

# Tommaso Resti (oko 1770. - 1830.): Messa di morti a 4 voci con accompagnamento di piena orchestra. Analiza djela i kritičko notno izdanje

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SVEUČILIŠTE U SPLITU  
UMJETNIČKA AKADEMIJA

**Marija Bešlić**

**Tommaso Resti (oko 1770. – 1830.): *Messa di morti a 4 voci con  
accompagnamento di piena orchestra. Analiza djela i kritičko notno izdanje***

**PARTITURA**

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## KAZALO

I. Introitus .....	1
II. Kyrie eleison .....	26
III. Dies irae .....	40
IV. Tuba mirum .....	59
V. Liber scriptus .....	87
VI. Quid sum miser .....	98
VII. Quaerens me.....	113
VIII. Ingemisco.....	124
IX. Oro supplex .....	134
X. Offertorium .....	154
XI. Responsorium Libera .....	172

# I. Introitus

**Largo**

Flauto

Oboe

Corni in Eb

Soprano

Contralto

Tenore

Basso

**Largo**

Violino I

Violino II

Viola

Violoncello

Organo

*dol. espress.*

*p cresc.*

*p*

7

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*rinf.*

*p*

*p tenuto*

Detailed description: This page of a musical score covers measures 7 through 11. The key signature is three flats (B-flat major or D-flat minor). The woodwind section includes Flute (Fl.), Oboe (Ob.), and E-flat Cor Anglais (E♭ Cor.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). In measure 7, the Flute and Oboe play a melodic line with a fermata. The E-flat Cor Anglais plays a similar line with a fermata. The vocal soloists are silent. The Violin I part begins with a melodic line, followed by a series of sixteenth-note passages marked *rinf.* (ritardando) in measures 8, 9, and 10. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a steady eighth-note accompaniment, starting in measure 8 with a dynamic marking of *p*. The Violoncello and Organ parts play a steady eighth-note accompaniment, with the Cello marked *p tenuto* in measure 8. The Organ part plays a steady eighth-note accompaniment.

12

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*rinf.*

$\flat 7/5$

$7/5$

16

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*p*

*f*

*p*

6 3 7

Detailed description of the musical score: The score is for measures 16 through 19. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The woodwind section (Flute, Oboe, E-flat Cor Anglais) has melodic lines in measures 16 and 19, with rests in measures 17 and 18. The string section (Violin I, Violin II, Viola, Violoncello) and Organ provide accompaniment throughout. Violin I has dynamic markings of *p*, *p*, and *f* in measures 16, 17, and 18 respectively. The Organ part has fingerings 6, 3, and 7 indicated above it in measure 18.

20

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*rinf.* *pp*

*p* *sf* *sf* *pp*

*p*

$\frac{6}{4}$  3 47

Detailed description: This page of a musical score covers measures 20 to 25. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Eb Cor Anglais (Eb Cor.), all of which are silent in these measures. The vocal section (Soprano, Alto, Tenor, Bass) is also silent. The string section (Violins I and II, Viola, and Cello) and the Organ part are active. Violin I and II play a melodic line starting with a piano (*p*) dynamic, which then shifts to *rinf.* and *pp* in measure 24. The Viola and Cello parts provide harmonic support, with the Cello starting on a piano (*p*) dynamic. The Organ part features a bass line with a  $\frac{6}{4}$  time signature change and a sequence of notes (3, 4, 7) in measure 24. The score concludes with a fermata in measure 25.



26

Fl.

Ob. *p cresc.* *p cresc.* *p cresc.*

E♭ Cor. *p cresc.* *p cresc.*

S. Re - qui-em, re - qui-em, re - qui-em ae - ter - nam, re - qui-em,

A. Re - qui-em, re - qui-em, re - qui-em ae - ter - nam, re - qui-em,

T. <sup>8</sup> Re - qui-em, re - qui-em, re - qui-em ae - ter - nam, re - qui-em,

B. Re - qui-em, re - qui-em, re-qui-em ae - ter - nam, re - qui-em,

Vln. I *dol. espr.*

Vln. II

Vle. *p cresc.*

Vc.

Org.

31

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*p*

*p*

*cresc.*

*p*

*rinf. p*

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

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

re - qui-em et lux per - pe - tu-a,

re - qui-em

*p*

*rinf. p*

*p cresc.*

*p*

35

Fl.

Ob.

Eb Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

*p*

39

Fl.

Ob.

E♭ Cor.

S.  
pe - tu - a lu - ceat e - is. Re - qui-em ae -

A.  
pe - tu - a lu - ceat e - is. Re - qui-em ae -

T.  
-pe - tu - a lu - ceat e - is. Re - qui-em ae -

B.  
pe - tu - a lu - ceat e - is. Re - qui-em ae -

Vln. I  
*sf p sf p ff fp*

Vln. II  
*fp fp fp fp fp*

Vle.  
*fp fp fp fp fp fp*

Vc.  
*sf p fp cresc. f fp*

Org.

43

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*fp* *fp*

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

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

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

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

46

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

50

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*p* *cresc.*

*p*

*b3*

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

54

Fl.

Ob.

E♭ Cor.

S. 

A. 

T. 

B. 

Vln. I

Vln. II

Vle.

Vc.

Org.



59

Fl. *fp*

Ob.

E♭ Cor.

S.  
pe - tua lu - ceat, lu - ce - at e - -

A.  
pe - tua lu - ceat, lu - ce - at e - -

T.  
pe - tua lu - ceat, lu - ce - at e - -

B.  
pe - tua lu - ceat, lu - ce - at e - -

Vln. I *fp*

Vln. II *fp*

Vle.

Vc.

Org.

62

Fl.

Ob.

Eb Cor.

S.  
- is.

A.  
is.

T.  
- is.

B.  
- is.

Vln. I

Vln. II

Vle.

Vc.  
*f* *sf*

Org.  
6/4    b7/2

*Subito*

66 **Largo Cantabile**

Fl. 

Ob. 

E♭ Cor. 

S. 

A. 

T. 

B. 

**Largo Cantabile**

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

71

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

de - tur vo - tum in Je - ru - sa - lem: e - xau - di o - ra -

de - tur vo - tum in Je - ru - sa - lem: e - xau - di o - ra -

de - tur vo - tum in Je - ru - sa - lem: ex - au - di o - ra -

vo - tum in Je - ru - sa - lem Je - ru - sa - lem: e - xau - di, e - xau - di o - ra -

*ff*

*ff*

*ff*

*ff*

*ff*

76

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

8 7 8 7 <sup>b</sup>6 / 4

tio - nem, o - ra - tio - nem me - am, ad te om - nis ca - ro ve - niet, ad te

tio - nem, o - ra - tio - nem me - am, ad te om - nis ca - ro ve - niet, ad te

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

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

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

84

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

6  
4

90

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.  
6  
4

Primo tempo

96

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

*p cresc.* *p cresc.* *p*

*p*

Re - qui-em, re - qui-em, re - qui-em e - ter - nam, re - qui-em,

Re - qui-em, re - qui-em, re - qui-em e - ter - nam, re - qui-em,

Re - qui-em, re - qui-em, re - qui-em e - ter - nam, re - qui-em,

Re - qui-em, re - qui-em, re - qui-em e - ter - nam, re - qui-em,

Primo tempo

Vln. I

Vln. II

Vle.

Vc.

Org.

*p dol. espr.*

*dol. espr.*

*p cresc.* *p* *p cresc.* *p*

$\frac{4}{3}$  6  $\frac{6}{5}$  3  $\frac{6}{4}$   $\frac{4}{3}$



101

Fl. *re - qui-em do - na e - is Do-mi-ne: et lux per -*

Ob.

E♭ Cor. *p*

S. *re - qui-em do - na e - is Do-mi-ne: et lux per -*

A. *re - qui-em do - na e - is Do-mi-ne:*

T. *re - qui-em et lux per - pe - tu-a,*

B. *re - qui-em*

Vln. I

Vln. II

Vle.

Vc.

Org.  $\frac{7}{2}$

105

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

pe - tu-a, et lux\_ per - pe - tu-a lu - ceat,

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

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

et lux\_ per - pe - tu-a, et lux\_ per - pe - tu-a lu - ceat,

3 3 3

109

Fl.

Ob.

E♭ Cor.

*pp*

S.

lu - ceat, lu - ceat e - is. Re - qui -

*sotto v:*

A.

-pe-tu-a lu - ceat e - is. Re - qui -

*sotto v:*

T.

-pe-tu-a lu - ceat e - is. Re - qui -

B.

lu - ceat, lu - ceat e - is. Re - qui -

Vln. I

Vln. II

Vle.

Vc.

Org.

$\frac{4}{3}$  6  $\frac{6}{5}$  3  $\frac{6}{4}$

113

Fl. *em, re - qui - em.*

Ob. *em, re - qui - em.*

E♭ Cor. *em, re - qui - em.*

S. *em, re - qui - em.*

A. *em, re - qui - em.*

T. *em, re - qui - em.*

B. *em, re - qui - em.*

Vln. I

Vln. II

Vle.

Vc.

Org.

# II. Kyrie eleison

**Andante assai**

Flauto

Soprano

Contralto

Tenore

Basso

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

Detailed description: This block contains the vocal and flute parts of the 'Kyrie eleison' section. It features five staves: Flauto (flute), Soprano, Contralto (contralto), Tenore (tenor), and Basso (bass). The tempo is marked 'Andante assai'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The flute part begins with a treble clef and a key signature of three flats. The vocal parts are written in a common staff with a treble clef. The lyrics 'Ky - ri - e e - le - i - son, e - le - i - son e - le -' are written below the soprano staff. The contralto, tenor, and bass staves are currently empty, indicating that the vocalists are silent during this passage.

