

Antonín
DVOŘÁK

Requiem

op. 89

Soli (SATB), Coro (SATB con divisi)
Piccolo, 2 Flauti, 2 Oboi, Corno Inglese
2 Clarinetti, Clarinetto basso, 2 Fagotti, Contrafagotto
4 Corni, 2 Trombe, 2 Trombe di lontano, 3 Tromboni, Tuba
Timpani, Tamtam, Arpa
2 Violini, Viola, Violoncello, Contrabbasso ed Organo

herausgegeben von / edited by
Claudia Seidl

Urtext

Klavierauszug / Vocal score
Antonín Dvořák, Revision: Claudia Seidl



Carus 27.323/03

Im Mai 1889 erhielt Dvořák einen Kompositionsauftrag für das Birmingham Triennial Musical Festival. Im Rahmen dieses renommierten Festivals kam es zu einigen Uraufführungen von auch heute noch bedeutsamen Werken der Chorliteratur wie 1846 Felix Mendelssohn Bartholdys *Elias* oder 1900 Edward Elgars *The Dream of Gerontius*. Entsprechend war die Voraussetzung für einen derartigen Kompositionsauftrag eine gewisse Reputation, die sich Dvořák nicht nur im deutschsprachigen Raum erarbeitet hatte, sondern auch in England. Mit dem 1877 komponierten *Stabat mater* op. 58 konnte Dvořák auf einer Englandreise 1884 einen durchbrechenden Erfolg feiern. Die Aufführung des *Stabat mater* in der Londoner Royal Albert Hall am 13. März 1884 mit über 800 Sängerinnen und Sängern und entsprechend groß besetztem Orchester unter seinem Dirigat wurde zu einem Höhepunkt seiner bisherigen Karriere und er selbst zum „musical hero of the hour“¹ ernannt. Allein aus England kamen nun etliche Kompositionsaufträge, die beispielsweise in der 7. *Sinfonie* op. 70 oder in dem Oratorium *Heilige Ludmilla* (*Svatá Ludmila*) op. 71 mündeten.

Nach der erfolgreichen Uraufführung der Oper *Jakóbin* op. 84 in Prag Anfang 1889 war in Dvořáks Kompositionstätigkeit die 8. *Sinfonie* op. 88 in den Mittelpunkt gerückt, als ihn Ende Mai die erwähnte Kompositionsanfrage aus England erreichte. Alfred Littleton, der Mitbesitzer des Londoner Verlags Novello, Ewer & Co., schrieb an Dvořák: „My dear friend, Do you think of ever writing something more for England? How would you like to write a Mass (Requiem) like the ‘Stabat mater’ – or another Cantata like ‘The Spectre’s Bride’ only easier at least for the orchestra.“² Auch das Komitee des Musikfests unternahm am 31. Mai eine offizielle Anfrage,³ für die Dvořák Anfang 1890 eine Zusage gab. Gleichzeitig vermeldete der in Prag erscheinende *Dalibor* bereits am 4. Januar, dass Dvořák an einem großen Requiem für die Londoner (sic!) Konzerte arbeite.⁴

Zum Jahreswechsel 1889/90 hatte Dvořák den ausführlichen Kompositionsentwurf begonnen, der später als Vorlage für den Klavierauszug diente, mit ausgearbeiteten Gesangsstimmen samt Hinweisen zur Instrumentierung, wie es seiner üblichen Vorgehensweise bei Vokalwerken entsprach. Noch bevor er sich Ende Februar auf eine Reise nach Moskau und Petersburg aufmachte, konnte er berichten, dass er die erste Nummer sowie das „Dies irae“ und das „Tuba mirum“ bereits erledigt habe.⁵ Am 25. April konnte der gerade zu der englischen Erstaufführung seiner

8. *Sinfonie* op. 88 in London verweilende Dvořák seinem Freund Václav Juda Novotný berichten, dass am Nachmittag die Sätze „Kyrie“ und „Dies irae“ Musikkritikern wie Joseph Bennett vorgespielt werden sollten.⁶ Zurück in Vysoká begann er am 14. Mai mit dem Offertorium, und Anfang Juli wurde öffentlich vermeldet, dass „Dvořák, who has been staying at the residence of the musical connoisseur, Mr. Alfred Littleton, at Sydenham, has half-completed *The Requiem* he is preparing for the next Birmingham Festival. He is now finishing the work at Prague“.⁷

Noch im Juni hatte Dvořák an den Dirigenten Hans Richter geschrieben, dass er das „Requiem“ für Soli, Chor und Orchester zum nahen Schlusse gebracht habe und hoffe, dass er auch die Partitur bis November fertiggestellt haben werde und ihm das Werk in Wien vorspielen könne.⁸ Den Schlusstakt der Erstniederschrift datierte Dvořák mit dem „18. Červenec [Juli] 1890 na Vysoká“. Mit der Ausarbeitung der Partitur begann der Komponist am 2. August ebenfalls in Vysoká, wo er sich in gewohnter Weise in den Sommermonaten aufhielt.

Obwohl die Instrumentierung laut Schlussvermerk am 31. Oktober abgeschlossen war, blieb die Honorarfrage mit dem potenziellen Verleger Novello noch ungeklärt. Der Anfang November von Dvořák gewünschte Betrag wurde von Littleton als zu hoch angesehen. „I am sorry to say we could not give you quite as much as you propose [...]. We would be pleased to give you the same amount you received for *Ludmila* – £650: this with the £100 you will at least receive from the Birmingham committee makes £750 which is certainly not a small price.“⁹ Ohne den höheren Ansprüchen des Komponisten stattzugeben, drängte Littleton auf die baldige Übersendung der Noten. Das Taktieren Dvořáks um das Honorar und die damit einhergehende Gefährdung des ganzen Projekts darf auch in Zusammenhang mit dem zeitgleichen Ringen mit seinem Hauptverleger Fritz Simrock gesehen werden, der immer seltener Dvořáks größere Werke in Verlag nehmen wollte. Anfang April kam es dann doch zu einer Einigung über £650 für die Drucklegung bei Novello, sodass die Herstellung des Notenmaterials für die Uraufführung beginnen konnte.¹⁰

Im Oktober 1891 begab sich Dvořák zum achten Mal auf die Reise nach England, um die Uraufführung des *Requiem*s am 9. Oktober zu leiten, dessen Erlös „for the Benefit of the General Hospital“¹¹ bestimmt war. Die Solopartien sangen „Miss Anna Williams, Miss Hilda Wilson, Mr Iver McKay and Mr Watkin Mills“.¹²

* Es handelt sich um eine gekürzte Fassung des Vorworts in der Partitur des *Requiem*s (Carus 27.232).

1 *The Times* vom 22.3.1884, S. 4.

2 Brief vom 16.5.1889 an Dvořák, zit. nach Antonín Dvořák. *Korrespondenz und Dokumente*, ed. Milan Kuna et al., 10 Bände, Prag 1983–2004, hier: Bd. 6, 1885–1892 (= *Korrespondenz* 6), Prag 1997, S. 207.

3 Brief von Charles G. Beale vom 31.5.1889, in: Vejvodová, Veronika et al. (Hrsg.): *Korrespondenz von Antonín Dvořák online*. Prag, Nationalmuseum, [31.5.1889], Signatur S 76/1193, <https://antonindvorak.nm.cz/>, zuletzt aufgerufen am 15.2.2025.

4 *Dalibor*, Jg. 12, Nr. 1/2 vom 4.1.1890, Prag, S. 9.

5 Brief vom 15.1.1890 an Jindřich Geisler, in: *Korrespondenz und Dokumente*, hier: Bd. 3, 1890–1895 (= *Korrespondenz* 3), Prag 1989, S. 15f.

6 Brief vom 25. 4.1890 an Novotný, *Korrespondenz* 3, S. 37f.

7 *Dramatic and Musical*. *New Zealand Herald*, Vol. XXVII, issue 8300, vom 5.7.1890, S. 4 Supplement.

8 Brief vom 18. 6.1890, zitiert nach *Korrespondenz* 3, S. 42f.

9 Brief vom 19.11.1890, zitiert nach *Korrespondenz* 6, S. 275.

10 Brief von Littleton vom 13.4.1891 an Dvořák, in: ebd., S. 295.

11 Zit. nach Dokument XIII-46 (Programm des Festivalkonzerts) in: *Korrespondenz und Dokumente*, hier: Bd. 10, *Dokumenty*, Prag 2004, S. 234f.

12 Ebd.

Der Rezensent des *Daily Telegraph*, Joseph Bennett, bezeichnete das neue *Requiem* und das *Stabat mater* als „consecutive links in a golden chain“ und erklärte Dvořák nach der Uraufführung als „the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling“.¹³ In den meisten zeitgenössischen Rezensionen stand das omnipräsente und initiierte Kreuz-Motiv *f-ges-e-f-f* im Mittelpunkt. Dieses vom Kritiker Bandinelli als „Prayer theme“¹⁴ bezeichnete Motiv „occurs with unexampled frequency. We know no work in which a recurring theme is so often repeated“¹⁵. In leisen Tönen wird in den Besprechungen die Übermacht des allgegenwärtigen Themas bemängelt, doch stets verbunden mit der Bewunderung über dessen Variabilität.

Die Rezensionen der folgenden Aufführungen in England bieten ein uneinheitliches Bild. Während ein Rezensent die Londoner Aufführung in der Royal Albert Hall am 23. März 1892 als „landmark in the career of that eminent musician“¹⁶ bezeichnete, charakterisierte ein anderer diese im Vergleich zur folgenden Aufführung in Hereford als „more or less experimental“¹⁷. Anders als bei der Uraufführung wurde bei diesen beiden Produktionen die Orgel zur Begleitung der *a cappella*-Abschnitte eingesetzt. Der Kritiker der Aufführung in Hereford hob neben dem „Quid sum miser“ und „Agnus“ besonders die Darbietung des „Sanctus“ hervor, „during which it may be mentioned the entire audience rose to their feet“.¹⁸

Im November 1891 bewarb sich Dvořák mit seiner 8. *Sinfonie* und dem *Requiem* für den Jahrespreis für Musik der Tschechischen Akademie der Wissenschaften, Literatur und Künste, den er für das *Requiem* auch erhielt. Der Dirigent des Nationaltheaters Adolf Čech, ein Freund Dvořáks, dirigierte in Prag am 25. April 1892 das *Requiem*, während Dvořák sich auf einer Abschiedstour durch Böhmen befand und selbst am 20. und 30. November des Jahres – kurz nach seiner Übersiedlung im September nach New York – in Boston sein op. 89 im Rahmen der Konzerte des Bostoner Symphonischen Orchesters und des Vereines Cecilia dirigierte. Schon früher, Ende Februar, war das Werk erstmals in den USA erklingen. Die Church Choral Society präsentierte das neue *Requiem* in der New Yorker St. George's Church.

Grafenau, im Februar 2025

Claudia Seidl

In May 1889, Dvořák received a commission for the Birmingham Triennial Musical Festival. This renowned festival saw the premieres of several works of choral literature that are still significant today, such as Felix Mendelssohn Bartholdy's *Elijah* in 1846 and Edward Elgar's *The Dream of Gerontius* in 1900. Accordingly, the basic prerequisite for such a commission was a certain reputation, which Dvořák had earned not only in German-speaking countries, but also in England. Five years earlier, Dvořák had already celebrated a resounding success in England with his *Stabat mater* op. 58 which he had composed in 1877. Dvořák's journey to England in 1884 saw the performance of the *Stabat mater* in London's Royal Albert Hall on 13 March 1884, with over 800 singers and a correspondingly large orchestra under his baton; this was a highlight of his career to date and he himself was designated „musical hero of the hour.“¹ A number of commissions now came from England alone, which resulted, for example, in the composition of the *7th Symphony* op. 70 or in *St. Ludmila* (*Svatá Ludmila*) op. 71.

