

Requiem

(As-dur)

für

Soli, Chor und Orchester

von

Friedrich Kiel.

Op. 80.

Partitur. M. 30,00. Clavierauszug 6 M. netto.
Orchesterstimmen M. 30,00. Solostimmen 3 M.
Chorstimmen 6 M.

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Breslau,
Lichtenberg.

Requiem aeternam.

Molto sostenuto. ♩ = 50.

Friedrich Kiel, Op. 80.

pp cresc.

pp cresc.

cresc.

pp cresc.

mf

pp cresc.

tr.

pp

cresc.

cresc.

cresc.

cresc.

- nam do - na, do - na e - is, Do - mine,

ter - nam do - na e - is, Do - mine,

ter - nam do - na e - is, Do - mine,

et lux per - pe - tu - a,

et lux per -

cresc.

cresc.

cresc.

Musical score page 5, featuring six staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Violin, Cello, Double Bass). The vocal parts sing the Latin hymn "Ave Maris Stella". The piano part provides harmonic support with sustained notes and rhythmic patterns. The violin and cello play eighth-note chords. The double bass provides a steady bass line. Dynamics include *p*, *pp*, *cresc.*, *sforz.*, and *sfz*. The vocal parts enter at measure 12530.

Ave maris stella
et lux per-pe-tua lu-
ceat e - is.
pe-tua, et lux per-pe-tua lu -
ceat e - is.
et lux per-pe-tua, et lux per-pe-tua et lux per-pe-tua lu- ceat e - is.
et lux per-pe-tua lu - ceat e - is.

12530

6 A

pp

dim. pp

dim. pp

dim. pp

pp

Soprano.

Alto.

Tenore.

Basso.

CHOR. Sopr. e Alto.

ppp

Te decet hym - nus, De - us in Si - on!

Te decet hym - nus, De - us in Si - on!

Te decet hym - nus, De - us in Si - on!

Te decet hym - nus, De - us in Si - on!

Te decet hym - nus, De - us in Si - on!

Te de - - - cet hym - nus, De - us in Si - on!

A pp

Musical score page 7, featuring five systems of music for orchestra and choir. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Soprano, Alto, Tenor, Bass voices.

System 1: Measures 1-2. Dynamics: *p*, *pp*. Articulation: accents. Measure 2: Measure repeat sign.

System 2: Measures 3-4. Dynamics: *p*, *f*. Articulation: accents. Measure 4: Measure repeat sign.

System 3: Measures 5-6. Dynamics: *pp*. Articulation: accents. Measure 6: Measure repeat sign.

System 4: Measures 7-8. Dynamics: *p*, *pp*. Articulation: accents. Measure 8: Measure repeat sign.

System 5: Measures 9-10. Dynamics: *p*, *pp*. Articulation: accents. Measure 10: Measure repeat sign.

Text: The vocal parts sing "et ti - bi red - et ti - bi red de - tur et ti - - -".

B -

poco cresc.

poco cresc.

p poco cresc.

dim.

p cresc.

p cresc.

p cresc.

cresc.

poco cresc.

poco cresc.

dim.

pp

ppp

pp

p

poco cresc.

dim.

dim.

dim.

cresc.

de_tur vo - tum in Je_ru - sa_le_m, in Je_ru - sa_le_m.

poco cresc.

vo cresc.

tum in Je_ru - sa_le_m, in Je_ru - sa_le_m.

et ti - bi red de - tur vo - tum in Je_ru - sa_le_m.

et ti - bi red de - tur vo - tum in Je_ru - sa_le_m.

dim.

dim.

dim.

dim.

poco cresc.

dim.

bi red de - tur vo - tum in Je_ru - sa_le_m.

poco cresc.

poco cresc.

12530

dim.

dim.

B

Musical score page 9, featuring nine staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin, Viola, Cello, Double Bass). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score consists of two systems of music.

System 1 (Measures 1-8):

- Measure 1: Dynamics include p , f , $b\flat$. Articulation marks (\gg) are present above the first and second measures.
- Measure 2: Dynamics include p , f , $b\flat$.
- Measure 3: Dynamics include p , f , $b\flat$. Articulation marks (\gg) are present above the first and second measures.
- Measure 4: Dynamics include $b\flat$, $b\flat$. Articulation marks (\gg) are present above the first and second measures.
- Measure 5: Dynamics include $b\flat$, $b\flat$. Articulation marks (\gg) are present above the first and second measures.
- Measure 6: Dynamics include $b\flat$, $b\flat$. Articulation marks (\gg) are present above the first and second measures.
- Measure 7: Dynamics include $b\flat$, $b\flat$. Articulation marks (\gg) are present above the first and second measures.
- Measure 8: Dynamics include $b\flat$, $b\flat$. Articulation marks (\gg) are present above the first and second measures.

System 2 (Measures 9-16):

- Measures 9-16: The vocal parts sing the lyrics "Exaudi ora - ti onem me - am, ex au - di o - ra - ti o - nem". The vocal entries are marked with p (piano), $cresc.$ (crescendo), and $b\flat$.
- Measure 17: Dynamics include p , f , $b\flat$.

Page number 12530 is located at the bottom center of the page.

Musical score page 10, featuring ten staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Trombone, Bassoon, Cello, Double Bass). The vocal parts sing the Latin text "me-am, ad-te-o-mnis-ca-ro-ve-ni-et." The instrumentation consists of woodwind and brass instruments. Dynamics such as *f*, *s*, *dim.*, *p*, and *pp* are indicated throughout the score. Measure numbers 12530 are visible at the bottom right.

11

This page contains ten staves of musical notation. The top six staves are instrumental, featuring woodwind and brass instruments. The bottom four staves are vocal, with three parts labeled 'Soprano', 'Alto', and 'Bass' and one part labeled 'Tenor'. The vocal parts sing the Latin Mass phrase 'Requiem aeternam, dona eis, Domine, et lux per-'. The music includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *poco f* (poco fortissimo), *f* (fortissimo), and *sforzando* (sf). The score is written in common time and includes rehearsal marks like 'a2.'.

12

This musical score page contains eight staves of music. The top two staves feature woodwind-like parts with dynamic markings like *p*, *cresc.*, and *f*. The middle section includes a vocal part with lyrics "pe-tua," "et lux per-pe-tua," repeated three times, followed by "et lux per-pe-tua, per-pe-tua," also repeated three times. The bottom two staves show rhythmic patterns with dynamic markings *p*, *cresc.*, and *f*. The score concludes with a bassoon part and the instruction "C f. c. Org."

12

12530

C f. c. Org.

13

a2. *più cresc.* *ff* *dim.* *p*

a2. *più cresc.* *ff* *dim.* *p*

p *solo.* *p* *espr.*

vp *cresc.* *dim.* *pp*

cresc. *f* *pp*

mf *cresc.* *f* *pp*

cresc. *f* *pp*

mf *cresc.* *f* *pp*

cresc. *f* *pp*

mf *cresc.* *f* *pp*

marcato *più cresc.* *ff* *dim.* *p*

marcato *più cresc.* *ff* *dim.* *p*

marcato *più cresc.* *ff* *dim.* *p*

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

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

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

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

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

marcato *più cresc.* *ff* *dim.* *p*

più cresc. *ff* *dim.* *p*

12530 s.0rg.

A detailed musical score page, numbered 14, featuring six systems of music for orchestra. The score includes multiple staves for various instruments, such as strings, woodwinds, and brass. The notation consists of traditional musical symbols like notes, rests, and clefs, along with dynamic markings and performance instructions. The first system begins with a dynamic of *p* followed by *espr.*. The second system starts with *pp* and *dim.*. The third system begins with *espr.*. The fourth system starts with *pp*. The fifth system begins with *pp* and *<>*. The sixth system begins with *pp*. The score concludes with a final dynamic marking of *pp*.

Kyrie.

Con moto. ♩ = 84.

Con moto. ♩ = 84.

Musical score page 16, featuring four systems of music. The top system consists of five staves: Treble, Alto, Bass, Tenor, and Basso Continuo. The middle system consists of three staves: Bass, Tenor, and Basso Continuo. The bottom system consists of three staves: Treble, Alto, and Basso Continuo. The vocal parts (Treble, Alto, Bass, Tenor) sing the Kyrie eleison chant. The basso continuo parts provide harmonic support.

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

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

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

Ky - ri - e e -

Musical score page 17, measures 1-4. The score consists of six staves. Measures 1-3 show various melodic lines with dynamic markings like "dim." and "p". Measure 4 is mostly blank.

Musical score page 17, measures 5-8. The score consists of six staves. Measures 5-7 are mostly blank. Measure 8 shows a melodic line with dynamic markings like "dim." and "p".

Musical score page 17, measures 9-12. The score consists of six staves. Measures 9-11 show melodic lines with dynamic markings like "dim.", "p", and "<>". Measure 12 is mostly blank.

Musical score page 17, measures 13-16. The score consists of six staves. The vocal parts sing the lyrics "eleison, eleison!", "Christe eleison, eleison!", and "Chri-ste eleison, eleison!". The piano part provides harmonic support.

Musical score page 17, measures 17-20. The score consists of six staves. The vocal parts continue the lyrics from measure 16. The piano part provides harmonic support.

dim.

p

dim.

dim.

dim.

