

Robert Schumann's Werke.

Berausgegeben von Clara Schumann.

Serie IX.

Grössere Gesangwerke
mit Orchester oder mit mehreren Instrumenten.

PARTITUR.

Nº 95.

REQUIEM

für Chor und Orchester.

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REQUIEM

Schumann's Werke.

für Chor und Orchester
von
ROBERT SCHUMANN.
Op. 148.

Serie 9. No 17.

(No 11 der nachgelassenen Werke.)

I.

Langsam. ♩ = 82.

Componirt 1852.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in Es.

Ventiltrompeten.
in F.

Pauken in As.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Langsam.

pp

cresc.

f

p

Re-qui-em ae-ternam do-na e-is, Do-mi-ne, Do-mi-ne, re-qui-em ae-

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

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

Re-qui-em ae-ternam do-na e-is, Do-mi-ne, Do-mi-ne, re-qui-em ae-

Langsam.

p

fp

cresc.

p

p

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

ternam, re - qui - em ae - ter - nam do - na e - is, re - qui - em, re - qui - em, re - qui - em ae - ternam, re -

ternam, re - qui - em ae - ter - nam do - na e - is, re - qui - em, re - qui - em ae - ternam, re -

ternam, re - qui - em, re - qui - em, re - qui - em ae - ternam, re -

fp

cresc.

cresc.

A

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a 'p' (piano) dynamic marking and a 'cresc.' (crescendo) instruction. The vocal line also includes a 'cresc.' marking. The middle system shows a vocal line with a 'cresc.' marking and piano accompaniment. The bottom system features three vocal lines with lyrics and piano accompaniment. The lyrics are: 'qui-em, re-qui-em do-na e-is et lux per-pe-tu-a lu-ce-at e-is, lu-ceat qui-em ae-ternam, re-qui-em do-na e-is et lux per-pe-tu-a lu-ce-at e-is, lu-ceat qui-em ae-ternam, re-qui-em do-na e-is et lux per-pe-tu-a lu-ce-at e-is, lu-ceat'. The piano accompaniment includes a 'cresc.' marking and a triplet of eighth notes.

B

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

e-is, et lux per-pe-tua lu-ceat e-is, et lux per-pe-tua lu-ce-at e-is. Requi-em aeternam do-na
 e-is, et lux per-pe-tua lu-ceat e-is, et lux per-pe-tua lu-ce-at e-is. Requi-em aeternam do-na

B

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

II.

Flöten. *Feierlich.* ♩=100.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten. in F.

Alt. Tenor. Posaunen.

Bass.

Pauken in A.E.

Violine I. *Feierlich.*

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Feierlich.

The musical score consists of 14 staves. The first 10 staves are instrumental, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are vocal lines. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *f* and *tr*. A section marked 'A' begins at the top right and ends at the bottom right.

Si-on, et ti-bi red-de-tur vo-tum in Je-ru-sa-lem, te de-ct hymnus De-us in

Si-on, et ti-bi red-de-tur vo-tum in Je-ru-sa-lem, te de-ct hym-nus, De-us in Si-on, de-ct hymnus De-us in

Si-on, et ti-bi red-de-tur vo-tum in Je-ru-sa-lem, te de-ct hymnus De-us in

A

The musical score consists of multiple staves. The upper section features a piano accompaniment with various instruments, including strings and woodwinds, marked with dynamics like *f* and *p*. The lower section contains two vocal parts with Latin lyrics. The lyrics are: "Si-on, de - cet hym-nus, de - cet hymnus, te de-cet hymnus. Ex - au-di o - ra-ti - o-nem meam, ad te omnis Si-on, de - cet hym-nus, de - cet hymnus, te de-cet hymnus. Ex - au-di o - ra-ti -". The score includes dynamic markings such as *f*, *p*, *pizz.*, and *p dolce*.