**Andante assai**

Violino I

Violino II

Viola

Violoncello

Organo

Detailed description: This block contains the instrumental parts of the 'Kyrie eleison' section. It features five staves: Violino I (Violin I), Violino II (Violin II), Viola, Violoncello (Cello), and Organo (Organ). The tempo is marked 'Andante assai'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Violino I part begins with a treble clef and a key signature of three flats. The Violino II part begins with a treble clef and a key signature of three flats. The Viola part begins with an alto clef and a key signature of three flats. The Violoncello part begins with a bass clef and a key signature of three flats. The Organo part begins with a bass clef and a key signature of three flats. All instrumental parts are active throughout the section.

6

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

12  
Fl.

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

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

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

B.   
Ky - ri - e e -

Vln. I

Vln. II

Vle.

Vc.

Org.

18

Fl.

S.   
e - le - i - son, Chri - ste e - - - -

A.   
- i - son, Chri - ste e - le - - - -

T.   
- i - son, Chri - ste le - - - -

B.   
le - i - son, e - le - i - son, Chri - ste e - - - -

Vln. I

Vln. II

Vle.

Vc.

Org.   
#3 6/3 4/2 6/3 #6 6/3 6/6 3 6/6 6/3 6/3



25

Fl.

S. e - le - i - son, Chri - ste e -

A. e - le - i - son, Chri -

T. e - le - i - son, Chri -

B. i - son, Chri - ste e - le - i - son, Chri - ste e -

Vln. I


Vln. II

Vle.

Vc.


Org.

32

Fl. 

S.   
le - - - - - i - son,

A.   
ste e - le - - - - - i - son, Chri -

T.   
ste e - le - - - - - i - son, Chri-ste

B.   
le - - - - - i - son, Chri-ste

Vln. I 

Vln. II 

Vle. 

Vc. 

Org.   
6 b6 4 6 5 4 6 6 b6 6 4

39

Fl.

S.   
Chri - ste e - le - - - - -

A.   
-ste le - - - - - i - son, e -

T.   
e - le - - - - -

B.   
e - le - - - - -

Vln. I

Vln. II

Vle.

Vc.

6 ♯6 3 ♯3 6 ♯4 6 ♯6 3 3 6 ♯6 6 #3 6 #4 6 #6 3

Org.

46

Fl.

S. 

A. 

T. 

B. 

Vln. I

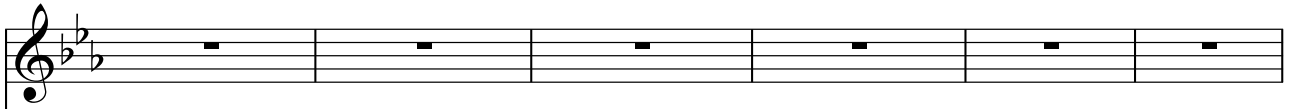
Vln. II

Vle.

Vc.

Org.

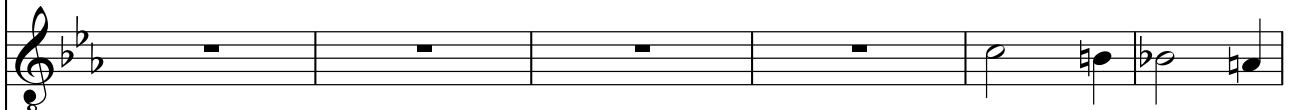
53

Fl. 


S. 

A. 

e

T. 

Chri - ste le -


B. 

Chri - ste e - le - -

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

3 4 6 b3 4 6 6 5 4 3 3 5 4 3

59

Fl.

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

A. e - - - -

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

B. - - i - son, e - - - -

Vln. I

Vln. II

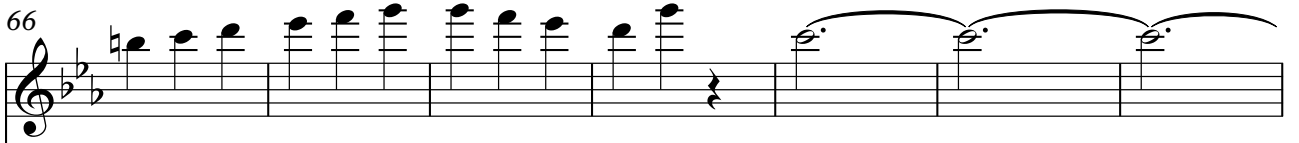
Vle.

Vc.

b7 6 43

Org.

66

Fl. 

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

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

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

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

Vln. I   
*fp* *fp* *fp*

Vln. II 

Vle. 

Vc. 

Org.   
6 6/5 46 6 b6/4 6/5 46

73

Fl.

S.  
i - son, e - le -

A.  
i - son, e - le -

T.  
i - son, e - le -

B.  
i - son, e - le -

Vln. I  
*fp* *fp*

Vln. II

Vle.

Vc.

Org.  
6  $\flat 6_4$  6  $\sharp 5_3$   $\flat 3$   $\flat 4$  6 6  $\flat 4$   $\flat$



79

Fl. Musical staff for Flute (Fl.) in G major, 4/4 time. It features a melodic line starting on G4, moving to A4, B4, and C5, with rests in the other staves.

S. Musical staff for Soprano (S.) in G major, 4/4 time. It features a vocal line with lyrics "i - - - son, e - le - -".

A. Musical staff for Alto (A.) in G major, 4/4 time. It features a vocal line with lyrics "i - - - son, e - le - -".

T. Musical staff for Tenor (T.) in G major, 4/4 time. It features a vocal line with lyrics "i - - - son, e - le - -".

B. Musical staff for Bass (B.) in G major, 4/4 time. It features a vocal line with lyrics "i - - - son, e - le - -".

Vln. I Musical staff for Violin I (Vln. I) in G major, 4/4 time. It features a melodic line with slurs and accents.

Vln. II Musical staff for Violin II (Vln. II) in G major, 4/4 time. It features a melodic line with slurs and accents.

Vle. Musical staff for Viola (Vle.) in G major, 4/4 time. It features a melodic line with slurs and accents.

Vc. Musical staff for Violoncello (Vc.) in G major, 4/4 time. It features a melodic line with slurs and accents.

Org. Musical staff for Organ (Org.) in G major, 4/4 time. It features a melodic line with slurs and accents.

82

Fl.

S.   
i - - - son.

A.   
i - - - son.

T.   
8 i - - - son.

B.   
i - - - son.

Vln. I

Vln. II

Vle.

Vc.

Org.

# III. Dies irae

**Largo non tanto**

Flauto

Oboe

Corni in C

Soprano

Contralto

Tenore

Basso

**Largo non tanto**

Violino I

Violino II

Viola

Violoncello

Organo

*fp* *p* *cresc.* *f* *p* *cresc.*

*f* *p* *cresc.* *f* *p* *cresc.*

*f*

*fp* *cresc.* *fp* *cresc.*

*fp* *cresc.*

3

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*fp* *p* *sf* *p* *cresc. f*

*p* *cresc. f*

*p* *cresc. f*

*sf* *p* *cresc.*

#6 6  $\frac{7}{5}$  3  $\frac{\#3}{4}$  6 #6 3

*p* *cresc.*

*p* *cresc.*

Detailed description: This page of a musical score (page 41) features a woodwind section and string accompaniment. The woodwind parts include Flute (Fl.), Oboe (Ob.), and Cor Anglais (C Cor.), all playing a melodic line with a triplet of eighth notes in the first measure. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), and Violoncello (Vc.), providing harmonic support. The Organ (Org.) part is in the bass clef, playing a simple accompaniment. Dynamics range from *fp* (fortissimo piano) to *f* (fortissimo), with a *cresc.* (crescendo) marking. Fingerings are indicated for the Organ part.

6

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Di - es i - rae,

Di - es i - rae,

Di - es i - rae,

Di - es i - rae,

Vln. I

*p* *cresc.* *f* *manca*

Vln. II

*p* *p* *f* *manca*

Vle.

*p* *cresc.* *f*

Vc.

*p* *cresc.* *p*

Org.

*cresc.* *p*

9

Fl.

Ob.

C Cor.

S.  
di - es il - la, di - es i - rae,

A.  
di - es il - la, di - es i - rae,

T.  
di - es il - la, di - es i - rae,

B.  
di - es il - la, di - es i - rae,

Vln. I

Vln. II

Vle.

Vc.

Org.

11

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

*pp*

*pp*

*pp*

*pp*

*pp*

$\frac{7}{5}$   $\frac{\#3}{3}$  6  $\#6$

14

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

sae - clum, sol - vet, sol - vet, sol - vet sae - clum, sol - vet, sol - vet\_ sae -

sae - clum, sol - vet, sol - vet\_ sae - clum, sol - vet, sol - vet\_ sae -

sae - clum, sol - vet sol - vet, sol - vet sae - clum, sol - vet sae -

sae - clum, sol - vet, sol - vet sae - clum,

*cresc.* *f* *p*

$\sharp 4/3$   $\natural 4/2$



18

Fl.

Ob.

C Cor.

S.  
clum in fa- vil - la:

A.  
clum:

T.  
8 clum in fa- vil - la:

B.  
in fa - vil - la:

Vln. I

Vln. II

Vle.

Vc.

6  
4

6

Org.

21

Fl.

Ob.

C Cor.

S.  
te - - ste Da - vid cum Si -

A.

T.  
te - - ste Da - vid

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

24

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

byl - la, cum Si - byl - la.

cum Si - byl - la,

te - - - - ste

*f*

7/5

26

Fl.

Ob.

C Cor.

S.

A.

te - - ste Da - vid cum Si -

T.

te - - ste Da - vid cum Si -

B.