^{u2.}

pp

dim.

dim.

dim.

dim.

dim.

dim.

dim.

son,

ky - ri - e - leison, e - le -

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

son, e - le - i - son, Ky - ri - e - leison, e - le - i - son, Chri - ste e - le - - i - son,

son!

ky - ri - e - leison, e - le - i - son, Chri - ste, Chri - ste e - le - -

pizz.

pizz.

Graduale.

Andante. $\text{d} = 48.$

Clarinetti in B.

Fagotti.

Corno di Bassetto.

Violino I. con sord.

Violino II. con sord.

Viola. con sord.

Soprano I. Re-quiet æ - ter - - nam do - - na e - is, Do-mi - ne,

Soprano II. Re-quiet æ - ter - - nam do -

Alto. Re-quiet æ - ter - - nam do -

Tenore. Re-quiet æ - ter - - nam do -

Basso. Re-quiet æ - ter - - nam do -

Violoncello. con sord.

Contrabasso. Andante. $\text{d} = 48.$

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

- na e - is, Do - mi - ne, et lux per - pe - tu - a, et lux per - pe -

- na e - is, Do - mi - ne, et lux per - pe - tu - a, et lux per - pe -

e - - is, Do - mi - ne, et lux per - pe - tu - a, et lux per -

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

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

A un pocchettino più animato.

In me - mo - ri - a æ - ter - na
 is.
 In me - mo - ri - a æ - ter - na, in me -
 is.
 In me - mo - ri - a æ - ter - na, in me -
 is.
 In me - mo - ri - a æ - ter - na, in me -
 is.

dim. pp

p dolce p dolce

dolce p dolce

dim. rit ju - stus, ab

In me mo - ri - a ae - ter - na e - rit ju - stus,

mo - ri - a ae - dim. ter - na e - rit ju - stus, poco cresc.

mo - ri - a ae - ter - na dim. dolce rit ju - stus, ab au -

ae - - - ter - na e - - - rit ju - - - stus, I.

dim. p dolce

dim. p dolce

au - di - ti - o - ne ma - la non ti - me -

ab au - di - ti - o - ne ma - la non ti - me -

ab au - di - ti - o - ne ma - la non ti - me - bit,

di - - - ti - o - ne ma - la non ti - me -

ab au - di - ti - o - ne ma - la non ti - me -

p

B

bit,
bit,
bit,
bit,
bit,
bit,
I.

non ti - me - bit, non ti -
non ti - me -
non ti - me - bit, non ti -
non ti - me - bit, non ti -
non ti - me - bit, non ti -

p <>

B

me - - bit.
- - bit.
me - - bit.
me - - bit.
me - - bit.

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

12530

Dies iræ.

Allegro. $\text{d} = 80.$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Contrafagotto.

Corno di Bassetto.

Corni in F. I.

Corni in F. II.

Trombe in F.

Tromboni.

Timpani in B. F. Des.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

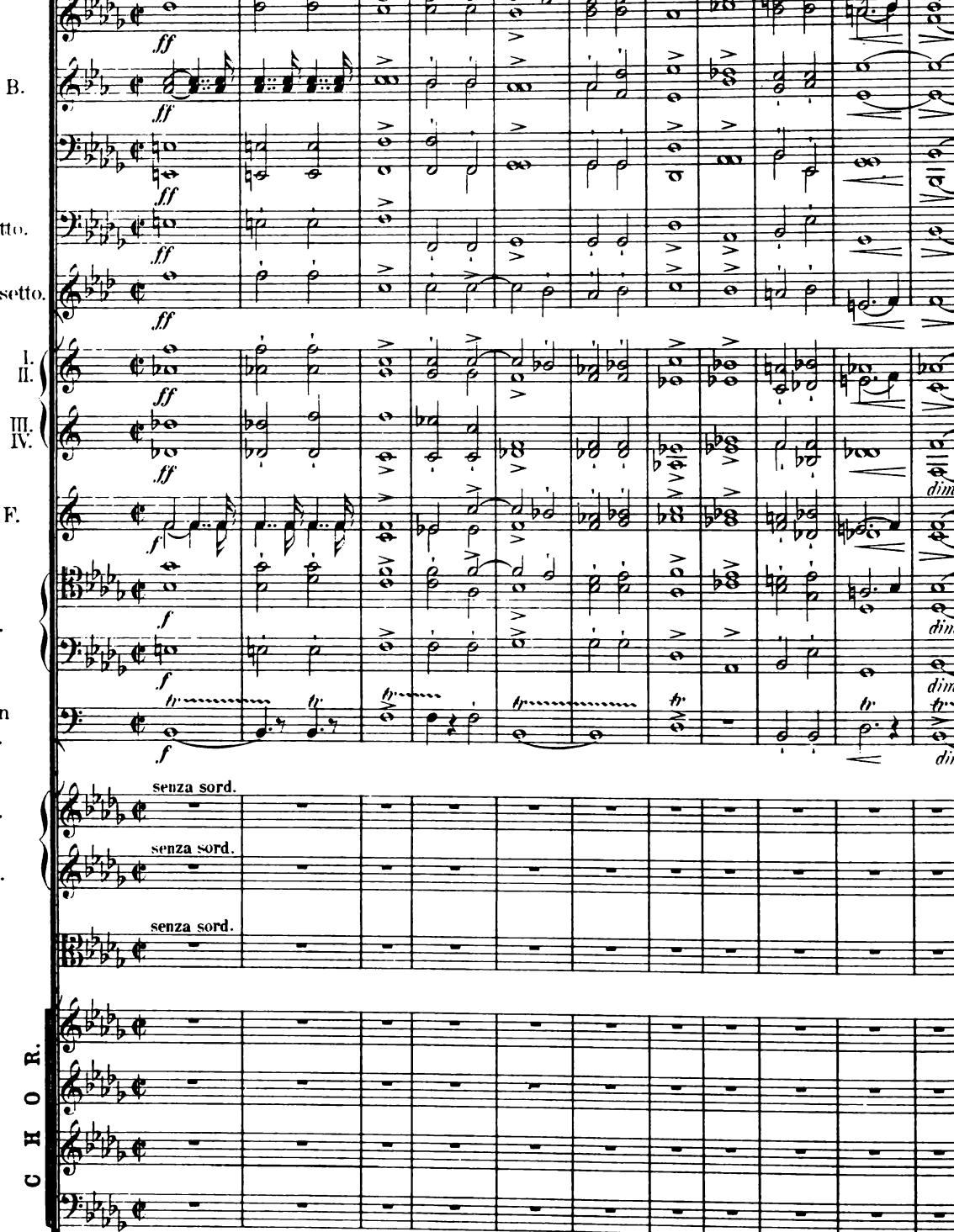
Basso.

Violoncello.

Contrabasso. (Organo.)

C H O R.

Allegro. $\text{d} = 80.$



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,
 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,

30

12530

cun - - cta stri - cte dis - cus - su - - rus, cun - - - cta stri - - cte dis - - -
cun - - cta stri - cte dis - cus - su - - rus, cun - - - cta stri - - cte dis - - -
cun - - cta stri - cte dis - cus - su - - rus, cun - - - cta stri - - cte dis - - -
cun - - cta stri - cte dis - cus - su - - rus, cun - - - cta stri - - cte dis - - -
cun - - cta stri - cte dis - cus - su - - rus, cun - - - cta stri - - cte dis - - -

31

The page contains two systems of musical notation. The top system consists of ten staves, primarily for woodwind and brass instruments, with dynamics including *f*, *ff*, and *s*. The bottom system consists of six staves, including three for voices with lyrics ('cus', 'su', 'rus.') and three for bassoon or double bass. The vocal parts are marked with *f* and *ff*. The page is numbered 31 in the top right corner.

32

a2.

Tu - ba mirum spargens so - - - num per se-

Tu - ba mirum spargens so - - - num per se-

Tu - ba mirum spargens so - - - num per se-

Tu - ba mirum spargens so - - - num per se-

s. Org.

Sheet music for orchestra and choir, page 33.

The score consists of four systems of musical staves, each with multiple voices and dynamic markings. The vocal parts include soprano, alto, tenor, and bass. The instrumentation includes strings, woodwinds, brass, and percussion.

System 1: Measures 1-4. Dynamics: ff , f , p , p . Key signature: $B_{\flat}B$. Measure 4 ends with *cresc.*

System 2: Measures 5-8. Dynamics: pp , p , p , p . Measure 8 ends with *poco cresc.*

System 3: Measures 9-12. Dynamics: p , fp , fp , p . Measure 12 ends with *cresc.*

System 4: Measures 13-16. Dynamics: p , p , p , p . Measure 16 ends with *cresc.*

Vocal Part (Soprano):

- Measure 1: pulchra regi - o - - - - num,
- Measure 2: pulchra regi - o - - - - num,
- Measure 3: pulchra regi - o - - - - num, coget o - mnes,
- Measure 4: pulchra regi - o - - - - num, coget o - mnes, co-get o - mnes,
- Measure 5: pulchra regi - o - - - - num, coget o - mnes, co-get o - mnes,

Percussion:

- Measure 1: Bass drum (Bassoon)
- Measure 2: Bass drum (Tuba)
- Measure 3: Bass drum (Tuba)
- Measure 4: Bass drum (Tuba)
- Measure 5: Bass drum (Tuba)

34

This page contains six staves of musical notation. The top three staves feature dynamic markings such as *cresc.*, *più cresc.*, and *ff*. The bottom three staves include vocal parts with lyrics: "coget o - mnes," repeated in three measures, followed by "an - - - te thro -". The vocal parts are marked with *f* and *ff*. The score is set in common time with a key signature of one flat.