After the successful premiere of the opera *Jakóbin* op. 84 at the Czech National Theater in Prague at the beginning of 1889 Dvořák's compositional activities focused on the *Eighth Symphony* op. 88 when he received the aforementioned composition request from England. Alfred Littleton, the co-owner of the London publishing house Novello, Ewer & Co. wrote to Dvořák: „My dear friend, Do you think of ever writing something more for England? How would you like to write a Mass (Requiem) like the 'Stabat mater' – or another Cantata like 'The Spectre's Bride' only easier at least for the orchestra.“² The committee of the Birmingham Festival made a similar request on 31 May.³ At the same time as Dvořák replied positively to Littleton, the *Dalibor*, published in Prague, announced on 4 January that Dvořák was working on a large requiem for the London (sic!) concerts.⁴

By the turn of the year 1889, Dvořák had already begun a detailed draft of the composition, which later served as a piano-vocal score, with fully elaborated vocal parts and including notes on the instrumentation, as was his customary procedure with vocal works. Even before he set off on a journey to Moscow and St. Petersburg at the end of February, Dvořák was able to report that he had already completed the first number as well as the „Dies irae“ and the „Tuba mirum.“⁵ On 25 April Dvořák, who was sojourning

* This is an abridged version of the Foreword in the full score (Carus 27.323).

¹ *The Times*, 22 March 1884, p. 4.

² Letter dated 16 May 1889, quoted from *Korrespondenz und Dokumente*, here: vol. 6, 1885–1892 (= *Korrespondenz* 6), Prague, 1997, p. 207.

³ See Charles G. Beale's letter to Dvořák dated 31 May 1889, in: Vejvodová, Veronika et al. (ed.): *Correspondence of Antonín Dvořák* online. Praha: The National Museum, 2021 [31.5.1889], inventory number S 76/1193. Available from <https://antonindvorak.nm.cz/>, last accessed on 15 February 2025.

⁴ *Dalibor*, vol. 12, no. 1/2, 4 January 1890, Prague, p. 9.

⁵ Letter to Jindřich Geisler dated 15 January 1890, in: *Korrespondenz und Dokumente*, here: vol. 3, 1890–1895 (= *Korrespondenz* 3), Prague, 1989, pp. 15f.

¹³ „Birmingham Festival,“ in: *The Daily Telegraph* vom 10.10.1891, S. 3.

¹⁴ R. B. Bandinelli, „The Birmingham Musical Festival of 1891,“ in: *Magazine of Music: For the student and the Million*, London, Bd. 8, November 1891, S. 208–210, hier S. 210.

¹⁵ *The Musical Times* vom 1.10. 1891, S. 599.

¹⁶ *The Westminster Review*, Vol.137 (January to June 1892), S. 480.

¹⁷ „Hereford Musical Festival“ in: *Musical News*, 15.9.1894, S. 213.

¹⁸ Ebd.

ing in London for the English premiere of his *Symphony No. 8* op. 88, was able to report to his friend Václav Juda Novotný that the movements “Kyrie” and “Dies irae” were to be played to music critics such as Joseph Bennett that afternoon.⁶ Back in Vysoká, Dvořák began the Offertory on 14 May, and in early July 1890 it was publicly announced that “Dvořák, who has been staying at the residence of the musical connoisseur, Mr. Alfred Littleton, at Sydenham, has half-completed *The Requiem* he is preparing for the next Birmingham Festival. He is now finishing the work at Prague.”⁷

In June he had told the conductor Hans Richter that he had already brought the “‘Requiem’ for soloists, choir and orchestra almost to conclusion” and that he hoped to complete the score by November and intended to play it for him in Vienna.⁸ Dvořák dated the final measure of the first manuscript “18 Červenec (July) 1890 na Vysoká”. The composer began working on the full score on 2 August in Vysoká, where he usually stayed during the summer months.

Even though the instrumentation was completed on 31 October, the question of commission fee had not yet been resolved with Novello, the potential publisher. The amount requested by Dvořák at the beginning of November was considered too high by Littleton. “I am sorry to say we could not give you quite as much as you propose [...]. We would be pleased to give you the same amount you received for *Ludmila* – £650: this with the £100 you will at least receive from the Birmingham committee makes £750 which is certainly not a small price.”⁹ Without agreeing to the composer’s higher demands, Littleton urged Dvořák to send his score or vocal score as soon as possible. Dvořák’s tactics regarding the fee and the associated threat to the entire project should also be seen in the context of the simultaneous struggle with his main publisher Fritz Simrock who was increasingly reluctant to publish larger works. At the beginning of April, however, the parties agreed on £650 for the printing by Novello, so that production of the music could begin.¹⁰

In October 1891, Dvořák made his eighth trip to England to conduct the premiere of the *Requiem* on 9 October, the proceeds of which were intended “for the Benefit of the General Hospital.”¹¹ The soloists were “Miss Anna Williams, Miss Hilda Wilson, Mr Iver McKay and Mr Watkin Mills.”¹²

The reviewer of the *Daily Telegraph*, Joseph Bennett, described the new *Requiem* and the already highly praised *Stabat mater* as “consecutive links in a golden chain” and declared Dvořák to be “the greatest religious composer of the age, not so much, perhaps, in the matter of *technique* as in the sublime expression of exalted feeling.”¹³ Most contemporary reviews focused on the initiating and omnipresent cross motif *f–g flat–e–f–f*. This motif, described by the critic R. B. Bandinelli as a “prayer theme”¹⁴ “occurs with unexampled frequency. We know no work in which a recurring theme is so often repeated”¹⁵. In the reviews, the omnipresence of the theme is criticized in restrained tones, but always combined with admiration for its variability.

The reviews of the subsequent performances in England present a mixed picture. While one reviewer described the London performance in the Royal Albert Hall on 23 March 1892 as a “landmark in the career of that eminent musician,”¹⁶ another characterized it as “more or less experimental” in comparison to the following performance in Hereford.¹⁷ Unlike at the premiere, the organ was used to accompany the *a cappella* sections in these two performances. In addition to the “Quid sum miser” and “Agnus,” the critic of the Hereford performance particularly highlighted the performance of the “Sanctus,” “during which it may be mentioned the entire audience rose to their feet.”¹⁸

In November 1891, Dvořák applied with his *Symphony No. 8* and the *Requiem* for the annual prize for music of the Czech Academy of Sciences, Literature and the Arts, and was awarded the prize for the *Requiem*. The conductor of the National Theater Adolf Čech, a friend of Dvořák, conducted the *Requiem* in Prague on 25 April 1892, while Dvořák was on a farewell tour of Bohemia; the composer himself conducted his op. 89 in Boston on 20 and 30 November of that year – shortly after his move to New York in September – as part of the concert series of the Boston Symphony Orchestra and the Cecilia Society. The work had already been performed for the first time in the USA at the end of February. The Church Choral Society presented the new *Requiem* in New York’s St. George’s Church.

Grafenau, February 2025

Claudia Seidl

Translation: Gudrun and David Kosviner

⁶ Letter to Novotný dated 25 April 1890, *Korrespondenz* 3, pp. 37f.

⁷ See *Dramatic and Musical. New Zealand Herald*, Vol. XXVII, issue 8300, 5 July 1890, p. 4 Supplement.

⁸ Letter dated 18 June 1890, quoted from *Korrespondenz* 3, pp. 42f.

⁹ Letter dated 19 November 1890, quoted from *Korrespondenz* 6, p. 275.

¹⁰ Littleton’s letter to Dvořák dated 13 April 1891, in: *ibid.* p. 295.

¹¹ Quoted from document XIII–46 (program of the festival concert) in: *Korrespondenz und Dokumente*, here: vol. 10, Dokumenty, Prague, 2004, pp. 234f.

¹² *Ibid.*

¹³ “Birmingham Festival,” in: *The Daily Telegraph*, 10 October 1891, p. 3.

¹⁴ R. B. Bandinelli, “The Birmingham Musical Festival of 1891,” in: *Magazine of Music: For the student and the Million*, London, vol. 8, November 1891, pp. 208–210, here: p. 210.

¹⁵ *The Musical Times*, 1 October 1891, p. 599.

¹⁶ *The Westminster Review*, Vol. 137 (January to June 1892), p. 480.

¹⁷ “Hereford Musical Festival” in: *Musical News*, 15 September 1894, p. 213.

¹⁸ *Ibid.*

Teil I / Part I

Revision: Claudia Seidl 2025

Poco lento ♩ = 60

Poco lento ♩ = 60

pp
Archi

pp

pp

This musical score is for the 'Requiem' by Giuseppe Verdi, specifically the section from measure 8 to 15. It features four vocal soloists (Soprano, Alto, Tenore, Basso) and a large Chorus (Coro). The music is written in E-flat major (three flats) and common time.

- Vocal Soloists:** Each part begins with a rest in measure 8. In measure 9, they enter with the lyrics "Re-qui-em ae - ter - nam do - na e - is Do - mi-ne". The dynamics are marked *pp* (pianissimo).
- Chorus (Coro):** Enters in measure 10 with the same lyrics. The dynamics range from *p* (piano) to *fz* (forzando).
- Piano Accompaniment:** Features arpeggiated chords in the right hand and sustained bass notes or chords in the left hand. Dynamics include *ffz* (fortissimoforzando) and *pp*.
- Orchestration:** Includes Violins (Vc), Cellos (Cb), Basses (Bc), Flutes (Fl), Oboes (Ob), and Trombones (Tingl). Specific parts like "+ Legni" (woodwinds) and "+ Timp" (timpani) are also indicated.

The score includes a large watermark "Copyrighted Material" diagonally across the page.

Urtext
edited by
Claudia Seidl

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

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

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

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

Clt *pp*
Fg
Vc *pp*

pp *fp* *pp* *fz* *p*

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

fp *pp* *fz* *p*

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

pp *fp* *pp* *fz* *p*

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

pp *fp* *pp* *fz* *p*

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

+Cor *fp* *pp* *pp* *fp* *fz*

Fg, Va

Archi pizz.

35

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

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

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

pp Re - qui - em ae - ter - nam.

Fl, Ob

pp

+ Vc

Fg

40

pp

pp Do-mi-ne.

pp

-Ob

cresc.

f

p molto

Archi

Clt

3 3

43

B

ff Te de - cet hy - mnus De - us in Si - - on,

ff Te de - cet hy - mnus De - us in Si - - on,

ff Te de - cet hy - mnus De - us in Si - - on,

ff Te de - cet hy - mnus De - us in Si - - on,

ff Ottoni

fz *ff dim.*

47

p et ti - bi red - de - tur vo - tum in Je -

ff et ti - bi red - de - tur vo - tum in Je -

ff et ti - bi red - de - tur vo - tum in Je -

ff et ti - bi red - de - tur vo - tum in Je -

pp *ff marcato*
Ob, Fg, Ottoni

ru - sa - lem, _____

ru - sa - lem, _____

ru - sa - lem, _____

ru - sa - lem, _____

fz *f* *dim.* 6

ff ti - bi red-de tur vo-tum in Je - ru - sa - lem.

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

bi red-de - tur vo-tum in Je - ru - sa - lem.

et ti - bi red-de - tur vo-tum in Je³ - ru - sa - lem.

Legni, Ottoni, Archi

ff Fg, Cb marcato secco

ff Archi

60 Tenore solo *mf* (mezza voce)

Te de - cet hy - mnus

p *mp* *Fl* *3* *3*

Vc, Cb pizz.

63

De - us in Si - on, et ti - bi red - de - tur

pp

Fg

+ Cingl

+ Fg

67

f *^* C

tun - n Je - - ru - sa - lem.

