

REQUIEM

K 626

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Requiem [aeternam]

W. A. MOZART
1756-1791

Adagio

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viole

Adagio

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

Solo

Tasto solo

9

TUTTI

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

TUTTI

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

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

- ter - nam, ae - ter - nam do - na e - is, do - na,

6 7 5 6 7 b3 7
 4 5 4 4 7 b3 7
 b3 #3 3

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves: the upper staff uses a grand staff (treble and bass clefs) and the lower staff uses a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system continues the musical score. The vocal line and piano accompaniment maintain the same instrumental and melodic patterns as the first system, with consistent rhythmic and harmonic structures.

The third system of the musical score includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Do-mi-ne, re - qui - em ae - ter - nam do - na e - is Do - mi-ne: - mi-ne, do - na e - is Do-mi-ne, do - na e - is Do - mi-ne: re - qui-em ae - ter - nam do - na e - is Do-mi-ne, e - is Do - mi-ne: do - na e - is Do-mi-ne, re-qui - em - ae - ter-nam do - na e - is Do - mi-ne:". The piano accompaniment continues with the same instrumental texture. At the bottom of the system, there are guitar chord diagrams: 7 6 6 6 # 4 6 4 6 7 8 6 # 6 4 3.

15

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *p* (piano).

Second system of musical notation, primarily piano accompaniment. It consists of three staves: two treble clef staves and one bass clef staff, showing intricate piano textures.

Third system of musical notation, primarily piano accompaniment. It consists of three staves: two treble clef staves and one bass clef staff, continuing the piano textures.

Fourth system of musical notation, featuring vocal staves with lyrics and piano accompaniment. The lyrics are: "et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,". The piano part includes a treble clef staff and a bass clef staff. Dynamics include *p* (piano). At the end of the system, there are instructions: "Vlc. senza Org." and a figured bass: "6 4 3 6".

6
18

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

ALTO lu - ce - at e - - - is.

TENORE lu - ce - at e - - - is.

BASSO lu - ce - at e - - - is.

lu - ce - at e - - - is. Solo

Org./Bassi Tutti

6 5 7 5 3 4

21

Fagotti

Violino I

Violino II

Viola

CANTO SOLO

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

Org./Bassi Vlc.

24

Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viola

CANTO SOLO

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

ALTO

T(UTTI)

Ex - au - di,

TENORE

T(UTTI)

Ex - au - di, ex -

BASSO

TUTTI

Ex - au - di, ex -

Vlc.

Tutti

f b6 — 6 6

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains three measures of music. The second staff is the piano accompaniment in bass clef, featuring a complex rhythmic pattern with many sixteenth notes. The third and fourth staves are part of a grand staff in alto and bass clefs, respectively, continuing the piano accompaniment. The fifth staff is a treble clef staff that remains empty throughout the system.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. All three staves contain piano accompaniment with intricate rhythmic patterns, primarily using sixteenth and thirty-second notes.

TUTTI

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

6 6 #3 6 6 6 4 3 6 6

The third system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is the piano accompaniment in bass clef. The lyrics are: "Ex - au - di o - ra - ti - o - nem me - am, ex - au - di, ex - au - di o - ra - ti - o - nem me - am, ad te, - au - di, ex - au - di o - ra - ti - o - nem me - am, ad te, ad - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me - am, ad te, ad". Below the lyrics are numerical figures: "6 6 #3 6 6 6 4 3 6 6".

30

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* and *[p]*.

Second system of musical notation, primarily piano accompaniment. It consists of four staves. The piano part continues with intricate rhythmic patterns. Dynamics include *p*.

Third system of musical notation, primarily piano accompaniment. It consists of four staves. The piano part continues with intricate rhythmic patterns. Dynamics include *p*.

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

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

te om - - nis, — om - nis ca - ro ve - ni - et.

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

Solo
p Tasto

Fourth system of musical notation, primarily piano accompaniment. It consists of four staves. The piano part continues with intricate rhythmic patterns. Dynamics include *p*.

6 5 — = — —|6 = 7 7 6 #5
 4 4 #2 #3 43 4 #3

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

Tutti
f 6 4 # #6 6

36 *f*

a 2

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

[Vlc.] [Tutti] [Vlc.] [Tutti]

♯5 4 # 6 6 5 9 3 - 6 4 - 3 6 5 2 6

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

[Vlc.] [Tutti]

6 6 — 4 — 3 — 6 6 6 #3 — 6 #6

42

- nam, ae - ter - - nam: et lux per - pe - tu - a, et lux per - pe - tu - a
 e - is, do - - na: et lux per - pe - tu - a, et lux per -
 -na, do - - na: et lux per - pe - tu - a, et lux per -
 e - is, do - - na: et lux per - pe - tu - a, et lux per -

6 6 6 6
 b3 4

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

[Segue]

7 6 5 6 5 #3 6 6 7 #6 7 6 5 4 5
 4/3 4/3 #3 5 3 4 #3

Kyrie

Allegro

Musical score for the first system of the Kyrie. It consists of a piano part and a string quartet. The piano part includes a right-hand staff with a treble clef and a left-hand staff with a bass clef. The string quartet includes two violins (treble clefs) and two violas (bass clefs). The tempo is marked "Allegro". The key signature has one flat (B-flat). The time signature is common time (C). The piano part begins with a forte (*f*) dynamic and a second ending marked "a 2". The string quartet provides a rhythmic accompaniment.

Allegro

Musical score for the second system of the Kyrie. It features a vocal soloist and piano accompaniment. The vocal part is in a treble clef with a key signature of one flat and a common time signature. The piano part includes a right-hand staff with a treble clef and a left-hand staff with a bass clef. The tempo is marked "Allegro". The key signature has one flat (B-flat). The time signature is common time (C). The piano part begins with a forte (*f*) dynamic and a "Tasto" marking. The vocal line includes the lyrics: "Chris-te e - le - - - - -" and "Ky - ri - e e - le - - - i - son, e - le - - - -".

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. A dynamic marking of *f* is present.

Third system of musical notation, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. A dynamic marking of *f* is present.

Fourth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "Ky - - ri - e e - le - - i - son, e - le - - - i - son,". A dynamic marking of *[f]* is present.

Fifth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "Chris-te e - le - - - - - i - - - son, e - le - i - son, Ky - - - - ri -". A dynamic marking of *[f]* is present.

Sixth system of musical notation, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. Below the staff are figured bass notations: 2 #6 #3, b3 #3, - , 4 4/2, 7 4.

7

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

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

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

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

[Vlc.] [Tutti]

7 — #3 7 — 6 — 6 — #3 7 6 b3 4 #6 6 — 4 — #4 — 5 — 2 — 5 —

10

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

6 5 6 4 #2 6 6 5 6 #4 2 6 #5 #6 6 9 7 8 #6 7 5 5 #3

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a piano accompaniment line in bass clef. The third and fourth staves are piano accompaniment lines in treble and bass clefs, respectively, grouped by a brace. The fifth staff is a vocal line in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment line in treble clef. The third and fourth staves are piano accompaniment lines in treble and bass clefs, respectively, grouped by a brace. The fifth staff is a vocal line in bass clef. The music continues with similar rhythmic patterns and includes some rests.

The third system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "- son. Ky - ri - e e - le - i - son, e - le - - -". The second staff is a piano accompaniment line in treble clef with lyrics: "- le - - - i - son, Ky - ri - e e - lei - son, e - lei - son,". The third staff is a piano accompaniment line in treble clef with lyrics: "- - - - - i - son, e - le - - - i - son,". The fourth staff is a piano accompaniment line in bass clef with lyrics: "e - le - - - i - son, Chris - te e - le - - -". The fifth staff is a piano accompaniment line in bass clef with lyrics: "[Tutti] [Vlc.] [Tutti]". Below the fifth staff are figured bass notations: b3, b6, 8, b7, 7, 6, 6, 5, 7, 5, 6, 6, 5.

19

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

[Vlc.]

6 6 5 6 7 #6 #3 #4 5 #6 4 b3 #3 b9 8 7 b6

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of eighth and sixteenth notes.

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Third system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Fourth system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Fifth system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Sixth system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Seventh system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Eighth system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

- son.
 i - son, Chris-te e -
 - le - i -
 Ky - ri - e e - le - i -
 [Tutti]

6 5 b3 # 4 6 6 b3 b9 8 6 6 5 6 5
 2 3 4 [b] 3

- e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.
 - son, e - le - i - son, e - le - i - son.
 - son, Chris-te e - le - i - son, Chris-te e -
 - i - son, Ky - ri - e e - le - i - son.
 [Vlc.] [Tutti]

3 7 5 7 b6 b6 b6 6 [b] 5

31

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

[Vic.] [Tutti]

7 b3 6 6 b6 4 6 5 b6 5 3 b3 b3 b3

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

6 7 6 5 6 7 #6 6 6 #3 3 #4 7 #3 b3

43

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

[Vlc.] [Tutti]

7 5 #6 4 #3 #3 7 6 b3 #3 b9 8 7 5 6 6 5 6

The first system of the score consists of five staves. The top staff is a treble clef piano part with a complex rhythmic pattern of eighth and sixteenth notes. The second staff is a bass clef piano part. The third and fourth staves are a grand staff (treble and bass clefs) for a second piano part. The fifth staff is a vocal line with a whole rest.

The second system continues the piano accompaniment from the first system. It features the same five-staff structure: treble piano, bass piano, grand piano, and a vocal line with a whole rest.

The third system contains the vocal entries and accompaniment. It features five staves. The vocal lines (staves 3, 4, and 5) have the following lyrics:
 - le - i - son, Chris-te e - le -
 - son, Chris-te e - le - i - son. Ky - ri - e, Ky - ri -
 - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -
 - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le -
 The piano accompaniment (staves 1 and 2) continues with the same rhythmic pattern. At the end of the system, there are performance markings: **[Vic.]** and **[Tutti]**. Below the staves, there are figured bass notations: 6 — #3 — 6 — #3 — 6 #3 6 6 4 #3 7 6 #3 6 #3 —

Adagio

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984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Dies irae

Allegro assai

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D/A

Violino I

Violino II

Viola

Instrumental score for the first system. It includes parts for 2 Corni di bassetto in F, 2 Fagotti, 3 Tromboni, 2 Clarini in D, Timpany in D/A, Violino I, Violino II, and Viola. The music is in common time (C) and marked *f* (forte). The tempo is **Allegro assai**. The score shows the first four measures of the piece.

