

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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SPLIT, 2019.

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I. Introitus

Largo

Flauto

Oboe

Corni in Eb

Soprano

Contralto

Tenore

Basso

Largo

Violino I

Violino II

Viola

Violoncello

Organo

12

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I
rinf.

Vln. II

Vle.

Vc.

Org.

$\flat 7/5$ $7/5$

16

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

p

p

f

6 3 7

20

Fl.

Ob.

Eb Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

p

rinf. *pp*

p

sf *sf* *pp*

p

6 3 47
4

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. ⁸ 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

rinf. p

p cresc.

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.

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.

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 -

fp *fp*

fp *fp*

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.

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.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

- is.

is.

- is.

- is.

sf

sf

f

sf

6/4

♭7/2

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 ^b6 / 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

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.
 Eb Cor.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vle.
 Vc.
 Org.

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

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.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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.

Ob.

E♭ Cor.

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

The musical score is arranged in two systems. The first system includes the Flauto, Soprano, Contralto, Tenore, and Basso staves. The second system includes the Violino I, Violino II, Viole, Violoncello, and Organo staves. The Soprano part has the lyrics: Ky - ri - e e - le - i - son, e - le - i - son e - le - . The Flauto, Violino I, and Organo parts play a similar melodic line, while Violino II and Viola play a rhythmic accompaniment. The Contralto, Tenore, and Basso parts are currently silent.

6

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

12 Fl. Musical notation for Flute (Fl.) part, starting at measure 12. The staff is in a key signature of two flats and contains several measures of music with notes and rests.

S. Musical notation for Soprano (S.) part. The lyrics are: le - i - son, Ky - ri e - le - i - son, Musical notation for Soprano part, including notes and rests.

A. Musical notation for Alto (A.) part. The lyrics are: le - i - son, Ky - ri - e e - - - - - le - Musical notation for Alto part, including notes and rests.

T. Musical notation for Tenor (T.) part. The lyrics are: e - - - e - le - i - son, e - - - - - le - Musical notation for Tenor part, including notes and rests.

B. Musical notation for Bass (B.) part. The lyrics are: Ky - ri - e e - Musical notation for Bass part, including notes and rests.

Vln. I Musical notation for Violin I (Vln. I) part, including notes and rests.

Vln. II Musical notation for Violin II (Vln. II) part, including notes and rests.

Vle. Musical notation for Viola (Vle.) part, including notes and rests.

Vc. Musical notation for Violoncello (Vc.) part, including notes and rests.

Org. Musical notation for Organ (Org.) part, including notes and rests. Figured bass notation is present below the staff: $\flat 3 \flat 4 6 \flat 3 \frac{4}{2} \frac{6}{3} \#6 3 \flat 4 6 \flat 3 \flat 4 6$

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 3 4 3 #6 3 6 6 3 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. 3 6 #6 #3 #6 #6 #4 6 b3 #4 6 #6 #3 6 #6 #6

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 46 46 6 b6 6 4

39

Fl.

S.

A.

T.

B.

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. 8

B. 8

Vln. I

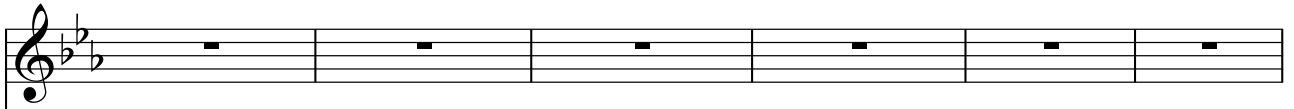
Vln. II

Vle.

Vc.

Org.

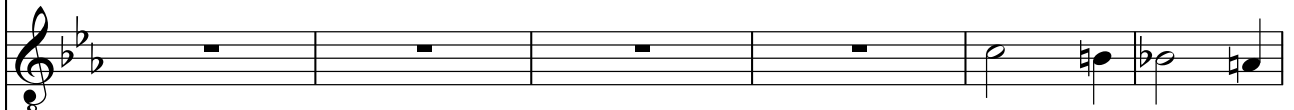
53

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. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vle. 

Vc. 

Org. 

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

79

Fl.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

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.*

Detailed description: This page of a musical score (page 41) features a woodwind section (Flute, Oboe, Cor Anglais), vocal parts (Soprano, Alto, Tenor, Bass), a string section (Violin I, Violin II, Viola, Violoncello), and an Organ. The woodwinds and strings play a rhythmic pattern of eighth notes, while the organ provides a harmonic accompaniment. The score is divided into three measures. The first measure includes dynamic markings *fp*, *p*, and *sf*. The second measure is mostly restful. The third measure includes dynamic markings *p* and *cresc. f*. The organ part includes figured bass notation: #6, 6, $\frac{7}{5}$, 3, $\frac{\#3}{4}$, 6, #6, 3.