Coro

f Ex -

f Ex - au - - di

VI, Va

f marcato

+Cltr

3

3

3

3

f

Fg, Trb, Tb, Cb

70

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

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

au - - di o - ra - ti - o - nem me - am, ex - au - - di

o - ra - ti - o - nem me - am, ex - au - - di, ex - au - -

Ob, Clt

Trb, Vc

f

74

p *pp* di ra - ti - o - nem me - - am,

p *pp* au - di o - ra - ti - o - nem me - - am,

p *pp* ra - ti - o - - nem me - - am,

p *pp* o - ra - ti - o - - nem me - - am,

p *pp* Timp, Vc, Cb

pp ad te om - nis, ad te

pp ad te om - nis, ad te

pp ad te om - nis, ad te om - nis

pp ad te om - nis.

Fl, Ob, Clt

Cingl, Cor, Va, Vc

pp

simile

82 Soprano solo

Alto solo

mezza voce *p* Ex-au - di o - ra-ti-o - nem

mezza voce *p* Ex-au - di o - ra-ti-o - nem

pp om - ro ve - ni - et.

pp om nis ca - ro ve - ni - et.

pp ca - ro, ca - ro ve - ni - et.

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

Clt

p *p*

Cingl

87

me - am, ad te om-nis ca - ro

me - am, ad te om-nis ca - ro

Tenore solo

Basso solo

Ex-au - di o-ra-ti-o-nem me - am,

Ex-au - di o-ra-ti-o-nem me - am,

Va

Legni

Fg

Vc

CIngl

93

ve - ni -

ve - ni - et.

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

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

Coro

Alto

Re-qui-em

Re-qui-em

Fl, Ob

Va

Vc

Cb

Fg, Vc

ae-ter - nam do - na e - is

ae-ter - nam do - na e - is

Tenore *pp*

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

Basso *pp*

Re - qui - em ae - ter - nam.

+Cor

cresc.

pp

pp

Do-mi-n

pp

ne.

f

p

Archi

Clit

3

3

mf *dim.* *p* *pp*

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

mf *dim.* *p* *pp*

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

mf *dim.* *p* *pp*

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

mf *dim.* *p* *pp*

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

Ob

Cor

f

p

Archi

fz *fz* *fz* *fz*

Archi pizz.

VII

pp

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

pp

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

pp

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

pp

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

pp

Archi arco

115

f *p* *fp* *fz* *p* *fz*

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

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

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

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

+ Ottoni *fz* *p* *fz* *p* *fz* *p* *fz*

Fg, Vc

119

fz *cresc.* *f*

lux per - tu - a lu - ce - at e - is,

molto cresc. *f*

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

molto cresc. *f*

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

molto cresc. *f*

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

fz *p* *fz* *molto cresc.* *f*

129

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

p Ky - - ri - e, *pp* Ky - - ri -

pp Ky - - ri -

p *pp* *smor*

+Cor

132

pp Ky-ri - e e-le-i-son! Chri-ste e-le-i-son!

ppp Chri - - ste e-lei - -

ppp Chri - - ste e-lei - -

Fl, Ob

ppp Cingl

VI Timp

pp

141

448

Graduale

2. Requiem aeternam

Andante $\text{♩} = 60$ (con afflizione)

(molto espressivo)

Soprano solo

2 Fl, 2 Ob, CIngl
2 Clt, 2 Fg
4 Cor, 3 Trb, Tb
Timp, Archi

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

CIngl

Cor p pp fpp

Fg

7

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

fz pp

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

Soprano

Coro

Alto p mf f f

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

Fl

Clt

p f

+ Ob, Cor

Fg

Meno mosso (Tempo I)

45 Soprano solo *p* *f*

In me - mo - ri - a ae - ter -

Clt

pp Vc VI, Va pizz. *cresc.* +Cor

Fg

50 *p*

na e - rit ju - - stus: ab au - di -

+Fl, Ob

p

55 *dim.*

o - ma la non ti - me - - -

p dim.

60 *pp* *pp* *pp*

bit, in me - mo - ri - a ae - ter - -

pp +Cor Fl

65

cresc.

na e - rit ju - - stus, e - rit ju - - stus:

70

ab au - di - ti - o - ne ma - - la,

+Ob

*f**ff*

74

p

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

+Cor

*dim.**pp**pp**morendo*

79

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

Cb

pp

84 **C** Tenore I *pp*

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

Tenore II *pp*

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

Basso I *pp*

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

Basso II *pp*

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

Coro

90 *f*

mi -

Do -

f *p* *pp*

mi - ne.

f *p* *pp*

Do - mi - ne.

Va *pp*

Archi

Va *ppp*

Sequentia
3. Dies irae

Allegro impetuoso (Alla marcia) $\text{♩} = 69$

2 Fl, 2 Ob
Cingl
2 Clt, 2 Fg
4 Cor
2 Tr, 3 Trb, Tb
Timp
Archi
Org (Ped)

Music score for the beginning of the section, featuring a piano introduction with a forte (*f*) dynamic and a crescendo leading to a fortissimo (*ff*) section. The piano part includes a Vc (Violoncello) line and a Cb (Contrabasso) line with Timp (Timpani) accompaniment.

Music score for the vocal and instrumental parts, including Soprano, Alto, Tenore, Basso, and Coro. The lyrics are: "Di - es i - me, di - es i - me, di - il - la, sol - vet sae - clum di - es il - la, sol - vet sae - clum". The score includes a piano introduction with a forte (*f*) dynamic and a crescendo leading to a fortissimo (*ff*) section. The piano part includes a Vc (Violoncello) line and a Cb (Contrabasso) line with Timp (Timpani) accompaniment.

in fa - vil - la: te - ste Da - vid

in fa - vil - la: te - ste Da - vid

Legni, Tr

ff

cum _____ Si - byl - la.

cum _____ Si - byl - la.

Legni, Tr

ff

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

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

Cor sempre *fz*

cresc.

p

quan - tus tre - mor, quan - tus tre - mor,
 quan - do ju - dex
 quan - tus tre - mor, quan - tus tre - mor,

Legni, Archi
Cor

ff *mf*

ju - dex est ven - tu - ra in - cta stri - cte
 est ven - rus, cun - cta stri - cte
 - cus - su - rus!
 quan - do ju - dex
 dis - cus - su - rus!
 quan - do

+ Tr, Timp

ff

est ven - tu - rus, cun - cta stric - te dis - cus - su -

ju - dex est ven - tu - rus!

+Timp

rus!

Quan - tus tre - mor, quan - tus tre - mor

mor est fu - tu - rus,

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

tre - mor est fu - tu - rus,

ff

Cor Ob, Fg, Va

quan - do ju - dex est ven - -

quan - do ju - dex

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

tu - rus, cun - cta stri -

est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus,

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

tu - cun - cta stri - cte

stri - cte dis - - cus - su - -

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

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

dis - cus - su - rus, dis - - cus - su - -

Cor.

ff

gva

rus! Di - es i - rae,

rus! Di - - - es

rus! Di - es

rus! Di - es

VI I (8va)

ff Tutti

di - es il - la, sol - vet sae - clum in fa - la,

i - rae, di - - - la,

i - di - es il - la,

i - rae, di - il - la,

- es i - rae, di - es il - la, sol - vet sae - clum

sol - vet sae - clum in fa -

sol - vet sae - clum in fa -

sol - vet sae - clum in fa -

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

vil - la: te - - ste Da - vid cum Si -

vil - la: te - ste Da - vid cum Si -

vil - la: te - ste Da - vid cum Si -

cum Si - byl - la. *ff* Quan - tus tre - mor est fu -

byl - la. *ff* Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex

byl - la. *ff* Quan - tus tre - mor est fu -

byl - la. *ff* Quan - tus tre - mor est fu -

tu - rus, *p* quan - tus tre - mor *dim.*

ven - tu - rus, *p* quan - tus tre - mor *dim.*

tu - rus, *p* quan - do ju - dex *dim.* est ven - tu - rus,

tu - rus, *p* quan - tus tre - mor *dim.*

-Va

est fu - tu rus,

est fu - tu rus,

cun - cta stric - te dis - cus - su rus,

est fu - tu rus,

-VI

quan - tus tre - mor fu - tu -

quan - tus tre - mor est fu - tu -

quan - tus tre - mor est fu - tu -

quan - tus tre - mor est fu - tu -

Vc

Cb pizz.

rus.

rus.

rus.

rus.

VII

attacca

4. Tuba mirum

Andante ♩ = 69

Tr + Fl, Clt, Cor *lunga*

Pic, 2 Fl
2 Ob, CIngl
2 Clt, BClt
2 Fg, CFg
4 Cor, 4 Tr
3 Trb, Tb
Timp, Tamtam
Arch, Org

fz *p* *fz* *pp* *fz* *p*

Tamtam

7

fz *pp* *fz* *p* *fz* *pp* *fz* *pp*

Tamtam

VI
Va

15

Fl *p* *pp* Tb

22 **Moderato** ♩ = 72

Alto solo *mf*

Tu - ba

CIngl, Va *p*
Ob, Clt *pp*

Vc, Cb pizz.

25

fz *p*

mi - rum spar - gens so - - - - num

mf *p*

28 *f*

per se - pul - - cra re - - - gi -

f *dim.*

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

o - num, co - - - get om - ne

p *p* *+Fg*

34 *f* *p*

an thro - num, co - - - get

f *p* *+Fg*

37 *cresc.* *ff*

om - nes an - - - te thro - - -

-Fg *f*

40

num.

Fl, Ob

ff dim.

A

fz

Fg, CFg, Cor, Archi

43 Tenore I

Coro

Tenore II Tu - - - ba co - get, co - - - get

Basso I

Basso II

pp

^ CIngl, BClt

mf

Fl legato

Ob non legato

Vc

+ Va

46

om - an - thro - - -

dim.

pp

dim.

p

pp

marcato

f

dim.

p dim.

pp

49

num.

dim.

fff

f marcato

fz

Legni, Cor

Va

Vc

Cb

col 8vb

52 Basso solo

f

Mors — stu - pe - - bit et — na -

fz

55

tu - - ra, cum re - sur - - ret

fz

58

cre a - tu - ra, ju - - - di -

p

fz

61

can - - ti re - - - spon - su - - ra,

f

fz

ju - - di - can - - ti re - - spon - 3 -

fz

67 **B** *ff*

su - - - ra.

Soprano *ff*

Alto Mors stu - pe - bit et na - tu -

Tenore

Basso *ff*

fff Tutti *dim.*

Soprano *pp*

mors stu - pe - bit

Basso

Fl legato
Ob non legato

fz *p*

Fl, Ob *p*

Cingl, Clt, BClt

72

et na-tu - ra,

pp

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

fz

75 Basso *pp*

mors stu - pe - bit et tu -

77

ra.

Fl

Bc, Archi

pp

80

ppp

Vc

fz

pp

ppp

3

Poco meno mosso

85 Tenore solo
mezza voce

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

Cltr

Ob

Cingl

Fg, Trb, Tb

dim. *pp*

p *pp* *p* *pp*

89

in quo to - tum con - ti - ne - tur,

pp *pp* *p*

93

un - de mun - dus ju - di - ce - tur.

f *pp*

pp *p* Fl, Ob, Cltr

98

Ju - dex - er - go cum se - de - bit,

mf *pp* *p*

104

quid - quid la - tet ap - pa - re - bit: nil in -

f *pp* *f* più *ff*

pp *p* *f* *ff*

110

ul - tum re-ma-ne - bit. *rit.*

Basso *f* *pp*

Nil in-ul-tum re-ma-ne - bit. *rit.*

(8va) *p* *mf* *ff* *p* *pp*

6 6

114

Allegro impetuoso ♩ = 69

Soprano *f* Di - es rae,

Alto *f* Di - es i - rae,

Tenore *f* Di - es i - rae,

Basso *f* Di - es i - rae,

(8va) 1 Ob, Cor, Tr, Org

Archi *f e sempre fz*

ff Vc.

es il - la, sol - vet sae - clum

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

simile

in fa - vil - la: te - ste Da - vid

in fa - vil - la: te - ste Da - vid

cum Si - byl - la.

cum Si - byl - la.