Allegro assai

TUTTI

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

Vocal and organ/bass score for the second system. It includes parts for CANTO, ALTO, TENORE, BASSO, and Organo e Bassi. The lyrics are: "Di - es i - rae, di - es il - la, sol-vet". The music is in common time (C) and marked *f* (forte). The tempo is **Allegro assai** and the dynamic is **TUTTI**. The score shows the first four measures of the vocal entry.

5
4
2

6
5

5

(non div.)

saec-lum in fa - vil - la: tes - te Da - vid cum Si - byl - la.

saec-lum in fa - vil - la: tes-te Da - vid cum Si - byl - la.

saec-lum in fa - vil - la: tes-te Da - vid cum Si - byl - la.

saec-lum in fa - vil - la: tes-te Da - vid cum Si - byl - la.

6 6 - 6 2 6 6 6 # 4 3 6 4 = 5 = # =

Tasto

The musical score for page 34, system 9, consists of several parts:

- Piano Accompaniment:** The top two staves (treble and bass clef) feature a piano introduction with a 7-measure rest followed by a melodic phrase. The bass clef part includes a dynamic marking of *a 2*.
- Choir:** The middle section contains four vocal staves (two soprano and two alto clefs) with lyrics: "Quan - - tus tre - mor est fu -".
- Soloist:** The bottom section contains three vocal staves (two soprano and one bass clef) with lyrics: "Quan - - tus, quan - - tus" and "Quan - - tus tre - mor est fu -".
- Continuation:** The bottom-most staff continues the piano accompaniment with a melodic line.

12

- tu - rus, quan - do ju - dex est ven -
 - tu - rus, quan - do ju - dex est ven -
 tre - mor est fu - tu - rus, quan - do
 - tu - rus, quan - do ju - dex est ven -

b7 6 4 b3
 5

First system of musical notation. The vocal line (treble clef) features a melodic line with a slur over the first two measures and a fermata over the third. The piano accompaniment (bass clef) provides harmonic support with chords and a melodic line in the right hand.

Second system of musical notation, primarily piano accompaniment. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music continues with complex textures and rhythmic patterns.

Third system of musical notation, primarily piano accompaniment. It features a prominent sixteenth-note pattern in the right hand and a more active bass line in the left hand.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The vocal lines (treble clef) contain the lyrics:
 - tu - rus, cunc - ta stric - te dis - cus - su -
 - tu - rus, cunc - ta stric - te dis - cus - su -
 ju - dex est ven - tu - rus, cunc - ta stric - te, stric - te dis - cus - su -
 - tu - rus, cunc - ta stric - te dis - cus - su -
 The piano accompaniment (bass clef) continues with a melodic line.

Fingering and chord diagrams for the piano accompaniment. The diagrams show fingerings for the right hand (7, 6, 4, 3) and left hand (6, 7, 4, 5, 7, 4, #3).

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

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

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

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

Tutti

5 6
4 5
b 2

(non div.)

saec - lum in fa - vil - la: tes - te Da - vid cum Si -

saec - lum in fa - vil - la: tes - te Da - vid cum Si -

saec - lum in fa - vil - la: tes - te Da - vid cum Si -

saec - lum in fa - vil - la: tes - te Da - vid cum Si -

6 6 #6/4 6 6 6 b6

Musical score for the first system, featuring a piano accompaniment with treble and bass staves and a vocal line with a sharp sign.

Musical score for the second system, including piano accompaniment and a vocal line.

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

Musical score for the fourth system, showing vocal lines with lyrics and piano accompaniment.

- byl - la. Quan - - - tus

- byl - la. Quan - - - tus

- byl - la. Quan - - - tus

- byl - la. Quan - - - tus

6 45 43 26 8 7 b3

4 #3 b5

ju - dex est ven - tu - rus, cunc - - ta
ju - dex est ven - tu - rus, cunc - - ta
ju - dex est ven - tu - rus, cunc - - ta
ju - dex est ven - tu - rus, cunc - - ta

7 #3 #4 2 6 b6 #6 5,5

38

stric - - te dis - - cus - - su - rus!

stric - - te dis - - cus - - su - rus!

stric - - te dis - - cus - - su - rus!

stric - - te dis - - cus - - su - rus! Quan - tus

Tasto

6 6/3 6/6 7/3 6/4 5/3

Corni d.b.

Fagotti

a 2

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

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

Org./Bassi

Vlc.

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

6

$\frac{4}{3}$

6

il - la, di - es

il - la, di - es

il - la, di - es

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

Tutti

Vlc.

$\frac{4}{3}$

6

Tasto

6

47 Corni d.b.

Cornet parts for Corni d.b. and Fagotti. The Corni d.b. part is in the upper staff, and the Fagotti part is in the lower staff. Both parts show rhythmic patterns with eighth and sixteenth notes.

Tromboni

Two staves for Tromboni, showing rests for the first two measures and then a melodic line in the third measure.

Clarini

Clarinet part showing rests for the first two measures and a melodic line in the third measure.

Timpany

Timpani part showing rests for the first two measures and a melodic line in the third measure.

Violino I

Violino I part with a complex rhythmic pattern of eighth and sixteenth notes.

Violino II

Violino II part with a complex rhythmic pattern of eighth and sixteenth notes.

Viole

Viola part with a complex rhythmic pattern of eighth and sixteenth notes.

CANTO

Soprano vocal line with lyrics: i - rae, di - es il - la,

ALTO

Alto vocal line with lyrics: i - rae, di - es il - la,

TENORE

Tenore vocal line with lyrics: i - rae, di - es il - la,

BASSO

Bass vocal line with lyrics: quan - tus tre - mor est fu -

Org./Vlc.

Organ/Violoncello part with lyrics: **Tutti** and **Tasto**. The part includes dynamic markings and articulation.

#4/3

6

#4/3

6

Tutti
Tasto

First system of piano accompaniment. It features a grand piano with four staves (treble and bass clefs) and a single treble clef staff below. The music consists of chords and melodic lines with various articulations like slurs and accents.

a 2

Second system of piano accompaniment. It features a grand piano with four staves and a single treble clef staff below. The music continues with similar textures to the first system, including a section with a *(non div.)* marking.

(non div.)

Third system of the score, featuring vocal staves and piano accompaniment. The lyrics are: "quan - tus tre - mor est fu - tu - rus, quan-do". The piano accompaniment continues with the same texture as the previous systems.

quan - tus tre - mor est fu - tu - rus, quan-do
 quan - tus tre - mor est fu - tu - rus, quan-do
 8 quan - tus tre - mor est fu - tu - rus, quan-do
 - tu - rus, quan - tus tre - mor est fu - tu - rus, quan-do

6 #4 6 #4 6 #4 6 #4 6 #4 6 7 #
 b3 3 b3 3 b3 3 b3 3 b5 #
 #3

53

Piano introduction in G major, measures 53-56. Treble and bass clefs with chords.

Piano accompaniment for the first vocal part, measures 53-56. Treble and bass clefs with a melodic line.

Piano accompaniment for the second vocal part, measures 53-56. Treble and bass clefs with a melodic line.

ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,

ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,

ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,

ju - dex est ven - tu - rus, cunc-ta stric - te dis - cus - su - rus,

6/5 6/5 6/5 Tasto

Musical notation for two staves (treble and bass clef) with long horizontal lines indicating sustained notes or rests.

Musical notation for a grand staff (piano accompaniment) with treble and bass clefs, showing a simple harmonic accompaniment.

Musical notation for a grand staff (piano accompaniment) with treble and bass clefs, featuring a more active melodic line in the right hand.

cunc - - ta stric - te, stric - - te
 cunc - - ta stric - te, stric - - te
 cunc - - ta stric - te, stric - - te
 cunc - - ta stric - te, stric - te

5 6 7

60

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

7 4 #3

stric - te dis - cus - su - - rus!

stric - te dis - cus - su - - rus!

stric - te, stric - te dis - cus - su - - rus!

stric - te, stric - te dis - cus - su - - rus!

Solo

b6 5 7 # 4/4 #3 4 6 6 #3 4/4 3

66

6 6 \flat_3 6 #6 6 6 #6 $\frac{6}{4}$ 6 6 $\frac{6}{4}$ #5

Tuba mirum

Andante

2 Corni di bassetto in F

2 Fagotti

Trombone [tenore] solo

Violino I

Violino II

Viola

Andante

CANTO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

Bassi [senza Organo]

mf

p

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

p

Detailed description: This page of a musical score is for the 'Tuba mirum' section of a Requiem. It features a variety of instruments and vocal soloists. The top section includes two bassoon parts (2 Corni di bassetto in F and 2 Fagotti) playing a melodic line with a mezzo-forte (*mf*) dynamic. Below them is a solo tenor trombone part with a more active, rhythmic line. The string section consists of Violino I, Violino II, and Viola, all playing a simple accompaniment with a piano (*p*) dynamic. The vocal soloists (CANTO SOLO, ALTO SOLO, TENORE SOLO, BASSO SOLO) are shown with rests, indicating they are not singing in this specific measure. The Basses (Bassi [senza Organo]) play a simple accompaniment with a piano (*p*) dynamic. The tempo is marked 'Andante'. The score is in a key with two flats and a common time signature.

7

mp

p

BASSO SOLO

- - num, tu - ba mi - rum spar - gens so - num per se -

[*p*]

12 Corno d.b. 1

cresc.

Corno d.b. 2

cresc.

cresc.

f

f

f

f

f

f

f

f

f

- pul - chra re - gi - o - num, co - get om - nes an - te thro - num, co - get om - nes an - te

[*cresc.*] [*f*]

p

fp

fp

fp

TENORE SOLO

8

Mors stu-pe-bit et na - tu - ra cum re-sur - get cre - a - tu - ra, ju - di-
thro - - num.

fp

f

f

f

p

f

p

f

p

f

p

- can - ti res - pon - su - ra. Li - ber scrip - tus pro - fe - re - tur, in quo

f

p

27

Fagotti

Violino I

Violino II

Viola

TENORE SOLO

BASSO SOLO

Bassi

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

32

ALTO SOLO

Ju - dex er - go cum se -

ju - di - ce - tur.