Da - vid, te - - ste Da - vid.

Vln. I

*dol.*

Vln. II

Vle.

Vc.

Org.

29

Fl.

Ob.

C Cor.

S.  
Di - es il - la, sol - vet sol - vet sae - clum,

A.  
byl - la. Di - es il - la, sol - vet sol - vet sae - clum,

T.  
byl - la. Sol - vet sae - clum

B.  
Di - es i - rae, sol - vet

Vln. I  
*f* *f* *p* *f*

Vln. II

Vle.

Vc.

Org.  
#3 #4 b3 6 #6

32

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

sol - vet in fa - vil - la: te - ste Da - vid, te - ste Da - vid cum Si -

sol - vet in fa - vil - la: te - ste Da - vid, te - ste Da - vid

in fa - vil - la: te - ste Da - vid, te - ste Da - vid cum Si -

sae - clum in fa - vil - la: te - ste Da - vid, te - ste Da - vid cum Si -

*fp f p fp f p*

*fp f p fp f p*

*fp fp fp fp fp*

*fp fp fp fp fp*

6 6 6 #3 #3 7

36

Fl.

Ob.

C Cor.

S.  
byl - la, te - ste Da - vid, te - ste Da - vid, te - ste Da - vid cum Si -

A.  
te - ste Da - vid, te - ste Da - vid, te - ste Da - vid cum Si -

T.  
byl - la, te - ste Da - vid cum Si -

B.  
byl - la, te - ste Da - vid cum Si -

Vln. I  
*pp* *cresc.*

Vln. II  
*pp* *p*

Vle.

Vc.  
*p* *cresc.*

Org.  
*p* *cresc.*

41

Fl.

Ob.

C Cor.

S.  
byl - - la. Quan - tus

A.  
byl - - la. Quan - tus

T.  
byl - - la. Quan - tus

B.  
byl - - la. Quan - tus

Vln. I  
*f* *p* *pp*

Vln. II  
*f* *cresc.* *p* *pp*

Vle.

Vc.  
*f* *p*

Org.  
*f* *p* *p*



46

Fl.

Ob.

C Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

51

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

*sf* *p* *sf* *p*

*sf* *p* *sf* *p*

*ff* *sf*

*ff* *sf*

*ff*

55

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

quan - do ju-dex, quan - do ju-dex est ven - tu - rus, cun-cta stri-cte,

quan - do ju-dex, quan - do ju-dex est ven - tu - rus, cun-cta stri-cte,

quan - do ju-dex, quan - do ju-dex est ven - tu - rus, cun-cta stri-cte,

quan - do ju-dex, quan - do ju-dex est ven - tu - rus,

*sf* *p* *sf* *p* *pp*

*sf* *p* *sf* *pp*

*sf*

*p*

$\frac{7}{5}$  3

59

Fl.

Ob.

C Cor.

S.  
cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte

A.  
cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte

T.  
cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte

B.  
cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte, cun - cta stri - cte

Vln. I  
*cresc.* ***sf*** *cresc.*

Vln. II  
*p* *p*

Vle.

Vc.

Org.  
#4/3 6 6 3 #4/3    #4/3 6 #6 7/3    7/5    7    3

63

Fl.

Ob.

C Cor.

S.  
dis - cus - su - - rus!

A.  
dis - cus - su - - rus!

T.  
dis - cus - su - - rus!

B.  
dis - cus - su - - rus!

Vln. I  
*cresc.* *p*

Vln. II  
*cresc.*

Vle.

Vc.

Org.  
b $\frac{6}{5}$     6 $\frac{6}{4}$     5 $\frac{5}{4}$     #3

# IV. Tuba mirum

**Allegro maestoso**

The musical score is arranged in two systems. The first system includes Flauto, Oboe, Trombe, and Corni in C. The second system includes Soprano, Violino I, Violino II, Viole, Violoncello, and Organo. The tempo is marked **Allegro maestoso**. The time signature is 3/4. The Flauto part features a melodic line with eighth-note patterns. The Oboe, Trombe, and Corni in C parts play a rhythmic accompaniment of eighth-note chords. The Soprano part is silent. The Violino I part has a melodic line with some rests. The Violino II part plays a rhythmic accompaniment of eighth-note chords. The Viole part plays a rhythmic accompaniment of eighth-note chords. The Violoncello and Organo parts play a rhythmic accompaniment of eighth-note chords.

7

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

12

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

The musical score for page 61, measures 12 through 17, is arranged in a standard orchestral format. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Cor Anglais (C Cor.), Saxophone (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Flute part begins with a measure rest followed by a sixteenth-note triplet. The Oboe and Cor Anglais parts play a rhythmic pattern of eighth-note chords. The Saxophone part is silent. The Violin I part features a melodic line with dynamics *f* and *ff*. The Violin II part plays a rhythmic accompaniment with dynamic *f*. The Viola, Violoncello, and Organ parts provide a harmonic and rhythmic foundation with eighth-note patterns.



18

Fl.  
Ob.  
C Cor.  
S.  
Vln. I  
Vln. II  
Vle.  
Vc.  
Org.

Detailed description of the musical score: The score is for measures 18 through 21. The Flute (Fl.) part begins with a treble clef and a key signature of one flat. It starts with a whole note chord in measure 18, followed by eighth notes in measures 19 and 20, and a dotted quarter note in measure 21. The Oboe (Ob.) and Cor Anglais (C Cor.) parts play a similar rhythmic pattern of eighth notes. The Saxophone (S.) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts play chords in measure 18, then have rests in measure 19, and play eighth notes in measures 20 and 21. The Viola (Vle.) part plays eighth notes in measures 19 and 20, and a dotted quarter note in measure 21. The Violoncello (Vc.) and Organ (Org.) parts play a simple bass line of quarter notes in measures 18 and 20, and a dotted quarter note in measure 21.

22

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score contains measures 22 through 26. The score is arranged in a system with eight staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cor.), Saxophone (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Flute part (measure 22) features a melodic line with eighth and sixteenth notes. The Oboe and Clarinet in C parts play a rhythmic accompaniment of eighth-note chords. The Saxophone part is silent. The Violin I and Violin II parts play a simple melodic line. The Viola part plays a rhythmic accompaniment of eighth-note chords. The Violoncello and Organ parts play a simple melodic line. The score is written in a common time signature and uses a variety of note values and rests.

27

Fl.

Ob.

C Cor.

S.  
Tu - ba\_\_ mi - rum spar - gens so - num, tu - ba\_\_ mi - rum

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 27 through 32. The instrumentation includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C Cor.), Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Flute part begins with a rest in measure 27, followed by a melodic line in measures 28-30, and another rest in measure 31. The Oboe and Cor Anglais parts play a rhythmic accompaniment of eighth-note chords. The Soprano part has lyrics: 'Tu - ba\_\_ mi - rum spar - gens so - num, tu - ba\_\_ mi - rum'. The Violin I and II parts provide harmonic support with various rhythmic patterns. The Viola part features a complex rhythmic pattern of eighth and sixteenth notes. The Violoncello and Organ parts play a simple bass line of quarter notes.

33

Fl.

Ob.

C Cor.

S.

spar - gens so-num per se - pul-chra re - gi -

Vln. I

*p*

Vln. II

Vle.

Vc.

Org.

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

38

Fl.

Ob.

C Cor.

S.  
o - num, tu - ba mi - rum spar - gens so - num,

Vln. I  
*f*

Vln. II  
*p*

Vle.

Vc.

Org.

44

Fl.

Ob.

C Cor.

S.

co - get om - nes an - te

Vln. I

Vln. II

Vle.

Vc.

Org.

*pp* *dol.* *pp*

*rinf.* *rinf.*

*pp* *pp*

49

Fl.

Ob.

C Cor.

S.  
thro-num, co - get om-nes

Vln. I  
*sf p* *sf p* *sf p* *sf p* *sf p*

Vln. II  
*sf p* *sf p* *sf p*

Vle.

Vc.

Org.

55

Fl.

Ob.

C Cor.

S.  
an - te thro-num, tu - ba mi - rum spar - gens\_

Vln. I  
*sf p* *p*

Vln. II  
*sf p* *p*

Vle.

Vc.

Org.



61

Fl.

Ob.

C Cor.

S.

so - num, tu - ba spar - gens\_ so - num per\_\_\_\_\_ se

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*p*

Detailed description: This is a page of a musical score, page 70, starting at measure 61. The score is for a full orchestra and a solo voice. The instruments are Flute (Fl.), Oboe (Ob.), Cor Anglais (C Cor.), Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The vocal line has lyrics: "so - num, tu - ba spar - gens\_ so - num per\_\_\_\_\_ se". The Flute part has a melodic line with eighth and sixteenth notes. The Oboe and Cor Anglais parts play a rhythmic accompaniment of eighth notes. The Soprano part has a few notes with a long rest. The Violin I and II parts have melodic lines with some rests. The Viola, Violoncello, and Organ parts provide a harmonic accompaniment. Dynamics include piano (*p*) in the Violin I and II parts.

67

Fl.

Ob.

C Cor.

S.

pul - chra re - gi - o - num, per se - pul - chra re - gi -

Vln. I

*rinf.*

Vln. II

*rinf.*

Vle.

Vc.

Org.

73

Fl.

Ob.

C Cor.

S.  
o - num, co - - get om - nes an - te thro - - num,

Vln. I  
*p*

Vln. II  
*p*

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 73 to 77. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cor.), Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Soprano part has lyrics: "o - num, co - - get om - nes an - te thro - - num,". The Violin I and II parts are marked with a piano (*p*) dynamic. The Organ part provides a rhythmic accompaniment in the bass register. The score is written in a common time signature and features various musical notations such as rests, eighth notes, and sixteenth notes.