35

dim. pp
a2.
dim. pp
dim. p div. p
dim. p
num.
Mors stu-pebit et na-tu-ra,
pp
dim. s.Org. p
12530

Musical score page 37, measures 1-4. The score consists of ten staves. Measures 1-3 show various dynamics (p, f, ff) and articulations (accents, slurs). Measure 4 is mostly blank.

Musical score page 37, measures 5-8. Measures 5-7 feature eighth-note patterns with grace notes. Measure 8 shows vocal entries with lyrics: "Li - - - ber scri - - - ptus" three times.

Li - - - ber scri - - - ptus
Li - - - ber scri - - - ptus
Li - - - ber scri - - - ptus

A page from a musical score, page 1252a. The score consists of eight staves of music. The top four staves are for woodwind instruments: oboe, bassoon, and two clarinets. The bottom four staves are for brass instruments: trumpet, tuba, and two bassoons. The music is in common time and includes measures with various dynamics such as crescendo (cresc.), decrescendo (decresc.), piano (p), forte (f), and sforzando (sfz). There are also performance instructions like "expr." and "dim.". The vocal parts are written in a lower register, with lyrics in Latin: "con - ti - ne - tur, un - de mun-dus ju - di - ce - - - tur." The score is highly detailed with specific note heads and rests.

40

This musical score page contains ten staves of music. The top six staves are instrumental, featuring various woodwind and brass instruments. The bottom four staves are vocal, with lyrics written below the notes. The instrumentation includes flutes, oboes, bassoon, tuba, and strings. The vocal parts are labeled 'Ju - - dex' and 'er - - go' in the first three measures, followed by 'cum' and 'se - de - bit,' in the subsequent measures. The music is in 2/4 time, with a key signature of one flat. Dynamic markings such as p , f , bz , pp , and bd are present throughout the score.

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,

a 2.

quid - quid la - tet, ap - - pa - re - bit, nil in - ul-tum rema - ne -

cresc.

quid - quid la - tet, ap - - pa - re - bit, nil in - ul-tum rema - ne -

cresc.

quid - quid la - tet, ap - - pa - re - bit, nil in - ul-tum rema - ne -

cresc.

quid - quid la - tet, ap - - pa - re - bit, nil in - ul-tum rema - ne -

cresc.

c. Org.

42

E

sempre f più cresc.

sempre f più cresc.

sempre f più cresc.

sf sempre f più cresc.

f cresc.

cresc.

cresc.

sempre f più cresc.

sempre f più cresc.

sempre f più cresc.

bit.

bit.

bit.

sf sempre f più cresc.

E sempre f

This page contains two staves of musical notation. The top staff consists of ten five-line staves, each with a different dynamic marking such as *ff*, *p*, *f*, *ff*, *ff*, *ff*, *f*, *ff*, *ff*, and *ff*. The bottom staff consists of three five-line staves, each with a dynamic marking of *ff*. The page number 43 is at the top right, and measure numbers 12530 and 12531 are at the bottom center. The bottom staff also includes labels "s. Org.", "c. Org.", "s. Org.", "c. Org.", and "senza Org.".

44

44

12530

Di - es irae, di - es
Di - es irae, di - es illa
Di - es irae, di - es illa

Sheet music for orchestra and choir, page 45. The score consists of five systems of musical staves, each with multiple voices (e.g., soprano, alto, tenor, bass) and various instruments (e.g., strings, woodwinds). The key signature is mostly B-flat major (two flats), with some changes in the middle section. The time signature varies between common time and 3/4.

System 1: Crescendo (cresc.) in the upper voices. Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 2: Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 3: Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 4: Dynamics: p (piano), pp (pianissimo).

System 5: Crescendo (cresc.) in the lower voices. Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 6: Crescendo (cresc.) in the lower voices. Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 7: Crescendo (cresc.) in the lower voices. Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 8: Vocal parts sing "illa, di - es" (repeated). Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 9: Vocal parts sing "illa, di - es" (repeated). Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 10: Vocal parts sing "illa, di - es" (repeated). Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 11: Vocal parts sing "illa, di - es" (repeated). Dynamics: p (piano), cresc., dim. (diminuendo), p.

System 12: Crescendo (cresc.) in the lower voices. Dynamics: p (piano), cresc., dim. (diminuendo), p.

F_b

cresc.

F_f

12530

Musical score page 47, featuring a vocal part and several instrumental parts (string quartet). The vocal part begins with a melodic line, followed by a section marked *p* and *I.* The instrumental parts provide harmonic support, with one part featuring eighth-note patterns. The vocal line resumes with lyrics: "di - - es i-rae," followed by "la," and then continues with the same phrase. The instrumentation includes violins, viola, cello, and double bass. The score is in common time, with a key signature of four flats. The vocal line is prominent, with dynamic markings *p*, *dim.*, and *dim.* appearing at various points.

un poco più tranquillo

I.

un poco più tranquillo

pizz.

di - es i - rae, di - es il - la!
di - es il - la!
di - es il - la!

i - rae, di - es i - rae, di - es il - la!

attacca

Quid sum miser.

Andante sostenuto. $\text{♩} = 48.$

Flauti.

Clarinetti in B.

Fagotti.

Contrafagotto.

Corni in F.

Trombe in F.

Tromboni.

Timpani in B. F. As.

Violino I.

Violino II.

Viola.

Sopran.

Alt.

Choir.

Tenor.

Bass.

Violoncello.

Contrabasso.
(Organo.)

Andante sostenuto. $\text{♩} = 48.$

A

Music score page 50, featuring a vocal part and various instrumental staves. The vocal part includes lyrics in Latin: "cum vix justus sit se cu - rus?", "Rex, tre-men - dae ma - je - sta - tis," and "Rex!". The score is marked with dynamic instructions such as *f*, *ff*, and *ff*.

Below the score, the text "c. Org." is written.

dim. *pp*

dim. *pp*

dim. *pp*

pp

dim. *pp*

pp

pp

poco cresc.

dim. *p*

dim. *p*

pp

poco cresc.

dim. *p*

p

pp

poco cresc.

cresc.

qui salvandos sal - vas gra - tis, sal - va me fons pi - e

qui salvandos sal - vas gra - tis, sal - va me sal - va me fons

qui salvandos sal - vas gra - tis, sal - va me sal - va me fons

qui salvandos sal - vas gra - tis, sal - va me sal - va me fons pi - .

dim. *p*

pp

poco cresc.

senza Org.

B

12530

pp

poco cresc.

Musical score page 52, featuring six staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trombone, Cello, Double Bass). The vocal parts sing in homophony, repeating the phrase "ta-tis, sal-va-me, sal-va-me, sal-va-me, fons pi-e-ta-tis, sal-va-me fons pi-e-ta-tis!" in three different melodic settings. The instrumental parts provide harmonic support with sustained notes and rhythmic patterns. Dynamic markings such as *dim.*, *p dim.*, *pp*, *tr.*, and *divisi* are used throughout the score.

ta - - - tis, sal-va-me, sal-va-me, sal-va-me, fons pi-e-ta - - - tis, sal-va-me fons pi-e-ta - - - tis!
dim. *pp*

pi - e ta - - tis, sal-va-me, sal-va-me, sal-va-me, fons pi - - - e ta - - - tis, sal-va-me fons pi-e-ta - - - tis!
dim. *pp*

pi - e ta - - tis, sal-va-me, sal-va-me, sal-va-me, fons pi - - - e ta - - - tis, sal-va-me fons pi-e-ta - - - tis!
dim. *pp*

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

dim. *pp*

Recordare.

Andante con moto quasi Allegretto. $\text{♩} = 92$.

Clarinetti in A.

Fagotti.

Corni.

Violino I. *sul G*

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Contrabasso.

Andante con moto quasi Allegretto. $\text{♩} = 92$.

Recordare Je-su pi - e, quod sim cau-sa tu - ae vi-ae,

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

Musical score page 54. The vocal part (Soprano) sings "ne me, ne me per das il la di e!" followed by a repeat sign and "ne me, ne me". The instrumental parts include strings, woodwinds, and brass. Dynamics: *p*, *pp*, *p*, *pp*, *p*, *p*, *pp*. Articulation: slurs, grace notes.

Continuation of musical score page 54. The vocal part continues with "per das il la di e!" and "Quae rens me se di sti las -". The instrumental parts include strings, woodwinds, and brass. Dynamics: *pp*, *p*, *pp*, *mezza voce*. Articulation: slurs, grace notes, *pizz.*

Sheet music for multiple voices and piano. The vocal parts include soprano, alto, tenor, and bass. The piano part is in the basso continuo style. The music consists of two systems of four measures each. Measure 1 starts with a piano dynamic (p). Measures 2-4 show various dynamics: piano (p), forte (f), piano (p), and piano (p). The lyrics are in Spanish and appear in measures 3 and 4.

p

p

pp

poco cresc.

dim.

poco cresc.

dim.

poco cresc.

dim.

sus, *re - de - mi - sti cru - cem pas - sus, tan -*

sus, *re - de - mi - sti cru - cem pas - sus,*

poco cresc.

dim.

poco cresc.

dim.