Vlc.

Corni d.b.

Violino I

Violino II

Viola

CANTO SOLO

ALTO SOLO

- de - bit,
TENORE SOLO

BASSO SOLO

Vlc.

40
Corni d.b.

Fagotti

Quid

sum mi - ser tunc dic - tu - rus?

Quem pa - tro - num ro - ga -

- ne - bit.

Tutti

44 Corni d.b.

Fagotti

p *mfp*

Violino I

mfp

Violino II

mfp

Viola

mfp

CANTO SOLO

- tu - rus? Cum vix jus - tus, jus - tus

ALTO SOLO

TENORE SOLO

BASSO SOLO

Bassi

Vic.

mfp

49

pp

pp

sotto voce

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

[*sotto voce*]

Cum vix jus-tus, jus - tus

sotto voce

Cum vix jus-tus, jus - tus

sotto voce

Cum vix jus-tus, jus - tus

Tutti

54

sfp *f* *p*

sfp *f* *p*

sfp *f* *p*

sfp *f* *p*

f *p*

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

f *p*

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

f *p*

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

f *p*

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

sfp *f* *p*

59

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *(div.) p*

cresc. *f*

jus - tus sit se - cu - - rus.

[*cresc.*] [*f*]

jus - tus sit se - cu - - rus.

cresc. *f*

jus - tus sit se - cu - - rus.

[*cresc.*] [*f*]

jus - tus sit se - cu - - rus.

cresc. *f* *p*

Rex tremendae

[Adagio]

2 Corni di basso in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viole

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

[Adagio]

TUTTI

Rex,

TUTTI

Rex,

TUTTI

Rex,

TUTTI

Rex,

Solo

[f] [Tasto]

Tutti

6 6 5
4 4 #3

4

f

f

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

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

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

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

* performed as in all voice parts (up to and including bar 15).

7

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

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

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

- sta - tis, qui sal - van - dos

- sta - - - - - tis, Rex tre - men - - - - - dae ma - je -
 - - - - - tis, Rex tre - men - - - - - dae ma - je - sta - - - - -
 gra - tis, qui sal - van - dos sal - vas gra - -
 sal - vas gra - tis, sal - vas gra - - - - -

11

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

* performed as

- van - dos sal - vas gra - tis, Rex tre - men - -
 qui sal - van - dos sal - vas gra - tis,
 - - dae ma - je - sta - - - - - tis, Rex tre - men - - - -
 - men - - - - - dae ma - je - sta - - - - - tis, Rex tre -

15

a 2

a 2

- - dae, Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas

Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas

- - dae, Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas

- men - dae, Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas

The musical score for page 68, measure 17, consists of several staves. At the top, there are two staves for piano accompaniment (treble and bass clefs) with a *p* dynamic marking. Below these are three staves for a string ensemble (violin I, violin II, and viola/cello). The vocal parts are arranged in two systems. The first system includes a soprano line with lyrics "gra - tis, sal - va me," and a piano accompaniment line with a *p* dynamic. The second system includes an alto line with lyrics "gra - tis, sal - va me," and a piano accompaniment line with a *p* dynamic. The third system includes a tenor line with lyrics "gra - tis, sal - va me," and a piano accompaniment line with a *p* dynamic. The fourth system includes a bass line with lyrics "gra - tis, sal - va me," and a piano accompaniment line with a *p* dynamic. A *Solo* marking is placed above the bass line, and a *p Tasto* marking is placed below it. The lyrics "gra - tis, sal - va me," are repeated across the vocal lines.

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

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

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

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

Recordare

[Andante]

2 Corni di bassetto in F

[p]

2 Fagotti

Violino I

Violino II

Viola

CANTO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

Organo e Bassi

Vlc. *p*

tr

6 **Corni d.b.**

Violino I
p

Violino II
p

Viole
p *tr*

Vlc. **Tutti**

12

CANTO SOLO

ALTO SOLO
Re - - - cor - da - - - re

TENORE SOLO

BASSO SOLO
Re - - - cor - da - re

Musical score for the first system. It includes piano accompaniment (treble and bass clefs) and two parts for Fagotti (bass clefs). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The Fagotti parts are marked with a piano (*p*) dynamic.

Musical score for the second system, primarily piano accompaniment. It continues the melodic and rhythmic themes established in the first system, with intricate fingerings and articulation marks.

Vocal line for the first voice part. The lyrics are: Quod ————— sum cau — — —

Vocal line for the second voice part. The lyrics are: Je — su — pi — — e,

Vocal line for the third voice part. The lyrics are: Quod ————— sum

Vocal line for the fourth voice part. The lyrics are: Je — — su pi — — e,

Musical score for the fifth system, including a Violoncello (Vic.) part. The cello part features a melodic line with a trill (*tr*) at the end. The piano accompaniment continues in the background.

- - sa tu - ae vi - ae: ne me
 8 cau - sa tu - ae vi - ae: ne me
 ne me per - das

tr **Tutti**

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

34

Piano accompaniment for measures 34-39. The score consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The music is in a minor key and 4/4 time. Measures 34-35 show a simple harmonic accompaniment with quarter notes and rests. Measures 36-39 feature a more active accompaniment with eighth and sixteenth notes, including a trill in the right hand in measure 38.

Piano accompaniment for measures 40-45. This section is more technically demanding, featuring rapid sixteenth-note passages in both hands. Trills are marked in the right hand in measures 41 and 42. The accompaniment provides a rhythmic and harmonic foundation for the vocal entries.

Vocal line 1: Treble clef, starting with a whole rest followed by a half note 'e' with a fermata. The rest of the line is a whole rest.

Vocal line 2: Treble clef, starting with a whole rest followed by a half note 'e' with a fermata. The rest of the line is a whole rest.

Vocal line 3: Treble clef, starting with a whole rest followed by a half note 'e' with a fermata. The line concludes with a quarter note 'e' and a fermata. The lyrics "Quae - rens" are written below the staff.

Vocal line 4: Bass clef, starting with a whole rest followed by a half note 'e' with a fermata. The line concludes with a quarter note 'e' and a fermata. The lyrics "Quae - rens me," are written below the staff.

Violoncello (Vlc.) part: Bass clef, starting with a whole rest. The part begins in measure 40 with a **Vlc.** marking. It features a melodic line with slurs and a **Tutti** marking in measure 42. The part concludes with a quarter note 'e' and a fermata.

The first system of piano accompaniment consists of six measures. It features a treble and bass clef with a key signature of one flat. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

The second system of piano accompaniment consists of six measures. It continues the melodic and harmonic development from the first system, with the right hand featuring more complex rhythmic patterns and the left hand maintaining a steady accompaniment.

Se - dis - ti las - sus: cru - cem pas-sus:

Se - dis - ti las - sus: cru - cem pas-sus:

me, re - de - mis - ti

re - de - mis - ti

The fifth system of piano accompaniment consists of six measures. It features a more active bass line with eighth-note patterns and a treble line with quarter notes.

46

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

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

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

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

Piano accompaniment for the first system, measures 1-6. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music begins with a whole rest in the right hand and a half note in the left hand, followed by a series of whole notes in the right hand and half notes in the left hand.

Piano accompaniment for the second system, measures 7-12. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Vocal parts for the second system, measures 7-12. The system includes four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: -sus. Jus - te ju - dex ul - ti - o - nis, -sus. Jus - te ju - dex ul-ti - o - nis, do - -sus.

Piano accompaniment for the third system, measures 13-18. The left hand continues with a melodic line, marked with a 'Vlc.' (Violino) instruction and a '3' time signature, indicating a triplet or a specific rhythmic pattern.

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

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

an - te di - em ra - ti -

Tutti

Corni d.b.

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

Violino I

Violino II

Viola

CANTO SOLO

ALTO SOLO

TENORE SOLO

BASSO SOLO

Vlc.

Tutti

In - ge - mis - co, tam - quam

In - ge - mis - co, tam - quam

In - ge - mis - co, tam - quam

In - ge - mis - co, tam - quam

75

Corni d.b.

Fagotti *f* *p* *f* *p*

Violino I *f* *p* *f* *p*

Violino II *f* *p* *f* *p*

Viole *f* *p* *f* *p*

CANTO SOLO

re - us: cul - pa ru - bet vul - tus me - us: sup - pli -

ALTO SOLO

re - us: cul - pa ru - bet vul - tus me - us: sup - pli -

TENORE SOLO

re - us: cul - pa ru - bet vul - tus me - us: sup - pli -

BASSO SOLO

re - us: cul - pa ru - bet vul - tus me - us: sup - pli -

Org./Bassi *f* *p* *f* *p*

81

Violino I

Violino II

Viole

- can - ti par - ce De - us. Qui Ma - ri - am ab - sol - vis - ti,

- can - ti par - ce De - us.

- can - ti par - ce De - us. et la - tro - nem ex - au -

- can - ti par - ce De - us.

Corni d.b.

Musical score for Corni d.b. and Fagotti. The Corni d.b. part is in two staves (treble and bass clef) and the Fagotti part is in two staves (treble and bass clef). Dynamics are marked *f* and *p*.

Violino I

Violino II

Viola

Musical score for Violino I, Violino II, and Viola. Dynamics are marked *f* and *p*.

CANTO SOLO

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

ALTO SOLO

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

TENORE SOLO

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

BASSO SOLO

mi - hi quo - que spem de -

Org./Bassi

Musical score for Org./Bassi. Dynamics are marked *f* and *p*.

92

Piano accompaniment for measures 92-97. The score consists of two systems. The first system has a treble staff and a bass staff. The second system has a treble staff, a middle staff (likely for a second instrument or voice), and a bass staff. The music includes various note values, rests, and slurs.

Piano accompaniment for measures 98-103. This system includes a treble staff, a middle staff with a *(div.)* marking, and a bass staff. The music continues with complex rhythmic patterns and slurs.