6

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

Di - es i - rae,

Di - es i - rae,

Di - es i - rae,

Di - es i - rae,

p *cresc.* *f* *manca*

p *p* *f* *manca*

p *cresc.* *f*

p *cresc.* *p*

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 $\frac{\#6}{6}$

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*

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

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 #3 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.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

byl - - la. Quan - tus

byl - - la. Quan - tus

byl - - la. Quan - tus

byl - - la. Quan - tus

f *p* *pp*

f *cresc.* *p* *pp*

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

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

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

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

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

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

Vle.
ff *sf*

Vc.
ff *sf*

Org.
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.
b₅ 6/4 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 Flauto part begins with a rest, followed by a melodic line of eighth notes. The Oboe, Trombe, and Corni in C parts enter with a rhythmic pattern of eighth notes. The Soprano part is a whole rest. The second system includes Violino I, Violino II, Viole, Violoncello, and Organo. The Violino I part has a melodic line with some rests. The Violino II part has a rhythmic pattern of eighth notes. The Viole part has a complex rhythmic pattern of eighth notes. The Violoncello and Organo parts have a simple rhythmic pattern of eighth notes.

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 foundation with rhythmic patterns.

18

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 18 through 21. The instrumentation includes 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 score is written in treble clef for the woodwinds and violins, and bass clef for the strings and organ. Measure 18 begins with a rehearsal mark '18'. The Flute part starts with a whole note chord, followed by eighth notes. The Oboe and Cor Anglais parts play a rhythmic pattern of eighth notes. The Saxophone part is silent. The Violin I and II parts play chords in the first two measures, then move to eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello part plays a simple bass line. The Organ part provides a harmonic accompaniment with chords and single notes.

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 for a full orchestra and includes a soloist part for Saxophone (S.). The instruments are arranged in the following order from top to bottom: 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 (measures 22-26) features a melodic line with eighth and sixteenth notes, starting on a dotted quarter note. The Oboe and Cor Anglais parts play a rhythmic accompaniment of eighth-note chords. The Saxophone part is silent throughout. The Violin I and II parts play a simple melodic line of quarter notes. The Viola part plays a rhythmic accompaniment of eighth-note chords. The Violoncello and Organ parts play a simple melodic line of quarter notes. The Organ part is in the bass clef. The score is written in a single system with five measures per staff.

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.

33

Fl.

Ob.

C Cor.

S.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

p

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

Vln. II

Vle.

Vc.

Org.

f

p

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

Vln. II

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 the 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 part has a rhythmic accompaniment. The Violoncello and Organ parts have a simple bass line. There are two dynamic markings of *p* (piano) 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 with eighth-note patterns. The score is written in a common time signature and features various musical notations such as rests, notes, and slurs.

78

Fl.

Ob.

C Cor.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 78 to 82. 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 features the Latin lyrics 'co - - get om - nes an - te thro - num.' with a long note on 'get' and a slur over the following notes. The woodwinds and strings provide harmonic support, with the Organ playing a steady bass line. The score is written in a common time signature.

83

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score contains measures 83 through 88. The instruments are arranged vertically from top to bottom: 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 has a melodic line with some grace notes. The Oboe and Clarinet in C parts play a similar rhythmic pattern of eighth notes. The Saxophone part is mostly silent. The Violin I part has a complex melodic line with many accidentals. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a similar eighth-note accompaniment. The Violoncello and Organ parts provide a harmonic foundation with a mix of quarter and eighth notes.

89

Fl.

Ob.

C Cor.

S.

Mors stupebit, et natura,

Vln. I

pp leg.

Vln. II

pp legato

Vle.

p legato

Vc.

pp legato *p ten.*

Org.

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-

Detailed description: This page of a musical score, numbered 98, features a vocal line and an orchestral accompaniment. The vocal line (S.) begins with a rest, followed by the lyrics "cum re - sur - get cre - a - tu - ra, ju - di-". The melody is written in a treble clef with a key signature of two flats. The accompaniment includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Flute, Oboe, and Clarinet parts are marked with rests. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Organ parts provide harmonic support with sustained notes and rhythmic patterns. The Violoncello part has a simple bass line.

