

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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Supplement / Prilog

Publication year / Godina izdavanja: **2019**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:175:421138>

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Download date / Datum preuzimanja: **2025-01-22**



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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

Prilog magistarskom radu

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

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 is a page of a musical score, page 2, featuring a variety of instruments. The top section includes Flute (Fl.), Oboe (Ob.), and Eb Cor. (E-flat Cor Anglais). Below these are the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Flute part begins with a measure marked '7' and contains a melodic line. The Oboe and Eb Cor. parts have a similar melodic line, with a '2' marking above the first measure. The vocal staves are currently empty. The Violin I part has a melodic line with 'rinf.' markings. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment starting with a 'p' dynamic. The Violoncello and Organ parts have a bass line with a 'p tenuto' dynamic. The Organ part has a sustained accompaniment.

12

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

rinf.

$\flat 7/5$

$7/5$

Detailed description: This page of a musical score covers measures 12 through 15. 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. The key signature has three flats (B-flat, E-flat, A-flat). Measure 12 starts with a dynamic marking of *rinf.* (ritardando) for the Violin I. The Organ part features figured bass notation: $\flat 7/5$ in measure 13 and $7/5$ in measure 14. The score concludes with a fermata over the final notes in measure 15.

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 (Bb, Eb). The time signature is 4/4. The woodwind section (Flute, Oboe, Eb Cor) has melodic lines in measures 16 and 19, with rests in measures 17 and 18. The vocal parts (Soprano, Alto, Tenor, Bass) are silent throughout. The string section (Violin I, Violin II, Viola, Violoncello) and Organ provide accompaniment. Violin I has dynamics *p*, *p*, and *f* in measures 16, 17, and 18 respectively. Violoncello and Organ have a dynamic of *p*. The Organ part in measure 19 includes the fingerings 6, 3, 7.

20

Fl. I

Ob.

E♭ 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.
 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.

E♭ 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 ^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

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.

Eb 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.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

pp

sotto v:

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

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

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

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

♯4/3 6 6/5 3 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

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 'Andante assai' and the time signature is 3/4. The key signature has three flats (B-flat, E-flat, A-flat). The flute part plays a melodic line with eighth and sixteenth notes. The soprano part has the lyrics 'Ky - ri - e e - le - i - son, e - le - i - son e - le -'. The other vocal parts (contralto, tenor, bass) are currently silent, indicated by a horizontal line with a fermata.

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 'Andante assai' and the time signature is 3/4. The key signature has three flats. Violino I and Violoncello play a melodic line similar to the flute part. Violino II and Viola play a rhythmic accompaniment of eighth notes. The organ part plays a similar melodic line to the flute and cello.

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 G major with a key signature of one flat (F major) and a treble clef. It contains several measures of music, including a whole note chord and a half note chord.

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 a whole note chord and a half note chord.

A. Musical notation for Alto (A.) part. The lyrics are: le - i - son, Ky - ri - e e - - - - - le - Musical notation for Alto part, including a whole note chord and a half note chord.

T. Musical notation for Tenor (T.) part. The lyrics are: e - - - e - le - i - son, e - - - - - le - Musical notation for Tenor part, including a whole note chord and a half note chord.

B. Musical notation for Bass (B.) part. The lyrics are: Ky - ri - e e - Musical notation for Bass part, including a whole note chord and a half note chord.

Vln. I Musical notation for Violin I (Vln. I) part, including a whole note chord and a half note chord.

Vln. II Musical notation for Violin II (Vln. II) part, including a whole note chord and a half note chord.

Vle. Musical notation for Viola (Vle.) part, including a whole note chord and a half note chord.

Vc. Musical notation for Violoncello (Vc.) part, including a whole note chord and a half note chord.

Org. Musical notation for Organ (Org.) part, including a whole note chord and a half note chord. 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 6/3 #4 6/3 #6 6/3 #6 6 #3 #6 b5 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 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

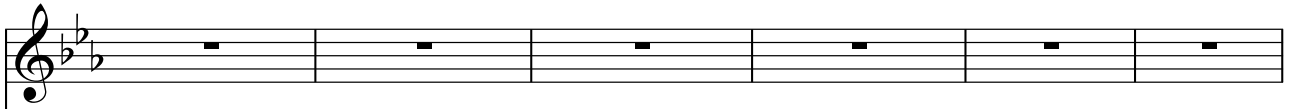
Vln. II

Vle.