Vocal line for the first voice part, starting with the lyrics "- dis - ti." The staff shows a treble clef and a key signature of one flat.

Vocal line for the second voice part, starting with the lyrics "- dis - ti. Pre - - - - ces me - - - - ae non sunt". The staff shows a treble clef and a key signature of one flat.

Vocal line for the third voice part, starting with the lyrics "- dis - ti." The staff shows a treble clef and a key signature of one flat.

Bass line for the first voice part, starting with the lyrics "- dis - ti. Pre - - - - ces me - - - - ae non". The staff shows a bass clef and a key signature of one flat.

Piano accompaniment for the final measures of the page. The score consists of a treble staff and a bass staff. The music features intricate rhythmic patterns and slurs.

Sed tu bo - - - - nus fac be -
dig - - nae:
Sed tu bo - - - - nus fac be -
sunt dig - - nae:
Vlc. tr tr

104

- nig - - - - ne, ne per-en - ni cre - mer ig - ne.

ne per-en - ni cre - mer ig - ne.

- nig - - - - ne, ne per-en - ni cre - mer ig - ne.

ne per-en - ni cre - mer ig - ne.

Tutti

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some melodic lines spanning across bar lines. There are several rests throughout the system.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed below the first staff of this system.

In - ter o - ves lo - cum praes - ta, et ab

In - ter o - ves lo - cum praes - ta, et ab

In - ter o - ves lo - cum praes - ta, et ab

In - ter o - ves lo - cum praes - ta, et ab hae - dis, ab

The final system of the musical score consists of two staves, both in bass clef. The music features a continuous, rhythmic pattern of eighth notes. A dynamic marking of *p* (piano) is placed below the first staff of this system.

116

hae - dis me — se - ques - tra, sta - tu - ens in par - - -

hae - dis me se - ques - tra, sta - tu - ens in par - - -

hae - dis me se - ques - tra, sta - tu - ens in par - - -

hae - dis me se - ques - tra, sta - tu - ens in par -

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

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

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

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

126

Piano accompaniment for measures 126-130. The score consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The music is in a minor key. Measures 126-127 feature chords and rests. Measures 128-130 contain melodic lines with some slurs and a fermata at the end of measure 130.

Piano accompaniment for measures 131-135. This section is more active, featuring rapid sixteenth-note passages in both hands. Trills (tr) are marked in measures 133 and 134. Slurs are used to group phrases of notes.

Vocal line 1 for measures 131-135. The staff contains rests for all five measures.

- tra.

Vocal line 2 for measures 131-135. The staff contains rests for all five measures.

- tra.

Vocal line 3 for measures 131-135. The staff contains rests for all five measures.

- tra.

Vocal line 4 for measures 131-135. The staff contains rests for all five measures.

- tra.

Piano accompaniment for measures 131-135. This section continues with active sixteenth-note patterns in the bass line, mirroring the upper staves.

Confutatis

Andante

2 Corni di bassetto in F

2 Fagotti *a 2*
f

3 Tromboni
ten.
f

Violino I
f

Violino II
f

Viola
f

Andante

CANTO

ALTO

TENORE
TUTTI [*f*]
Con - fu - ta - tis ma - le -

BASSO
TUTTI [*f*]
Con - fu - ta - tis ma - le - dic - tis,

Organo e Bassi
Tutti
[*f*] [Tasto]

3

- dic - tis, flam - mis a - cri - bus ad -

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

p

p

p

TUTTI sotto voce
Vo - - ca,

TUTTI sotto voce
Vo - - ca,

- dic - tis, flam - mis a - cri-bus ad - dic - tis,

- dic - tis, flam - mis a - cri-bus ad - dic - tis,

p

8

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

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

8

Con - fu -

Fagotti

Tromboni

Violino I

Violino II

Viola

TENORE

BASSO

Org./Bassi

Con - fu - ta - - tis ma - le - dic - tis,
 - ta - - tis ma - le - dic - tis, flam - mis

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

15 Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi

p

sotto voce

Vo - - - ca,

sotto voce

Vo - - - ca,

- dic - tis, flam - mis a - cri-bus ad - dic - tis,

- dic - tis, flam - mis a - cri-bus ad - dic - tis,

p

18 Corni d.b.

Violino I

Violino II

CANTO

ALTO

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

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

22 Corni d.b.

Violino I

Violino II

Viole

CANTO

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

ALTO

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

Org./Bassi

p

26 Corni d.b.

Fagotti

Violino I

Violino II

Viole

CANTO

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

ALTO

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

TENORE

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

BASSO

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

Org./Bassi

p

6 4 #2 | b7 b5 3 | b6 b4 b5 b7 b3

Piano introduction for measures 29-31. The music is in G major and 3/4 time. It features a series of chords in the right hand and a bass line in the left hand. The first measure has a whole note chord (G4, B4, D5) in the right hand and a half note (G2) in the left hand. The second measure has a whole note chord (G4, B4, D5) in the right hand and a half note (B2) in the left hand. The third measure has a whole note chord (G4, B4, D5) in the right hand and a half note (D3) in the left hand.

Piano accompaniment for measures 29-31. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The music is in G major and 3/4 time.

Vocal parts for measures 29-31. The lyrics are: - nis, cor con - tri - tum qua - si. The music is in G major and 3/4 time. The vocal lines are in soprano, alto, tenor, and bass staves. The bass line is in the bottom staff.

Piano introduction for measures 32-34. The music is in G major and 3/4 time. It features a series of chords in the right hand and a bass line in the left hand. The first measure has a whole note chord (G4, B4, D5) in the right hand and a half note (G2) in the left hand. The second measure has a whole note chord (G4, B4, D5) in the right hand and a half note (B2) in the left hand. The third measure has a whole note chord (G4, B4, D5) in the right hand and a half note (D3) in the left hand.

Piano accompaniment for measures 32-34. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The music is in G major and 3/4 time.

Vocal parts for measures 32-34. The lyrics are: ci - - - - - nis: ge - re. The music is in G major and 3/4 time. The vocal lines are in soprano, alto, tenor, and bass staves. The bass line is in the bottom staff.

Piano introduction for measures 35-37. The music is in G major and 3/4 time. It features a series of chords in the right hand and a bass line in the left hand. The key signature changes from one sharp to two sharps between measures 35 and 36.

Piano accompaniment for measures 35-37. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The key signature changes from one sharp to two sharps between measures 35 and 36.

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

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

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

cu - - ram, cu - - ram me - i

b7 6 6 #4 7 b6 b5 4 2 5 3

Piano introduction for measures 38-40. The music is in G major and 3/4 time. It features a series of chords in the right hand and a bass line in the left hand. The key signature changes from two sharps to one sharp between measures 38 and 39.

Piano accompaniment for measures 38-40. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The key signature changes from two sharps to one sharp between measures 38 and 39.

fi - - - nis.

fi - - - nis.

fi - - - nis.

fi - - - nis.

5 3 b7 4

Segue

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef, featuring a melodic phrase with a dotted quarter note and an eighth note. The second staff is a piano accompaniment line in bass clef, with a similar rhythmic pattern. The remaining three staves (third, fourth, and fifth) are empty, representing other instruments or voices that are not present in this section.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef, continuing the melodic phrase. The second staff is a piano accompaniment line in bass clef. The third and fourth staves are piano accompaniment lines in treble clef, and the fifth staff is a piano accompaniment line in bass clef.

The third system of the musical score consists of five staves. The top staff is a vocal line in treble clef with the lyrics "di - es il - la, qua re - sur - get ex fa - vil - la". The second staff is a piano accompaniment line in bass clef. The third and fourth staves are piano accompaniment lines in treble clef, and the fifth staff is a piano accompaniment line in bass clef.

7

p *cresc.* *f* *p*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

f

cresc. *f* *p*

cresc. *f* *p*

cresc. *f*

ju - di - can - dus ho - mo re - us:
[*cresc.*] [*f*]

ju - di - can - dus ho - mo re - us:
cresc. *f*

8 ju - di - can - dus ho - mo re - us:
cresc. *f*

ju - di - can - dus ho - mo re - us:
cresc. *f*

cresc. *f* *p*

Corni d.b.

p

Fagotti

Violino I

Violino II

Viola

CANTO

p

ALTO

p

TENORE

p

BASSO

p

Org./Bassi

p

hu - ic er - go par - ce De -

hu - ic er - go par - ce De -

hu - ic er - go par - ce De -

hu - ic er - go par - ce De -

Fagotti

- us.

Pi - e Je - su, pi - e Je - su

- us.

Pi - e Je - su, pi - e Je - su

- us.

Pi - e Je - su, pi - e Je - su

- us.

Pi - e Je - su, pi - e Je - su

16

Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viole

CANTO

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

ALTO

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

TENORE

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

BASSO

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

Org./Bassi

p *cresc.* *f*

22

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

Segue

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves: the upper staff has a treble clef and the lower staff has a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line remains in a single staff with a treble clef. The piano accompaniment continues in two staves with treble and bass clefs. The musical notation includes various rhythmic patterns and rests.

The third system of the musical score features the vocal line with lyrics and the piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves with treble and bass clefs. The lyrics are: "men, a - - - - -", "a - men, a - men, a - men, a - men, a - - - - men, a - men,", "- - men, a - - - men, a - - - - men, a -", and "men, a - - - men,". The piano accompaniment includes dynamic markings such as *Vlc.* and *Tutti*. At the bottom of the system, there are figured bass notations: 6 5 4 6 7 6 6 5 4 6 7 #6 6 6 6 6 5 3 6.

22

men, a - - - - - men, -

a - men, a - men, a - - - - - men, a - - - - - men, a - men,

- - - - - men, a - - - - - men, a - - - - -

a - - - - - men, a - - - - - men,

Vlc.

5 6 5 6 6 7 #6 6

- 4 - 4 - #4 #3 #3 -

First system of musical notation. It features a vocal line in the upper staff with notes and rests, and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The piano part includes chords and melodic lines.

Second system of musical notation, primarily piano accompaniment. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The piano part continues with various chords and melodic fragments.