Continuation of the musical score from page 55. The vocal parts continue with their respective lines, and the piano part provides harmonic support. The lyrics are in Spanish and appear in measure 5.

cresc.

cresc.

cresc.

tus la - bor non sit cas - sus.

cresc.

cresc.

A

Jus - te ju - dex ul - ti - o - nis,

Jus - te ju - dex ul -

A

do - num fac - re - mis - si - o - nis an - te di - em ra - - ti -

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

dim.

p

cresc.

12530

B

pp *cresc.* *dim.*

pp *cresc.* *dim.*

pp *cresc.* *dim.*

pp *cresc.* *dim.*

p *cresc.* *dim.*

In - ge - mi - sco, tan - quam re - us, cul - pa ru - bet vul - tus
o - nis. In - ge - mi - sco, tan - quam re - us, cul - pa ru - bet
ra - ti - o - nis. In - ge - mi - sco, tan - quam re - us, cul - pa ru - bet

p *arco* *cresc.* *dim.*

B

pp *pp* *pp* *pp*

pp *p* *pp* *pp*

pp *pp* *pp* *pp*

pp *parce, De - us!* *pp* *p*

me - us, sup - pli - can - ti par - ce, De - us!

vul - tus me - us, sup - pli - can - ti par - ce, De - us! Qui Mari - am ab - solvi - sti

vul - tus me - us, sup - pli - can - ti par - ce, De - us!

vul - tus me - us, sup - pli - can - ti par - ce, De - us!

pp *p* *arco*

pp
p dim.
pp
pp
Pre -
et la - tro - nem ex - au - disti, mi - hi quo - que, mi - hi quo - que spem de - di - - sti. Pre - ces me - ae
Pre - ces
Pre - ces arco
arco
pizz.
pizz.
pp cresc.
pp cresc.
cresc.
cresc.
cresc.
ces me - ae non sunt dignae, sed tu, bo - nus, fac be - nigne, ne per en - ni cre -
non sunt dignae, sed tu, bo - nus, fac be - nigne, ne per en - ni
me - ae non sunt di - gnae, sed tu, bo - nus, fac be - nigne, ne per en - ni, ne per en - ni
me - ae non sunt di - gnae, sed tu, bo - nus, fac be - nigne, ne per en - ni, ne per
cresc.
cresc.
12530
p

A musical score page featuring six staves of music. The top two staves represent the piano's treble and bass staves. The bottom four staves represent the vocal parts: soprano, alto, tenor, and bass. The vocal parts sing in Latin, with lyrics appearing below the notes. The score is in common time, with a key signature of three sharps. Measure 59 begins with a piano introduction, followed by the vocal entries. The lyrics are as follows:

mer i - gne. In - ter o - ves lo -
cre - mer i - gne. In - ter o - ves lo -
cre - mer i - gne. In - ter o - ves lo -
- en - ni cre - mer i - gne. In - ter o - ves lo -
cum prae - sta et ab hoe - dis me se - questra,
cum prae - sta et ab hoe - dis me se - questra,
cum prae - sta et ab hoe - dis me se - questra, sta - tu -
- cumprae - sta et ab hoe - dis me se - questra, sta - tu -

The page number 59 is located in the top right corner. The page number 12530 is located at the bottom center.

Musical score page 60. The top section consists of six staves of music for strings (Violin 1, Violin 2, Cello, Double Bass, Viola, and Bassoon). The music includes dynamic markings such as *p*, *cresc.*, *dim.*, *pp*, *pizz.*, and *arco*. The vocal parts sing the lyrics "sta - tu - ens in par - - te dex - tra, sta - tu - ens in par - - te dex - tra, in" repeated three times. The bassoon part also has lyrics: "Vc. e Ch. ens in par - - te dex - tra, sta - tu - ens in par - - te dex - tra, in". The bottom section shows staves for Clarinet, Bassoon, Horn, Trombone, Trombones, and Bassoon. The bassoon part continues the lyrics from the top section.

Continuation of the musical score. The top section shows staves for Clarinet, Bassoon, Horn, Trombone, Trombones, and Bassoon. The bassoon part continues the lyrics from the previous section. The bottom section shows staves for Bassoon, Trombone, Trombones, and Bassoon. The bassoon part continues the lyrics: "par - - te dex - tra.", "par - - te dex - tra.", "par - - te dex - tra.", and "par - - te dex - tra.". The bassoon part concludes with *pizz.* and *attacca*.

Confutatis.

Allegro maestoso. $\text{d} = 92$.

Flauti.

Oboi.

Clarinetti in B.

Fagotti. *a 2*

Contrafagotto.

Corno di Bassetto.

Corni in F.

Trombe.

Tromboni.

Timpani in Es. B. As.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

O R.

Tenore.

Basso.

Violoncello.

Contrabasso e Organo.

pp senza Org.

Allegro maestoso. $\text{d} = 92$.

A

Score page 62 featuring a multi-staff musical arrangement. The top section consists of six staves, each with a different clef and key signature. The dynamics include *cresc.*, *p cresc.*, *ff*, and *ff*. The bottom section contains lyrics in Italian: "con-su-ta-tis", "ma-le-di-ctis", "con-su-ta-tis", "ma-le-di-ctis", "con-su-ta-tis", "ma-le-di-ctis, flam-mis a cri-", "con-su-ta-tis", "ma-le-di-ctis", "con-su-ta-tis", "ma-le-di-ctis", "con-su-ta-tis", "ma-le-di-ctis, flam-mis a cri-", and "con-su-ta-tis", "ma-le-di-ctis", "con-su-ta-tis", "ma-le-di-ctis". The score concludes with "ff c. Org.", "ff A s. Org.", and "ff A s. Org.".

12530

9 b2 p cresc.
a 2 p cresc.
a 2 b2 p cresc.
p cresc.
p cresc.
sf cresc.
sf cresc.
sf cresc.
ma - le - di - ctis p con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis,
bus ad - di - ctis, p con - fu - ta - tis ma - le - di - ctis,
con - fu - ta - tis ma - le - di - ctis,
con - fu - ta - tis ma - le - di - ctis,
con - fu - ta - tis ma - le - di - ctis,
sf cresc.

Musical score for orchestra and choir, page 64. The score consists of ten staves. The top four staves are for the orchestra, featuring woodwind parts (flute, oboe, bassoon, strings) and dynamic markings like *f*, *sfz*, and *a 2*. The bottom six staves are for the choir, with vocal entries labeled "flam - mis a - cri bus ad di - ctis," "cri - bus ad di - ctis," and "cri - bus ad di - ctis." The vocal parts include sustained notes and rhythmic patterns. The score is in common time and includes rehearsal marks "c. 0." and "12530".

di - - - - ctis,

- - - - ctis, flammis a - cri bus ad di - - - - ctis,

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

flammis a - cribus ad - - - - ctis,

12530

2

flam mis a cri bus ad di etis,

bus

flam mis a cri bus ad di etis, flam

sfz

Musical score page 67, featuring ten staves of music. The top section consists of six staves, each with a treble clef and a key signature of four flats. The first three staves have dynamics *a 2*, *p*, and *f* respectively. The fourth staff has dynamics *sf*. The fifth staff has dynamics *cresc.* and *sf*. The sixth staff has dynamics *cresc.* and *sf*. The bottom section consists of four staves, each with a bass clef and a key signature of four flats. The first two staves have dynamics *p* and *bz* respectively. The third staff has dynamics *bz*. The fourth staff has dynamics *bz*. The vocal parts are written in the bottom section. The lyrics are:

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

Dynamic markings include *cresc.*, *sf*, *p*, *bz*, and *f*.

B a 2

112

ff
ff

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

f cresc.
ff

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

ctis:
ctis:
bus ad - di - ctis:
di - ctis:

B 12530

ff

s. org.

ff

C

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

dim. p ff dim. p
dim. p ff dim. p
dim. p ff dim. p
dim. pp f dim. p

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

Vo - ca me, vo - ca me cum be - ne - di - ctis!
Vo - ca

12530 C

12530

The musical score consists of ten staves. The top five staves represent the vocal parts (Soprano, Alto, Tenor, Bass, and another Bass) and the bottom five staves represent the piano accompaniment. The vocal parts are primarily silent or have sustained notes at the beginning of the section. The piano accompaniment features eighth-note patterns. The vocal entries begin with a rhythmic pattern of eighth-note pairs followed by sustained notes. The lyrics are as follows:

Voca me cum be-ne - di - ctis, Voca me, Voca
Voca me cum be-ne - di - ctis! Voca me, Voca
Voca me cum be-ne - di - ctis! Voca me, Voca
me cum be-ne - di - ctis! Voca me,

pp

Musical score page 71, featuring ten staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trombone, Cello, Double Bass). The vocal parts enter at measure 12530, singing the phrase "me, vo - ca me cum be - ne - di - - ctis! Vo - ca me cum be - ne - di - -". The vocal entries are marked with dynamic instructions: "p" (pianissimo), "dim." (diminuendo), and "p" again. The vocal parts continue to sing the same phrase in subsequent measures.

D

72

D

p *f* *ff*

f

f

pp

pp

f cresc. *sf* *pp*

f cresc. *sf* *pp*

f cresc. *sf > pp*

CHOR.

p *ppp*

ctis. Con-fu-ta-tis ma-le-di-ctis,

pp

con-fu-ta-tis
pp

con-fu-ta-tis
pp

con-fu-ta-tis
pp

con-fu-ta-tis
pp

con-fu-ta-tis
pp

f cresc. *sf* *pp*

f cresc. *sf > pp*

D^{s.} Org.