Vc.

Org.

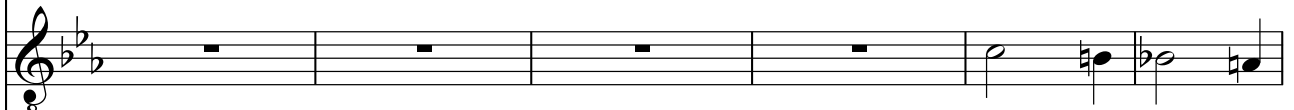
53

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

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. Musical notation for the Flute part, starting with a treble clef and a key signature of two flats. The staff contains several measures of music, including rests and notes.

S. Musical notation for the Soprano voice part, including the lyrics "i - - - son." below the staff.

A. Musical notation for the Alto voice part, including the lyrics "i - - - son." below the staff.

T. Musical notation for the Tenor voice part, including the lyrics "i - - - son." below the staff.

B. Musical notation for the Bass voice part, including the lyrics "i - - - son." below the staff.

Vln. I Musical notation for the Violin I part, featuring a melodic line in the first measure.

Vln. II Musical notation for the Violin II part, featuring a melodic line in the first measure.

Vle. Musical notation for the Viola part, featuring a melodic line in the first measure.

Vc. Musical notation for the Violoncello part, featuring a melodic line in the first measure.

Org. Musical notation for the Organ part, featuring a melodic line in the first measure.

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 vocal parts are silent. The organ provides a harmonic accompaniment. The score is divided into three measures. The first measure has a '3' above the Flute staff. Dynamics include *fp*, *p*, *sf*, *p*, and *cresc. f*. Fingerings for the organ are indicated as #6, 6, $\frac{7}{5}$ 3, $\frac{\#3}{4}$ 6 #6, and 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*

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

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.
byl - la, cum Si - byl - la.

A.

T.
cum Si - byl - la,

B.
te - - - - ste

Vln. I

Vln. II

Vle.

Vc.

Org.

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.
b₆/₅ 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 melodic line in the second measure, while the Oboe, Trombe, and Corni in C parts enter with a rhythmic accompaniment of eighth notes. The Soprano part is silent throughout. The second system includes Violino I, Violino II, Viole, Violoncello, and Organo. The Violino I part has a melodic line, while the Violino II, Viole, Violoncello, and Organo parts provide a rhythmic accompaniment. The tempo is marked **Allegro maestoso** in both systems.

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, features the following parts and dynamics:

- Flute (Fl.):** Measures 12-13 play a melodic line with eighth notes. Measures 14-15 are silent. Measures 16-17 play a melodic line with eighth notes.
- Oboe (Ob.):** Measures 12-13 play a rhythmic accompaniment of eighth notes. Measures 14-15 are silent. Measures 16-17 play a rhythmic accompaniment of eighth notes.
- Cor Anglais (C Cor.):** Measures 12-13 play a rhythmic accompaniment of eighth notes. Measures 14-15 are silent. Measures 16-17 play a rhythmic accompaniment of eighth notes.
- Saxophone (S.):** Silent throughout all measures.
- Violin I (Vln. I):** Measures 12-13 play a melodic line with eighth notes. Measures 14-15 are silent. Measures 16-17 play a melodic line with eighth notes. Dynamics: *f* at the start of measure 14, *ff* at the start of measure 15.
- Violin II (Vln. II):** Measures 12-13 play a melodic line with eighth notes. Measures 14-15 are silent. Measures 16-17 play a melodic line with eighth notes. Dynamics: *f* at the start of measure 14.
- Viola (Vle.):** Measures 12-13 play a rhythmic accompaniment of eighth notes. Measures 14-17 play a melodic line with eighth notes.
- Violoncello (Vc.):** Measures 12-13 play a rhythmic accompaniment of eighth notes. Measures 14-17 play a melodic line with eighth notes.
- Organ (Org.):** Measures 12-13 play a rhythmic accompaniment of eighth notes. Measures 14-17 play a melodic line with eighth notes.

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 treble clef and a first finger fingering (7) for the flute. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the saxophone is silent. In measure 20, the flute and oboe have a first finger fingering (7). The organ provides a steady bass line.

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.), 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 eighth-note accompaniment. The Viola part plays a rhythmic accompaniment of eighth-note chords. The Violoncello and Organ parts play a simple eighth-note accompaniment. The score is written in a common time signature (C) and uses a key signature of one flat (Bb).