Third system of musical notation, primarily piano accompaniment. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The piano part continues with various chords and melodic fragments.

Fourth system of musical notation. It features a vocal line in the upper staff with the lyrics "a - men, a - - - - -". The piano accompaniment is in the lower staff.

Fifth system of musical notation. It features a vocal line in the upper staff with the lyrics "a - men, a - - - - -". The piano accompaniment is in the lower staff.

Sixth system of musical notation. It features a vocal line in the upper staff with the lyrics "men, a - men, a - men, a - men, a - men, a -". The piano accompaniment is in the lower staff.

Seventh system of musical notation. It features a vocal line in the upper staff with the lyrics "a - - - - - men, a -". The piano accompaniment is in the lower staff.

Tutti

Eighth system of musical notation, primarily piano accompaniment. It consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The piano part continues with various chords and melodic fragments.

35

Musical score for the first system, measures 35-40. It includes a vocal line and piano accompaniment with various dynamics and articulations.

Musical score for the second system, measures 41-46. It includes a vocal line and piano accompaniment.

Musical score for the third system, measures 47-52. It includes a vocal line with lyrics and piano accompaniment.

- - - men, a - - - men, a - - - men, a - -
 - men, a - - - - - - - - - -
 - - - - - men, a - - - - -
 - - - men, a - - - men, a - - - men, a -

4 b6 5 5 b6 b5 6 b7 5 b6 7
 b2 b3 - 4 b4 b5 b3 3 3 3 b3 b3 5 43
 2 3

a - - men, a - - men,
 - - men, a - -
 a - men, a - - - - -
 - - - - - men, a - men, a - men, a - -

6 #4 2 6 #6 6 #3 6 #3

67

men, a - men, a - - - men, a - - -
 a - - - men, a - men, a - - - - -
 - men, a - men, a - - - men, a - - - men, a - - -

7 6 5 6 6 b5 7 6 7 6 4

73

men, a - - - men. _____

men, a - - - men. _____

men, a - - - men. _____

men, a - - - men. _____

5 5 6 5 4 5
#3 #3 4 #3 2 #3

Domine [Jesu]

[Allegro]

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

Violino I

Violino II

Viole

[Allegro]

TUTTI *p*

CANTO

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

TUTTI *p*

ALTO

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

TUTTI *p*

TENORE

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

TUTTI *p*

BASSO

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

Tutti

Organo e Bassi

4

Violino I *p*

Violino II *p*

Viole *p*

CANTO *p*

ALTO *p* li - - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to -

TENORE *p* li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - -

BASSO *p* li - - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - -

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - -

Org./Bassi *p*

7

Corni d.b. *f*

Fagotti *f*

Violino I *f* *p*

Violino II *f* *p*

Viole *f* *p*

CANTO *f* *f* *p*

ALTO *p* rum de poe - nis in fer - - - ni, de poe - nis in -

TENORE *p* rum de poe - nis in - fer - - ni, de

BASSO *p* - rum de poe - nis in fer - - ni, de

- rum de poe - nis in - fer - - ni,

Org./Bassi *f* *p* *f*

Corni d.b.

Musical notation for Corni d.b. and Fagotti. The Corni d.b. part is in the upper staff, starting with a rest and then playing a melodic line with a dynamic marking of *p*. The Fagotti part is in the lower staff, playing a rhythmic accompaniment.

Tromboni

Musical notation for Tromboni, consisting of three staves. The top two staves are for Trombone I and II, and the bottom staff is for the Bass Trombone. All parts are currently silent.

Violino I

Musical notation for Violino I, showing a melodic line with eighth and sixteenth notes.

Violino II

Musical notation for Violino II, showing a melodic line with eighth and sixteenth notes.

Viola

Musical notation for Viola, showing a melodic line with eighth and sixteenth notes.

CANTO

Musical notation for the CANTO part, showing the vocal line with lyrics: - fer - - ni, et de pro - fun - do la - -

ALTO

Musical notation for the ALTO part, showing the vocal line with lyrics: poe - nis in - fer - ni, et de pro - fun - do la - -

TENORE

Musical notation for the TENORE part, showing the vocal line with lyrics: poe - nis in - fer - ni, et de pro - fun - do la - -

BASSO

Musical notation for the BASSO part, showing the vocal line with lyrics: de poe - nis in - fer - ni, et de pro - fun - do la - -

Org./Bassi

Musical notation for Org./Bassi, showing a rhythmic accompaniment with a dynamic marking of *p*.

14

f *p* *f* *a 2*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

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

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

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

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

f *p* *f*

First system of musical notation. Treble staff: *p* *a 2* *f*. Bass staff: *f*.

Second system of musical notation. Piano (P) staves: *f*. Bass staff: *f*.

Third system of musical notation. Piano (P) staves: *p* *f*. Bass staff: *(div.) p* *f*.

First vocal line with lyrics: o - re le - o - nis, li - be - ra, li - be - ra e - as de

Second vocal line with lyrics: o - re le - o - nis, li - be - ra e - as de

Third vocal line with lyrics: o - re le - o - nis, li - be - ra e - as de

Fourth vocal line with lyrics: o - re le - o - nis, li - be - ra e - as de

Fifth system of musical notation. Piano (P) staff: *p* *f*. Bass staff: *f*.

The first system consists of two staves. The upper staff is a vocal line in G major with a key signature of one flat (F major). It begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The lower staff is a piano accompaniment in G major, starting with a half note G2, followed by quarter notes A2 and B2, then a half note C3.

The second system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

The third system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

The fourth system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

The fifth system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

ne ab - sor - be - at e - as

The sixth system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

tar - ta - rus, ne ca - dant in obs - cu - rum, ne ca - dant,

The seventh system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

The eighth system continues the vocal and piano parts. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in G major.

First system of musical notation, featuring a vocal line with a melodic phrase and piano accompaniment in the right and left hands.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, primarily piano accompaniment with intricate rhythmic patterns.

tar - ta-rus, ne ca-dant in obs - cu-rum, ne ca-dant, ne ca-dant in obs - cu -

ne ca-dant in obs - cu - rum, ne ca-dant, ne ca-dant, ne ca-dant in obs -

ca - dant, ne ca-dant in obs - cu-rum, ne ca-dant, ne ca-dant, ne ca-dant in obs -

ne ab - sor-beat e - as tar - ta-rus, ne ca-dant in obs -

6 5 6 6 5 9 9 9 4 4 6
5 5 5 5 7 7 7 2 2 5
43

Violino I

Violino II

Viole

CANTO

sig - ni - fer sanc - tus Mi - - cha - el re - - prae - sen - tet e - - -

ALTO SOLO

sed sig - ni - fer sanc - tus

TENORE

BASSO

Org./Bassi

as in lu - cem sanc - - tam,

Mi - - cha - el re - - prae - sen - tet e - - - as

SOLO

sed sig - ni - fer sanc - tus Mi - - cha - el re -

SOLO

sed

re - prae - sen-tet, re - - prae-sen-tet e - - as
 in lu - cem sanc - - tam, re - prae - sen - - tet, re - prae - sen-tet
 - prae-sen-tet e - - - - as, re - prae - sen - - tet e - as
 sig - ni - fer sanc - tus Mi - - cha-el re - prae - sen-tet e - as, re - prae -

42

Corni d.b.
 Fagotti
 Tromboni
 Violino I
 Violino II
 Viole
 CANTO
 ALTO in lu - cem sanc - - tam:
 TENORE e - - as in lu - cem sanc - - tam:
 BASSO in lu - - cem sanc - - tam:
 Org./Bassi
 -sen-tet e - as in lu - cem sanc - - tam: Tutti *f* Quo - o - lim A - bra - hae

Corni d.b.

Musical notation for Corni d.b. (top staff) and Fagotti (second staff). The Fagotti part includes a dynamic marking of *f* and features a melodic line with slurs and accents.

Tromboni

Musical notation for Tromboni (third and fourth staves). The part includes a dynamic marking of *f* and consists of rhythmic accompaniment.

Violino I

Musical notation for Violino I (fifth staff), featuring a melodic line with slurs and accents.

Violino II

Musical notation for Violino II (sixth staff), featuring a melodic line with slurs and accents.

Viole

Musical notation for Viole (seventh staff), featuring a melodic line with slurs and accents.

CANTO

Musical notation for CANTO (eighth staff), currently silent.

ALTO

Musical notation for ALTO (ninth staff), currently silent.

TENORE

Musical notation for TENORE (tenth staff). Includes the instruction **TUTTI** and a dynamic marking of *f*. The lyrics are: *Quam o - lim A - bra-hae pro - mi - sis - ti, quam o - lim*

BASSO

Musical notation for BASSO (eleventh staff). The lyrics are: *pro - mi - sis - ti, et se-mi-ni e - jus, quam o - lim A - bra-hae*

Org./Bassi

Musical notation for Org./Bassi (twelfth staff), featuring a melodic line with slurs and accents.

f

f

f

TUTTI *f*

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

TUTTI *f*

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

8 A - bra - hae, et se - mi - ni e - jus pro - mi - sis - ti, pro - mi -

pro - mi - sis - ti, pro - mi - sis - ti,

Vlc.

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

quam o - lim A - bra-hae pro - mi - sis - ti, et se-mi-ni

- sis-ti, quam o-lim A - bra-hae

Tutti ^(b)

54

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the piano accompaniment with two staves. It features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal line.

The third system continues the piano accompaniment with two staves. The rhythmic pattern remains consistent, with some melodic movement in the upper voice of the piano part.

The fourth system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "pro - mi - sis - ti,". The piano accompaniment continues with the same rhythmic accompaniment.

The fifth system includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "e - jus, quam o - lim A - brahae, et se - mi - ni e - jus".

The sixth system includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "pro - mi - sis - ti, quam o - lim A - brahae pro - mi -".

The seventh system includes the vocal line and piano accompaniment. The vocal line concludes with the lyrics "et se - mi - ni e - jus,". The piano accompaniment continues with the same rhythmic accompaniment.