12530

a²

E

ma - le - di - cts,

f

flam - mis a - - cri - bus

f.c. Org.

E

12530

flam - mis a - cri-bus ad - - - - -

bus ad - - - - -

flam mis a - - - cri-bus ad - - - - -

ad di - - etis flam - - - - -

12530

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

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

di -

mis, a - cri - bus ad - di -

sf cresc. *sf cresc.* *sf cresc.* *sf cresc.*

F a^2

The musical score consists of several systems of staves. The top system features six staves with various clefs and key signatures. Dynamic markings include ff and ff *dim.*. The middle section contains more staves, with one staff labeled "in H. Dis." and another showing a bassoon part. The bottom section includes vocal parts with lyrics such as "di", "ctis:", "Vo", and "ctis, flam-mis a-cribus ad di - - - ctis:". The score concludes with a final dynamic marking of ff and ff *dim.* at the bottom right.

12530 ff. Org. ff F ff. dim.

12530

12530

1. 0.

Voca — me cum be — ne — di — ctis,
ca me, vo — ca me cum be — ne — di — ctis,

2. 0.

Voca

3. 0.

ff dim. p mf p p p p

pp

pp

pp

pp

10

pp

cresc.

cresc.

cresc.

p

cresc.

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

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

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

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

1

p

p

p

tacet

pp

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

Music score page 80, featuring ten staves of musical notation for various instruments. The score includes parts for strings, woodwinds, brass, and percussion. The vocal parts are labeled "S O L O" and "C H O R I". The vocal parts sing the lyrics "tis. 0 - ro sup - plex" and "et ac -". The score is in common time, with a key signature of four sharps. Dynamic markings such as *p*, *pp*, and *f* are present. The vocal parts also include "pizz." markings.

Musical score page 81, featuring ten staves of music. The vocal parts are labeled with Latin words: *et ac - cli - nis, cor con - tri - tum qua - si ci - - nis, ge -*, repeated three times, followed by *cli - - nis, cor con - tri - - tum qua - - si ci - - nis,* also repeated three times. The score includes dynamic markings such as *p*, *pp*, and *arco*. The vocal parts are written in a mix of soprano, alto, tenor, and bass clefs. The piano part is indicated by a staff with a treble clef and a bass clef, with various dynamics and pedaling instructions.

pp

pp

pp

pp

pp

pp

pizz.

pizz.

pizz.

- re eu - ram, ge - re cu - ram, ge - re cu - ram,

- re eu - ram, ge - re cu - ram, ge - re cu - ram,

- re eu - ram, ge - re cu - ram, ge - re cu - ram,

- re eu - ram, ge - re cu - ram, ge - re cu - ram,

- re eu - ram, ge - re cu - ram, ge - re cu - ram,

ge - re cu - ram, ge - re cu - ram, ge -

ge - re cu - ram, ge - re cu - ram, ge -

ge - re cu - ram, ge - re cu - ram, ge -

ge - re cu - ram, ge - re cu - ram, ge -

pizz.

pp

pizz.

Musical score for orchestra, page 83, showing ten staves of music. The score includes vocal parts with lyrics and dynamic markings such as *p*, *mf*, *pp*, *sf*, *dim.*, and *attacca*. The vocal parts include "me-i fi-nis.", "re cu-ram me-i fi-nis.", and "re cu-ram me-i fi-nis.". Articulations like *arco* and *tr.* are also present. The score is in 2/4 time and includes a tempo marking of 12530 at the bottom.

12530

Lacrymosa.

Larghetto molto pesante. $\text{♩} = 96.$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Contrafagotto.

Corno di Bassetto.

4 Corni in F.

Trombe in F.

Tromboni.

Timpani in Es. As.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

CHORUS.

Violoncello.

Contrabasso.
(Organo.)

Larghetto molto pesante. $\text{♩} = 96.$

12530

85

cresc.

a2.

illa, qua re-sur-get ex fa-vil-la

ju-di-candus ho-mo re-us,

cresc.

illa, qua re-sur- - get ex fa-vil - la

ju-di-can - dus ho - mo re - us, la - - cry-

cresc.

di - es il - la, qua re-sur - - get ex fa - vil - la

ju-di-can - dus ho - mo re - us,

cresc.

La - cry-mo-sa di-es il - la, qua re-sur-get ex fa - vil - la ju-di-candus ho - mo re - us,

cresc.

c. Org.

s. 0.

a 2.

Music score for orchestra and choir, page 86. The score consists of ten staves. The top four staves are for woodwind instruments (Flute 1, Flute 2, Oboe 1, Oboe 2), the next two for brass (Horn 1, Horn 2), and the bottom four for strings (Violin 1, Violin 2, Cello, Double Bass). The vocal parts are: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, and Bass 4. The music includes dynamic markings such as *p*, *f*, *cresc.*, *decresc.*, *pp*, *p p*, *p p cresc.*, *p p*, *p p cresc.*, and *cresc.*. The vocal parts sing in homophony, with lyrics in Latin: "la - cry-mo-sa di - es il - la, qua re sur - - get ex fa vil - mo - sa di - es il - la, qua re sur - - get ex fa vil - la - cry-mo-sa di - es il - la, qua re sur - - get ex fa vil - la - cry-mo-sa di - es il - la, qua re sur - - get ex fa vil -". The score concludes with a bassoon solo at the end of the page.

Sheet music for orchestra, page 87, measures 12530-12531. The score consists of ten staves, each with multiple voices. Measure 12530 starts with dynamic *p*. The first staff has a melodic line with slurs and grace notes. Subsequent staves show various dynamics including *mü cresc.*, *f*, *dim.*, *p*, and *p*. Measure 12531 begins with *p* and continues with *mü cresc.*, *cresc.*, *ff*, *dim.*, *p*, and *p*. The vocal parts sing "cresc - la ju - mü di - can - dus ho - mo re - us:", followed by "cresc - la ju - mü di - can - dus ho - mo re - us:", and "cresc - la ju - mü di - can - dus ho - mo re - us:". The bassoon part is labeled "cresc." at the beginning of measure 12531. The section ends with dynamic *ff*, *dim.*, *p*, and *A s.o.*

a2.

dolce

Hu - ic er - go par - ce De - us, pi - e Je - su, Do - mi - ne, pi - e Je - su, Do - mi - ne,

Hu - ic er *dolce* - go par - ce De - us, pi - e Je - su, Do - mi - ne, pi - e Je - su, Do - mi - ne,

Hu - ic er - go par - ce De - us, pi - e Je - su, Do - mi - ne, pi - e Je - su, Do - mi - ne,

Hu - ic er - - go par - ce De - us, pi - e Je - su, Do - mi - ne, pi - e Je - su, Do - mi - ne,

p

do-na e - is, do-na e - is, pi - e Je-su, Do-mi-ne, do-na e - is re-qu-i-em,

do-na e - is, do-na e - is, pi - e Je-su, Do-mi-ne, do-na e - is re-qu-i-em,

do-na e - is, do-na e - is, pi - e Je-su, Do-mi-ne, do-na e - is re-qu-i-em,

do-na e - is, do-na e - is, pi - e Je-su, Do-mi-ne, do-na e - is re-qu-i-em,

cresc.

cresc.

B

This musical score page contains ten staves of music. The top six staves are instrumental, featuring woodwind-like parts with dynamic markings such as 'cresc.' (crescendo) appearing in the later measures. The bottom four staves are vocal parts, each with a different vocal range (Soprano, Alto, Tenor, Bass). The vocal parts sing the lyrics 'do - na e - - - is,' in a descending melodic line. The vocal staves also include dynamic markings like 'cresc.' and 'dim.' (diminuendo).

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

B

12530

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.

f s. o. dim.