B

ca-ro ve-ni-et, ex-au-di o-ra-ti-o - nem, ex-au-di, ex-au-di o-ra-ti-o-nem me-am.

o-nem me-am, ex-au-di, ex-au-di o-ra-ti-o-nem, ex-au-di, ex-au-di. Te de-ect

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

B

The musical score consists of several systems. The first system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef), with various chords and melodic lines. The second system continues the piano accompaniment. The third system introduces vocal parts, with lyrics in Latin: "Te decet hymnus, Deus in Sion, te decet hymnus, Deus in Sion, te". The vocal parts are written in treble and bass clefs. The piano accompaniment continues to support the vocal lines. The score includes dynamic markings such as *f* (forte) and *tr* (trill). The key signature is three sharps (F#, C#, G#).

The first system of the score consists of ten staves of piano accompaniment. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The music is in common time (C) and features a variety of chordal textures and melodic fragments. A dynamic marking of *p* (piano) is present in the fourth measure of the bass staff.

The second system of the score includes vocal parts and piano accompaniment. It consists of six staves. The top three staves are vocal parts with lyrics, and the bottom three are piano accompaniment. The lyrics are: "de - cet hymnus, De - us in Si - on, te decet. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri -". The key signature remains three sharps. Dynamic markings include *p* and *Solo. p*. A common time signature (C) is located at the bottom of the system.

D

Piano accompaniment for the first system, including treble and bass clefs with various musical notations and dynamic markings.

Chor. *p*

lei-son, Ky - ri - e e - le - i - son, Ky - ri - e! Chri - ste e - le - i - son, Chri - ste e - le - i -

- son, Ky - ri - e e - le - i - son, Ky - ri - e - e - lei - son! Chor. *p*

Christe e - le - i -

e, Ky - ri - e e - le - i - son, Ky - ri - e - e - lei - son! Chor. *p*

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

Solo *p*

Ky - ri - e e - lei - son, Ky - ri - e! Chor. *p*

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

p

p

D

son, Ky - ri - e e - le - i - son, e - lei - son! Te de - cet

son, Ky - ri - e e - le - i - son, e - lei - son! Te de - cet

son, Ky - ri - e e - le - i - son, e - lei - son! Te de - cet hym - nus, De - us in Si - on, de - cet

son, Ky - ri - e e - le - i - son, e - lei - son! Te de - cet

The image shows a musical score for a hymn. It consists of 14 staves. The first 10 staves are instrumental, with the first five in treble clef and the last five in bass clef. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The bottom four staves contain the vocal line with lyrics in Latin: 'hym . nus, te de . cet hym . nus, De . us in Si . on, et ti . bi red . de . tur'. The lyrics are written in a stylized font with dots between words. The bottom two staves are bass clef accompaniment for the vocal line.

vo-tum in Je-ru-sa-lem, te de-ecet hymnus, De-us in Si-on, de-ecet hymnus, de-ecet

vo-tum in Je-ru-sa-lem, te de-ecet hym-nus, De-us in Si-on, de-ecet hymnus, De-us in Si-on, de-ecet hymnus, de-ecet

vo-tum in Je-ru-sa-lem, te de-ecet, De-us in Si-on, de-ecet hymnus, De-us in Si-on, de-ecet hymnus, de-ecet

vo-tum in Je-ru-sa-lem, te de-ecet hymnus, De-us in Si-on, de-ecet hymnus, de-ecet

E

hym.nus, te de.cet hym.nus. Ky - ri - e e - lei - son, e - lei - i - son, Ky -

hym.nus, te de.cet hym.nus. Ky - ri - e e -

hym.nus, te de.cet hym.nus, te de.cet hym.nus, De.us in Si.on, te de.cet, te

E

ri-e e-le-i-son! Te de-cet hym-nus, De-us in Si-on, te
 lei-son, e-le-i-son, Ky-ri-e e-le-i-son, Ky-
 de-cet. Ky-ri-e e-lei-son, e-le-i-son,
 te de-cet hym-nus, De-us in Si-on, te de-cet, te de-cet hym-nus in Si-on,

The image shows a musical score for a hymn, consisting of 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for piano accompaniment (Right Hand and Left Hand). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The lyrics are: "de_cet, te de_cet. Ky - ri - e e - lei - son, e - le - i - ri - e e - lei - son, e - le - i - son, Ky - ri - e e - lei - son! Te de_cet hym_nus, De_us in te de_cet hym_nus, De_us in Si_on, te de_cet, te de_cet hymnus De_".