The eighth system continues the piano accompaniment with two staves, ending with a final cadence.

et se-mi-ni e - jus, quam o - lim A - bra-hae pro - mi -
 pro - mi - sis - ti, quam o - lim A - bra-hae pro - mi -
 8 - sis - ti, quam o - lim A - bra-hae, quam o - lim A - bra-hae pro - mi -
 et se-mi-ni e - jus, quam o - lim A - bra-hae pro - mi - sis - ti,

60

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

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

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

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

Vlc.

quam o - lim A - bra-hae pro - mi - sis - ti, et se - -

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

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

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

66

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

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

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

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

- mi - ni, se - mi - ni e - jus, quam o - lim A - bra - hae

72

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

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

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

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

a 2

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

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

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

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

- mo - ri-am fa - - - ci-mus, hos - ti -
 ho - di-e me - mo - ri-am - - - fa - ci-mus, hos - ti -
 ho - di-e me - mo - ri-am - - - fa - ci-mus, hos - ti -
 ho - di-e me - mo - - - ri-am fa - ci-mus, hos - ti -

- as et pre - - ces ti - - bi Do - mi - ne
 - as et pre - - ces ti - - bi Do - mi - ne
 - as et pre - - ces ti - - bi Do - mi - ne
 - as et pre - - ces ti - - bi Do - mi - ne

lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -
lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -
8 lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -
lau - - dis of - fe - ri - mus: tu sus - ci-pe pro a - ni -

- ma - bus il - lis, qua - rum ho - di - e, ho - di - e me - mo - ri - am -
- ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - - -
8 - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - - -
- ma - bus il - lis, qua - rum ho - di - e, ho - di - e me - mo - - -

fa - ci - mus: fac e - as, Do - mi - ne, de
 - - - ci - mus: fac e - as, Do - mi - ne, de
 - - - ci - mus: fac e - as, Do - mi - ne, de
 - ri - am fa - ci - mus: fac e - as, Do - mi - ne, de

p

mor - - - te trans - i - re ad vi - - tam.
 mor - te trans - i - - - re ad vi - - tam.
 mor - - - te trans - i - re ad vi - - tam.
 mor - - te trans - i - re ad vi - - tam.

55 [Allegro]

Corni d.b.

Fagotti

Tromboni

Violino I

Violino II

Viola

CANTO

[Allegro]

ALTO

TENORE

BASSO

Org./Bassi

Musical score for Requiem, page 146, measures 55-57. The score includes parts for Corni d.b., Fagotti, Tromboni, Violino I, Violino II, Viola, CANTO (Allegro), ALTO, TENORE, BASSO, and Org./Bassi. The vocal parts have lyrics in Latin: "Quam o-lim A-bra-hae pro-mi-sis-ti, et se-mi-ni e-jus,".

58

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and ending on a half note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system is a piano accompaniment consisting of three staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. The music is in a minor key and features various chordal textures.

The third system is a piano accompaniment consisting of four staves. It continues the rhythmic and harmonic patterns established in the previous systems, with intricate fingerings and dynamic markings.

The fourth system features a vocal line with the lyrics "Quam o - lim". The music is in a minor key and includes a dynamic marking of *f* (forte).

The fifth system features a vocal line with the lyrics "Quam o - lim A - bra-hae pro - mi - sis - ti,". The music continues with a dynamic marking of *f*.

The sixth system features a vocal line with the lyrics "- sis - ti, quam o - lim A - bra-hae, et se - mi - ni e - jus pro - mi -". The music continues with a dynamic marking of *f*.

The seventh system features a vocal line with the lyrics "quam o - lim A - bra-hae pro - mi - sis - ti, pro - mi - sis - ti,". The music continues with a dynamic marking of *f*.

The eighth system is a piano accompaniment consisting of two staves. It concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

61

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal line with notes and rests, including a fermata over a note in the second measure. The lower staff is in bass clef and contains a piano accompaniment with rests.

The second system features a piano accompaniment in 3/4 time, indicated by the '3' over the time signature. It consists of three staves: two in treble clef and one in bass clef. The music includes chords and moving lines in both hands.

The third system continues the piano accompaniment in 3/4 time, consisting of three staves (two treble, one bass). The texture is more active with eighth and sixteenth notes.

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

et se-mi-ni e - jus, quam o - lim A - bra-hae pro - mi - sis - ti,

- sis - ti, pro - mi - sis - ti,

The seventh system consists of a single bass clef staff with a piano accompaniment, primarily containing rests.

The eighth system features a piano accompaniment in 3/4 time, consisting of a single bass clef staff with active eighth and sixteenth notes.

64

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

Tutti

et se - mi - ni

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

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

et se - mi - ni e - jus,

69 *a 2*

e - jus, quam o - lim A - bra-hae pro - mi -
 quam o - lim A - bra-hae pro - mi -
 A - bra-hae, quam o - lim A - bra-hae pro - mi -
 quam o - lim A - bra-hae pro - mi - sis - ti,

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

- sis - ti, pro - mi - sis - - ti, quam o - lim

- sis ti, pro - mi - sis - - ti, quam o - lim

pro - mi - sis - - ti, quam o - lim

Vlc.

The musical score consists of several systems. The first system shows piano accompaniment for the right and left hands. The second system continues the piano accompaniment. The third system features a vocal line with lyrics: "pro - mi - sis - ti, quam o - lim A - bra-hae". The fourth system continues the vocal line with lyrics: "A - bra-hae pro - mi - sis - ti, quam o - lim". The fifth system continues the vocal line with lyrics: "A - bra-hae pro - mi - sis - ti, quam o - lim". The sixth system continues the vocal line with lyrics: "A - bra-hae pro - mi - sis - ti, quam o - lim". The seventh system shows piano accompaniment for the right and left hands.

Musical notation for the first system, featuring a treble and bass clef with piano (*p*) dynamics.

Musical notation for the second system, featuring a grand staff with piano (*p*) dynamics.

Musical notation for the third system, featuring a grand staff with piano (*p*) dynamics.

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

A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -

A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -

A - bra-hae pro - mi - sis - ti, et se - mi - ni e - -

Musical notation for the eighth system, featuring a bass clef with piano (*p*) dynamics.

p

p

p

p

p

p

p

p

p

p

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

- jus, et se - mi - ni,

- jus, et se - mi - ni,

- jus, et se - mi - ni,

p

Musical score for Requiem, page 156, measure 81. The score includes vocal parts and piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "se - mi - ni e - jus, quam o - lim A - bra - hae pro - mi - sis - ti,".

The score features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "se - mi - ni e - jus, quam o - lim A - bra - hae pro - mi - sis - ti,".

The score includes a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "se - mi - ni e - jus, quam o - lim A - bra - hae pro - mi - sis - ti,".

The score includes a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "se - mi - ni e - jus, quam o - lim A - bra - hae pro - mi - sis - ti,".

84

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

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

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

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

a 2

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

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

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

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

5

f

f

f

f

- em. Ag - nus De - - - - i, qui

f

- em. Ag - nus De - - - - i, qui

f

- em. Ag - nus De - - - - i, qui

f

- em. Ag - nus De - - - - i, qui

f

Tutti

6 5 6

18

Musical notation for the first system, featuring a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The piano part consists of chords and single notes.

Musical notation for the second system, featuring a grand staff with three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature has one flat and the time signature is 4/4.

Musical notation for the third system, featuring a grand staff with four staves. The top two staves are in treble clef and the bottom two staves are in bass clef. The key signature has one flat and the time signature is 4/4. This system includes complex rhythmic patterns with slurs and accents.

tol - - - - lis pec - ca - - - ta mun - - - -

tol - - - - lis pec - ca - - - ta mun - - - -

tol - - - - lis pec - ca - - - ta mun - - - -

tol - - - - lis pec - ca - - - ta mun - - - -

Piano accompaniment line for the bottom system, featuring a bass clef and a series of eighth notes.

7
5
4 3

b6

7
5
#3

p

p

p

p

- di: do - na, do - na e - is re - - -

p

- di: do - na e - is, do - na e - is

p

- di: do - na e - is, do - na e - is

p

- di: do - na, do - na e - is

p

Vlc.

p

5
3

28

qui - em. Ag - nus De - - - -

re - qui - em. Ag - nus De - - - -

re - qui - em. Ag - nus De - - - -

re - qui - em. Ag - nus De - - - -

Tutti

The first system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

The second system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

The third system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

The fourth system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

- i, qui tol - - - - - lis pec -

The fifth system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

- i, qui tol - - - - - lis pec -

The sixth system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

- i, qui tol - - - - - lis pec -

The seventh system consists of two staves. The upper staff is a vocal line in G major, with notes G4, A4, B4, and C5. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

- i, qui tol - - - - - lis pec -

The eighth system consists of two staves. The upper staff is a piano accompaniment in G major, with notes G2, B2, and D3. The lower staff is a piano accompaniment in G major, with notes G2, B2, and D3.

35

p

p

p

- ca - - - - ta mun - - - - di:

- ca - - - - ta mun - - - - di:

- ca - - - - ta mun - - - - di:

- ca - - - - ta mun - - - - di: do - na,

Vlc. *p*

6
b4

b7
b5

p

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. A slur covers the next two measures, containing a quarter note Bb4, an eighth note A4, a quarter note G4, and a half note F4. The piano accompaniment mirrors the vocal line's rhythm and pitch.

The second system shows the piano accompaniment for the second system. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand part is mostly rests, with a few notes in the final measure. The left hand part consists of a steady bass line.

The third system shows the piano accompaniment for the third system. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand part is mostly rests, with a few notes in the final measure. The left hand part consists of a steady bass line.

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

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

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

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

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

43

- ter - - - - - nam.

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

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

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

Tutti
p

Segue

Lux aeterna

Adagio

p

2 Corni di bassetto in F

2 Fagotti

3 Tromboni

2 Clarini in D

Timpany in D

Violino I

Violino II

Viole

Adagio

CANTO

ALTO

TENORE

BASSO

Organo e Bassi

Solo

p

Solo

Vlc.