Musical score page 92, featuring six staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trombone, Cello, Double Bass). The music consists of six measures. Measure 1: Soprano and Alto sing eighth-note chords. Bassoon plays eighth-note chords. Measures 2-3: Flute and Clarinet play eighth-note chords. Bassoon and Trombone play eighth-note chords. Measures 4-5: Bassoon and Trombone play eighth-note chords. Measures 6-7: Bassoon and Trombone play eighth-note chords. Measures 8-9: Bassoon and Trombone play eighth-note chords. Measures 10-11: Bassoon and Trombone play eighth-note chords. Measures 12-13: Bassoon and Trombone play eighth-note chords. Measures 14-15: Bassoon and Trombone play eighth-note chords. Measures 16-17: Bassoon and Trombone play eighth-note chords. Measures 18-19: Bassoon and Trombone play eighth-note chords. Measures 20-21: Bassoon and Trombone play eighth-note chords. Measures 22-23: Bassoon and Trombone play eighth-note chords. Measures 24-25: Bassoon and Trombone play eighth-note chords. Measures 26-27: Bassoon and Trombone play eighth-note chords. Measures 28-29: Bassoon and Trombone play eighth-note chords. Measures 30-31: Bassoon and Trombone play eighth-note chords. Measures 32-33: Bassoon and Trombone play eighth-note chords. Measures 34-35: Bassoon and Trombone play eighth-note chords. Measures 36-37: Bassoon and Trombone play eighth-note chords. Measures 38-39: Bassoon and Trombone play eighth-note chords. Measures 40-41: Bassoon and Trombone play eighth-note chords. Measures 42-43: Bassoon and Trombone play eighth-note chords. Measures 44-45: Bassoon and Trombone play eighth-note chords. Measures 46-47: Bassoon and Trombone play eighth-note chords. Measures 48-49: Bassoon and Trombone play eighth-note chords. Measures 50-51: Bassoon and Trombone play eighth-note chords. Measures 52-53: Bassoon and Trombone play eighth-note chords. Measures 54-55: Bassoon and Trombone play eighth-note chords. Measures 56-57: Bassoon and Trombone play eighth-note chords. Measures 58-59: Bassoon and Trombone play eighth-note chords. Measures 60-61: Bassoon and Trombone play eighth-note chords. Measures 62-63: Bassoon and Trombone play eighth-note chords. Measures 64-65: Bassoon and Trombone play eighth-note chords. Measures 66-67: Bassoon and Trombone play eighth-note chords. Measures 68-69: Bassoon and Trombone play eighth-note chords. Measures 70-71: Bassoon and Trombone play eighth-note chords. Measures 72-73: Bassoon and Trombone play eighth-note chords. Measures 74-75: Bassoon and Trombone play eighth-note chords. Measures 76-77: Bassoon and Trombone play eighth-note chords. Measures 78-79: Bassoon and Trombone play eighth-note chords. Measures 80-81: Bassoon and Trombone play eighth-note chords. Measures 82-83: Bassoon and Trombone play eighth-note chords. Measures 84-85: Bassoon and Trombone play eighth-note chords. Measures 86-87: Bassoon and Trombone play eighth-note chords. Measures 88-89: Bassoon and Trombone play eighth-note chords. Measures 90-91: Bassoon and Trombone play eighth-note chords. Measures 92-93: Bassoon and Trombone play eighth-note chords.

Offertorium.

Andante con moto. $\text{♩} = 63.$

a2.

Flauti.

Oboi.

Clarinetts in B.

Fagotti.

Contrafagotto.

Corno di Bassetto.

4 Corni in F.

Trombe in F.

Tromboni.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Canto R.

Basso.

Violoncello.

Contrabasso (Organo.)

Andante con moto. $\text{♩} = 63.$

Do - mi-ne,
Do - mi-ne,
Do - mi-ne,
Do - mi-ne,

Je - su Christe! *Rex, Rex glo - ri ae!* *Li-be-ra*
Je - su Christe! *Rex, Rex glo - ri ae!* *Li-be-ra*
Je - su Christe! *Rex, Rex glo - ri ae!* *Li-be-ra*
Je - su Christe! *Rex, Rex glo - ri ae!* *a - ni-mas*

95

A musical score page featuring six staves of music. The top two staves consist of treble clef voices, with dynamic markings "cresc.", "poco f", and "a2.". The middle two staves are also treble clef voices, with "cresc.", "poco f", and "poco f". The bottom two staves are bass clef voices, with "cresc.", "poco f", "dim.", and "p". The vocal parts include lyrics such as "om - ni - um fi - de - li - um de - fun - eto - rum de poe - nis in - fer - ni," and "de poe - nis in." The score includes dynamic markings like "cresc.", "poco f", "dim.", "p", and "ff". A timpani part is indicated with "Timpani in C. G." and "cresc." and "dim." markings. The page number "95" is at the top right, and the page number "12530" is at the bottom center.

12530

a 2.

cresc.
cresc.
cresc.
cresc.

a 2.

cresc.
cresc.
cresc.

cresc.

de poe-nis in - fer - ni, et de pro-fun - do la-cu!
in - fer - ni, et de pro-fun - do la-cu!
fer - ni, de poe-nis in - fer - ni, et de pro-fun - do la-cu!
de poe-nis in - fer - ni, et de pro-fun - do la-cu!

cresc.
dim.
dim.
dim.

cresc.
dim.
dim.

Musical score page 97, featuring nine staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trombone, Percussion). The vocal parts sing in unison at the beginning of each section.

The vocal parts sing "Li-be-ra" in unison throughout the score.

The instrumental parts provide harmonic support, with dynamic markings such as *p*, *cresc.*, *ff*, and *dim.*

The vocal parts sing the lyrics:

- Li-be-ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as Tar - - ta - rus, ne ca-dant in ob - dim.*
- Li-be-ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as Tar - - ta - rus, ne ca-dant in ob - dim.*
- Li-be-ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as Tar - - ta - rus, ne ca-dant in ob - dim.*
- Li-be-ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as Tar - - ta - rus, ne ca-dant in ob - dim.*

Text below the score:

12530

B

divisi

Sed signifer sanctus Michael re-præ-sen-tat

Sed signifer sanctus Michael re-præ-sen-tat

Sed signifer sanctus Michael

Sed signifer sanctus Michael

B

Musical score page 99 featuring ten staves of music. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The score includes dynamic markings such as *p*, *cresc.*, *pr. cresc.*, *a 2.*, *pr. decresc.*, *decresc.*, and *decresc.* The vocal parts sing the text "tet e - as in lu - - - cem san - - clam, in lu - cem san - ctam," repeated twice, followed by "re-præ-sen - tet e - as in lu - - cem san - - - ctam," and "Mi - cha - el re-præ-sen - tet e - as in lu - cem san - - - ctam," with the basso continuo providing harmonic support.

ff. 12

dim.
oo
dim.
dim. p
dim. p
dim. p
in As, Es. B. dim. p
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

R: Quam o-lim A-bra-hæ pro-mi-si-sti et se-mi-ni e - dim.
O: Quam o-lim A-bra-hæ pro-mi-si-sti et se-mi-ni e - dim.
C: Quam o-lim A-bra-hæ pro-mi-si-sti et se-mi-ni e - dim.
Quam o-lim A-bra-hæ pro-mi-si-sti et se-mi-ni e - dim.
ff. o. dim.

Hostias.

Andante con moto. $\text{♩} = 50$.

10

Solo

jus.

Ho-sti-as et pre-ces ti - bi, Do - - mi-ne, ti - - bi, Do - - mi-ne,

Ho-sti-as et pre-ces ti - bi,

Ho-sti-as et pre-ces ti - bi, Do - - mi-ne, ti - -

jus.

Vcl. I.

p.s. Org.

Andante con moto. $\text{♩} = 50$.

pp

pp

pp

divisi

ti - - - bi, Do - mi - ne, lau-dis of - fe - ri - mus, lau-dis of - fe - ri - mus tu - su - sci - pe pro a - ni - ma -
 Do - - - - - mi - ne, lau-dis of - fe - ri - mus, lau-dis of - fe - ri - mus tu - su - sci - pe pro a - ni - ma -
 - - - bi, Do - - - mi - ne, lau-dis of - fe - ri - mus, lau-dis of - fe - ri - mus tu - su - sci - pe
 Ho - sti - as et - pre - ces ti - bi, Do - mi - ne, lau-dis of - fe - ri - mus, lau-dis of - fe - ri - mus tu - su - sci - pe

bus il - lis, qua-rum ho-di-e me-mo - ri-am fa-ci - e - mus: fac e - as, Do-mi-ne,

bus il - lis, qua-rum ho-di-e me-mo - ri-am fa-ci - e - mus: fac e - as, Do-mi-ne,

pro a-ni-ma-bus el - lis, qua-rum ho-di-e me-mo - ri-am fa-ci - e - mus: fac e - as, Do-mi-ne,

pro a-ni-ma-bus il - lis, qua-rum ho-di-e me-mo - ri-am fa-ci - e - mus: fac e - as, Do-mi-ne,

CHOR.

Fac e - as, Do-mi-ne, fac e - as
 Fac e - as, Do-mi-ne, fac e - as
 Fac e - as, Do-mi-ne, fac e - as
 Fac e - as, Do-mi-ne, fac e - as

accelerando

più animato

fac e - as Do-mi-ne, de morte transi - re ad vi - tam, quam o-lim

fac e - as Do-mi-ne, de morte transi - re ad vi - tam, quam o-lim

fac e - as Do-mi-ne, de morte transi - re ad vi - tam, quam o-lim

fac e - as Do-mi-ne, de morte transi - re ad vi - tam, quam o-lim

Do-mi-ne, de morte transi - re ad vi-tam, quam o - lim A - bra-hæ,

Do-mi-ne, de morte transi - re ad vi-tam, quam o - lim A - bra-hæ,

Do-mi-ne, de morte transi - re ad vi-tam, quam o - lim A - bra-hæ,

Do-mi-ne, de morte transi - re ad vi-tam, quam o - lim A - bra-hæ,

cresc.

accelerando

12530

f_c.Org. più animato

A-bra-hæ,
A-bra-hæ,
A-bra-hæ,
A-bra-hæ,

pro - mi - si - - sti
pro - mi - si - - sti
pro - mi - si - - sti
pro - mi - si - - sti

et se - - - mi-ni e - -
et se - - - mi-ni e - -
et se - - - mi-ni e - -
et se - - - mi-ni e - -

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

pro - mi - si - - sti
pro - mi - si - - sti
pro - mi - si - - sti
pro - mi - si - - sti

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

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

ff

12580

106 Allegro. $\text{d} = 116$.

jus!

jus!

jus!

jus!

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

jus!

Allegro moderato. $\text{d} = 116$.
s. Org.