son, Ky - ri - e e - lei - son! Te de - cet

son, Ky - ri - e, Ky - ri - e e - lei - son, e -

Si - on, te de - cet hym - nus, De - us in Si - on. Ky - ri - e

us. Ky - ri - e e - lei - son, e - lei - son! Te de - cet, te de - cet hym - nus,

hymnus, De.us in Si.on. Ky - ri.e e - lei.son, Ky - ri.e e - lei.son, Ky - ri.e, Ky - ri.e,
 le - i - son, Ky - ri.e e - lei.son, Ky - ri.e e - lei.son, Ky - ri.e, Ky - ri.e,
 e - le - i - son, Ky - ri.e e - lei.son, Ky - ri.e e - lei.son, Ky - ri.e, Ky - ri.e, Ky -
 decet, De.us in Si.on. Ky - ri.e e - lei.son, Ky - ri.e e - lei.son, Ky - ri.e, Ky - ri.e, Ky -

F

G

The musical score is arranged in two systems. The first system consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves (Right and Left Hand). The second system consists of five staves: two vocal staves and three piano staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *sf*. The lyrics are written below the vocal staves.

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

G

This musical score is for a Kyrie eleison. It features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into several systems. The vocal line includes lyrics such as "Kyrie eleison, Kyrie eleison, Kyrie eleison". The piano accompaniment includes various textures, including a prominent tremolo in the bass line. Dynamics include *f* (forte) and *tr* (trill).

The musical score consists of 14 staves. The top 10 staves are instrumental, with various dynamics such as *ff* (fortissimo) and *tr* (trills) indicated. The bottom 4 staves are vocal parts with lyrics. The lyrics are: "i - son, Ky - ri - e e - lei - son, Ky - ri - e!". The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C).

III.

Ziemlich bewegt. $\text{♩} = 50.$

- Flöten.
- Hoboen.
- Clarinetten in A.
- Fagotte.
- Ventilhörner in F.
- Ventiltrompeten in F.
- Alt. Tenor. Posaunen.
- Bass.
- Pauken in Fis. Cis.

Ziemlich bewegt.

- Violine I.
- Violine II.
- Bratsche.

- Sopran.
- Alt.
- Tenor.
- Bass.

- Violoncello.
- Contrabass.

Ziemlich bewegt.

Di - es i - - - rae, di - - - es. il - la, il - la di - - - i - rae, di - - - es il - - - la, il - la, di - es, di - es i - rae, il - la, di - es i - rae, di - es il - la sol. vet. saeculum in favil - la, di - - - es in favil - la, di - - - es i - - - rae, di - es i - rae, di - es il - la sol - - - vet

Musical score for the first system, featuring multiple staves with treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 2/4. The music includes various notes, rests, and dynamic markings such as 'f' (forte).

in fa-vil-la, di-es i-rae, il-la sol-vet saeclum in fa-vil-la, sol-vet saeclum in fa-vil-la,
 il-la, di-es i-rae, il-la sol-vet sae-clum in fa-vil-la, sol-vet sae-clum, sae-clum,
 il-la, di-es i-rae, il-la sol-vet sae-clum sol-vet, sol-vet sae-clum, sae-clum,
 il-la, di-es i-rae, il-la sol-vet sae-clum in fa-vil-la, sol-vet sae-clum, sae-clum,

A *f*

B

testē Da - vid eum Sy - bil - la. Quan - tus tre - mor est fu - tu - rus, quando ju - dex est ven - turus, euneta

testē Da - vid eum Sy - bil - la. Quan - tus tre - mor est fu - tu - rus, quando ju - dex est ven - turus, euneta

B

The musical score is arranged in systems. The top system consists of five staves: four for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and one for the Tuba. The strings play a rhythmic accompaniment of eighth notes. The Tuba part features a melodic line with a dynamic marking of *f* (forte). The second system continues the instrumental parts. The third system introduces two vocal lines (Soprano and Alto) with the lyrics: "stricte discensurus, cum eta. Tu - ba mirum spargens". The vocal lines are written in a treble clef with a key signature of two sharps (F# and C#). The instrumental parts continue to provide accompaniment for the vocalists. The bottom system shows the continuation of the instrumental parts, including the Tuba and strings.