78

Fl.

Ob.

C Cor.

S.

co - - get om - nes an - te thro - num.

Vln. I

Vln. II

Vle.

Vc.

Org.

83

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 83 through 88. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cor.), Saxophone (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Flute part begins with a melodic line in measure 83, followed by rests. The Oboe and Clarinet in C parts play a rhythmic accompaniment of eighth notes. The Saxophone part is silent throughout. The Violin I part features a complex melodic line with many accidentals and slurs. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a similar eighth-note accompaniment with some chordal textures. The Violoncello and Organ parts provide a harmonic foundation with sustained notes and rests.

89

Fl.

Ob.

C Cor.

S.

Mors stupebit, et natura,

Vln. I

Vln. II

Vle.

Vc.

Org.

*pp leg.*

*pp legato*

*p legato*

*pp legato*

*p ten.*

*legato*

*p ten.*

98

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

cum re - sur - get cre - a - tu - ra, ju - di -

104

Fl.

Ob.

C Cor.

S.  
can - ti res - pon - su - ra. Tu - ba mi - rum spar - gens

Vln. I

Vln. II

Vle.

Vc.

Org.



110

Fl.

Ob.

C Cor.

S.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*p*

116

Fl.

Ob.

C Cor.

S.

pul - chra re - gi - o - num, co - get

Vln. I

*rinf.* *p* *sf p* *sf p*

Vln. II

*sf p* *sf p*

Vle.

Vc.

Org.

122

Fl.

Ob.

C Cor.

S.  
om-nes an - te thro - num, Tu - ba

Vln. I  
*sf p sf p f f*

Vln. II  
*sf p sf p f*

Vle.

Vc.

Org.

128

Fl.

Ob.

C Cor.

S.

mi - rum spar - gens so - num. Mors stu - pe - bit, et na - tu - ra,

Vln. I

Vln. II

Vle.

Vc.

Org.

*pp legato*

*pp legato*

*p legato*

*p legato*

*p legato*

135

Fl.

Ob.

C Cor.

S.  
cum re - sur - get cre - a - tu - ra, ju - di - can - ti res - pon - su - ra, Tu - ba

Vln. I

Vln. II

Vle.

Vc.

Org.

142

Fl.

Ob.

C Cor.

S.  
spar-gens, spar - gens so - num, tu - ba spar-gens so - num, tu - ba spar-gens

Vln. I

Vln. II

Vle.

Vc.

Org.

148

Fl.

Ob.

C Cor.

S.  
so-num.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 148 to 152. The instruments are Flute (Fl.), Oboe (Ob.), Cor Anglais (C Cor.), Saxophone (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Flute part starts with a quarter note G4 and rests for the remainder of the measures. The Oboe and Cor Anglais parts play a melodic line of quarter notes: G4, A4, B4, C5, with slurs over the first three notes. The Saxophone part has a quarter note G4, followed by rests. Violin I has a complex, fast-moving melodic line with many sixteenth notes. Violin II has a steady eighth-note accompaniment. Viola and Violoncello play a simple harmonic accompaniment of quarter notes. The Organ part provides a steady bass accompaniment of quarter notes.

153

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 153, 154, and 155. The Flute (Fl.) part begins in measure 154 with a melodic line of eighth notes. The Oboe (Ob.) and Clarinet in C (C Cor.) parts enter in measure 154 with a rhythmic accompaniment of eighth notes. The Saxophone (S.) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts play a steady eighth-note accompaniment. The Viola (Vle.), Violoncello (Vc.), and Organ (Org.) parts provide a harmonic foundation with a similar eighth-note accompaniment. The score is written in a common time signature and features various musical notations such as rests, beams, and dynamic markings.



156

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 156 through 159. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 156 with a melodic line of eighth notes. The Oboe (Ob.) and Cor Anglais (C Cor.) parts play a rhythmic accompaniment of eighth-note chords. The Saxophone (S.) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts have a simple rhythmic pattern. The Viola (Vle.) part plays a similar accompaniment to the Oboe and Cor Anglais. The Violoncello (Vc.) and Organ (Org.) parts play a simple bass line. The score concludes with a double bar line at the end of measure 159.

# V. Liber scriptus

## Andante grazioso

Flauto

Contralto

Violino I

Violino II

Viola

Violoncello

Organo

6

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

12

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p sf p sf p sf p sf p sf p*

Detailed description: This system of musical notation covers measures 12 through 17. The Flute (Fl.) part begins with a melodic phrase in measure 12, followed by rests in measures 13-15, and resumes in measure 16. The Clarinet (A.) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *p* and *sf p* alternating. The Viola (Vle.) part provides harmonic support with chords and moving lines. The Violoncello (Vc.) and Organ (Org.) parts play a steady bass line.

18

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This system of musical notation covers measures 18 through 23. The Flute (Fl.) part has a short melodic phrase in measure 18, rests in measures 19-21, and resumes in measure 22. The Clarinet (A.) part is silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts continue with their rhythmic accompaniment. The Viola (Vle.) part has a more active role with eighth-note patterns. The Violoncello (Vc.) and Organ (Org.) parts maintain the bass line.

23

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

Li - ber scri - ptus pro - fe - re - tur,

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

*p* *cresc.* *sf p*

29

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

in - quo to - tum con - ti - ne - tur, un - de mun - dus - ju - di - ce - tur, un - de

*p* *p*

*p*

35

Fl. 

A. 
  
mun dus ju-di - ce-tur. Li-ber scri-ptus pro-fe - re-tur, in quo

Vln. I  *p*

Vln. II 

Vle. 

Vc. 

Org.  *p*

41

Fl.  *p*

A. 
  
to-tum con-ti - ne - tur, un de\_ mun-dus ju-di - ce-tur, ju-di - ce-tur. Ju - dex\_ er - go

Vln. I  *p* *cresc.*

Vln. II  *p* *cresc. p*

Vle.  *sf*

Vc.  *sf*

Org.  *sf*

48

Fl.

A.  
cum se - de - bit, quid-quid la - tet, ap - pa - re - bit: nil i -

Vln. I  
*p* *p cresc.* *rinf.*

Vln. II  
*p* *cresc. f*

Vle.  
*p* *sf* *p*

Vc.  
*p*

Org.  
*p*

53

Fl.

A.  
nul - tum re - ma - ne - bit, quid-quid la - tet, app - pa - re - bit: nil i -

Vln. I  
*rinf.* *p* *p sf*

Vln. II  
*p ten.*

Vle.  
*rinf.* *p*

Vc.  
*sf* *sf*

Org.  
*sf*

58

Fl.

A.

nul - tum re - ma - ne-bit, quid-quid la-tet, ap-pa - re-bit: nil i - nul - tum re - ma -

Vln. I

Vln. II

Vle.

Vc.

Org.

*p sf*

*p*

*sf*

*sf*

63

Fl.

A.

-ne - bit.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*f*

*f*

*sf*

*sf*

69

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*f*

*p*

*sf p*

Detailed description: This system contains measures 69 through 73. The Flute part has rests in measures 70-72 and a melodic phrase in 69 and 73. The Violin I part plays a continuous sixteenth-note pattern starting in measure 69, with a dynamic marking of *p*. The Violin II part has a melodic line with dynamic markings *f*, *p*, and *sf p*. The Viola, Violoncello, and Organ parts provide harmonic support with various rhythmic patterns.

74

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

Li - ber\_ scri - ptus pro - fe - re - tur, li-ber

*p*

*rinf.*

*p*

*rinf.*

Detailed description: This system contains measures 74 through 78. The Flute part has melodic phrases in measures 74 and 78, with rests in 75-77. The Alto Saxophone part has a melodic line with lyrics: "Li - ber\_ scri - ptus pro - fe - re - tur, li-ber". The Violin I part has a sixteenth-note pattern with dynamic markings *p*, *rinf.*, *p*, and *rinf.*. The Violin II part has a rhythmic accompaniment. The Viola, Violoncello, and Organ parts provide harmonic support.



79

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

scri - ptus pro - fe - re - tur, in quo to - tum cin - ti - ne - tur,

84

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur un - de

90

Fl.

A.

mun dus\_ ju-di - ce - tur. Ju - dex\_\_ er - go cum se -

Vln. I

Vln. II

Vle.

Vc.

Org.

96

Fl.

A.

-de - bit, cum se - de - bit, quid - quid la - tet, ap - pa -

Vln. I

Vln. II

Vle.

Vc.

Org.

102

Fl.

A.

-re - bit, ap - pa - re - bit: nil i - nul - tum re - ma - ne - bit, nil i -

Vln. I

Vln. II

Vle.

Vc.

Org.

108

Fl.

A.

nul - tum re - ma - ne - bit, quid - quid la - tet, ap - pa - re - bit: nil i - nul - tum re - ma -

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

*p*

*sf*

*sf*

114

Fl. 

A.   
-ne-bit, quid quid la-tet, ap-pa - re-bit: nil i - nul - tum re - ma - ne - bit.

Vln. I   
*p*

Vln. II   
*p*

Vle. 

Vc. 

Org.   
*f*

120

Fl. 

A. 

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

# VI. Quid sum miser

**Larghetto**

The musical score is arranged in two systems. The first system includes Flauto, Soprano, and Tenore. The second system includes Violino I, Violino II, Viole, Violoncello, and Organo. The Flauto part features a melodic line with slurs and accents. The vocal parts (Soprano and Tenore) are currently silent, indicated by horizontal lines. The string parts (Violino I, Violino II, Viole, Violoncello) and the Organ part provide harmonic support. The Violino I part includes dynamic markings: *dol.*, *p*, *cresc.*, and *p*. The Violino II part includes *p* and *p*. The Viole part includes *p* and *cresc.*. The Violoncello and Organo parts provide a steady bass line.