Leoni, Cor

Fl, Clt

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

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

Cor, Tr, Org
sempre *fz*

f.
 Quan - tus
 quan - tus tre - mor, quan - tus tre - mor,
 f.
 Quan - tus tre - mor
 quan - tus tre - mor, quan - tus tre - mor,
 Cor, Trb, Org

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

est ven - tu - rus, cun - cta stri - cte dis - cus - su -

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

quan - tus tre mor

an - tus tre - mor

quan - tus tre - mor, quan - tus tre mor

quan - tus tre - mor

- tu - rus, quan - do ju - dex

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

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

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

est ven-tu-rus, cun-cta stri-cte, est ven-tu-rus, cun-cta stri-cte dis-cus-su-rus, est ven-tu-rus, cun-cta stri-cte dis-cus-su-rus, est ven-tu-rus, cun-cta stri-cte,

cun-cta stri-cte dis-cus-su-rus, cun-cta stri-cte dis-cus-su-rus, cun-cta stri-cte dis-cus-su-rus, cun-cta stri-cte dis-cus-su-rus, Tu-ba mi-rum, Tu-ba mi-rum, Tu-ba mi-rum, Tu-ba mi-rum

F *ff*

Bassi pesante *simile*

spar - - gens so - num per _____ se - pul - cra

spar - - gens so - num per _____ se - pul - cra

spar - - gens so - num per _____ se - pul - cra

spar - - gens so - num per _____ se - pul - cra

re - - gi - o - num, co - - m nes

re - - gi - o - num, co - - get nes

re - - gi - o - num, co - - et om - nes

re - - num, co - - get om - nes

an - - te thro - - -

an - - te thro - - -

an - - te thro - - -

an - - te thro - - -

num.

num.

num.

num.

num.

p Tu - ba co - get, co - get

p Tu - ba co - get, co - get

fz Fg, Cor, Timp

p

om - nes an - thro - num.

Basso

om - thro - num.

ppp

ppp

Clt

Cor

pp

Tb, Timp

Fg, Vc

+ Cor, Timp, Archi

5. Quid sum miser

Lento ♩ = 60

A *pp*

Soprano I
Coro
Soprano II

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

2 Fl, 2 Ob
CIngl, 2 Clt
BClt, 2 Fg
4 Cor, 3 Trb
Tb, Timp
Archi

Cor *pp* *fz* *dim.* *pp*

Ob

7

pp
pp

em p ro - num ro - ga - tu - rus,
Quem pa - tro - num ro - ga - tu - rus,

Fl, Va
p *pp* *p*

BClt

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

Fl
p *pp* *pp*

Ob

3

Clt b
Vc

pp

Tenore solo

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

Quid sum

tro - num ro - ga - tu - rus,

pp

Cum vix ju - stus sit se - cu - rus?

Soprano solo

f *p*

mi - ser tunc di - ctu - rus? Qu

Basso solo

pa - tro - num ro - ga - tu - rus, quem pa -

Quid sum

fz *p*

Ob, Fg

p

BClt, Trb

Archi senza sord.

ro - ga - tu - rus, cum vix ju - stus sit se - cu - rus?

tro - num ro - ga - tu - rus, cum vix ju - stus sit se - cu - rus?

f

mi - ser tunc di - ctu - rus, quem pa - tro - num ro - ga - tu - rus?

f *marcato*

+ Cor

p *pp*

Vc

+Cb

B

43 Soprano

Alto *pp*

Tenore *pp*

Basso *pp*

Coro

Quid sum mi - - - ser

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

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

Va *pp*

p Cor, Vc *dim.* 3

Cb

47

pp

tunc di - ctu - - - rus?

-num ro - ga - tu - rus, cum vix

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

Archi *pp*

Fl, Ob *p* *dim.* 3 *pp* *p*

Cor, Vc

Cl, Fg

51 Tenore *mf* *p*
ju - stus sit se - cu - rus, cum vix ju - stus sit se - cu - rus?

Basso *mf* *p*
ju - stus sit se - cu - rus, cum vix ju - stus sit se - cu - rus?

VI *pp* *mf* *fz*
Legni *f* Clt, Fg *p*

+ Vc, Cb

55 Soprano solo
Rex t

VI *p* *pp*
Va

58 **C** un pochettino più mos
men - dae Rex tre - men - dae ma - je - sta - tis!
Alto solo *f*
Basso solo
Soprano
Rex tre - men - dae ma - je - sta - tis!

Coro
Tenore *f*
Basso *f*
Rex!
Rex!
Rex!
Rex!

mp *f* *mp* *f*
Cor, Trb, Vc, Cb
p *fz* *p* *fz*

62

f Qui sal - van - dos sal - vas gra - tis, *f* sal - va me, fons pi - e -

f Qui sal - van - dos sal - vas, sal - vas gra - -

f Rex tre - men - dae ma - je - sta - tis, *f* Sal - va me, fons pi - e -

f Rex tre - men - dae ma - je - sta - tis, *f* Sal - va me, fons pi - e -

f *p* *f* *p* *f* Archi

65

f ta - - tis! Rex tre - men - dae ma - je - sta - tis!

f Rex!

f Rex!

p Archi *ff* + Trb

Carus

68 Soprano solo

f
Rex tre-men - daema - je - sta - tis!

Alto solo

f
Rex tre-men - daema - je - sta - tis!

f
Rex!

f
Rex!

f

f

f

f

f

f

70 *f*
Sal - - - sal - - -

f
Sal - - - va,

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

f
va, sal - - - va,

f
Sal - - - va, sal - - -

f
Sal - - - va, sal - - -

f
Sal - - - va, sal - - -

f
Sal - - - va, sal - - -

f
Sal - - - va, sal - - -

f
Sal - - - va, sal - - -

f
Sal - - - va, sal - - -

fz
Va, Vc *fz*

tis, qui sal-van-dos sal-vas gra - tis, Rex sal-va me,
 tis, qui sal-van-dos sal-vas gra - tis, Rex sal-va me,
 tis, qui sal-van-dos sal-vas gra - tis, Rex sal-va me,
 qui sal-van - dos sal-vas gra - tis, Rex sal-va

Archi *fz* *p* *f* *fz* *p* *fz* *p*
 Trb *f* *fz* *p* *fz* *p* *fz* *p*
ff

me, sal - va me, sal - va
 me, sal - va me, sal - va
 - va me, sal - - va me, sal - - va
 me, sal - - va me, sal - va me, sal - va

mf *mf* *p* *p*
mf *p*

Alto solo

p Sal - - - va

p Sal - - - va

dim. *pp*

me, fons pi - e - ta - - - tis,

dim. *pp*

me, fons pi - e - ta - - - tis,

dim. *pp*

me, fons pi - e - ta - - - tis,

dim. *pp*

me, fons pi - e - ta - - - tis,

dim. *pp*

me, fons pi - e - ta - - - tis,

+ Timp

Timp solo, Cb

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

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

- va me,

sal - - - va me,

pp sal - - - va me,

pp sal - - - va me,

sal - - - va me,

Vc

pp

pp

pp

ppp

ppp

ppp

ppp

fons pi-e-ta - - - tis,

fons pi-e-ta - - - tis,

fons pi-e-ta - - - tis,

fons pi-e-ta - - - tis,

fons pi-e-ta - - - tis,

ppp

ppp

ppp

ppp

sal me!

va me!

sal me!

sal me!

VI

pp

Vc

Cb

Va

Vc

morendo

Va, Cb

ppp

Vc

6. Recordare Jesu pie

Andante ma non tanto ♩ = 60

2 Fl, 2 Ob
Cingl, 2 Clt
BClt, 2 Fg
4 Cor, 2 Tr
3 Trb, Tb
Timp
Archi

Legni *p* *fz* *p* *fz* *p* *fz* *dim.* *p*

+ Cor

7 Tenore solo *molto espressivo* *f*

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

pp *pp cresc.* *fz* *pp* *cresc.*

Archi

14 tu - ae: ne me per - das il-la di - e, ne me per - das, ne me per - das

p *pp* *fz* *f*

20 il - la - di - e!

p *fz* *p* *fz* *p* *fz* *dim.* *p*

Legni

+ Cor

41 **A**

f Quae - rens me, se - di - sti

f Quae - rens me, se - di - sti

mezza voce Quae - rens me, se - di - sti las - sus:

mezza voce Quae - rens me, se - di - sti las - sus, quae - rens me, se - di - sti

Fl. Ob

simile

mf

45

red - - e - mi - sti cru - cem

las - sus: - e - mi - sti cru - cem pas - sus,

mf e - mi - sti cru - cem pas - sus, cru - -

las - sus: red - - e - mi - sti cru - cem

f

p *dim.*

+ Va pizz.

mf

p *mf*

pas - sus, cru - cem pas - sus: tan - tus la - bor non sit

p *f*

cru - cem pas - sus: tan - tus la - bor

mf

- - - cem pas - sus: tan - tus la - bor non sit

p *mf*

pas - sus, cru - cem pas - sus: tan - tus la - bor non sit

VI solo
molto espressivo
Fg, Cor, Timp

p *dim.* *mf* *fz*

Un pochettin

f *dim.* *p*

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

f *dim.* *p*

- sus, non sit cas - -

f *dim.* *p*

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

f *dim.* *p*

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

fz *p* *f* *p*

57

pp cas - sus.

pp sus.

pp sus.

pp sus.

Cingl solo

pp *p* Clt, Fg *dim.*

62

Basso solo

B Tempo I ♩ = 60

f Ju - ste ju - dex ti - nis, do - num

pp *f* *p*

Fl

pp *f* *p*

Trb

+Tb

69

o - nis,

cresc. *f* *p* *pp*

+Cor

Va

+Timp

76

poco a poco stringendo

*p**molto cresc.*

do - num fac re - mis - si - o - nis,

+Fg

Va

+VI II

Vc, Cb

fz

58

Carus 27.323/03

ff

an - te di - - - em ra - ti -

ff

6

C

mezza voce

Ju - ste ju - dex

mezza voce

Ju - ste ju dex

p

o - nis, ju - ste ju - dex ul - ti -

mp Clt

p

Fg, Vc

mf

ul - o - nis, do - num

mf

do - num

mf

ul - ti - o - nis, do - num

f

o - nis, do - num fac re - mis - si -

f Clt

mf cresc.

fz

+VI II

poco a poco cre - - -

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

poco a poco cre - - -

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

poco a poco cre - - -

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

poco a poco cre - - -

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

Ob

Trb I

poco a poco cre - - -

scen - - -

bet vul - - - tus

do

ru vul - - - tus

scen - - - do

bet vul - - - tus

scen - - - do

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

scen - - - do

D *f*

me - us: sup - pli - can - ti

me - us: sup - pli - can - ti

me - us: sup - pli - can - ti

ru - bet vul - tus me - us: sup - pli - can - ti

mf *f*

ff *ff* *ff* *ff*

- ce De - us.

par - De - us. Qui Ma - ri - am ab - sol - vi - sti, et la -

- ce De - us.

par - ce De - us.

ff *p* *fz* *pp*

Trb Ob, Clt + Tr

Fg + Cor

Qui Ma - ri - am ab - sol - vi - sti, et la -

tro - nem ex - au - di - sti, qui Ma - ri - am ab - sol - vi - sti, et la -

Qui Ma - ri - am ab - sol - vi - sti, et la -

Qui Ma - ri - am ab - sol - vi - sti, et la -

Fl solo

Arch

fz *f* *simile* *fp*

tro - nem ex - au - di - sti, mi - hi quo - que spem de -

tro - nem ex - au - di - sti, mi - hi quo - que spem de -

tro - nem ex - au - di - sti, mi - hi quo - que spem de -

tro - nem ex - au - di - sti, mi - hi quo - que spem de -

Clt solo

pp Trb

fp *fp* *pp*

111

pp di - sti.

pp di - sti.

pp di - sti.

pp di - sti.