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

a2.

p cresc.

a2.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

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

A musical score page featuring four systems of music. The top system begins with a dynamic of p and includes a melodic line with grace notes and a bass line. The second system is mostly blank. The third system shows a continuation of the melodic line with grace notes. The bottom system contains Latin text in the vocal parts: "se - mi-ni, et se - mi-ni e - jus," followed by "se - mi-ni, et se - mi-ni e - jus, quam o-lim A - brahae pro - mi-si - sti et" on the next line, and "et se - mi - ni e - jus, et se - mi-ni" on the third line. The score concludes with a final system of music.

Musical score page 110 featuring ten staves of music. The top two staves show soprano and alto voices. The middle section consists of five blank staves. The bottom section features soprano, alto, tenor, and bass voices, with the basso continuo line below. The vocal parts include Latin text: "et _____ se - mi - ni e - jus," "se-mi-ni e - jus, et se - mi - ni e - jus, et," "e - jus, quam o - lim A - bra-hæ pro - mi-si - sti et se - mi - ni e - jus, et," and "e - - - - jus, quam o - lim A -". The basso continuo part ends with a fermata.

82.

82.

d.

82.

82.6

82.7

82.8

82.9

83.0

83.1

83.2

83.3

83.4

83.5

83.6

83.7

83.8

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

Poco sostenuto

Poco sostenuto

This page contains musical notation for a choral piece with ten vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Basso I, Basso II, Basso III) and an Organ part. The vocal parts are arranged in two staves of five voices each. The organ part is at the bottom. The music is in common time, with a key signature of one flat. The vocal parts enter in pairs, starting with Soprano I and Soprano II. The lyrics are in Latin and include "jus," "quam o-lim A-bra-hæ," and "pro-mi-si-sti." The vocal entries are marked with crescendo dynamics: "cresc." or "e-cresc." The organ part features sustained notes and rhythmic patterns. The overall style is formal and harmonic.

un poco più sostenuto

si - - - - sti et se - - - - mi - ni e - - - - ;
 pro - mi - si - - - - sti et se - mi - ni e - - - - jus,
 si - sti et se - - - - mi - ni, se - - - - mi - ni e - - - - ;
 si - - - - sti et se - mi - ni e - - - - jus, quam;
 et se - - - - mi - ni e - - - - jus, quam

un poco più sostenuto

a tempo un poco più animato

a 2.

jus,

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

jus, quam o-lim A-brahæ pro-mi-si-sti, quam o-lim A-

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

a tempo un poco più animato

s. Org.

a^{2.}
a^{2.}
a^{2.}

mi-ni, et
se
bra-hæ, quam o-lim A-bra-hæ pro-mi
o-lim A-bra-hæ pro
— quam o-lim A-bra-hæ pro —

poco a poco sostenuto

molto sostenuto

Musical score page 116 featuring a complex arrangement of voices and instruments. The score includes multiple staves with various clefs (G, F, bass) and key signatures. Dynamic markings such as *poco a poco sostenuto*, *ff* (fortissimo), and *molto sostenuto* are present. The vocal parts include lyrics in Latin, such as "mi-ni, et se-mi-ni, se-mi-ni e-jus!", repeated in several measures. The score concludes with a final dynamic marking of *poco a poco sostenuto* and *c. Org.* (c. Organ).

Sanctus.

Sostenuto. ♩ = 40.

Flauti.

Oboi.

Clarinetto in B.

Fagotti.

Contrafagotto.

Corni in F.

Trombe.

Tromboni.

Timpani in Des, As u.Ges.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Contrabasso. (Organo.)

Sostenuto. ♩ = 40.

Sheet music for orchestra and choir, page 118. The score consists of four systems of musical staves, each with multiple voices (e.g., strings, woodwinds, brass, and choir). The vocal parts include solo entries and choral responses.

System 1: Features dynamic markings such as *cresc.*, *dim.*, *p*, *f*, and *p cresc.*. The vocal parts sing "Sanctus Do-mi-nus De-us Sa-ba-oth! Sanctus, Sanctus, Sanctus Dominus De-us".

System 2: Features dynamic markings like *cresc.*, *dim.*, *pp*, *p*, *sf*, *p*, *pp cresc.*, *p*, *pp cresc.*, *trm*, *p*, *pp*, *pp*, *pp cresc.*, and *mf*.

System 3: Features dynamic markings such as *cresc.*, *dim.*, *p*, *f*, *p cresc.*, *p cresc.*, *p cresc.*, and *p cresc.*. The vocal parts sing "Sanctus Do-mi-nus De-us Sa-ba-oth! Sanctus, Sanctus, Sanctus Dominus De-us".

System 4: Features dynamic markings like *cresc.*, *dim.*, *p*, *f*, *p cresc.*, *p cresc.*, *p cresc.*, and *p cresc.*. The vocal parts sing "Sanctus Do-mi-nus De-us Sa-ba-oth! Sanctus, Sanctus, Sanctus Dominus De-us".

Choir Entries: The vocal parts sing "Sanctus Do-mi-nus De-us Sa-ba-oth! Sanctus, Sanctus, Sanctus Dominus De-us".

Final Measures: The score concludes with a bassoon entry labeled *cresc.*, *dim.*, *p*, *f*, *c.0.*, *A f*, and *s.0.*

A musical score page featuring four systems of music. The top system consists of five staves: soprano, alto, tenor, bass, and organ (B.C. Org.). The middle system also has five staves, with the bass staff having dynamic markings *poco f.* The bottom system consists of five staves: soprano, alto, tenor, bass, and organ (B.C. Org.). The vocal parts sing the text "Sa - baoth! Ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri-a," repeated three times. The organ part is prominent throughout, especially in the final system where it reaches *ff*.

Sa - baoth! Ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri-a,
Sa - baoth! Ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri-a,
Sa - baoth! Ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri-a,
Sa - baoth! Ple - ni sunt coe - li et ter - ra glo - ri-a, glo - ri-a,

ff B.C. Org.

Osanna.
Allegro. $\text{♩} = 126.$

The musical score consists of six staves of music. The top three staves represent the upper voices of a choir, with vocal entries marked by 'sfz' (sfz) and lyrics such as 'glo-ri-a tu - - a!'. The bottom three staves represent the lower voices and basso continuo. The instrumentation includes strings, woodwind, brass, and percussion. The score is set in common time, with a key signature of two flats. The tempo is Allegro, indicated by the marking $\text{♩} = 126.$ The vocal parts begin with 'glo-ri-a tu - - a!' followed by 'a! O - san-na in ex - cel - sis, o - san - na in ex -' and continue with 'glo-ri-a tu - - a!', 'O - san-na in ex - cel -', 'glo-ri-a tu - - a!', and 'glo-ri-a tu - - a!'. The score concludes with a final section starting with 's.0. ss' and 'Allegro. $\text{♩} = 126.$ '

A musical score page featuring ten staves of music. The top two staves are treble clef, the next two are bass clef, and the bottom four are bass clef. The key signature is three flats. The music consists of various notes and rests, with some staves showing more activity than others. In the lower half of the page, there are lyrics written in a mix of Latin and German words, such as "cel-sis," "o - san - na in ex - cel - sis," and "O - san-na in ex - cel - sis," repeated across the staves. The dynamics "ff" (fortissimo) and "f" (forte) are indicated at the beginning of the vocal entries.

122 a.2.

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

Musical score for orchestra and choir, page 123. The score consists of four systems of music. The top system shows the beginning of a section labeled "a2.", starting with a dynamic of f . The second system contains a vocal part with lyrics: "san-na in ex - cel - sis, o - san-na, o - san - na in ex - cel - sis, sis, o - san-na in ex - cel - sis, o - san-na in ex - cel - sis, o - san - na, o - na in ex - cel - sis, o - san - na, o - san-na in ex - cel-sis, o - san-na in ex - cel-sis, o -". The third system continues the vocal line. The fourth system concludes the section with a dynamic of ff .

Sheet music for orchestra and choir, page 124. The score consists of ten staves, each with a key signature of two flats. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The vocal parts sing the text "o - san-na, o - san-na in ex - cel - sis! o - san - na, o - san - na in ex - cel - sis! san - na, o - san - na in ex - cel - sis. san-na in ex - cel - sis, o - san - na in ex - cel - sis!" The piano part is labeled "c.org." at the bottom. The score includes dynamic markings such as *ff*, *sf*, *fz*, and *ff*. The vocal parts have slurs and grace notes. The bassoon part has trills. The basso continuo part has sustained notes.

Benedictus.

Larghetto. $\text{♩} = 108.$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Tromboni.

Violino I.

Violino II.

Viola.

Soprano Solo.

Soprano.

Alto.

Tenore.

Basso.

Violoncelli.

Contrabasso.

Larghetto. $\text{♩} = 108.$

cresc.

p cresc. *sfz dim.* *p*

p cresc. *sfz dim.* *p*

cresc. *sfz dim.* *p*

pp *p=pp*

p=pp

p=pp

cresc. *sfz dim.* *p*

cresc. *sfz dim.* *p* *divisi*

cresc. *sfz dim.* *p* *pizz.*

pizz.

Be - ne-di - ctus, Be - ne-di - ctus, qui ve - - - nit, qui

A

ve - - - nit in no - mi-ne. in no - mi-ne Do - mi - ni!

in no-mi-ne

in no-mi-ne

in no-mi-ne

in no-mi-ne

in no-mi-ne

A

in no-mi-ne Do-mi-ni,
in no - mi - ne, in no - mi - ne, in no - mi - ne

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

B

ne Domini *Benedictus,* *qui venit in*

Do-mi-ni! *Benedictus,* *Benedictus,*

B

no - mi-ne, in no - mi-ne Do - mi-ni, in no -

cresc.