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 rest in measure 148, followed by whole rests in measures 149-152. The Oboe and Cor Anglais parts play a melodic line of quarter notes with slurs across measures 148-151, ending with quarter rests in measure 152. The Saxophone part has a quarter note in measure 148, followed by whole 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 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 score is arranged in a standard orchestral layout with eight staves. The Flute (Fl.) and Oboe (Ob.) parts begin in measure 153 with a whole rest, then enter in measure 154 with a quarter rest followed by eighth-note patterns. The Clarinet in C (C Cor.) part follows a similar pattern. The Saxophone (S.) part remains silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts play a steady eighth-note accompaniment. The Viola (Vle.) part provides harmonic support with chords and moving lines. The Violoncello (Vc.) and Organ (Org.) parts play a similar eighth-note accompaniment. The score is written in treble clef for the woodwinds and violins, and bass clef for the strings and organ.

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 score is arranged in a standard orchestral format with eight staves. 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 sparse, rhythmic accompaniment. The Viola (Vle.) part plays a rhythmic accompaniment of eighth-note chords. The Violoncello (Vc.) and Organ (Org.) parts play a rhythmic accompaniment of eighth-note chords. 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

Detailed description: This block contains the first five measures of the 'Andante grazioso' section. The Flute part (Flauto) has a melodic line with some grace notes. The Contralto part is silent. The Violino I part has a melodic line with dynamics *p*, *sf*, and *p*. The Violino II part has a rhythmic accompaniment with dynamics *sf* and *p*. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Organo part has a rhythmic accompaniment.

6

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This block contains measures 6-10 of the 'Andante grazioso' section. The Flute part (Fl.) has a melodic line. The Contralto part (A.) is silent. The Violino I part (Vln. I) has a melodic line with dynamics *p*, *cresc.*, and *p*. The Violino II part (Vln. II) has a rhythmic accompaniment with dynamics *cresc.* and *p*. The Viola part (Vle.) has a rhythmic accompaniment with dynamics *p* and *p*. The Violoncello part (Vc.) has a rhythmic accompaniment with dynamics *p* and *p*. The Organo part (Org.) has a rhythmic accompaniment with dynamics *sf* and *p*.

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 a harmonic accompaniment with chords and moving lines. The Violoncello (Vc.) and Organ (Org.) parts play a steady bass line with chords and moving lines.

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 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 their rhythmic accompaniment. The Viola (Vle.) part continues its harmonic accompaniment. The Violoncello (Vc.) and Organ (Org.) parts continue their bass line accompaniment.

23

Fl.

A.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

p *cresc. p* *sf p*

p *cresc.* *sf p*

29

Fl.

A.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

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, marked *p*. The Violin II part has a melodic line starting in measure 70, marked *f* in measure 70, *p* in measure 71, and *sf p* in measure 72. The Viola, Violoncello, and Organ parts provide a harmonic accompaniment 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 a melodic phrase in measure 74, rests in 75-77, and another phrase in 78. The Alto part sings the Latin text: "Li - ber_ scri - ptus pro - fe - re - tur, li-ber". The Violin I part plays a sixteenth-note pattern, marked *p* in measure 75, *rinf.* in 76, *p* in 77, and *rinf.* in 78. The Violin II part plays a rhythmic accompaniment. The Viola, Violoncello, and Organ parts provide a harmonic accompaniment with sustained notes and rests.

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.

114

Fl.

A.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

p

p

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

sf p sf p

cresc.

10

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

Quid sum mi - ser

15

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

tunc _____ di - ctu - rus, quid sum mi - ser tunc _____ di - ctu - rus?

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

20

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

Quem pa - tro - num

dol. *p* *dol.*

dol.

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* *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.
 8

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

Vln. I
 p *dol.* *p* *dol.*

Vln. II
 p *p*

Vle.

Vc.

Org.

38

Fl.

S.

T.
 8

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

Vln. I
 f *p*

Vln. II
 f *p*

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.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

85

Fl.

S.

T.

Vln. I

Vln. II

Vle.

Vc.

Org.

- e. Quid sum mi - ser tunc di -

- e.

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.

sit se - cu - rus?

Vln. I

Vln. II

Vle.

Vc.

Org.

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

T.
8
per - das il - la di - e, ne me per - das il - la, il - la di - e, ne me

Vln. I

Vln. II

Vle.

Vc.

Org.

f

rinf.

121

Fl.

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

T.
8
per - das il - la, il - la di - e.

Vln. I

Vln. II

Vle.