Fl, Clt, Fg

p cresc.

pp Cor

+Timp

p fz p fz p f

116

[E] p *dim.* p *mf* 3

Pre - ces me - ae non sunt di - gnae: sed tu

p *f* *dim.* p *mf*

Pre - ces me - ae non sunt di - gnae: sed tu

p *f* *dim.* p *mf* 3

Pre - ces me - ae non sunt di - gnae: sed tu bo - nus fac be -

p *f* *dim.* p *mf*

Pre - ces me - ae non sunt di - gnae: sed tu

pp

123

pp *p* *mf* *f*
 bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne, ne per - en - ni
 bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne, ne per - en - ni
 ni - gne, fac be - ni - gne, ne per - en - ni cre - mer i - gne, ne per - en - ni
 bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne, ne per - en - ni

129

ff *p*
 cre - mer
 gne.
 cre - mer i - gne.
f *p*
 Timp
 Va, Vc pizz.
 + Clt
 Fl, Ob, VI
 Clngl, Cb

135 Tenore solo

mezza voce

In - ter o - ves lo - cum

f *p* *mf* *pp*

+Cor, Tr, Timp

Timp

Cl

3

141

poco a poco ritardando

prae - sta, et ab hoe - dis me se - que - stra,

Basso solo

In - ter o - ves lo - cum prae - sta, et ab

p *f* *pp*

3

or con

146

in tempo

Sta - tu - ens in par - te de - xtra.

Sta - tu - ens in par - te de - xtra.

Sta - tu - ens in par - te de - xtra.

Sta - tu - ens in par - te de - xtra.

hoe - dis me se - que - stra, sta - tu - ens in par - te de - xtra.

p *f* *ff*

Legni, Cor
Tr, Archi

pp *ff*

7. Confutatis

Moderato maestoso ♩ = 72

Tenore

Basso

Coro

2 Fl, 2 Ob
Cingl, 2 Clt
Cltb, 2 Fg
4 Cor, 2 Tr
3 Trb, Tb
Timp
Archi

VI

Ob, Clt, Va, Vc

Trb

f *fz* *fz* *fz* *fz* *fz*

ff *mf*

Con - - - fu -

4

ta - - - ma - - - le - - - ctis,

f *fz* *fz* *fz* *fz* *fz*

7

Con - - - fu -

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

fz *fz* *fz*

10

ta - - - tis ma - - - le - di - - ctis,

fz *fz* *fz*

13 Alto

Tenore *f* *A* Con - - - fu -
flam - - - mis a cri - bus ad - - ctis:

fz *fz* *ff fz*
Trb

ta - - - tis ma - - - le - di - - ctis,

fz *fz* *fz*

19

Soprano

Alto

ff

dim. *p*

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

Tenore

Basso

Coro

ff

pp

24

B

pp

vo - me,

pp

vo - ca me,

pp

vo - ca me,

Cingl solo

p

dim.

Archi *pp*

49

A

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

f

fz

52 Soprano coro

S

Con - - fu - ta - - tis ma - - l -

A

di - - ctis:

f

fz

55

S

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

f

fz

58

S

di - - ctis:

Tenore coro

T

Con - - fu - ta - - tis ma - - le -

f

Trb

f

fz

61

T

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

ff

fz

ff

Trb

dim.

65

D *pp*

vo - ca me, vo - ca me, vo - ca me cum

pp

vo - ca me, vo - ca me, vo ca me cum

p *pp*

di - ctis: vo - ca me, vo - ca me, vo - ca me cum

pp

vo - ca me, vo - ca e, vo - ca me cum

Archi

pp

p

Clt

CIngl

be - - - ctis, cum be-ne -

pp

be - ne - di - - ctis, cum be-ne - di - -

pp

be - ne - di - - ctis, cum be-ne - di - -

pp

be - ne - di - - ctis, cum be-ne - di - - - ctis, cum

BClt

di - - - ctis.

ctis, cum be - ne - di - ctis.

ctis, cum be - ne - di - ctis.

be - ne - di - ctis.

+ Cor

Trb

pp *fp* *pp*

87 **E** *pp*

ro s ex et ac - cli - nis, cor con -

O - plex et ac - cli - nis, cor con -

ro sup - plex et ac - cli - nis, cor con -

O - ro sup - plex et ac - cli - nis, cor con -

pp

VI

Ob, Cor *pp*
Archi

Timp, Cb stacc.

poco a poco cre - - - scen - - -

92

do *f* *ff* *p*

tri - tum qua - si ci - nis:

tri - tum qua - si ci - nis:

tri - tum qua - si ci - nis:

tri - tum qua - si ci - nis: ge - re

do

f *ff* *p* *p*

Cb

97

re cu - ram

ge - re cu - ram

cu - ram

me - i fi - nis,

pp

pp + Fl

pp + Fg

Vl

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

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

pp ge - re cu - ram me - i

pp ge - re cu - ram me - i

Fl

ppp

+Cl

fi - nis. *pp*

fi - nis. *pp*

fi - nis.

fi - nis.

dim.

*molto cresc.
non legato*

p Fg, Archi

f

ff

Legni *8va*

Timp

Cor, Tr

(8va)

p

pp Archi

8. Lacrimosa

L'istesso tempo ♩ = 72

Basso solo

Basso coro

2 Fl, 2 Ob
CIngl, 2 Clt
BClt, 2 Fg
4 Cor, 2 Tr
3 Trb, Tb
Timp
Archi

ff *simile*

mf

ff

pp

ff

mf

f

p

ff pesante

dim.

p

fz

La - - - cri -

mo - sa

La - cri - mo - sa

qua re - sur - get ex fa -

- es il - la,

vil - la, ju - di - can - dus, ju - - di - can - dus

CIngl, BClt

+Ob, Fg, Cor, Vc, Cb

Carus

16 *f*

ho - - mo re - us:

molto cresc.

Ottoni *ff* Legni *p* Cor *pp* Clt *pp* Vc *pp* Cb *pp*

23 **A**

hu - ic er - go par -

molto espressivo

VI, Va Fl, Clt

28 Alto solo

hu - ic er par - De - us!

De - us! hu - ic er - go par - ce

34

hu - ic par - ce, par - ce De - us!

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

f *p* *f* *p*

mf *pp*

VI, Va 3 3 3

39 Tenore solo **B** *f*

La - cri - mo - sa

Tenore coro *ff*

La - cri -

f *ff*

Ob, Clt, Cor

Trb, Tb
Vc, Cb *ff*

Cor, Timp

43 *f*

di - es il - la,

mo - sa

ff

di - es

Timp

Trb, Tb
Vc, Cb *ff*

47

qua re - get ex fa - vil - la, ju - di - can - dus,

il - la,

ff

51 Tenore solo *ff*

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

p

ff + Cor, Tr
- Archi

55

Ob, CIngl
Clt, Cor

Tr

p

pp

p Cor

pp

Vc, Cb

C

62 Soprano solo

Alto solo

Tenore solo

Basso solo

hu - ic er - go par - ce

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

Fl, Clt

68

-us,

hu - ic par - ce, par - ce De -

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

pp

pp

pp

us! *pp* Pi - e Je - su Do - mi - ne,

p Pi - e Je - su, Je - su Do - mi - ne, Do - mi - ne,

us!

Cl^t *pp*

BCl^t 3

Legni, *pizz.*

do - na - is re - qui - em,

p Fl

f *p*
 do - na e - is re - qui - em, do - na e - is, do - na e - is
 do - na e - is re - qui - em, do - na e - is, do - na e - is
 do - na e - is re - qui - em, do - na e - is, do - na e - is
 do - na e - is re - qui - em, do - na e - is, do - na e is

+ Cor *p* Cor

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

f *f* *f* *f*

molto cresc. *f* *8va*

113

ne, do - na e - is *pp*

ne, do - na e - is *pp*

ne, do - na e - is *pp*

ne, do - na e - is *pp*

ppp Timp *ppp* pizz.

116

qui - em. A - men, *ppp*

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

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

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

pp *pp*

Cb arco

123

pp *molto cresc.* **F** *ff*

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

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

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

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

VI, Va *pp* *f* *ff* *Tutti* *marcatissimo*

128

a - - - - - men,

men, a - - - - - men,

a - - - - - men,

men, a - - - - - men,

(8^{va}) *fz* 6 *fz* 6 *Archi*

133

f *p dim.* *pp**f* *p dim.* *pp**f* *p dim.* *pp**f* *p dim.* *pp**f* *p dim.* *pp**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.**f* *p dim.*

139

men.

me

men.

g, Trb, Tb, Vc, Cb

Timp

144

Fl, Clt, VI

ppp

Teil II / Part II

Offertorium

9. Domine Jesu Christe

Andante con moto ♩ = 69

2 Fl, 2 Ob
Cingl, 2 Clt
BClt, 2 Fg
4 Cor, Tr
3 Trb, Tb
Timp, Arpa
Archi

Legni *p* *fz*

+ Cor

7 *p* *dim.* *pp* *fz* *fz* *p*

-Cor

15 Clt *pp* *pp* *pp*

23 **A** Basso coro *mf* Do - mi-ne Je - su Chri - ste, Rex

Trb *mf* *p* Clt *pp* BClt, Fg

30 **B** *p* glo - ri-ae! Rex glo - ri-ae! _____

Archi *pp* Arpa 3 3 3 3

34 Alto solo
mezza voce

Do - mi - ne Je - - su Chri - ste, Rex glo - - ri -

cresc.

38
ae, Rex glo - - ri - ae!

Alto
Tenore
Basso

Rex glo ri - ae!
mf
Rex glo - ri - ae!

42 *mezza voce*

Do - mi-ne Je - su Chri - ste, Rex glo - ri-ae, Rex glo - ri-ae! ____

Fl, Clt
p
Ob

f *p*

47 **C** Basso solo

mf

Do - mi - ne Je - - su

Archi
pp

51

Chri - ste, Rex glo - - ri - ae!

Rex glo - - ri -

55

ae!

Rex

f Do - mi - ne Je - - su

f Do - mi - ne Je - - su

f Do - mi - ne Je - - su

Basso

molto cresc.

+ Legni, Cor

ff

fz

3

simile

Va, Vc, Cb

Chri - ste, Rex glo - ri - ae, Rex glo - ri -

Chri - ste, Rex glo - ri - ae, Rex glo - ri -

Chri - ste, Rex glo - ri - ae, Rex glo - ri -

3 3 5

ae!

ae!

ae!

ff Rex glo - ri - ae

ff Rex glo - ri - ae!

Archi

*f**ff**p dim.*

Trb, Timp

- Trb, Timp

Tenore

Basso

Coro

Cor

Vc

Cb

pp Li-be-ra a - ni-mas,

pp Li-be-ra a - ni-mas,

p

pp

69 **D** Soprano solo
mezza voce e molto espressivo

Li - be - ra a - ni - mas om - ni - um fi - de - li - um de - fun - cto - rum de

Fl
p
Cingl
+ Clt
f
pp
p

74
poe - nis in - fer - ni, et de pro - fun - do la cu!