5

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

*p cresc.*

*dol. sf*

*sf*

*sf p*

*cresc.*

10

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

Quid sum mi - ser

15

Fl.

S.

tunc \_\_\_\_\_ di - ctu - rus, quid sum mi - ser tunc \_\_\_\_\_ di - ctu - rus?

T.

Vln. I

Vln. II

Vle.

*p* *cresc.* *p* *cresc.*

Vc.

Org.

20

Fl.

S.

Quem pa - tro - num

T.

Vln. I

*dol.* *p* *dol.*

Vln. II

*dol.*

Vle.

Vc.

Org.

23

Fl.

S. ro - ga - tu - rus, cum vix ju - stus, cum vix ju - stus,

T.

Vln. I *p* *f* *pp* *sf* *sf*

Vln. II *pp*

Vle. *sf*

Vc. *p*

Org. *p*



27

Fl. *f*

S. cum vix ju - stus sit se - cu - rus?

T.

Vln. I *p* *f* *ff*

Vln. II *p* *f* *ff*

Vle. *f*

Vc. *f*

Org. *f*



32

Fl.

S.

T. <sub>8</sub>

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

Vln. I

Vln. II

Vle.

Vc.

Org.

38

Fl.

S.

T. <sub>8</sub>

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

Vln. I

Vln. II

Vle.

Vc.

Org.

43

Fl.

S.

T.

gra - tis, sal - va me, sal - va me, fons pie - ta -

Vln. I

*rinf.* *p*

Vln. II

*rinf.* *p*

Vle.

Vc.

Org.

48

Fl.

S.

T.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

53

Fl.

S.

T.

sal - va me, fons pie - ta - tis, sal - va me, fons pie -

Vln. I

Vln. II

Vle.

Vc.

Org.

*p*

58

Fl.

S.

T.

ta - - - tis. Rex tre - men - dae - ma - je

Quid sum mi - ser\_ tunc di - ctu - rus?

Vln. I

Vln. II

Vle.

Vc.

Org.

62

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

quem pa - tro - num ro - ga - tu - rus, ro - ga - tu - rus, cum vix  
sta - tis, qui sal - van - dos sal - vas gra - tis, sal - va

3 46

66

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

ju - stus sit se - cu - rus, sit se - cu - rus?  
me, fons pie - ta - tis, fons pie - ta - tis.

*dol.*

*sf*

*sf*

71

Fl.

S.

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

T.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

75

Fl.

S.

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

T.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

80

Fl.

S.  
per - das, - ne - me - per - das, - ne - me per - das, ne me per - das il - la, - il - la di -

T.  
per - das, - ne - me - per - das, - ne - me per - das, ne me per - das il - la, - il - la di -

Vln. I

Vln. II

Vle.

Vc.

Org.

85

Fl.

S.  
- e. Quid sum mi - ser tunc di -

T.  
- e.

Vln. I

Vln. II

Vle.

Vc.

Org.

89

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

-ctu - rus? Quem pa - tro - num ro - ga - tu - rus, cum vix  
Rex tre - men - dae ma - jes - ta - tis, qui sal - van - dos sal - vas

93

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

ju - stus sit se - cu - rus, sit se - cu - rus, cum vix ju - stus  
gra - tis, sal - va me, fons pie - ta - tis, qui sal - van - dos

98

Fl.

S.

T.

8

sal - vas gra - tis.

Vln. I

Vln. II

Vle.

Vc.

Org.

sit se - cu - rus?

*sf*

*sf*

*sf*

102

Fl.

S.

T.

8

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.



106

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

cau - sa tu - ae vi - ae: ne me per - das il - la di - e, ne me per - das il - la

cau - sa tu - ae vi - ae: ne me per - das il - la di - e, ne me per - das il - la

111

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

116

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

*f*

*rinf.*

121

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

per - das il - la, il - la di - e.

per - das il - la, il - la di - e.

125

This musical score page contains measures 125 through 128. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 125-126 are rests. In measure 127, it plays a sixteenth-note triplet (G4, A4, B4) followed by a quarter note (C5). In measure 128, it plays a quarter note (B4), an eighth note (A4), and a quarter rest.
- S. (Soprano):** Rests in all four measures.
- T. (Tenor):** Rests in all four measures.
- Vln. I (Violin I):** Measures 125-126: quarter notes (F4, G4, A4, B4). Measure 127: quarter notes (G4, F4), quarter rest, quarter note (E4). Measure 128: quarter notes (D4, E4), quarter rest, quarter note (F4).
- Vln. II (Violin II):** Measures 125-126: quarter notes (F4, G4, A4, B4). Measure 127: quarter notes (G4, F4), quarter rest, quarter note (E4). Measure 128: quarter notes (D4, E4), quarter rest, quarter note (F4).
- Vle. (Viola):** Measures 125-126: whole note (F3). Measure 127: quarter notes (F3, G3), quarter rest, quarter note (E3). Measure 128: quarter notes (D3, E3), quarter rest, quarter note (F3).
- Vc. (Violoncello):** Measures 125-126: quarter notes (F3, G3, A3, B3). Measure 127: quarter notes (G3, F3), quarter rest, quarter note (E3). Measure 128: quarter notes (D3, E3), quarter rest, quarter note (F3).
- Org. (Organ):** Measures 125-126: quarter notes (F3, G3, A3, B3). Measure 127: quarter notes (G3, F3), quarter rest, quarter note (E3). Measure 128: quarter notes (D3, E3), quarter rest, quarter note (F3).

# VI. Quaerens me

Larghetto grazioso

Soprano

Violino I

Violino II

Viola

Violoncello

Organo

9

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

15

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

20

S.

Quae - rens me, se - di - sti

Vln. I

Vln. II

Vle.

Vc.

Org.

*pp* *rinf.*

*pp* *rinf.*

*pp*

*pp*

*pp*

27

S. *las - sus: re - de - mi - sti Cru - cem pas - sus: tan - tus\_*

Vln. I *sf p*

Vln. II *p ten.*

Vle.

Vc.

Org.

34

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

Vln. I

Vln. II

Vle.

Vc.

Org.

41

S.  Ju-ste ju - dex ul - ti - o - nis, do-num

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

46

S.  fac rem-mis - si - o nis an-te di - em ra - ti - o-nis,

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

S. do - num fac rem - mis - si - o - nis an - te di - em, an - te

Vln. I *pp* *rinf.*

Vln. II *pp* *rinf.*

Vle.

Vc.

Org.

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

Vln. I

Vln. II

Vle.

Vc.

Org.



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

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

S. 

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

S. Quae - rens me, se - dis-ti las - sus: re - de - mi - sti, re - de -

Vln. I

Vln. II

Vle.

Vc.

Org.

S. -mi - sti\_ Cru- cem pas - sus: tan - tus la - bor, tan - tus la - bor, tan - tus la - bor non,

Vln. I

Vln. II

Vle.

Vc.

Org.

S. 
  
non, non sit\_ cas-sus, non sit cas-sus, non sit cas-sus. Ju-ste

Vln. I

Vln. II

Vle.

Vc.

Org.

S. 
  
ju - dex ul - ti - o - nis, do-num fac re-mis - si - o - nis

Vln. I

Vln. II

Vle.

Vc.

Org.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

S. *di - em ra - ti - o - nis, do - num fac re - mis - si-onis*

Vln. I

Vln. II

Vle.

Vc.

Org.

110

S. an - te di - em, an - te di - em\_ ra - ti - o - nis, an - te di - em, an - te

Vln. I *p*

Vln. II *p*

Vle.

Vc.

Org.

116

S. di - em\_ ra - ti - o - nis.

Vln. I

Vln. II

Vle.

Vc.

Org.

120

Musical score for measures 120-124. The score includes parts for Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The vocal line (S.) is mostly silent with rests. The instrumental parts feature rhythmic patterns and melodic lines. The Organ part provides a harmonic accompaniment in the bass register.

## VIII. Ingemisco

**Largo assai**

Flauto

Soprano

Contralto

Tenore

Basso

**Largo assai**

Violino I

Violino II

Viola

Violoncello

Organo

In - ge - mi - sco,

In - ge - mi - sco, tam - quam re - us:

In - ge - mi - sco,

In - ge - mi - sco, tam - quam re - -

4 6 6

5

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

tam - quam re - us: cul - pa ru - bet

ru - bet, cul - pa ru - bet

tam - quam re - us: cul - pa

-us: cul - pa ru - bet, cul - pa ru - bet,



9

Fl.

S.  
vul - tus, vul - tus me - us: sup - pli-can - ti

A.  
vul - tus, vul - tus me - us: sup - pli-can - ti

T.  
ru - bet vul - tus me - us.

B.  
ru - bet vul - tus me - us.

Vln. I

Vln. II

Vle.

Vc.

Org.

13

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

par - ce, De - us, par - ce, De - us. In - ge -

In - ge -

18

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

In - ge - mi - sco, tam - quam re - us:

mi - sco, tam - quam re - us: cul - pa

Cul - pa

mi - sco, tam - quam re - us: cul - pa

22

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

cul - pa ru - bet vul - tus

ru - bet vul - tus me - us, vul - tus

ru - bet vul - tus me - us

ru - bet vul - tus me - us, vul - tus

Detailed description of the musical score: The score is for page 129, starting at measure 22. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an instrumental ensemble (Flute, Violin I, Violin II, Viola, Violoncello, Organ). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts enter in measure 22 with the lyrics 'cul - pa ru - bet vul - tus'. The Soprano part has a rest in measure 23. The Alto and Tenor parts have lyrics 'ru - bet vul - tus me - us, vul - tus' in measure 24. The Bass part has lyrics 'ru - bet vul - tus me - us, vul - tus' in measure 24. The instrumental parts provide harmonic support throughout the measures.