Vc.

Org.

125

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

- Fl. (Flute):** Measures 125-126 are rests. In measure 127, it plays a sixteenth-note triplet (G4, A4, B4) followed by a sixteenth-note eighth-note pair (B4, A4), then a quarter-note eighth-note pair (G4, F4), and a quarter-note eighth-note pair (E4, D4) in measure 128.
- S. (Soprano) and T. (Tenor):** All measures (125-128) are rests.
- Vln. I (Violin I):** Measure 125: quarter-note eighth-note pair (F4, E4), quarter-note eighth-note pair (D4, C4), quarter-note eighth-note pair (B3, A3), quarter-note eighth-note pair (G3, F3). Measure 126: quarter-note eighth-note pair (G3, F3), quarter-note eighth-note pair (E3, D3), quarter-note eighth-note pair (C3, B2), quarter-note eighth-note pair (B2, A2). Measure 127: quarter-note eighth-note pair (A2, G2), quarter-note eighth-note pair (F2, E2), quarter-note eighth-note pair (D2, C2), quarter-note eighth-note pair (B1, A1). Measure 128: quarter-note eighth-note pair (A2, G2), quarter-note eighth-note pair (F2, E2), quarter-note eighth-note pair (D2, C2), quarter-note eighth-note pair (B1, A1).
- Vln. II (Violin II):** Measure 125: quarter-note eighth-note pair (F4, E4), quarter-note eighth-note pair (D4, C4), quarter-note eighth-note pair (B3, A3), quarter-note eighth-note pair (G3, F3). Measure 126: quarter-note eighth-note pair (G3, F3), quarter-note eighth-note pair (E3, D3), quarter-note eighth-note pair (C3, B2), quarter-note eighth-note pair (B2, A2). Measure 127: quarter-note eighth-note pair (A2, G2), quarter-note eighth-note pair (F2, E2), quarter-note eighth-note pair (D2, C2), quarter-note eighth-note pair (B1, A1). Measure 128: quarter-note eighth-note pair (A2, G2), quarter-note eighth-note pair (F2, E2), quarter-note eighth-note pair (D2, C2), quarter-note eighth-note pair (B1, A1).
- Vle. (Viola):** Measure 125: quarter-note eighth-note pair (F3, E3), quarter-note eighth-note pair (D3, C3), quarter-note eighth-note pair (B2, A2), quarter-note eighth-note pair (G2, F2). Measure 126: quarter-note eighth-note pair (G2, F2), quarter-note eighth-note pair (E2, D2), quarter-note eighth-note pair (C2, B1), quarter-note eighth-note pair (B1, A1). Measure 127: quarter-note eighth-note pair (A1, G1), quarter-note eighth-note pair (F1, E1), quarter-note eighth-note pair (D1, C1), quarter-note eighth-note pair (B0, A0). Measure 128: quarter-note eighth-note pair (A1, G1), quarter-note eighth-note pair (F1, E1), quarter-note eighth-note pair (D1, C1), quarter-note eighth-note pair (B0, A0).
- Vc. (Violoncello):** Measure 125: quarter-note eighth-note pair (F2, E2), quarter-note eighth-note pair (D2, C2), quarter-note eighth-note pair (B1, A1), quarter-note eighth-note pair (G1, F1). Measure 126: quarter-note eighth-note pair (G1, F1), quarter-note eighth-note pair (E1, D1), quarter-note eighth-note pair (C1, B0), quarter-note eighth-note pair (B0, A0). Measure 127: quarter-note eighth-note pair (A0, G0), quarter-note eighth-note pair (F0, E0), quarter-note eighth-note pair (D0, C0), quarter-note eighth-note pair (B-1, A-1). Measure 128: quarter-note eighth-note pair (A0, G0), quarter-note eighth-note pair (F0, E0), quarter-note eighth-note pair (D0, C0), quarter-note eighth-note pair (B-1, A-1).
- Org. (Organ):** Measure 125: quarter-note eighth-note pair (F2, E2), quarter-note eighth-note pair (D2, C2), quarter-note eighth-note pair (B1, A1), quarter-note eighth-note pair (G1, F1). Measure 126: quarter-note eighth-note pair (G1, F1), quarter-note eighth-note pair (E1, D1), quarter-note eighth-note pair (C1, B0), quarter-note eighth-note pair (B0, A0). Measure 127: quarter-note eighth-note pair (A0, G0), quarter-note eighth-note pair (F0, E0), quarter-note eighth-note pair (D0, C0), quarter-note eighth-note pair (B-1, A-1). Measure 128: quarter-note eighth-note pair (A0, G0), quarter-note eighth-note pair (F0, E0), quarter-note eighth-note pair (D0, C0), quarter-note eighth-note pair (B-1, A-1).