Cingl, Clt
fp
fp
fp
fp
fz
p

78 Soprano solo

Alto solo

Tenore solo

Coro

Basso

a - ni - mas om - ni - um fi - de - li -

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

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

li - be - ra a - ni - mas,

VII
Vc
Legni
p
Cb pizz.

81

p Li - be-ra

p Li - be-ra

p Li - be - ra

p de - fun - cto - - rum. Li-be-ra a - ni-mas,

mf li-be-ra a-ni-mas fi-de - li-um de-fun-cto - - rum.

p VI

pp 3 3 3 3 3 3 3 3

+ Fg

84

om - ni - um fi -

om - ni - um fi -

ni - mas om - ni - um fi -

p li - be - ra a - ni - mas

p Li - be - ra a - ni - mas,

Li - be - ra a - ni - mas,

de - li - um de - fun - cto - rum. Li - be - ra

de - li - um de - fun - cto - rum. Li - be - ra

de - li - um de - fun - cto - rum. Li - be - ra

Basso solo

om - ni - um fi - de - li - um,

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

88 **E** *f* *p*

e - as de re le - o - nis, li-be-ra e - as de

e de re le - o - nis, li-be-ra e - as de

- o - re le - o - nis, li-be-ra e - as de

o - re le - o - nis, li-be-ra e - as de

ra e-as, li-be-ra e-as,

li-be-ra e-as,

li-be-ra e-as,

VI *f* *p* *fz*

Clt, Fg, Va

f Cor, Vc, Cb

p o - - re le - o - - nis, li - be - ra e - - as, li - be - ra

p o - - re le - o - - nis, li - be - ra e - - as,

p o - - re le - o - - nis, li - be - ra e - - as,

p o - - re le - o - - nis, li - be - ra e - - as,

mf li - be - ra e - as,

mf li - be - ra e - as,

p

e - Do - mi - ne Je - su Chri - - -

Je - - - su Chri - - -

Do - mi - ne Je - - - su Chri - - -

mi - ne Je - - - su Chri - - -

f li - be - ra e - as,

p li - be - ra e - as,

pp li - be - ra e - as,

+8va

p

Vc

ste!

ste!

ste!

ste!

li-be-ra e-as,

li-be-ra as,

Ob

p

pp

fz

pp

Va

Vc

102

pp

pp

pp

f

pp

f

pp

le-o-nis,

ne ab-

li-be-ra de o-re le-o-nis,

ne ab-

li-be-ra e-as de o-re le-o-nis,

ne ab-

li-be-ra e-as de o-re le-o-nis,

ne ab-

Archi

p

f

f

pp

+ Ob, Cor

+ Clt

+ Trb, Tb

pp
 ne ca - dant in ob - scu - rum,
pp
 ne ca - dant in ob - scu - rum,
pp
 ne ca - dant in ob - scu - rum,
pp
 ne ca - dant in ob - scu - rum,
ff[^]
 scu - rum,
ff[^]
 scu - rum,
ff[^]
 scu - rum,
ff[^]
 scu - rum,
pp
 ne ca - dant in ob -
pp
 ne dant ob -
pp
 - dant in ob -
pp
 ne ca - dant in ob -
ff
 rum,
pp
 ca - dant in ob - scu - rum, in ob - scu -
ppp
 rum, in ob - scu -
pp
 scu - rum, ne ca - dant in ob - scu - rum, in ob - scu -
ppp
 rum, in ob - scu -
pp
 scu - rum, ne ca - dant in ob - scu - rum, in ob - scu -
ppp
 rum, in ob - scu -
pp
 scu - rum, ne ca - dant in ob - scu - rum, in ob - scu -
ppp
 rum, in ob - scu -
dim.
ppp

Coro

118

mf sed

mf sed

mf sed

mf sed

sed

rum.

rum.

rum.

pp 3 Li-be-ra e as,

rum. Li-be-ra e-as, li-be-ra e-as,

Ob

Timp

Arc

pp 3

122 **G**

gni - san - ctus Mi - cha - el re - prae -

si - san - ctus Mi - cha - el re - prae -

si - - fer san - ctus Mi - cha - el re - prae -

gni - fer san - ctus Mi - cha - el re - prae -

Tenore

Basso

mf li - be-ra e - as,

mf li - be-ra e - as,

p 3 3

Legni, Cor

3 3

sen - - tet e - as in lu - cem

sen - - tet e - as in lu - cem

sen - - tet e - as in lu - cem

sen - - tet e - as in lu - cem

li - be-ra e - as,

li - be-ra e - as,

p *mf* *f*

san - - - - - praes - sen - - - tet e - - as in

rae - sen - - - tet e - - as in

an - ctam, - praes - sen - - - tet e - - as in

san - - - - - re - praes - sen - - - tet e - - as in

li - be-ra e - as,

li - be-ra e - as,

dim. *p* *mf* *dim.* *p* *dim.* *p* *dim.* *p*

131

lu - - - cem san - ctam, in lu - - - cem, in *f*

lu - - - cem san - ctam, in lu - - - cem, in *f*

lu - - - cem san - ctam, in lu - - - cem, in *f*

lu - - - cem san - ctam, in lu - - - cem, in *f*

li - be-ra e - as, *p* li - be-ra e - as, *mf*

li - be-ra e - as, *p* li - be-ra e - as, *mf*

pp *f* *molto*

MusicalScoreCloud.com

134

The image displays a musical score for the 'Gloria' section of Giuseppe Verdi's opera 'Aida'. A large, stylized white letter 'G' is superimposed over the top half of the page. The score includes vocal parts for Soprano and Tenor, and a piano accompaniment. The lyrics are in Italian, with the Soprano and Tenor parts singing 'lu - san - ctam.' and 'li - be-ra e - as, sed si - gni - fer'. The piano part features a prominent eighth-note pattern in the right hand, marked '8va' and 'ff', and a triplet in the left hand. The score is written in G major and 4/4 time.

Gloria

Soprano

lu - san - ctam.

Tenore

lu - san - ctam.

Piano

li - be-ra e - as, sed si - gni - fer

li - be-ra e - as, sed si - gni - fer

8va

ff

3

+ Timp. Archi

san - ctus Mi - cha - el re - prae - sen - tet

san - ctus Mi - cha - el re - prae - sen - tet

san - ctus Mi - cha - el re - prae - sen - tet

san - ctus Mi - cha - el re - prae - sen - tet

tr

3

3

C

[illegible]

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

f Va *tr* Ob

154

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

f *fz* *fz* *fz* *fz* *fz* *fz* *f* *gva* Fl, Ob

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

(8va)

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

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

(8va)

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

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

(8va) tr VI, Va tr tr tr tr
 fz Vc tr f tr tr tr

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

sti, quam o-lim A - bra-hae, quam o - lim A - bra-hae

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

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

Clt *fz* *f* *Fg* *cb pizz.* *+Fl, Ob*

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

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

quam o - lim A - bra -

o - lim A - bra -

se - mi-ni e - jus,

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

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

hae pro-mi - si - sti, et se - mi - ni e - jus, et

tr *mf* *Archi, Fg* *+Vc* *+Cb arco*

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

tr *Clt* *mf* *Va*

mf et se - mi - ni e - jus, *mf*
 se - mi - ni e - jus, *mf* et mi - ni e - jus, *mf*
 pro - mi - si - - quam o - lim A - bra-hae - pro - mi - si - sti, *p*
 pro - mi - - quam o - lim A - bra-hae - pro - mi - si - sti, *p*
 A - bra-hae pro - mi - si - sti, et se - mi - ni
 quam o - lim A - bra-hae pro - mi - si - sti, et
 quam o - lim A - bra-hae *f*
fz *f* *fz* *f* *fz* *f*
Archi f *Cor, Trb, Cb*

219

M *f*

e - - - us, quam o - lim A - bra - hae pro - mi -

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

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

quam o - - lim A - bra -

fz *f* *fz* *fz*

+ Trb

This image shows a page from a musical score, likely for a church service or concert. The title "Gloria" is prominently displayed at the top center in a large, stylized font. Below the title, there are several staves of music. The first staff is for the Soprano voice, followed by the Alto, Tenor, and Bass voices. The piano accompaniment is shown on the bottom two staves. The lyrics are written below the vocal staves, and the musical notation includes various notes, rests, and dynamic markings such as "fz" (forzando) and "ff" (fortissimo). The key signature has one flat (B-flat), and the time signature is common time (C). The overall style is classical and formal.

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

sti,

sti, et se - mi - ni e -

sti, et se -

Ob, VI I

Fg, Cor, Archi

Cor, Va

f

fz

- mi - ni e - jus, se m -

et mi - ni

- jus, et se - mi - ni

e - jus, et se - mi - ni

jus, et se - mi - ni

e - jus, et se -

e - jus, et se -

ff

f

fz

252

N

257

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

se - - - mi - ni e - jus, quam o - lim
 o - lim A - bra-hae pro - mi - si - sti, quam o - lim
 pro - mi - si - sti, quam o - lim A - bra-hae, quam o - lim
 pro - mi - si - sti, quam o - lim
 + Cor
 ff + Fg, Trb, Archi
 A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, et
 A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, quam
 A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, et
 A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus, et
 Fl

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

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

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

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

ff

se - mi - ni e - - - - -

jus, et — se - mi - ni e - - - - -

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

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

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

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

ff Tutti 6 6 6 6

fz Archi *fz* *fz* Tutti 6 6 6 6

302

musical score for the vocal parts (Soprano, Alto, Tenor/Bass) and the string parts (Archi, Tutti). The lyrics are: jus, et se - - - mi - ni e - - - - -

f

et se - mi - ni e - - - -

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

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

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

+ Cor, Trb

gva

ff

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

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

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

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

ff

sim.

Q *f*

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

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

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

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

Ob, Clt

fz

f

fz

331

pro - mi - si - sti, et se - mi - ni, se - - - mi - ni

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

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

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

fz *+Fl* *gva* *+Fg* *fz* *Tr soli* *+Vc* *f*

338

e - - - - -

e - - - - -

e - - - - -

e - - - - -

e - - - - -

(8va) *6* *6* *6* *6* *6* *6* *6* *6* *6*

jus.

jus.

jus.