26  
Fl.

S.   
me - us: sup - pli - can - ti, sup - pli -

A.   
me - us: sup - pli - can - ti, sup - pli - can - ti par - ce, De - us,

T.   
sup - pli - can - ti par - ce, De - us,

B.   
me - us: sup - pli - can - - - ti par - ce, De - us,

Vln. I

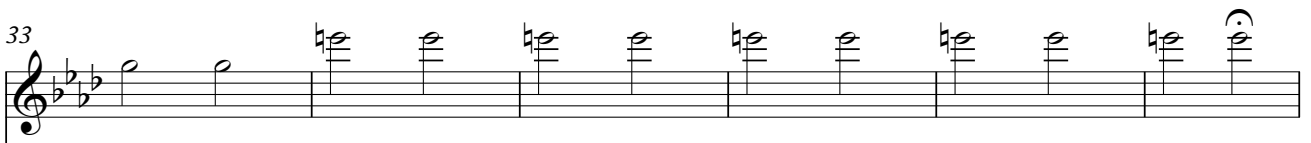
Vln. II

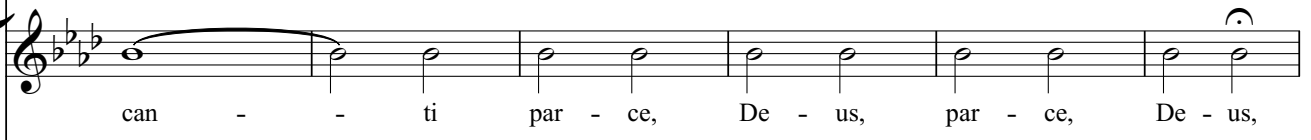
Vle.

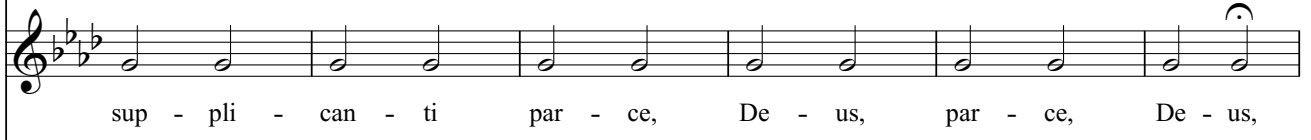
Vc.

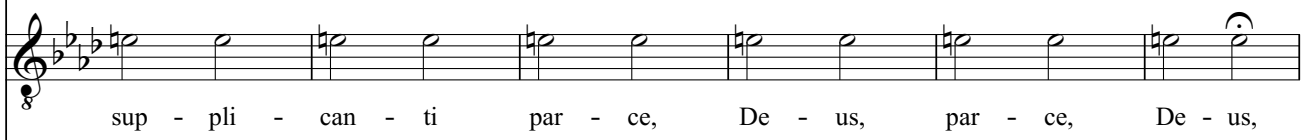
Org.

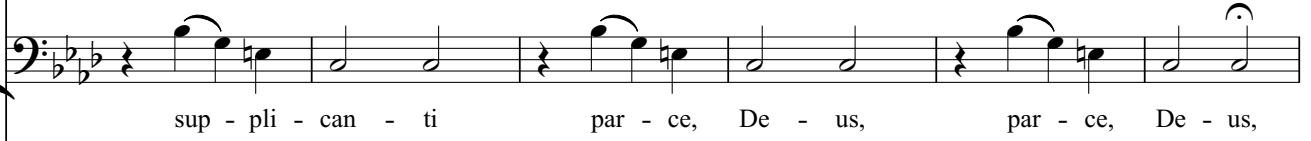
33

Fl. 

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

39

Fl.

S.   
sup - pli - can - ti par - ce, De -

A.   
sup - pli - can - ti par - ce, par - ce, De -

T.   
par - ce, — par - ce, De -

B.   
sup - pli - can - ti par - ce, par - ce, De -

Vln. I

Vln. II

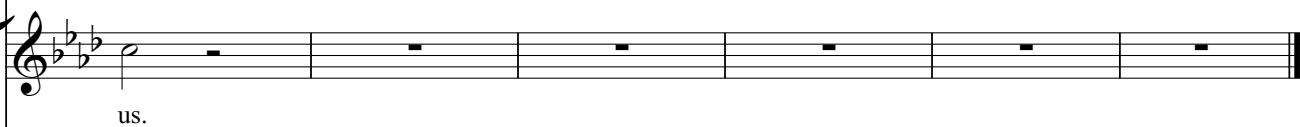
Vle.

Vc.

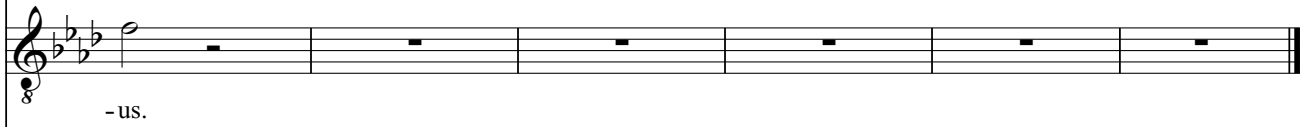
Org.

44

Fl. 

S.   
us.

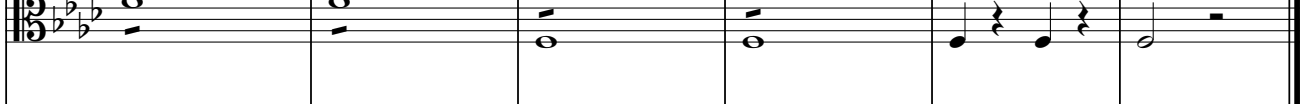
A.   
us.

T.   
-us.

B.   
us.

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 



# IX. Oro supplex

Largo

Flauto

Oboe

Corni in C

Soprano

Contralto

Tenore

Basso

Largo

Violino I

Violino II

Viola

Violoncello

Organo

7

Fl.

Ob.

C Cor.

S.

A.

T.

B.

O - ro sup-plex,

Vln. I

Vln. II

Vle.

Vc.

Org.

*rinf.* *p* *pp*

*rinf.* *p* *rinf.* *p* *pp*

$\sharp 6 \frac{7}{5}$

14

Fl.

Ob.

C Cor.

S.

A.

T.  
et ac - cli - nis, cor con - tri - tum qua - si - ci - nis:

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

20

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

25

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

La - cri - mo - sa di - es

La - cri - mo - sa di - es

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

La - cri - mo - sa di - es

*rinf.*

*rinf. p*

*rinf. p*

30

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

*pp*

*pp* *p cresc.* *ff* *p*

*p cresc.* *ff*

*ff*

*ff*

*ff*

36

Fl.

Ob.

C Cor.

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

A.  
ju - ci - can-dus ho - mo

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

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

42

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

ju - di - can-dus ho - mo re-us: hu-ic er - go par - ce, par - ce,

re - us, ho - mo re-us: hu-ic er - go par - ce, par - ce,

ju - di - can-dus ho - mo re-us: hu-ic er - go par - ce, par - ce,

ju - di - can-dus ho - mo re - us, ho - mo re-us: hu-ic er - go par - ce, par - ce,



49

Fl.

Ob.

C Cor.

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

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

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

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

Vln. I *rinf. p* *rinf. p*

Vln. II *rinf. p* *rinf. p*

Vle.

Vc. *p* *f* *p*

Org. *p* *f* *p*

56

Fl.

Ob.

C Cor.

S.  
Pi - e Je - su, pi - e Je - su, do - na e - is, do - na

A.  
Pi - e Je - su, do - na e - is, do - na

T.  
Pi - e Je - su, do - na, do - na

B.  
Pi - e Je - su, do - na

Vln. I  
*pp* *p*

Vln. II  
*pp* *p*

Vle.  
*pp*

Vc.

Org.

63

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

e - is, do - na e - is

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

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

68

Fl.

Ob.

C Cor.

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

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

T.  
re - qui - em.

B.  
re - qui - em.

Vln. I  
*sf p*

Vln. II  
*sf p*

Vle.

Vc.

Org.

## Allegretto

74

Fl.

Ob.

C Cor.

S.

A.

T.

B.

re - qui - em. A - - men, a - -

re - qui - em. A - - men, a - -

A - - men, a - -

A - - men, a - -

Allegretto

Vln. I

Vln. II

Vle.

Vc.

Org.

*sf p*

80

Fl.

Ob.

C Cor.

S.  
men, a - - - - -

A.  
men, a - - - - -

T.  
men, a - - - - -

B.  
men, a - - - - -

Vln. I

Vln. II

Vle.

Vc.

Org.

86

Fl.

Ob.

C Cor.

S.  
men, a - - - - -

A.  
men, a - - - - -

T.  
men, a - - - - -

B.  
men, a - - - - -

Vln. I

Vln. II

Vle.

Vc.

Org.

90

Fl.

Ob.

C Cor.

S.  
men, a - - men, a - men.

A.  
men, a - - men, a - men.

T.  
men, a - - men, a - men.

B.  
men, a - - men, a - men.

Vln. I

Vln. II

Vle.

Vc.

Org.



**Primo tempo**

95

Fl.

Ob.

C Cor.

S.

A.

T.

B.

**Primo tempo**

Vln. I

Vln. II

Vle.

Vc.

Org.

102

Fl.

Ob.

C Cor.