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

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 is written for six parts: Soprano (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano part consists of five whole rests. The Violin I and Violin II parts feature a rhythmic pattern of eighth notes with accents, transitioning from a B-flat key signature to a B-natural key signature in the final measure. The Viola, Violoncello, and Organ parts provide a harmonic accompaniment with quarter and eighth notes, also transitioning from B-flat to B-natural in the final measure. The score concludes with a double bar line.

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,

Detailed description of the musical score: The score is for page 125, starting at measure 5. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an instrumental ensemble (Flute, Violin I, Violin II, Viola, Violoncello, Organ). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts enter in measure 5 with the lyrics 'tam - quam re - us: cul - pa ru - bet'. The Soprano and Alto parts continue with 'ru - bet, cul - pa ru - bet' in measure 6. The Tenor part has 'tam - quam re - us: cul - pa' in measure 5. The Bass part has '-us: cul - pa ru - bet, cul - pa ru - bet,' in measure 6. The instrumental parts provide harmonic support, with the Flute playing a melodic line, the Violins playing rhythmic patterns, and the Viola, Cello, and Organ providing a steady bass line.

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

26

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

Detailed description of the musical score: The score is for page 130, starting at measure 26. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'me - us: sup - pli - can - ti, sup - pli - can - ti par - ce, De - us,'. The instrumental parts include Flute, Violin I, Violin II, Viola, Violoncello, and Organ. The Flute part consists of a series of chords. The vocal parts have a melodic line with some rests. The instrumental parts provide harmonic support with various rhythmic patterns and sustained notes.

33

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

can - - ti par - ce, De - us, par - ce, De - us,

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

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

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

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

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

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

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

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

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

39

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

par - ce, — par - ce, De -

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

44

Fl. Musical notation for the Flute part, starting with a treble clef and a key signature of three flats. The staff contains a series of eighth and sixteenth notes with rests.

S. Musical notation for the Soprano part, showing a whole note followed by five rests. The text "us." is written below the staff.

A. Musical notation for the Alto part, showing a whole note followed by five rests. The text "us." is written below the staff.

T. Musical notation for the Tenor part, showing a whole note followed by five rests. The text "-us." is written below the staff.

B. Musical notation for the Bass part, showing a whole note followed by five rests. The text "us." is written below the staff.

Vln. I Musical notation for the Violin I part, featuring a series of eighth and sixteenth notes.

Vln. II Musical notation for the Violin II part, featuring a series of eighth and sixteenth notes.

Vle. Musical notation for the Viola part, featuring a series of eighth and sixteenth notes.

Vc. Musical notation for the Violoncello part, featuring a series of eighth and sixteenth notes.

Org. Musical notation for the Organ part, featuring a series of eighth and sixteenth notes.

IX. Oro supplex

Largo

Flauto

Oboe

Corni in C

Soprano

Contralto

Tenore

Basso

Detailed description: This block contains the first system of the musical score. It features six staves. The Flauto and Oboe staves are active, with the Flauto playing a melodic line and the Oboe providing harmonic support. The vocal staves (Soprano, Contralto, Tenore, Basso) are all marked with a whole rest, indicating they are silent in this section. The tempo is marked 'Largo'.

Largo

Violino I

Violino II

Viole

Violoncello

Organo

Detailed description: This block contains the second system of the musical score. It features five staves. The Violino I and Violino II staves are active, with Violino I playing a melodic line and Violino II providing harmonic support. The Viole, Violoncello, and Organo staves are also active, with the Viole playing a melodic line and the Violoncello and Organo providing harmonic support. The tempo is marked 'Largo'.

7

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

rinf. *p* *pp*

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

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

O - ro sup-plex,

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

Vln. II
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

Vlc.

Vc.

Org.

86

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

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

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. *pp*

C Cor.

S. *sotto voce*
re - - qui - em. A - - -

A. *sotto voce*
re - - qui - em. A - - -

T. *sotto voce*
re - - qui - em. A - - -

B. *sotto voce*
re - - qui - em. A - - -

Vln. I *sotto voce*

Vln. II

Vle.

Vc. *sotto voce*

Org. *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

Non molto largo

Violino I

Violino II

Viola

Violoncello

Organo

Do-mi-ne Je-su

Do-mi-ne Je-su

Do-mi-ne Je - su

p

p

p

p

p

6

Fl.