(8va)

Fine (nach/after Nr. 10) → Sanctus S./p. 122

10. Hostias

Andante ♩ = 66

A

Basso solo

Do - mi - ne Je - su

2 Fl, 2 Ob
Cingl, 2 Clt
BClt, 2 Fg
4 Cor
Arpa
Archi

Cor

pp

f

p

pp

BClt

p

8

Chri - ste, Rex glo - ri - ae, Rex glo ri - a

fz

p

pp

mf

p

p

14

Alto solo

B

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

Cingl

p

+Clt

21

lau - dis of - fe - ri - mus, ti - bi Do - mi - ne lau - dis of - fe - ri - mus,

p

f

27 **C** Soprano solo *mf* *f* *p*

S Ho-sti-as et pre-ces ti-bi lau-dis of-fe-ri-mus. _

A ti-bi lau-dis of-fe-ri-mus. _

+Clt

+Ob

p *pp*

Cor *p* *fz*

33 Basso solo **D** *mezza voce*

Tu su-sci-pe pro-ni-mus

p dim. *pp* *pp* *p*

39

B il-lis no-di-e me-mo-ri-am fa-ci-e-mus.

pp

45 Tenore solo *mezza voce*

8 Tu sus-ci-pe pro a-ni-ma-bus il-lis, qua-rum

VI solo *gva*

Fl, Ob, Clt *p*

Arpa Cor

50 *cresc.*

T

ho - di - e me - mo - ri - am fa - ci - e - - - mus. _____

(8va)

f *p*

fz *pp*

Cor

p

54 **E**

Coro

Tenore

Basso *mf* *f* *pp*

Li-be-ra e - as, li-be-ra e - as, li-be-ra e - as.

fz *p* *im.* *pp*

58 Tenore I

Fac e - as, Do - mi-ne, de mor - te trans - i - re ad vi - -

Tenore II

Fac e - as, Do - mi-ne, de mor - te trans - i - re ad vi - -

Basso II

Fac e - as, Do - mi-ne, de mor - te trans - i - re ad

fp *mf* *pp* *mf*

64

pp tam, *pp* fac e - as, Do - mi - ne, *fp* de mor - te, de

pp tam, *pp* fac e - as, Do - mi - ne, *fp* de mor - te trans -

pp vi - tam,

pp vi - tam, *pp* fac e - as, *fp* Do - mi - ne, de

70

p mor - te trans - i - re ad vi - tam. *mf*

p i - re ad tam, trans - i - re ad vi - tam. *pp*

p fac e de mor - te trans - i - re ad vi - tam, trans - i - re ad vi - tam. *pp*

mf mor - te trans - i - re ad vi - tam. *p* *pp*

Ob *p*

75 Alto coro

mf *3* Li-be-ra e - as, *mp* *3* li-be-ra e - as, *pp* *3* li-be-ra e - as.

fp *fz* *p* *pp*

79 **F** Alto solo
mezza voce

Do - mi - ne Je - su Chri - - ste! Rex glo - - ri -

Fl, Ob

pp

Cl, Cltb

p

fz

mf

84 **A**

ae, Rex glo - ri - ae!

p

pp

>pp

pp

cresc.

f

dim.

90 Soprano solo

Ho - re - - ces ti - bi lau - dis of - fe - ri - mus,

p

mf

fz

Cl

+ Ob, Cingl

96 **S**

ti - bi Do - mi - ne lau - dis of - fe - ri - mus, ti - bi lau - dis et

p

pp

poco a poco cresc.

mf

f

dim.

+ Fl, Cor

+ Arpa

Cor

p

mf

f

Cl

102 S *p* *pp*
pre - ces of - fe - ri - mus.

105 **G** Coro *mf* *mp* *pp*
Li - be - ra e - as, li - be - ra e - as, li - be - ra e - as.
Basso *mf* *mp* *pp*
Li - be - ra e - as, li - be - ra e - as, li - be - ra e - as.
Fg, Cor *pp* *fp* *dim.* *p*
Vc, Cb

108 Basso solo *mezza voce*
sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum
pp *cresc.*
Arpa

113 A *f* *p* Tu
B ho - di - e me - mo - ri - am fa - ci - e - mus:
f *pp* *p* Fl

A

sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum

Ob

p Clt

pp

mp Va 6

cresc.

A

ho - di - e me - mo - ri - am fa - ci - e - - - mus

f

p

pp

f

p

dim.

pp

p

Cor

mf 3

mp 3

pp 3

Li - be - ra e - a - - - - - ra e - as.

fz

p

pp

H Tenore I
pp

Do - mi - ne, de mor - te trans - i - re ad

pp

fp

Fac e - as, Do - mi - ne, de mor - te trans - i - re ad

Basso I

p

Fac e - as de

Basso II

pp

fp

Fac e - as, Do - mi - ne, de mor - te trans -

134

fz *pp* *pp*

vi - - - tam, fac e - as, Do - mi -

fz *pp* *pp*

vi - - - tam, fac e - as,

mf *pp*

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

mf *pp*

i - - re ad vi - - tam,

139

fp *f* *ff*

ne, de mor - te, de mor - te trans - i - re - tam.

fp *f* *ff*

Do - mi - ne, de mor - te trans - i - re ad vi - tam.

mp *ff*

fac e - as de mor - te trans - i - re ad vi - tam.

fp *f* *ff*

fac e - as de mor - te trans - i - re ad vi - tam.

145

Tutti

ff *ff* *pesante*

Vc

3 + Va

Dal Segno (S./p. 102) al fine (S./p. 113)
→ Quam olim Abrahae (in Nr. 9)

11. Sanctus

Andante maestoso $\text{♩} = 48$

Basso solo

San - ctus, San - ctus, San - ctus Do - mi-nus De - us Sa - ba - oth!

Alto coro

2 Fl, 2 Ob
Cingl, 2 Clt
2 Fg
4 Cor, 2 Tr
3 Trb, Tb
Timp, Archi

Clt

Archi pizz.

Trb, Fg

5

San - ctus, San - ctus Do - mi-nus De - us Sa - ba - oth!

Fl, Ob

mf

p

fz

San - ctus, San - ctus, San - ctus Do - mi-nus De - us Sa - ba - oth!

Clt, Trb

Archi *pp*

Fg

13 Tenore solo

Alto coro *p*

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Fl, Ob *p* *f* *dim.* *p* *pp*

Ob, Clt

CIngl

Fg, Arch

18 Soprano solo

A

Tenore solo *mf*

San - ctus, Sa - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Ob *f*

Clc *p*

mf *f* *p*

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Fl *p* *p* *f* *p*

Cor

B

28

Coro

Soprano *ff* >

San - - ctus, San - - ctus, San - - ctus

Alto *ff* >

San - - ctus, San - - ctus, San - - ctus

Tenore *ff* >

San - - ctus, San - - ctus, San - - ctus

Basso *ff* >

San - - ctus, San - - ctus, San - - ctus

Archi

Ob, Clt, Cor

ff *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff*

Fg, Trb, Tb, Vc, Cb

34

- mi nus De - - us Sa - ba-oth! _____

mi - nus De - - us Sa - ba-oth! _____

Do - mi - nus De - - us Sa - ba-oth! _____

Do - mi - nus De - - us Sa - ba-oth! _____

p *cresc.* *ff* *ff*

39

p Ple - ni sunt coe - li et ter - ra,

p Ple - ni sunt coe - li et

mf Ple - ni sunt

Archi *ffz* Ob. VII *p* Fg., Cln, Clt, Va

45 **C** *ff* Ple - ni sunt coe - li glo - ri - a tu - a, *p* G.P.

f coe - li glo - ri - a tu - a, *p*

f glo - ri - a tu - a, *p*

f coe - li glo - ri - a tu - a, *p*

Cor VI I *ffz* Ob G.P. *p* Cln

50 Soprano solo

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

Alto solo

Tenore solo

Basso solo

Coro

p ple - ni *f* sunt coe - li *p* glo - ri - a tu - a!

p ple - ni *f* sunt coe - li *p* glo - ri - a tu - a!

p ple - ni *f* sunt coe - li *p* glo - ri - a tu - a!

p ple - ni *f* sunt coe - li *p* glo - ri - a tu - a!

pp tu - a!

p Ple - ni sunt coe - li, *p* coe - li et

Soli

f Ple - ni sunt coe - li, *p* coe - - li et *f* ter - ra

Archi

pp *fp*

63

ter - ra, ple-ni sunt coe-li et ter - ra glo - -

Alto solo *f* Ple - ni sunt

f glo - - ri - a tu - a!

f *p*

Fl, Ob

Cl, Fg

Fg, Cor

68

- ri - a

coe - li et glo - - ri - a

ple - ni sunt coe - li et ter - ra glo - ri - a

f Ple - ni sunt coe - li glo - ri - a

f

tu - a!

tu - a!

tu - a!

tu - a!

f Ple - ni sunt coe - li et ter - ra,

f Ple - ni sunt coe - li, coe - li et ter - ra,

f Ple - ni sunt coe - li et ter - ra, coe - li et

f Ple - ni sunt coe - li, coe - li et ter - ra, ple - ni sunt coe - li et

Archi

Trb

Cor

fz

coe - li et - ra glo - ri - a, glo - ri - a tu - - - -

ter - - - ra glo - ri - a tu - - - -

ter - ra, coe - li et ter - ra glo - ri - a tu - - - -

ter - ra glo - ri - a tu - - - -

Tutti

fz

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

VI

ff

a! O - san - na, - san - na
 a! O - san - na, o - san - na, o -
 a! O - san - na, o - san - na,
 a! O - san - na, o -

VI

Cor, Tr

f

ff *fz* *fz*

+Fg, Trb, Timp, Archi

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

(8va)

fz

Ob, Cor

91 Basso coro

p *pp*

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

fz fz fz fz pp

Clf, Va

96 **E** Meno, quasi tempo I ♩. = 48

pp

Be - ne - di - ctus qui

pp

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

Archi *pp*

Legni

Ob

Clngl
Cor, Vc

100

mezza voce

Be - ne-

pp

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

p pp

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

mf

pp

Archi

Clf

+ Fg

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

f *p*

+Cingl *mf* *p*

+Fg

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

ppp *fz*

Be - di - ctus qui ve - nit in

solo *p*

Tenore *p* *p* Be - ne - di - ctus qui ve - nit in

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

Ob, Cor *pp* *mf* *pp*

Vc *p* *mf* *pp*

Fl, Clt

Ob

114

F

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

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

Do - mi - ni, qui ve - - -

Tenore *p* Be - ne - di - - - ctus qui

Basso *p* Be - ne - di - - - ctus qui

mf *p*

Ob

Vc

117

qui ve - - - nit, qui ve - - - nit, qui

qui ve - - - nit, qui ve - - -

nit, qui ve - - - nit, qui ve - - -

ve - - - nit, qui ve - - - nit, qui

cresc.

ve - - - nit, qui ve - - - nit, qui

cresc.

mf

ve - - - nit in

mf

nit, qui ve - nit in

mf

nit in no - mi - - ne

Soprano

f

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

Alto

f

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

mf

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

mf

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

mf

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

mf

qui

G

f

no - ne Do - - - mi -

f

mi ne Do - - - mi -

Do - - - mi - ni!

pp

qui ve - - - nit!

pp

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

f

ve - - - nit!

O -

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

Legni *mf*

Va, Vc *p*

Trb

ni!

ni!

f O - san - na, o - san - -

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

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

f O - san - o - n -

f 8va

Trb

- - na in ex - cel - -

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

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

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

8va

4

8va

4

132

- - - - sis! *ff* O -
 - - - - sis! *ff* O -
 - - - - sis!
 - - - - sis! *ff* Δ . *ff* Δ .
 - - - - sis! O - san - - na, o - san -

8va -7

Cor, Tr

Fg, Archi

f

fz

135

- - - - na.
 - - - - na.
 - - - - na.
 - - - - na.
 - - - - na.

ff

ff

na, o - san - - - na.

fz *fz* *fz* *f* *fz* *fz* *fz*

12. Pie Jesu

Poco Adagio $\text{♩} = 42$

Fl, 2 Ob
CIngl, 2 Clt
2 Fg
4 Cor
(Trb/Org)
Archi

8 Alto solo* **A** *p* *mf* *p*

Pi - e Je - su Do - mi - ne, Je - - - su

Tenore I *p* *mf* *p*

Pi - e Je - su Do - mi - ne, Je - - - su

Tenore II *p* *mf* *p*

Pi - e Je - su, Je - su Do - - - i

Basso I *p* *mf* *p*

Pi - e Je su Do - - mi -

Basso II *p* *mf* *p*

Pi - - e Je - su Do - - - mi -

15 *pp* *fz* *pp* *fz*

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

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

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

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

ne, do - na e - is

Cor *pp* *fp* *p* *pp* *fz*

* Die Altstimme kann zur Unterstützung des Tenors mitsingen. Siehe dazu den Kritischen Bericht in der Partitur.
The alto voice can sing along to support the tenor. See the Critical Report in the full score.