Lux ae - ter - na lu -

Detailed description of the musical score: This page contains the musical score for the 'Lux aeterna' section of a Requiem. The tempo is marked 'Adagio'. The score includes parts for 2 Bassoon Horns in F, 2 Bassoons, 3 Trombones, 2 Clarinets in D, Timpani in D, Violin I, Violin II, Viola, Cantor, Alto, Tenor, Bass, and Organ and Basses. The Cantor part features the lyrics 'Lux ae - ter - na lu -'. The Organ and Basses part includes markings for 'Solo' and 'Vlc.'. Dynamics include piano (*p*) and solo.

10 Corni d.b.

Fagotti

Tromboni

Clarini

Timpany

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi

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

lu - ce - at e - is, Do - mi - ne. Cum sanc - tis,

lu - ce - at e - is, Do - mi - ne. Cum sanc - tis, cum

lu - ce - at e - is, Do - mi - ne. Cum sanc - tis, cum

6 6 6 4 3 6 6

12

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves: the upper staff uses a C-clef (soprano) and the lower staff uses a bass clef. The music is in 4/4 time and features a mix of quarter, eighth, and sixteenth notes, with some rests.

The second system continues the musical score. The vocal line and piano accompaniment are similar in style to the first system, with the vocal line in a single staff and the piano accompaniment in two staves. The notation includes various rhythmic values and rests, maintaining the same key signature and time signature.

The third system features the vocal line with lyrics. The lyrics are: "Cum sanc - tis tu - is in ae - ter - num qui - a pi - - us" on the first line, "cum sanc - tis tu - is in ae - ter - num, qui - a pi - us" on the second line, "sanc - tis tu - is in ae - ter - num, qui - a pi - - us" on the third line, and "sanc - tis tu - is in ae - ter - num, qui - a pi - - us" on the fourth line. The piano accompaniment continues in two staves below the vocal line.

6 5 4 6 6 7 7 6 5
 # 2 4 # 3 # 3 4 # 3

14

es.

es.

es.

es.

Solo

Tutti

p Tasto

f 6 4 #

17

f

f

f

Do - na, do - na

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

f

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

Vlc.

6 6 # 5/4 # 3 # 6

19

The musical score consists of several systems. The first system features a piano introduction with a treble and bass staff, followed by a grand staff with three staves. The second system continues the piano accompaniment with four staves. The third system introduces the vocal line with lyrics: "e - - - is Do - mi-ne, do - - na, do - na e - - is re - - qui - em ae - ter - - - nam, do - na, do - na". The fourth system continues the vocal line with lyrics: "do - na, do - na e - is, e - is". The fifth system shows the piano accompaniment with figured bass notation: 6, 6, 9, 6, 4, #3, 6, 5, 2, 6. The word "Tutti" is written above the piano staff in two places.

21

Musical score for the first system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo marking *a 2* is present above the piano part.

Musical score for the second system, primarily piano accompaniment. It consists of three staves: two for the right hand and one for the left hand. The right hand plays a melodic line with some rests, while the left hand provides a steady rhythmic accompaniment.

Musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are:

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

The piano accompaniment includes a right-hand part and a left-hand part. The left-hand part has a *Vlc.* (Vivace) marking and a *Tutti* marking. The bottom of the system shows a sequence of numbers: 6 6 4 3 6 6.

- - nam, ae - ter - - nam, ae - ter - -
 e - is, do - na e - is, do -
 - na, do - - na, do - -
 e - is, do - na e - is, do - -

6 #3 6 #6 6 6 6 6 3

25

The musical score is arranged in systems. The first system consists of a grand staff with a treble and bass clef. The second system consists of three staves: two for the right hand of the piano (treble clef) and one for the left hand (bass clef). The third system consists of three staves: two for the vocal parts (treble clef) and one for the piano accompaniment (bass clef). The lyrics are: - nam: et lux per - pe - tu - a, et lux per - pe - tu - a - na: et lux per - pe - tu - a, et lux per - na: et lux per - pe - tu - a, et lux per - na: et lux per - pe - tu - a, et lux per -

6
4

Musical notation for the first system, featuring a vocal line and a piano accompaniment.

Musical notation for the second system, including piano accompaniment and vocal lines.

Musical notation for the third system, including piano accompaniment and vocal lines.

Musical notation for the fourth system, including piano accompaniment and vocal lines with lyrics.

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

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

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

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

Segue

7 6 5 6 5 #3 6 6 7 #6 6 5 4 5
 4 3 4 #3 5 3 - 4 #3 b2 #3

Cum sanctis

Allegro

First system of musical notation. It includes a vocal line with a *a 2* marking and a dynamic of *f*. Below it are piano and string parts, with the piano part marked *f*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Continuation of the piano and string parts from the first system, showing the intricate rhythmic patterns in the piano part.

Allegro

Second system of musical notation. It features a vocal line with lyrics: "in ae - ter - - - -". Below it are piano and string parts. The piano part is marked *f* and includes the instruction *f Tasto*. The vocal line continues with lyrics: "Cum sanc - tis tu - is in ae - ter - - - -".

4

f

f

f

f

Cum sanc - tis tu - is in ae - ter - -

- num,

in ae - ter - -

- num, ae - ter - num, cum sanc-tis -

2 #6 7 #3 #3 4 7
#3 2 4

Musical notation for the first system, featuring a vocal line with a melodic phrase and piano accompaniment in the right and left hands.

Musical notation for the second system, primarily consisting of piano accompaniment for the right and left hands.

An empty musical staff, likely a placeholder for a second vocal line.

Musical notation for the third system, primarily consisting of piano accompaniment for the right and left hands.

num, in ae - ter - - num, in ae -

Musical notation for the fourth system, featuring a vocal line with lyrics and piano accompaniment.

- ter - - - - num, ae - ter - num,

Musical notation for the fifth system, primarily consisting of piano accompaniment for the right and left hands.

cum sanc - tis tu -

Musical notation for the sixth system, primarily consisting of piano accompaniment for the right and left hands.

- - - - - num, ae -

Musical notation for the seventh system, primarily consisting of piano accompaniment for the right and left hands.

6 5 6 4 6 6 #4 6 #5 #6 6 9 8 7 5 7 #6 5 #3

13

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.

- ter - - - - -
 ae - ter - - - - - num, ae - ter - num, ae - ter -
 - is in ae - ter - - - - -
 - ter - - - - - num, ae - ter - num, ae - ter - num,

Vlc. Tutti Vlc.
 3 ——— 6 8 7 6 6 #5 3
 4/4 3 ——— #6 #3 7 6
 3 ——— 3

- num, cum sanc - tis tu - - is in ae - ter - -
 - - - - - num, in ae - ter - - num, ae - ter - num,
 - - - - - num, ae - ter - - - - - num,
 ae - ter - - - - num, in ae - ter - - - - -
 Tutti Vlc. Tutti
 b3 16 8 b7 7 6 5 6 5 7 5 6 5 6 5

19

num, in ae-ter - - -
 ae - ter - - - num, in - ae-ter - - -
 8 cum sanc - tis tu - - is in ae -
 - - - num,
 Vlc.

6 6 5 6 7 #6 #3 #4 5 #6 4 b3 #3 b9 8 7 b6

22

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of eighth and sixteenth notes.

Second system of musical notation, primarily piano accompaniment. It includes a grand staff with treble and bass clefs, and a separate bass clef line below. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes.

Third system of musical notation, continuing the piano accompaniment. It features a grand staff with treble and bass clefs, and a separate bass clef line below. The piano part continues with intricate rhythmic figures.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "num, num, in ae - ter cum sanc - tis tu - - -". The piano accompaniment continues with complex rhythmic patterns. The system concludes with a "Tutti" marking and a series of figured bass numbers: 6, 5, b3, #, #4, 2, 6, 7, b3, b9, 8, 7, b6, 5, 6, 6, 5, 6, 5.

25

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves: the upper staff uses a grand staff (treble and bass clefs) and the lower staff uses a bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system continues the musical score. The vocal line remains in a single staff with a treble clef. The piano accompaniment continues in two staves, maintaining the complex rhythmic texture. The lyrics are positioned below the vocal line.

The third system of the musical score includes the vocal line and piano accompaniment. The lyrics are: "cum", "- ter -", "- num, ae - ter", and "- is in ae - ter". The piano accompaniment continues with the same complex rhythmic patterns. At the bottom of the system, there are fingering numbers for the piano part: b3, b6, b5, 6, b3, b3, b4, 2, 6, b6, b3, b7, 5, 6, 4, 3, 2, 6, 4.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves: the upper staff has a treble clef and the lower staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line remains in a single staff with a treble clef and a key signature of one flat. The piano accompaniment continues in two staves with treble and bass clefs. The musical texture is consistent with the first system, featuring rhythmic patterns and melodic lines.

The third system of the musical score includes the vocal line with lyrics and the piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "sanc - tis tu - - is, in ae - ter - - - - - num, ae - ter - num, ae - ter - - - - - num, in ae - ter - - - - - num, in ae - - - - - num, cum sanc - tis tu - -". The piano accompaniment is written in two staves with treble and bass clefs. At the end of the system, there are performance instructions: "Vlc." and "Tutti".

34

ae - ter - - - num, in ae -
 - is in ae - ter - - -
 in ae - ter - - - num, ae - ter - - -
 - ter - - - num, ae - ter - - - num,
 Vic.

6 b6 5 6 6 4 b3 q3 6 q3 6 q3 6 #3

37

- ter - - - - num, ae - ter - - - - num,
 - num, ae - ter - - - - num, cum sanc-tis tu - is in - ae-ter - - -
 - num, ae - ter - num, in ae-ter - - - - num, in - ae-ter - - -
 in ae - ter - - - - num, cum sanc - tis

(Vln. II) (Vla.) Tutti

6 — 6 3 — 6 2 #6 — 3 #3 4 5 6 6
 4 2 #3

in ae-ter - - - - - num, ae -
 - - - - - num, ae - ter - - - - - num, in ae -
 - num, in ae - ter - - - - - num, in ae - ter - - - - - num, ae -
 tu - - - - is in ae - ter - - - - - num, ae -

6 7 6 5 6 7 #6 6 6 #3 3 #6 7 5 #3

46

- ter - - - - num, in ae - ter - - - -

- num, in ae - ter - - - - num, cum sanc - tis

- ter - - num, ae - ter - num, ae - ter - num, cum sanc - tis

- num, ae - ter - num, ae - ter - num, ae - ter - - num, ae - ter -

Vlc. Tutti

6 — ♯3 — 6 — ♯3 — 6 ♯3 6 6 ♯3 7 6 ♯3 6 ♯3 —

Adagio

49

Musical score for instruments and voices, measures 49-58. It features a vocal line and piano accompaniment with various textures and dynamics.