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
sf p

Vln. II
sf p

Vle.

Vc.

Org.

55

Fl.

Ob.

C Cor.

S.

an - te thro-num, tu - ba mi - rum spar - gens_

Vln. I

Vln. II

Vle.

Vc.

Org.

sf p

p

sf p

p

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 arranged in a system with nine staves. From top to bottom, the staves are for 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 features 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 lyrics: 'so - num, tu - ba spar - gens_ so - num per_____ se'. The Violin I and II parts have melodic lines with some rests. The Viola part plays a rhythmic accompaniment of eighth notes. The Violoncello and Organ parts play a simple bass line. Dynamics markings include *p* (piano) for the Violin I and II parts. The score is written in a common time signature.

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.

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 score is for a full orchestra and a solo voice. The instruments listed are 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 the lyrics 'co - - get om - nes an - te thro - num.' written below the notes. The music is written in a common time signature (C) and a key signature of one sharp (F#). The score shows various musical notations including rests, notes, stems, beams, and slurs across the staves.

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 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 rests. 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 play a simple bass line with quarter notes and rests.

89

Fl.

Ob.

C Cor.

S.

Mors stu - pe - bit, et na - tu - ra,

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 -

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. The Violin I part features a complex, fast-moving melodic line with many sixteenth notes. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a melodic line of quarter notes. The Violoncello and Organ parts provide a harmonic foundation with quarter notes, with the Organ adding some sixteenth-note texture in measure 152.

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 system 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 notes. The Clarinet in C (C Cor.) part also has a whole rest in measure 153 and enters in measure 154 with a quarter rest followed by eighth notes. The Saxophone (S.) part remains silent throughout. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic eighth-note pattern in measure 153, which continues in measure 154 and then changes in measure 155. The Viola (Vle.) part plays a similar eighth-note pattern in measure 153, then moves to a chordal accompaniment in measure 154 and continues in measure 155. The Violoncello (Vc.) and Organ (Org.) parts play a similar eighth-note pattern in measure 153, then move to a chordal accompaniment in measure 154 and continue in measure 155.

156

Fl.

Ob.

C Cor.

S.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This page of a musical score contains measures 156 through 159. 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.). Measures 156 and 157 feature complex textures with the Oboe and Cor Anglais playing sixteenth-note patterns, while the Flute plays a melodic line. The Saxophone part is mostly rests. Measures 158 and 159 show a transition where the Oboe and Cor Anglais parts simplify, and the Violin I and II parts become more active. The Organ provides a steady bass accompaniment.

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 block contains the musical score for measures 12 through 17. The score is written for six instruments: Flute (Fl.), Alto (A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), and Cello (Vc.), with an Organ (Org.) part at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute part has a rest for the first five measures and enters in measure 6. The Alto part has a rest for all six measures. The Violin I part has a dynamic marking of *p* in measure 12, followed by *sf p* in measures 13, 14, 15, and 16, and *sf p* in measure 17. The Violin II part has a dynamic marking of *p* in measure 12, followed by *sf p* in measures 13, 14, and 15. The Viola part has a dynamic marking of *p* in measure 12, followed by *sf p* in measures 13, 14, and 15. The Cello and Organ parts have a dynamic marking of *p* in measure 12, followed by *sf p* in measures 13, 14, and 15. The Organ part has a dynamic marking of *p* in measure 12, followed by *sf p* in measures 13, 14, and 15. The score ends with a fermata over the final measure.

18

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This block contains the musical score for measures 18 through 23. The score is written for six instruments: Flute (Fl.), Alto (A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), and Cello (Vc.), with an Organ (Org.) part at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute part has a rest for the first five measures and enters in measure 6. The Alto part has a rest for all six measures. The Violin I part has a dynamic marking of *p* in measure 18, followed by *sf p* in measures 19, 20, 21, and 22, and *sf p* in measure 23. The Violin II part has a dynamic marking of *p* in measure 18, followed by *sf p* in measures 19, 20, and 21. The Viola part has a dynamic marking of *p* in measure 18, followed by *sf p* in measures 19, 20, and 21. The Cello and Organ parts have a dynamic marking of *p* in measure 18, followed by *sf p* in measures 19, 20, and 21. The Organ part has a dynamic marking of *p* in measure 18, followed by *sf p* in measures 19, 20, and 21. The score ends with a fermata over the final measure.

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

Vln. II

Vle.

Vc.