mf *p* *pp*
 do - na e - - is
pp *mf* *p* *pp*
 re - - qui-em, do - na e - - is
mf *p* *pp*
 do - na e - is re - - qui-em, do - na
pp *pp*
 re - - qui-em, do - na
pp *mf* *p* *pp*
 re - - qui-em, do - na e - -
 Trb/Org
pp *p*

mf *pp*
 re qui em.
mf *pp*
 re em.
mf *pp*
 is - qui - em.
pp
 e - is re - qui - em.
mf *pp*
 re - - qui - em.
p
 Fl, Clt
mf *fz* *p*
 +Ob, CIngl

37

B *pp* *mf*

Pi - e Je - su Do - mi - ne, do - na e -

pp *mf*

Pi - e Je - su Do - mi - ne, do - na e

mf

Pi - e

mf

Do -

pp *p* *mf*

mf

44

f *pp* *ppp*

- is, do - na e - is re - em sem - pi - ter - nam.

f *p* *pp* *ppp*

- is, - is re - qui - sem ter - nam.

f *p* *pp* *ppp*

do - na e - is re - qui - em sem - pi - ter - nam.

pp *ppp*

sem - pi - ter - nam.

p *pp* *ppp*

e - - - qui - em sem - pi - ter - nam.

f *p* *pp* *ppp*

51

Fl, Clt

pp *fp* *pp* *fp* *p* *pp* *pp*

Fg, Cor

Cingl

Archi

C

61 Soprano solo *p* *mf* *p* *pp*

Pi - e Je - su, pi - e Je - su Do - - - mi - ne,

Alto solo *p* *mf* *p* *pp*

Pi - e Je - su, Je - su Do - - - mi - ne,

Tenore solo *p* *mf* *p* *pp*

Pi - e Je - su Do - - - mi - ne,

69 *pp* *fz* *pp* *p* *f* *p* *pp*

do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi - nam.

pp *f* *pp* *p* *f* *p* *pp*

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

pp *f* *pp* *f* *p* *pp*

do - na e - is re - qui - em, do - na e - is - em sem - pi - ter - nam.

77 *p* *fz* *p* *pp* *p* *pp* *pp* *pp*

Pi - e Je Do - mi - ne, do - na e - is re - qui - em.

fz *dim* *p* *pp* *pp* *pp*

Pi - e Je - su, do - na e - is re - qui - em.

p *pp* *pp* *pp*

Pi - e Je - su, do - na e - is re - qui - em.

Vc *p*

85 *molto espressivo* *fz* *p* *pp*

mf *fz*

91 Alto solo E *pp*

Pi - e Je - su Do - mi - ne, do - na

Tenore I *pp*

Pi - e Je - su Do - mi - ne, do - na

Tenore II *pp*

Pi - e Je - su, do - na

Basso I *pp*

Pi - e Je - su, do - na

Basso II *pp*

Pi - e Je - su, do na

pp

Fl

97 *fz* *p* *ppp*

e - is re qui - em sem - pi - ter - nam.

Alto coro *pp* *ppp*

na e - is qui - em sem - pi - ter - nam.

pp *ppp*

e - is re qui - em sem - pi - ter - nam.

pp *ppp*

qui - em sem - pi - ter - nam.

fz *pp* *ppp*

e - is re qui - em sem - pi - ter - nam.

fz *pp* *ppp*

e - is re qui - em sem - pi - ter - nam.

ppp VII Cingl

pp *ppp*

Legni Archi

13. Agnus Dei

Lento $\text{♩} = 56$

2 Fl, 2 Ob
Cingl, 2 Clt
2 Fg
4 Cor, 2 Tr
3 Trb, Tb
Timp
Archi

Archi *p*

Clt, Fg

ff Cor *p*

5 Tenore solo

mezza voce dolce

A - gnus De - i,

A - gnus De

Cingl, Cor, Vc

pp

10 **A**

i,

Soprano *f*

qui tol - lis pec - ca - ta mun - di:

pp

pp

Coro

A - gnus

qui tol - lis pec - ca - ta mun - di:

p

pp

A - gnus De

qui tol - lis pec - ca - ta mun - di:

Basso *f*

p

pp

A - gnus De

qui tol - lis pec - ca - ta mun - di: do - na

f

Fg, Vc, Cb

pp

14

pp do - na e - is, do - na e - is, *f* do - na

pp do - na e - is, do - na e - is, *f* do - na

pp do - na e - is, do - na e - is, *f* do - na

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

Ob, Cor, VI, Va

pp *p* *f*

fz *f*

19 Soprano solo

A - gnus De - i,

re - qui sem - pi - ter - nam.

pp

e - is qui sem - pi - ter - nam.

p *pp*

re - qui - em sem - pi - ter - nam.

p *pp*

re - qui - em sem - pi - ter - nam.

Ob, VII *espress.*

pp *p*

Cl, Archi

f *rit.* **B** *in tempo*

A - gnus, A - - gnus De - i,

p *pp*

A - gnus De - i, qui tol - lis pec-

p *pp*

A - gnus De - i, qui tol - lis pec-

p *pp*

A - gnus De - i, qui tol - lis pec-

p *pp*

A - gnus De - i, qui tol - lis pec-

molto espress.

f *p*

A - gnus De - i, qui tol - lis pec-

pp

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

pp *pp*

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

pp *pp*

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

pp *pp*

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

p *pp* *fz*

Fl, Clt

Cor, Archi

is, do - na e - is re - qui-em sem-pi - ter - nam.

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

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

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

ffz *8va* *pizz.* *p* *f* *fz* *pp* *p*

Soprano solo *f* A - gnus De - i, A - gnus De - i, qui

Alto solo *f* A - gnus De - i, qui tol - lis pec - ca - ta

Tenore solo *f* A - gnus De - i, qui

f A - gnus De - i, qui tol - lis pec - ca - ta

pp nam.

pp ter - nam.

pp ter - nam.

8va Archi *mf* Ob

tol - lis, qui tol - lis pec - ca - ta mun - di: do - na e - is re - qui -

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

tol - lis pec - ca - ta mun - di: do - na e - is re - qui -

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

Cor

f *p* *f* *p* *fz* *f* *p*

em, do - na e -

em do - na

em.

em.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

Alto *pp*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

Vc *pp* VII Va *pp* Ve *pp*

52 Soprano solo

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

Alto solo

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

fz *molto cresc.* *fz*

p *p*

56

S re - - qui - em.

A re - - qui - em.

Tenore solo

T Do na e - is, do - na e - is

Tenore

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

Coro

Basso

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

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

mf *mf* *mf* *mf*

f *mf*

Fl

Cl

Fg

p *f* *p* *f*

re - qui - em sem - pi - ter - nam, do - na

re - qui - em sem - pi - ter - nam, do - na

re - qui - em sem - pi - ter - nam, do - na

f *f* *mf*

8va

Cor

Ob

64

ff *p*

T e - is re - qui-em sem-pi - ter - - - nam.

Soprano *mf* *p*
Do - na e - - is

Alto

Tenore *ff* *p*
e - is re - qui-em sem-pi - ter - - - nam,

Basso *ff* *p*
e - is re - qui-em sem-pi - ter - - - nam,

gva

mf *fz* *p*

Archi

Fl, Ob

Cltr

Timp *tr*

68

Soprano solo *E* *pp*

S re - qui-em sem-pi - ter - - - nam.

re - qui-em sem-pi - ter - - - nam.

pp

sem-pi - ter - - - nam.

pp

Archi

Cltr

pp

S lu - ce - at e - is, Do - mi - ne,

pp Lux ae - ter - na lu - ce - at e - is, Do - mi - ne,

pp Lux ae - ter - na lu - ce - at e - is, Do - mi - ne,

mf Lux ae - ter - na lu - ce - at e - is, Do - mi - ne,

mf Lux ae - ter - na lu - ce - at e - is, Do - mi - ne,

cresc. *mf* Fl *Tr*

Trb *p* *mf*

S *mf* lux ae - ter lu - ce - at e - is, Do - mi - ne, *f*

mf lux ae - ter - na lu - ce - at e - is, Do - mi - ne, *f*

mf lux ae - ter - na lu - ce - at e - is, Do - mi - ne, *ff*

lux ae - ter - na *ff*

lux ae - ter - na

Ob *cresc.* *mf* Vc pizz. *f* + Fl

+ Trb

lux ae -

Tenore solo

ff

lux ae -

lux ae -

lu - ce - at e - is, Do - mi-ne, lux ae

lu - ce - at e - is, Do - mi-ne, lux ae

cresc. Tutti *ff* *ma* *stissimo*

S

T

na lu - - ce - at e - is. Cum

ter lu - - ce - at e - is. Cum

ter na lu - - ce - at e - is. Cum

ter - na lu - - ce - at e - is. Cum

VI Trb

83

S san - ctis tu - is in ae - ter - - - -

T san - ctis tu - is in ae - ter - - - -

san - ctis tu - is in ae - ter - - - -

san - ctis tu - is in ae - ter - - - -

san - ctis tu - is in ae - ter - - - -

san - ctis tu - is in ae - ter - - - -

gva

86

S num, in ter - - - - num, - - - -

T in ter - - - - num, - - - -

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

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

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

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

gva

89 **Un poco più animato**

f *f* *f* *f*

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

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

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

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

Tenore *ff*

Basso *ff*

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

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

(8^{va}) 7 Archi *ff*

Trb

93

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

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

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

- us es,

es, qui - a pi - us es, *f*

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

fz *f* VI *fz* *fz* *fz* Trb Vc trem. *mf*

Ob, Cor

Musical score for page 98, featuring vocal and instrumental parts. The tempo is *Meno mosso quasi Tempo I*. The key signature has three flats (B-flat, E-flat, A-flat).

Vocal Parts:

- Alto solo:** qui - a pi - us es.
- Tenore solo:** A - gnus De - i, do - na e - is re - qui -

Instrumental Parts:

- Piano:** Accompaniment for the vocal parts, including a *fz > f* section.
- Coro:** Chorus parts, including *Cor* and *Clg*.
- Trb:** Trumpet part.
- Vc:** Violoncello part.
- Fg:** Fagotto (Bassoon) part.

Dynamics include *mf*, *p*, *pp*, *fz > f*, *cresc.*, *f*, and *p*.

108 **G** *p*

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

A em.

T em.

Cingl
Clt, Fg *pp*

115 *f*

S ne.

mf *8va* *dim* *pp*

f

120 *pp*

Coro ae - ter - nam do - na, do - na

Re - qui-em ___ ae - ter - nam do - na, do - na

Basso *pp*

Re - qui-em ___ ae - ter - nam do - na, do - na

pp Timp *pp*

The image displays a page from a musical score for the opera 'Gloria' by Giuseppe Verdi. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and an orchestra. The key signature is B-flat major (two flats), and the time signature is common time (C). The vocal parts are shown with lyrics in Italian: 'e - is Do - mi-ne. ____'. The orchestral parts include strings (Legni, Timp, Archi) and woodwinds (fz + Cor). The score features various musical notations, including dynamics (ppp, pp, fz), articulation (accents), and phrasing slurs. The page is numbered 10 in the bottom right corner.

130

molto cresc.

p Et lux per - pe - tu - lu - ce - at e -

f Et lux per - pe - tu - lu - ce - at e -

p Et lux per - pe - tu - lu - ce - at e -

p Et lux per - pe - tu - lu - ce - at e -

f Et lux per -

f Et lux per -

f Et lux per -

f Et lux per -

fz *pp* Tr, Trb

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

p *pp* *ppp*
 pe-tu-a lu-ce-at e-is.
p *pp* *ppp*
 pe-tu-a lu-ce-at e-is.
p *pp* *ppp*
 pe-tu-a lu-ce-at e-is.
p *pp* *pp*
 pe-tu-a lu-ce-at e-is.

pp
 Cor, Timp

Cor,
 Archi
p *pp*

142
pp
 Trb
 Tb
 Timp
pp

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