S.  
e - is, do - na e - is, do - na e - is

A.  
e - is, do - na e - is

T.  
e - is, do - na e - is, do - na e - is

B.  
e - is, do - na e - is, do - na e - is

Vln. I

Vln. II

Vle.

Vc.

Org.

107

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*pp*

*sotto voce*

*sotto voce*

*sotto voce*

*sotto voce*

*sotto voce*

*sotto voce*

re - - qui - em. A - - -

re - - qui - em. A - - -

re - - qui - em. A - - -

re - - qui - em. A - - -

*sotto voce*

*sotto voce*

*sotto voce*

*sotto voce*

*sotto voce*

110

Fl.

Ob.

C Cor.

S.  
men, a - - - men.

A.  
men, a - - - men.

T.  
men, a - - - men.

B.  
men, a - - - men.

Vln. I

Vln. II

Vle.

Vc.

Org.

*pp*

# X. Offertorium

**Non molto largo**

Flauto

Oboe

Corni in Eb

Soprano

Contralto

Tenore

Basso

Do-mi-ne Je-su

Do-mi-ne Je - su

Detailed description: This block contains the upper woodwind and vocal staves. The Flauto and Oboe parts are in G major (one flat) and common time. The Flauto part features a melodic line starting in the third measure, while the Oboe provides harmonic support with chords. The Corni in Eb part is in common time and provides a harmonic accompaniment with chords. The vocal parts (Soprano, Contralto, Tenore, Basso) are in G major and common time. The Soprano and Contralto parts enter in the fifth measure with the lyrics "Do-mi-ne Je-su". The Tenore part is silent throughout. The Basso part enters in the fifth measure with the lyrics "Do-mi-ne Je - su".

**Non molto largo**

Violino I

Violino II

Viole

Violoncello

Organo

*p*

*p*

*p*

*p*

Detailed description: This block contains the string and organ parts. The Violino I and Violino II parts are in G major and common time, starting with a piano (*p*) dynamic. The Viole part is in G major and common time, also starting with a piano (*p*) dynamic. The Violoncello part is in G major and common time, starting with a piano (*p*) dynamic. The Organo part is in G major and common time, starting with a piano (*p*) dynamic. All parts feature a melodic line in the first measure, followed by a sustained chord in the second measure, and then a rhythmic pattern in the subsequent measures.

6

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Chri - ste, Rex \_\_\_\_\_ glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi -

Chri - ste, Rex \_\_\_\_\_ glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi -

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

Chri - ste, Rex glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi -

*f p f p f p f p*

*fp fp fp fp fp*

*fp fp fp fp fp*

3 <sup>b6</sup>/<sub>4</sub> 3 <sup>b6</sup>/<sub>4</sub>

9

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

de - li-um de - fun - cto-rum de poe-nis in - fer - ni, et de pro-fun-do

de - li-um de - fun cto-rum de poe-nis in - fer - ni, et de pro-fun-do

de - li-um de - fun cto-rum de poe-nis in - fer - ni, et de pro-fun-do

de - li-um de - fun cto-rum de poe-nis in - fer - ni, et de pro-fun-do

*f p f p f p f p* *ff*

*fp* *sf*

3  $\flat 6$  3  $\sharp 6$

4

12

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

la-cu: li - be-ra e - as, li - be-ra e - as de o - re, de

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

la-cu: li - be-ra e - as, li - be-ra e - as, li - be-ra e - as de o - re, de o - re, de

la-cu: li - be-ra e - as, li - be-ra, li - be-ra e - as de o - re, de o - re, de

4/2 6 4/2 6 6



17

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

o - re le - o - nis ne ab - sor - be - ar e - as tar - ta - rus, ne

e - as de o - re le - o - nis, ne ab - sor - beat e - as tar - ta - rus,

o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne

o - re le - o - nis, ne ab - sor - beat e - as tar - ta - rus, ne

*p cresc.* *f* *ff* *fp*

*p cresc.* *f*

$\flat 3$  3  $\flat 4$  3  $\flat 5$   $\flat 6$

21

Fl. *ca - dant in ob - scu - rum: sed si - gni - fer san - ctus*

Ob. *ca - dant in ob - scu - rum: sed si - gni - fer*

E♭ Cor. *ca - dant in ob - scu - rum:*

S. *ca - dant in ob - scu - rum: sed si - gni - fer san - ctus*

A. *ca - dant in ob - scu - rum: sed si - gni - fer*

T. *ca - dant in ob - scu - rum: sed si - gni - fer*

B. *ca - dant in ob - scu - rum:*

Vln. I *fp*

Vln. II

Vle.

Vc.

Org. *b3 6 b5 3 b3 4*

24

Fl.

Ob.

E♭ Cor.

S.  
Mi - cha-el re-prae-sen - tet re - prae - sen - tet e - as in lu - cem san -

A.  
re-prae-sen - tet e - as in lu - cem san -

T.  
san - ctus Mi - cha - el re-prae-sen - tet e - as in lu - cem san -

B.  
si - gni-fer san - ctus Mi - cha-el re - prae - sen - tet e - as in lu - cem san -

Vln. I

Vln. II

Vle.

Vc.

Org.

4  
2

28

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

ctam quam o - lim A - bra-hae, quam o-lim A - bra-hae pro - mi-

ctam quam o - lim A - bra-hae, quam o-lim A - bra-hae pro - mi-

ctam quam o - lim A - bra-hae

ctam quam o - lim A - bra-hae, quam o-lim A - bra-hae pro-mi - si-sti,

6  
4

32

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

3

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

si - sti, se - mi - ni e - jus.

et se - mi - ni e - jus.

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

*f*

37

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 37 through 41. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Eb Cor., Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Flute part begins with a melodic line in measure 37, while the Oboe and Eb Cor. provide harmonic support with chords and moving lines. The string section (S., A., T., B.) is mostly silent in these measures. The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Violin I and II parts have active melodic and rhythmic lines, while the Viola and Violoncello parts provide a steady harmonic accompaniment. The Organ part also has a consistent line. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

42

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

Ho-stias et pre - ces pre - ces ti - bi, Do-mi-ne,

46

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

qua - rum ho - die, qua - rum

fe - ri-mus: tu — su-sci-pe pro a-ni-ma-bus il - lis, qua - rum ho - die, qua - rum

fe - ri-mus: tu — su-sci-pe pro a-ni-ma-bus il - lis, qua - rum

qua - rum ho - die, qua - rum



50

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

ho - die me - mo-riam fa - ci - mus: fac e-as, Do-mi-ne, de mor-te tran-si - re, tran

ho - die me - mo-riam fa - ci - mus:

ho - die me - mo-riam fa - ci - mus: fac e-as, Do-mi-ne, de mor-te tran-si - re, tran

ho - die me - mo-riam fa - ci - mus: tran - si - re, tran

*p*

*p*

55

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

si - re, tran-si - re, tran - si - re ad vi - tam, tran - si - re ad vi - tam.

tran - si - re, tran - si - re ad vi - tam, tran - si - re ad vi - tam.

si - re, tran-si - re, tran - si - re ad vi - tam, tran - si - re ad vi - tam.

si - re, tran-si - re, tran - si - re ad vi - tam, tran - si - re ad vi - tam.

*f*

♯3   ♭7

60

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Quam o - lim A - bra-hae pro - mi - si - sti, et se - mi-ni, et

Quam o - lim A - bra-hae pro - mi - si - sti, et se -

Et se - -

Quam o-lim Abra - hae pro - mi - si - sti, et se - mi-ni, et

64

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

Detailed description of the musical score: The score is for page 169, starting at measure 64. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, E-flat Cor Anglais) play chords and melodic lines. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text. The strings (Violin I, Violin II, Viola, Violoncello) and Organ provide harmonic support. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts have lyrics: Soprano: 'se - mi-ni e - jus, et se - mi-ni, et se - mi-ni'; Alto: '- mi-ni e - jus, et se - mi-ni'; Tenor: '- mi-ni e - jus, et se - mi-ni'; Bass: 'se - mi-ni e - jus, et se - mi-ni et se - mi-ni'.

69

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

e - jus.

e - jus.

e - jus.

e - jus.

e - jus.

73

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 73 to 76. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), and E-flat Cor Anglais (E♭ Cor.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all of whom are silent in these measures. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), and Violoncello (Vc.). The Organ (Org.) part is in the bass clef. In measure 73, the woodwinds and strings begin with sustained notes. In measure 74, the woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. In measure 75, the woodwinds play a more complex rhythmic pattern with sixteenth notes and rests. In measure 76, the woodwinds play a final chord, and the strings play a sustained chord.

## XI. Responsorium Libera

**Cantabile assai**

Flauto

Oboe

Corni in Eb

Soprano

Contralto

Tenore

Basso

This section of the score includes parts for Flauto, Oboe, Corni in Eb, Soprano, Contralto, Tenore, and Basso. The Flauto and Oboe parts feature melodic lines with grace notes and slurs. The Corni in Eb part consists of rhythmic patterns. The vocal parts (Soprano, Contralto, Tenore, Basso) are currently silent, indicated by whole rests.

**Cantabile assai**

Violino I

Violino II

Viole

Violoncello

Organo

This section of the score includes parts for Violino I, Violino II, Viole, Violoncello, and Organo. All parts are marked with a piano (*p*) dynamic. The Violino I and II parts have melodic lines with grace notes. The Viole part features a rhythmic accompaniment. The Violoncello and Organo parts provide a steady bass line.

6

Fl.

Ob.

E $\flat$  Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.