Adagio

- - num, ae - ter - - - num, qui - a pi - - - - us es.
 tu - is in ae - ter - - - num, qui - a pi - - - - us es.
 tu - is in ae - ter - - - num, qui - a pi - - - - us es.
 - - num, ae - ter - - - num, qui - a pi - - - - us es.

6 7 7 6 5 7 7 #3 6 6 5
5 4 #3 5 5/3 #3 4 #3

Musical score for voices and piano accompaniment, measures 59-68. It includes Latin lyrics and figured bass notation.

APPENDIX
TWO MOVEMENTS BY F. X. SÜSSMAYR (1766-1803)

Sanctus

Adagio

2 Corni di bassetto in F
2 Fagotti
3 Tromboni
2 Clarini in D
Timpany in D
Violino I
Violino II
Viola

Adagio

CANTO
ALTO
TENORE
BASSO
Organo e Bassi

Sanc - - - tus, Sanc - - - tus,
Sanc - - - tus, Sanc - - - tus,
Sanc - - - tus, Sanc - - - tus,
Sanc - - - tus, Sanc - - - tus,

[f] $\frac{5}{3}$ $\frac{6}{5}$

3

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

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

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

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

4
2

6 - 6 - 6 - 6 - 6 6 9 8 5

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *ten.* and *fz*.

Fourth system of musical notation, primarily piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment. Lyrics: Ple - ni sunt cae - li et ter - - - ra glo - ri - a,

Sixth system of musical notation, including vocal line and piano accompaniment. Lyrics: Ple - ni sunt cae - li et ter - - - ra glo - ri - a,

Seventh system of musical notation, including vocal line and piano accompaniment. Lyrics: Ple - ni sunt cae - li et ter - - - ra glo - ri - a,

Eighth system of musical notation, including vocal line and piano accompaniment. Lyrics: Ple - ni sunt cae - - - li et ter - - - ra glo - ri - a,

Ninth system of musical notation, primarily piano accompaniment.

Tasto

6 4 5 6 6 7 #3 6 6 5

#2 - #3 #4 3

[4] 5 -

Allegro

9

Allegro

glo - ri - a, glo - ri - a tu - - - - - a.

glo - ri - a, glo - ri - a tu - - - - - a.

glo - ri - a, glo - - - - ri - a tu - - - - a.

glo - ri - a, glo - - - - ri - a tu - - - - a. O - san - na in - ex -

7 5 7 6 5 7 6 5 4 4 3

Fagotti

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi

O - san - na

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

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

O - san - na in - ex - cel - -

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

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

- - - - sis,

27 Corni d.b.

Fagotti

Tromboni

Clarini

Timpani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Vlc. [Tutti]

6 6 7 #3 6 6 5 6 6 6 6 6 6 - 7 6 5 3 - 6 - 6 6 5

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

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

8 in ex - cel - - sis, in ex - cel - - sis.

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

5 3 5 6 7 5 6 3

Benedictus

Andante

2 Corni di bassetto in F
[mf]

2 Fagotti
mf

3 Tromboni
mf *p* *[p]*

2 Clarini in Bb

Violino I
mf *tr*

Violino II
mf

Viola
mf *[p]*

Andante

CANTO

ALTO

TENORE

BASSO

Organo e Bassi
[mf] *[p]*

4 Fagotti *pp* *p*

Tromboni

Violino I *p*

Violino II [*p*]

Viola

CANTO

SOLO

ALTO SOLO

Be - ne -

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

Org./Bassi Vlc. Tutti

7 Corni d.b. Solo [*p*]

Violino I

Violino II

Viola

CANTO

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

Org./Bassi

10 Corni d.b. *p*

Fagotti *a 2*

Tromboni

Clarini

Violino I

Violino II

Viola

CANTO

- ni, be-ne-dic-tus qui ve-nit, be-ne-

ALTO

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

TENORE [SOLO]

Be-ne-dic-tus qui ve-nit,

BASSO [SOLO]

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

Org./Bassi

$\flat 4$ 2 6 $\flat 4$ 2 6 7

The first system of the score features a piano introduction and accompaniment. It consists of a grand staff with three staves: a treble clef staff, a bass clef staff, and a middle staff with a 5/4 time signature. The music is in a key with one flat (B-flat major or D minor) and features complex rhythmic patterns with many sixteenth and thirty-second notes. The introduction is marked with a 'p' (piano) dynamic.

The second system continues the piano accompaniment. It maintains the same grand staff structure and key signature. The music is highly melodic and rhythmic, with frequent sixteenth-note passages. The dynamics remain piano.

The vocal line begins with the lyrics:
 - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus
 ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus
 be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -
 - ni, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

Below the vocal line, guitar chord diagrams are provided for the first system of the vocal line. The diagrams are as follows:

4	7	8	7	3	4	4	5	7	8	6	6	7
	4			1	2	#2	3	#2	3		4	5
												[4]

16

ff

ff

ff

ff

[f]f

ff

ff

ff

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

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

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

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

ff

Soli

fz

p

p

[*p*]

mf

mf

mf

be - ne -

be - ne -

be - ne -

be - ne - dic - tus

Vlc.

Tutti

p

mf

24

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and eighth notes.

The second system is primarily piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a supporting bass line. A piano dynamic marking (*p*) is present. The music continues with similar rhythmic patterns to the first system.

The third system continues the piano accompaniment with a treble clef staff and a bass clef staff. The melodic line in the treble clef has a more active, flowing character with many eighth notes.

The fourth system includes piano accompaniment in the lower staves and vocal lines in the upper staves. The piano accompaniment features a complex, flowing treble line with many eighth notes and a steady bass line. The vocal lines are positioned above the piano part.

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

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

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

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

27 Corni d.b.

Fagotti Solo *rf p rf*

Tromboni

Violino I

Violino II

Viola

rf p rf p

CANTO

- ni,

ALTO

- ni,

TENORE

- ni,

BASSO

Org./Bassi

- ni, be - ne - dic - tus qui ve - nit in no - mi - ne -

p

30 Violino I

Violino II

Viola

TENORE

BASSO

Org./Bassi

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

p

33

Corni d.b.

Fagotti

Tromboni

Clarini

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Org./Bassi

p

[*p*]

benedic-tus qui ve-nit in no-mi-ne Do-mi-ne

be-ne-dic - tus qui ve - nit in no - mi-ne

- ni, benedic-tus qui ve - nit in no - mi-ne

be-ne - dic - tus qui ve - nit, qui

36

[cresc.]

[cresc.]

pp

pp

pp

pp

cresc.

fp

cresc.

fp

[cresc.]

[*fp*]

p

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

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

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

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

[cresc.]

[*fp*]

39

a 2

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

42

First system of musical notation. The treble clef staff contains a single eighth note followed by a whole rest. The bass clef staff contains a melodic line with eighth and quarter notes, ending with a fermata and the marking 'a 2'.

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clefs) with rests.

Second system of musical notation, consisting of a single treble clef staff with a whole rest.

Piano accompaniment for the second system, consisting of three staves with melodic and harmonic lines.

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

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

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

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

Piano accompaniment for the third system, including a 'Vic.' marking and a 'Tutti' dynamic marking.

3 4 4 5 7 8 6 6 7
1 2 #2 3 #2 3 4 5

45

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

4 6 6 7
 2 4 4 3

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

[dolce]
ve - nit, qui ve - nit in no - mi-ne Do - mi - ni.

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

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

ff

$\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{p}$ $\frac{5}{6}$ $\frac{6}{4}$ $\frac{7}{3}$

52

Allegro

Musical score for piano and strings, measures 52-55. The score includes a piano part with four staves and a string part with two staves. The piano part features complex rhythmic patterns and dynamic markings like *sf* and *f*. The string part provides harmonic support with sustained notes and rhythmic accompaniment.

Allegro

Musical score for vocal and string parts, measures 56-58. It includes a vocal line with lyrics "O - san - na in ex - cel -", a string part, and a violin part marked [Vic.] and *f*. The vocal part is in a higher register and features a melodic line with lyrics. The string and violin parts provide accompaniment.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of notes, including a half note with a dynamic marking of *[f]*. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

The second system continues the piano accompaniment from the first system. It includes two staves for the right hand and one for the left hand. The right hand continues with eighth-note patterns and some melodic lines, while the left hand provides harmonic support with chords and single notes.

The third system continues the piano accompaniment. The vocal line is absent in this system. The piano accompaniment maintains its rhythmic and melodic structure, with some dynamic markings like *[f]* appearing in the vocal staff area.

The fourth system introduces vocal lines with lyrics. It features three vocal staves and a piano accompaniment. The lyrics are: "O - san - na in - ex -", "O - san - na in - ex - cel - - - - sis, o - san - na", and "- - - - sis, o - san - na in - ex - cel - - - - sis, in ex -". The word "TUTTI" is written above the first vocal line. The piano accompaniment continues to provide accompaniment for the vocalists.

The fifth system continues the piano accompaniment. It features a single staff for the piano part. The music concludes with a final chord and some fermatas. The numbers "3 7 6" are written at the bottom right of the system.

65

[f]

[f]

[f]

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

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

- cel - sis, o -

[TUTTI]

O - san - na in - ex - cel -

[Tutti]

9 8 6 6 6 6 7 6 3 6 6 6 4 4 6 6 5 6 5 6 3 - 6 5

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent eighth-note pattern in the bass line.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note accompaniment.

Third system of musical notation, showing more complex piano accompaniment with sixteenth-note patterns.

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

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

- san - na in ex - cel - sis, in e - cel - sis.

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

Final system of musical notation, primarily piano accompaniment with figured bass notation below the staff.

6
4
2

6 7
5