Org.

41

Fl.

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

Vln. II

Vle.

Vc.

Org.

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. *p* *sf*

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 a melodic line with some rests. The Violin I part features a continuous sixteenth-note pattern starting at measure 69, marked *p*. The Violin II part has a similar pattern, marked *f* at the start and *p* later. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Organ part provides a bass line with some rests.

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 line with some rests. The Alto part has a vocal line with the lyrics "Li - ber_ scri - ptus pro - fe - re - tur, li-ber". The Violin I part features a continuous sixteenth-note pattern, marked *p* and *rinf.* (ritardando). The Violin II part has a similar pattern. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Organ part provides a bass line with some 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.

p

p

sf

sf

114

Fl. *p*

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*

Detailed description: This block contains the musical score for measures 114 through 119. It features six staves: Flute (Fl.), Alto (A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), and Cello/Double Bass (Vc.). The Flute part begins with a melodic line in measure 114, followed by a series of sixteenth-note runs in measures 115-116. The Alto part provides the vocal line with Latin lyrics. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a steady eighth-note accompaniment. The Cello/Double Bass part provides a bass line with some chromatic movement. The Organ part plays a simple harmonic accompaniment. Dynamics include piano (*p*) and forte (*f*).

120

Fl.

A.

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description: This block contains the musical score for measures 120 through 124. It features the same six staves as the previous block. The Flute part has a melodic line starting in measure 120. The Alto part is silent. The Violin I and II parts continue with their rhythmic accompaniment. The Viola part continues with its eighth-note accompaniment. The Cello/Double Bass part continues with its bass line. The Organ part continues with its harmonic accompaniment. The score concludes with a double bar line at the end of measure 124.

VI. Quid sum miser

Larghetto

Flauto

Musical notation for the Flute part, featuring a melodic line with eighth and sixteenth notes, slurs, and a fermata.

Soprano

Musical notation for the Soprano part, consisting of a single whole rest.

Tenore

Musical notation for the Tenor part, consisting of a single whole rest.

Larghetto

Violino I

Musical notation for Violino I, starting with a *dol.* marking, followed by a *p* dynamic, a *cresc.* marking, and another *p* dynamic.

Violino II

Musical notation for Violino II, starting with a *p* dynamic and another *p* dynamic.

Viola

Musical notation for Viola, starting with a *p* dynamic and a *cresc.* marking.

Violoncello

Musical notation for Violoncello, featuring a simple harmonic accompaniment.

Organo

Musical notation for Organo, featuring a simple harmonic accompaniment.

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* *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.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

38

Fl.

S.

T.

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

Vln. I

Vln. II

Vle.

Vc.

Org.

Detailed description of the musical score: The score is for measures 32-38. It features a vocal line for Tenor (T.) with lyrics. The instrumental parts include Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 32 starts with a treble clef and a key signature of two flats. The Tenor part begins with a half note G2, followed by a quarter note G2, and then a half note G2. The lyrics 'Rex tre - men - dae ma - je - sta - tis,' are under the notes. The instrumental parts provide accompaniment. Measure 38 starts with a double bar line and a repeat sign. The Tenor part continues with the lyrics 'ma - je - sta - tis, qui sal - van - dos sal - vas'. The instrumental parts continue with various rhythmic patterns and dynamics.

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.
-ctu - rus? Quem pa - tro - num ro - ga - tu - rus, cum vix

T.
Rex tre - men - dae ma - jes - ta - tis, qui sal - van - dos sal - vas

Vln. I

Vln. II

Vle.

Vc.

Org.

93

Fl.

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

T.
gra - tis, sal - va me, fons pie - ta - tis, qui sal - van - dos

Vln. I

Vln. II

Vle.

Vc.

Org.

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.

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

Fl. Musical notation for the Flute part, starting with a whole note G4, followed by rests, and then a melodic line of eighth notes.

S. Musical notation for the Soprano voice, consisting of whole rests throughout the measure.

T. Musical notation for the Tenor voice, consisting of whole rests throughout the measure.

Vln. I Musical notation for Violin I, featuring a melodic line with eighth notes and quarter notes.

Vln. II Musical notation for Violin II, featuring a melodic line with eighth notes and quarter notes.

Vle. Musical notation for the Viola, featuring a melodic line with eighth notes and quarter notes.

Vc. Musical notation for the Violoncello, featuring a melodic line with eighth notes and quarter notes.