Ob.

E♭ Cor.

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

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

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

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

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

Vln. II
fp fp fp fp fp

Vle.
fp fp fp fp fp

Vc.

Org.
3 ^b6/4 3 ^b6/4

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.
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*

*b*3 3 *b*4 3 *b*5 *b*6

21

Fl.

Ob.

E♭ Cor.

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

A.

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.
♭3 6 4 ♭5 3 ♭3 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.

32

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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.

3

Detailed description of the musical score: The score is for page 162, starting at rehearsal mark 32. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have the following lyrics: Soprano: 'si - sti, et se - mi - ni, et se - mi - ni e - jus.'; Alto: 'si - sti, se - mi - ni e - jus.'; Tenor: 'et se - mi - ni e - jus.'; Bass: 'et se - mi - ni, et se - mi - ni e - jus.' The instrumental parts include Flute, Oboe, E-flat Cor, Violins I & II, Viola, Violoncello, and Organ. The Organ part has a rehearsal mark '3' above it. The score is in a key with two flats and a common time signature.

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 woodwinds (Flute, Oboe, E♭ Cor Anglais) and strings (Soprano, Alto, Tenor, Bass). The second system includes Violin I, Violin II, Viola, Violoncello, and Organ. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Measure 37 starts with a treble clef and a key signature of three flats. The woodwinds and strings play mostly rests, with some chords in the Oboe and E♭ Cor parts. The Violin I and II parts have active melodic lines, while the Viola, Violoncello, and Organ provide harmonic support with sustained notes and rhythmic patterns.

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-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.
e - jus.

A.
e - jus.

T.
e - jus.

B.
e - jus.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score covers measures 69 to 72. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the word 'e - jus.' in a simple, sustained manner. The instrumental parts include Flute, Oboe, Eb Cor., Violin I, Violin II, Viola, Violoncello, and Organ. The strings and organ provide harmonic support with sustained chords and rhythmic patterns. The Flute and Oboe parts feature melodic lines with some grace notes. The Eb Cor. part consists of sustained chords. The Violin I part has a more active melodic line with eighth notes. The Violin II part provides harmonic support with sustained chords and rhythmic patterns. The Viola, Violoncello, and Organ parts provide harmonic support with sustained chords and rhythmic patterns.

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 through 76. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Eb Cor., Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Measures 73 and 74 show the woodwinds and strings beginning their parts, while the vocalists (S., A., T., B.) are silent. In measures 75 and 76, the woodwinds and strings continue their patterns, and the Organ provides a steady accompaniment. The Flute part in measure 73 starts with a rest, then plays a melodic line in measures 74-76. The Oboe and Eb Cor. parts also have rests in measure 73 and enter in measure 74. The strings play a rhythmic accompaniment throughout. The Organ part is a simple harmonic accompaniment in the bass register.

XI. Responsorium Libera

Cantabile assai

Flauto

Oboe

Corni in Eb

Soprano

Contralto

Tenore

Basso

Cantabile assai

Violino I

Violino II

Viola

Violoncello

Organo

p

p

p

p

p

6

Fl.

Ob.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

26

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

31

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

36

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

ter - - ra:

ter - - ra:

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

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

pp

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. *p*

Ob.

E♭ Cor.

S.
o, dum di - scus - sio ve-ne-rit, at-que ven - tu - ra i - ra.

A.
o, dum di - scus - sio ve-ne-rit, at-que ven - tu - ra i - ra.

T.
o, dum di - scus - sio ve-ne-rit, at-que ven - tu - ra i - ra.

B.
o, dum di - scus - sio ve-ne-rit, at-que ven - tu - ra i - ra.

Vln. I
cresc. *ff*

Vln. II

Vle.

Vc.
ff

Org.
ff

63

Fl.

Ob.

E♭ 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♭ 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.

Ob.

E♭ Cor.

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

p

Vln. II

Vle.

Vc.

Org.

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. men-da: quan-do cae-li mo-ven-di sunt, mo-

A. men-da: quan-do cae-li mo-ven-di sunt, mo-

T. men-da: quan-do cae-li mo-ven-di sunt, mo-

B. men-da: quan-do cae-li mo-ven-di sunt, mo-

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.

6
5

p

p

118

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

Ju-di - ca - re, ju-di - ca - re

Sae-

sf p

sf p

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 -

saeculum per i - gnem. Ky - rie e - le - i -

saeculum 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.