11

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

*sf* *p* *sf* *p* *p cresc.* *ff* *sf*

*sf* *p* *p cresc.* *ff* *sf*

*sf* *ff*

*ff*

*ff*

16

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

*p*

*p*

21

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

li-be-ra me, Do-mi-ne, de mor - te ae - ter - na, in

li-be-ra me, Do-mi-ne, de mor - te ae - ter - na, in

li-be-ra me, Do-mi-ne, de mor - te ae - ter - na, in

li-be-ra me, Do-mi-ne, de mor - te ae - ter - na, in

26

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

di - e il - la tre - men-da, tre - men-da: quan - do

di - e il - la tre - men-da, tre - men-da: quan - do

di - e il - la tre - men-da, tre - men-da: quan - do

di - e il - la tre - men-da, tre - men-da: quan - do

31

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

36

Fl.

Ob.

E♭ Cor.

S.  
ter - - ra: dum ve-ne-ris ju - di - ca - re sae - cu-lum per

A.  
ter - - ra: dum ve-ne-ris ju - di - ca - re sae - cu-lum per

T.  
ter - - ra:

B.  
ter - - ra:

Vln. I

Vln. II

Vle.

Vc.

Org.

40

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

i-gnem, ju-di - ca - re, ju-di - ca - re sae - cu - lum per i -

i-gnem, ju-di - ca - re, ju-di - ca - re sae - cu - lum per i -

ju-di - ca - re, ju-di - ca - re sae - cu - lum per i -

sae - cu - lum per i -

*sf p sf p*

45

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

gnem, ju - di - ca - re sae - cu - lum per i -

gnem, ju - di - ca - re sae - cu - lum per i -

gnem, sae - cu - lum per i -

gnem, sae - cu - lum per i -



50

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

gnem. Tre - mens fa - ctus sum e - go, fa - ctus sum

gnem. Tre - mens fa - ctus sum e - go, fa - ctus sum

gnem. Tre - mens fa - ctus sum e - go, fa - ctus sum

gnem. Tre - mens fa - ctus sum e - go, fa - ctus sum

*p*

*p*

*p*

*p*

*fp fp*

*fp fp*

*pp*

*pp*

*pp*

55

Fl.

Ob.

E♭ Cor.

S.  
e - go, et ti - me -

A.  
e - go, et ti - me -

T.  
e - go, et ti - me -

B.  
e - go, et ti - me -

Vln. I  
*p* *pp*

Vln. II  
*p* *pp*

Vle.

Vc.

Org.

58

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

63

Fl.

Ob.

E $\flat$  Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Quan-do cae - li mo - ven - di sunt, mo - ven - di

Quan-do cae - li mo - ven - di sunt, mo - ven - di

Quan-do cae - li mo - ven - di sunt, mo - ven - di

Quan-do cae - li mo - ven - di sunt, mo - ven - di

68

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

sunt et ter - - ra.

sunt et ter - - ra. Di - es il - la, di - es i - rae, di - es

sunt et ter - - ra. Di - es il - la, di - es i - rae, di - es

sunt et ter - - ra. Di - es il - la, di - es i - rae, di - es

*p*

*p*

*f p*

*f p*

73

Fl. *p* *ff*

Ob. *p* *ff*

E♭ Cor.

S. Di-es ma-gna, di-es ma-gna et a-

A. il - la, ca - la - mi - ta - tis et mi - se - riae, et mi - se - riae, di - es ma - gna, di - es ma - gna et a -

T. il - la, ca - la - mi - ta - tis et mi - se - riae, et mi - se - riae, di - es ma - gna, di - es ma - gna et a -

B. il - la, ca - la - mi - ta - tis et mi - se - riae, et mi - se - riae, di - es ma - gna, di - es ma - gna et a -

Vln. I *p* *ff*

Vln. II *p* *ff*

Vle. *f* *p* *f*

Vc. *f* *p*

Org. *f* *p* *f*

79

Fl.

Ob.

E $\flat$  Cor.

S.  
ma - ra val-de et a ma - ra - val - de. Dum ve-ne-ris ju - di-

A.  
ma - ra val-de et a ma - ra - val - de. Dum ve-ne-ris ju - di-

T.  
ma - ra val-de et a ma - ra - val - de.

B.  
ma - ra val-de et a ma - ra - val - de.

Vln. I

Vln. II

Vle.

Vc.

Org.

*f* *p*

84

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

ca - re sae - cu - lum per i - gnem. Re - qui - em, re - qui - em,

ca - re sae - cu - lum per i - gnem. Re - qui - em, re - qui - em,

Sae - cu - lum per i - gnem. Re - qui - em, re - qui - em,

Sae - cu - lum per i - gnem. Re - qui - em, re - qui - em,

*pp*

*pp*



90

Fl.

Ob.

E♭ Cor.

S.  
re-qui-em ae-ter - nam do-na e-is, Do-mi-ne: et lux per - pe-tu-a lu - ce - at,

A.  
re-qui-em ae-ter - nam do-na e-is, Do-mi-ne: et lux per - pe-tu-a lu - ce - at,

T.  
re-qui-em ae-ter - nam

B.  
re-qui-em ae-ter - nam

Vln. I  
*p*

Vln. II  
*p*

Vle.

Vc.

Org.

94

Fl. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

Ob. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

E $\flat$  Cor. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

S. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

A. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

T. *lu - ceat e - is. Li - be - ra, li - be-ra, li - be-ra me,*

B. *lu - ceat e - is. Li - be - ra, li - be-ra, li - be-ra me,*

Vln. I *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

Vln. II *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

Vle. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

Vc. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

Org. *lu - ceat e - is. Li - be-ra, li - be-ra, li - be-ra me,*

99

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Do - mi-ne, li-be-ra me, Do-mi-ne, de

Do - mi-ne, li-be-ra me, Do-mi-ne, de

Do - mi-ne, li-be-ra me, Do-mi-ne, de

Do - mi-ne, li-be-ra me, Do-mi-ne, de

104

Fl.

Ob.

E♭ Cor.

S.  
mor - te ae - ter - na, in di - e il - la tre - men - da, tre -

A.  
mor - te ae - ter - na, in di - e il - la tre - men - da, tre -

T.  
mor - te ae - ter - na, in di - e il - la tre - men - da, tre -

B.  
mor - te ae - ter - na, in di - e il - la tre - men - da, tre -

Vln. I

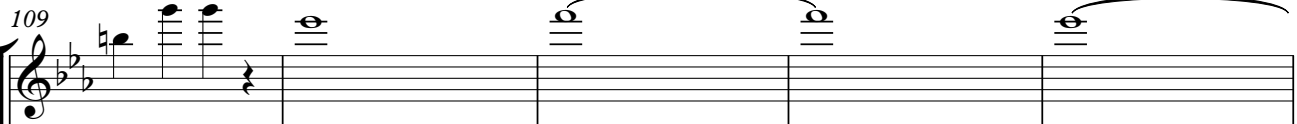
Vln. II

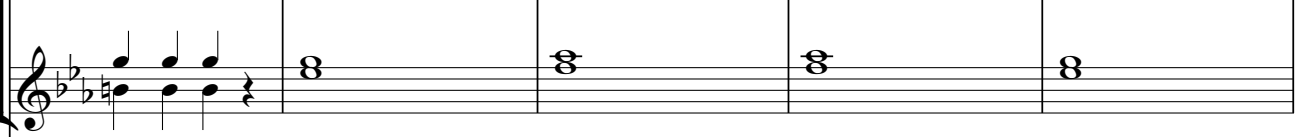
Vle.

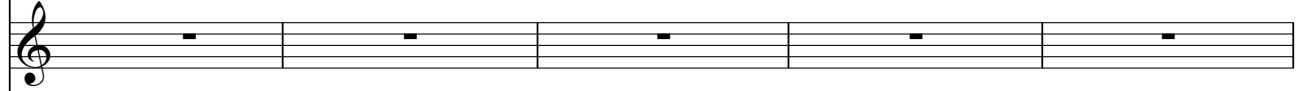
Vc.

Org.

109

Fl. 

Ob. 

E♭ Cor. 

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

114

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

ven - di sunt et ter - - ra. Dum

ven - di sunt et ter - - ra. Dum

ven - di sunt et ter - - ra.

ven - di sunt et ter - - ra.

*p*

*p*

6  
5

118

Fl.

Ob.

E♭ Cor.

S.  
ve-ne-ris ju - di - ca-re sae - cu-lum per i-gnem, ju-di - ca - re, ju-di - ca - re sae-

A.  
ve-ne-ris ju - di - ca-re sae - cu-lum per i-gnem, ju-di - ca - re, ju-di - ca - re sae-

T.  
Ju-di - ca - re, ju-di - ca - re

B.  
Sae-

Vln. I  
*sf p*

Vln. II  
*sf p* *sf p*

Vle.

Vc.

Org.  
*sf p*

123

Fl.

Ob.

E♭ Cor.

S.  
- cu - lum per i - gnem, ju - di - ca - re sae -

A.  
- cu - lum per i - gnem, ju - di - ca - re

T.  
sae - cu - lum per i - gnem,

B.  
- cu - lum per i - gnem, sae -

Vln. I

Vln. II

Vle.

Vc.

Org.



128

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

- cu - lum per i - gnem. Ky - rie e - le - i -

sae - cu - lum per i - gnem. Ky - rie e - le - i -

sae - cu - lum per i - gnem. Ky - rie e - le - i -

- cu - lum per i - gnem. Ky - rie e - le - i -

132

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

son, Chri - ste, Chri - ste e - lei - son, Ky - rie e - le - i - son.

son, Chri - ste, Chri - ste e - lei - son, Ky - rie e - le - i - son.

son, Chri - ste, Chri - ste e - lei - son, Ky - rie e - le - i - son.

son, Chri - ste, Chri - ste e - lei - son, Ky - rie e - le - i - son.