Org. Musical notation for the Organ, featuring a melodic line with eighth notes and quarter notes.

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

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. 

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 silent throughout. The instrumental parts feature a complex rhythmic pattern with frequent rests and slurs. The key signature has one flat (B-flat), and the time signature is 3/4. The Organ part provides a steady bass line with some melodic movement.

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, measures 5 through 8. 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 7. 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 5. 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.

9

Fl.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

ru - bet vul - tus me - us.

ru - bet vul - tus me - us.

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

Detailed description of the musical score: The score is for page 128, measures 18-21. It features a vocal ensemble and a string/orchestra section. The vocal parts are: Flute (Fl.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts are: Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts have lyrics in Latin. The instrumental parts provide harmonic support. The Flute part has a melodic line with some grace notes. The Soprano part has a simple melodic line. The Alto part has a melodic line with some grace notes. The Tenor part has a simple melodic line. The Bass part has a simple melodic line. The Violin I part has a rhythmic pattern of eighth notes. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a simple melodic line. The Organ part has a simple melodic line.

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, measures 26-31. 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 4/4. The vocal parts have the following lyrics: Soprano: 'me - us: sup - pli - can - ti, sup - pli -'; Alto: 'me - us: sup - pli - can - ti, sup - pli - can - ti par - ce, De - us,'; Tenor: 'sup - pli - can - ti par - ce, De - us,'; Bass: 'me - us: sup - pli - can - - - ti par - ce, De - us,'. The instrumental parts provide harmonic support, with the organ and cello playing a sustained bass line and the violins and flute playing more active melodic lines.

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,

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 staff for Flute (Fl.) in G major, 4/4 time. The melody consists of eighth and quarter notes, starting with a grace note on the first measure.

S. Musical staff for Soprano (S.) with lyrics "us." below the staff. The staff contains whole rests for the duration of the measure.

A. Musical staff for Alto (A.) with lyrics "us." below the staff. The staff contains whole rests for the duration of the measure.

T. Musical staff for Tenor (T.) with lyrics "-us." below the staff. The staff contains whole rests for the duration of the measure.

B. Musical staff for Bass (B.) with lyrics "us." below the staff. The staff contains whole rests for the duration of the measure.

Vln. I Musical staff for Violin I (Vln. I) in G major, 4/4 time. The part features a melodic line with eighth and quarter notes.

Vln. II Musical staff for Violin II (Vln. II) in G major, 4/4 time. The part features a melodic line with eighth and quarter notes.

Vle. Musical staff for Viola (Vle.) in G major, 4/4 time. The part features a melodic line with eighth and quarter notes.

Vc. Musical staff for Violoncello (Vc.) in G major, 4/4 time. The part features a melodic line with eighth and quarter notes.

Org. Musical staff for Organ (Org.) in G major, 4/4 time. The part features a melodic line with eighth and quarter 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 seven staves. The Flauto and Oboe parts are active, with the Flauto playing a melodic line of quarter notes and the Oboe providing harmonic support with chords and eighth notes. The other instruments (Corni in C, Soprano, Contralto, Tenore, Basso) are marked with a whole rest, indicating they are silent in this section.

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 part has a melodic line with slurs. The Violino II part plays a rhythmic accompaniment of eighth notes. The Viole part has a melodic line with slurs and some chromaticism. The Violoncello and Organo parts play a similar rhythmic accompaniment of eighth notes, with the Organo also having a melodic line in the lower register.

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.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

rinf. p *rinf. p*

rinf. p *rinf. p*

p *f* *p*

p *f* *p*

56

Fl.

Ob.

C Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

Pi - e Je - su, do - na

pp *p*

pp *p*

pp

63

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.

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.
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. *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

Do-mi-ne Je-su

Do-mi-ne Je - su

Detailed description: This section of the score includes parts for Flute, Oboe, Corni in Eb, Soprano, Contralto, Tenore, and Basso. The Flute and Oboe parts feature melodic lines with grace notes. The Corni in Eb part provides harmonic support with sustained chords. The vocal parts (Soprano, Contralto, Tenore, Basso) enter with the text 'Do-mi-ne Je-su' in the final measure of the system. The Tenore part has a '8' below the staff, indicating an octave shift.

