

Timp. *p* tr

Hp. *p*

Vln. I *pp* *mf* *ppp*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. arco *pp* *mf*

Cb. arco *pp* *mf*

Detailed description: This page of a musical score covers measures 109 to 114. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn.), Trombone (Timp.), and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *pp*, *p*, *mp*, *f*, *mf*, and *ppp*. Performance instructions include 'solo' for the flute and 'arco' for the strings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is characterized by melodic lines in the woodwinds and strings, with some woodwinds playing in the second octave ('a 2').