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

cresc.

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

cresc.

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

cresc.

cresc.

no - mi - ne, — in no - mi - ne Do - - - - - mi ni, in no - mi - ne Do - mi - ni. Be - ne - di -

no - mi - ne, — in no - mi - ne Do - - - - - mi ni, in no - mi - ne Do - mi - ni. Be - ne - di -

no - mi - ne, — in no - mi - ne Do - - - - - mi ni, in no - mi - ne Do - mi - ni. Be - ne - di -

no - mi - ne, — in no - mi - ne Do - - - - - mi ni, in no - mi - ne Do - mi - ni. Be - ne - di -

Tempo I. §

Fl.

Ob.

Clar.

Fag.

Ctrfag.

Corni.

Trompe.

Tromboni.

Timp.

Viol.

Be - - ne - di - - - ctus!

ctus in no-mi-ne Do-mi-ni, Be - - ne di - - - ctus!

ctus in no-mi-ne Do-mi-ni, Be - ne-di - - - ctus!

ctus in no-mi-ne Do-mi-ni, Be - - ne di - - - ctus!

ctus in no-mi-ne Do-mi-ni, Be - ne-di - - - ctus!

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

0 - -

pizz.

arco

Tempo I.

Agnus Dei.

Poco Largo. $\text{d} = 46.$

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Contrafagotto.

Corno di Bassetto.

Corni in F.

Trombe.

Tromboni.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

C H O R .

Violoncelli.

Contrabasso.
(Organo.)

Poco Largo. $\text{d} = 46.$

A

A

12530

re - qui - em. Agnus De - i, agnus De - i, qui tollis pec - ca - ta mun - di, do - na
re - qui - em. Agnus De - i, agnus De - i, qui tollis pec - ca - ta mun - di, do - na
re - qui - em. Agnus De - i, agnus De - i, qui tollis pec - ca - ta mun - di, do - na
re - qui - em. Agnus De - i, agnus De - i, qui tollis pec - ca - ta mun - di, do - na

e - - is re - qui - em. Agnus De - i, agnus
 p pp poco cresc.
 e - - is re - qui - em. Agnus De - i, agnus
 p pp poco cresc.
 e - - is re - qui - em. Agnus De - i, agnus
 p pp poco cresc.
 e - - is re - qui - em. Agnus De - i, agnus
 p pp poco cresc.

De - i, qui tollis pec - ca - ta mun - di, do -
 De - i, qui tollis pec - ca - ta mun - di, do -
 De - i, qui tollis pec - ca - ta mun - di, do -
 De - i, qui tollis pec - ca - ta mun - di, do -

Musical score page 138, featuring three systems of music. The score includes multiple staves for different instruments and voices. The vocal parts have lyrics in Latin: "na e - is re - qui-em sem - pi - ter - nam, sem - pi - ter -" repeated three times. Dynamic markings such as *p*, *pp*, and *bz.* are present. The score is in 12/8 time, with various clefs (G, F, C) and key signatures (mostly B-flat major).

B

- nam, do-na e-is re - - - qui em. Lux æter-na lu - ce at e - is, Do-mine!

- nam, do-na e-is re - - - qui em. Lux æter-na lu - ce at e - is, Do-mine!

- nam, do-na e-is re - - - qui em. Lux æter-na lu - ce at e - is, Do-mine!

- nam, do-na e-is re - - - qui em. Lux æter-na lu - ce at e - is, Do-mine!

- nam, do-na e-is re - - - qui em. Lux æter-na lu - ce at e - is, Do-mine!

pp

B ff c.org. fz f

un poco più animato.

Musical score page 140 featuring six staves of music. The top four staves consist of instrumental parts (two violins, cello, double bass) with various dynamics (e.g., *p*, *p.p.*, *sforzando*) and articulations. The bottom two staves are vocal parts. The lyrics are:

cum—san—ctis tu—is in æ—ter—num.
cum san—ctis tu—is in æ—ter—num.
cum—san—ctis tu—is in æ—ter—num.
eum—san—ctis tu—is in—æ—ter—num.

The vocal parts enter at measure 140, with the first two entries occurring simultaneously. The score concludes with a final instruction: "un poco più animato."

un poco più animato.

Sheet music for orchestra, Allegro. $\text{d} = 58$. The score consists of six systems of music, each with multiple staves for different instruments. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, woodwind (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The music features dynamic markings such as *poco*, *a poco*, *cresc.*, *pp cresc.*, *f più cresc.*, *ff*, *poco f*, *mf*, *p*, *s*, and *sf*. The vocal part, labeled "Do - na e-is re-qu-i-", appears in the third system. The tempo is indicated as $\text{d} = 58$.

Musical score page 142, featuring five systems of music for a choir and orchestra. The score includes parts for soprano, alto, tenor, bass, and piano. The vocal parts sing in four-part harmony. The piano part provides harmonic support and includes melodic lines. The vocal parts sing in Latin, with lyrics appearing below the staff in some systems. The score is set in common time, with various dynamics and performance instructions like "poco f". The vocal parts sing in four-part harmony. The piano part provides harmonic support and includes melodic lines. The vocal parts sing in Latin, with lyrics appearing below the staff in some systems. The score is set in common time, with various dynamics and performance instructions like "poco f".

em in æ - ter - num, qui - a pi - - us es, pi - - us es
Do - na e-is requi-em in æ - ter - num,in æ - ter - num, qui -
Do - na e-is requi-

8 bb

mf

poco f

in æ - ter - num.
a pi - us es, pi - us es, in æ -
em in æ - ter - num, in æ - ter - num, qui - a pi -
poco f
Do - na e - is re - qui - em in æ - ter - - num, in æ -

14

Do-na e-is re-qui-em in æ-ter-num, in æ-ter-num, in æ-ter-
ter- - - num,
us es, pi - - us es, in æ - - - ter - num,
ter - - - num, qui - - a pi - - - us es, in æ - ter - - -

This page contains four systems of musical notation, likely for an orchestra and choir. The top two systems are in G minor (indicated by a single flat) and the bottom two are in F major (indicated by two flats). The score includes multiple staves for various instruments and voices, with dynamics such as *bd.* (bass drum) and *p.* (piano).

The vocal parts include lyrics in Latin, repeated in each system:

num,in æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter -
ter - num, in æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter -
in æ - ter - num, in æ - ter - num, in æ - ter - num, in æ - ter -

Musical score page 146, featuring four systems of music. The first three systems consist of ten staves each, with the top two staves being treble clef and the bottom eight being bass clef. The key signature is three flats. The fourth system begins with a treble clef, a bass clef, and a bass clef, followed by ten staves. The vocal parts sing in homophony, with lyrics appearing below the vocal staves in the fourth system. The piano accompaniment is present in all systems, indicated by a brace and a single staff.

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

mf >

cresc.

p >

cresc.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

pp

cresc.

cresc.

mf >

cresc.

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

us es.

Do - na e - is re - qui - em in - se - ter - num, in - se - ter - num, in - se - ter -

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

Do - na e - is

us es,

qui - a pi - us es.

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

cresc.

cresc.

cresc.

c.Org.

ter - - - num, in æ - ter - - - num, in æ - - -
num,
re - qui - em in æ - ter - - num, in æ - ter - num, æ - ter - - num, qui - a pi -
ter - num, do - na e - is re - qui - em in æ - ter - num, do - na, do - na, do - na e - is re - qui - em in æ - ter - num, in æ -

A musical score page featuring four systems of music. The top three systems consist of six staves each, representing the orchestra. The bottom system consists of five staves, representing the choir. The score includes dynamic markings such as *f*, *ff*, *mf*, *p*, and *bassoon*. The vocal parts in the bottom system have lyrics written below them:

ter - - - num, in æ - ter - - num, in æ - ter - - num,
æ - - - - ter - - num,
- us es, in æ - - - - ter - - num, in æ - - - - ter - -
ter - - - num, in æ - ter - - num, in æ - ter - - num, in æ - -

150

ff. f. p.

ter - num, in æ - ter - num, in æ - ter - num.

ter - num, in æ - ter - num, in æ - ter - num.

ter - num, in æ - ter - num, in æ - ter - num.

a.2.

sempre f

sempre f

sempre f

sempre f

sempre f

mf

sempre f

sempre f

sempre f

sempre f

sempre f

Lux æ - ter - na,

s.Org.

22.

— mi - ne, in æ ter - num, in æ - ter - num, in æ - ter - num, lux æ ter -
 ne, in æ - ter - num, in æ - ter - num, lux æ ter -
 — mi - ne, do - na e-is re - qui - em in æ - ter - num, in æ - ter - num,
 ne, do - na e-is re - qui - em in æ - ter - num, in æ - ter - num, lux æ -

sff
c.Org.

Pesante. $\circ = 58.$

na, lu - ce-at e - is, Do - mi - nel
na, lux æ ter - lu - ce-at e - is, Do - mi - nel
lux æ - ter - na lu - ce-at e is. Do - mi - nel
ter - na lu - ce-at, lu - ce-at e - is, Do - mi - nel
na lu - ce-at, lu - ce-at e - is, Do - mi - nel
na lu - ce-at, lu - ce-at e - is, Do - mi - nel

pesante. $\circ = 58.$