Non molto largo

Violino I

Violino II

Viola

Violoncello

Organo

p

Detailed description: This section of the score includes parts for Violino I, Violino II, Viola, Violoncello, and Organo. All string parts (Violino I, Violino II, Viola, Violoncello) and the Organ part begin with a piano (*p*) dynamic. The Violino I and II parts have melodic lines with grace notes. The Viola part is in alto clef. The Violoncello part is in bass clef. The Organ part provides a steady accompaniment.

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

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.

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.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

ca - dant in ob - scu - rum:

fp

$\flat 3$ $\frac{6}{4}$ $\flat 5$ $\frac{\flat 3}{3}$ $\flat 3$ 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.
ctam quam o - lim A - bra-hae, quam o-lim A - bra-hae pro - mi-

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

T.
ctam quam o - lim A - bra-hae

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

Vln. I

Vln. II

Vle.

Vc.

Org.

6
4

32

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.
3

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 to 41. The key signature is three flats (B-flat major or D-flat minor). The score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Eb Cor., Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). Measures 37 and 38 show sparse activity with rests in most parts. Measure 39 features a more active woodwind section. Measure 40 shows a significant increase in activity, particularly in the strings and woodwinds. Measure 41 concludes the section with a final chordal structure.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

69

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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 major or D-flat minor), and the time signature is 4/4. 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 and Oboe parts have melodic lines starting in measure 74, while the Eb Cor. part has a more active line. The vocal parts (S., A., T., B.) are silent throughout. The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Organ (Org.). The Violin and Viola parts have active melodic lines, while the Violoncello and Organ parts provide harmonic support with sustained notes and moving bass lines.

XI. Responsorium Libera

Cantabile assai

Flauto

Oboe

Corni in Eb

Soprano

Contralto

Tenore

Basso

Cantabile assai

Violino I

Violino II

Viola

Violoncello

Organo

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.

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.
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

p

p

p

p

fp fp

fp fp

pp

pp

pp

55

Fl. *[Rest]*

Ob. *[Rest]*

E♭ Cor. *[Rest]*

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. *[Rest]*

Vc. *[Rest]*

Org. *[Rest]*

58

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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. *ff*

Ob. *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*

Vle. *f* *p* *f*

Vc. *f* *p*

Org. *f* *p* *f*

79

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

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

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

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

p

p

f p

f p

84

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I
pp

Vln. II
pp

Vle.

Vc.

Org.

90

Fl.

Ob.

E♭ Cor.

S.

A.

T.

B.

Vln. I

Vln. II

Vle.

Vc.

Org.

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

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

re-qui-em ae-ter - nam

re-qui-em ae-ter - nam

p

p

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

Vln. II

Vle.

Vc.

Org.

p

99

Fl.

Ob.

E♭ Cor.

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

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

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

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

Vln. I

Vln. II

Vle.

Vc.

Org.

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

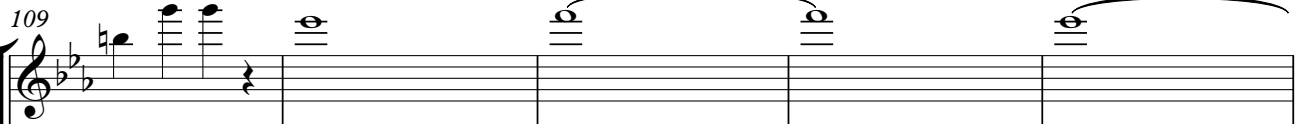
Vln. II

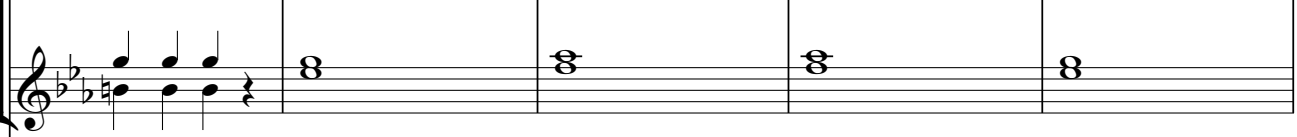
Vle.

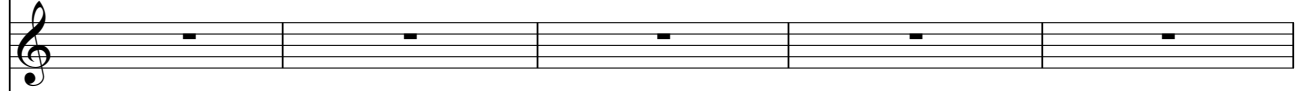
Vc.

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 sf p

Vle.

Vc.

Org.

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.