C

D

sonum, per se - pul - chra re - gi - o - num co - get omnes an - te thronum.

sonum, per se - pul - chra re - gi - o - num co - get omnes an - te thronum.

Mors

C **D**

The musical score is written in D major (two sharps) and 2/4 time. It features a piano accompaniment with a keyboard part and a vocal line. The piano part includes a trill in the left hand and arpeggiated figures in the right hand. The vocal line consists of two parts with Latin lyrics. Dynamics range from piano (*p*) to fortissimo (*sf*).

Vocal Lyrics:
 Mors stu - pe - bit et na - tu - ra, mors stu - pe - bit
 Mors stu - pe - bit et na - tu - ra, mors stu - pe - bit et na - tu - ra,
 - stu - pe - bit et na - tu - ra, cum resurget cre - a - tu - ra, mors stu - pe - bit

Mors stu - pe - bit et na - tu - ra, cum resur - get
 et na - tu - ra, mors stu - pe - bit et na - tu - ra, et
 cum resur - get cre - a - tu - ra, mors stu - pe - bit et na -
 et na - tu - ra, mors stu - pe - bit et na -

Musical score for piano and orchestra, measures 1-10. The score includes staves for strings, woodwinds, brass, and piano. Dynamics range from piano (p) to fortissimo (ff). The key signature is three sharps (F#, C#, G#).

ere - a - tu - ra, ju - di - can - ti res - pon - su - ra.

tu - ra, ju - di - can - ti res - pon - su - ra.

tu - ra, ju - di - can - ti res - pon - su - ra.

Musical score for piano and orchestra, measures 11-15. This section includes vocal lines with lyrics and piano accompaniment. Dynamics range from piano (p) to fortissimo (ff). The key signature is three sharps (F#, C#, G#).

IV.

In gemessenem Tempo, doch nicht zu langsam. $\text{♩} = 76$.

Flöten.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten in F.

Alt. Tenor. Posaunen.

Bass.

In gemessenem Tempo, doch nicht zu langsam.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Li. ber scrip. tus pro. fe. re. tur, in quo to. tum con. ti. ne. tur, un. de mundus ju. di. ce.

In gemessenem Tempo, doch nicht zu langsam.

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *f* and *p cresc.*

Musical score for the second system, including vocal lines with Latin lyrics and piano accompaniment.

Li - ber scriptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur, li - ber

tur, li - ber scriptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur, li - ber

A

scriptus pro - fe - re - tur. Quid - quid la - tet, ap - pa - re - bit, nil in - ul - tum re - ma -

scriptus pro - fe - re - tur. Judex er - go cum se - de - bit, quid - quid la - tet, ap - pa - re - bit, nil in - ul - tum re - ma -

A

B

ne.bit, nil in .ul . tum re.ma.ne.bit, nil in .ul . tum re.ma . ne . bit, nil in .ultum re.ma.ne .

ne.bit, nil in .ul . tum re.ma.ne.bit, nil in .ul . tum re.ma . ne . bit, nil in .ultum re.ma.ne .

B

bit, quid.quid la_tet, ap-pa-re-bit, ap-pa-re-bit.

bit, quid.quid la_tet, ap-pa-re-bit, ap-pa-re-bit.

bit, quid.quid la_tet, ap-pa-re-bit, ap-pa-re-bit. Quid sum miser tunc die_tu_rus?

f *p* *p dolce* *f* *p* *p dolce*

C

D

The musical score is written for a vocal soloist and piano accompaniment. It begins with a piano introduction in D major, marked with a *p* dynamic. The vocal line enters with the lyrics "Quid sum miser" in a solo section, also marked *p*. The piano accompaniment provides harmonic support with a steady eighth-note pattern. The score concludes with a final chord in D major.

The musical score consists of several systems. The first system features four staves with piano accompaniment, marked with a *p* dynamic. The second system contains two staves for the vocal line, with lyrics in Latin. The piano accompaniment continues below the vocal staves. The lyrics are:
 tunc die tu rus? quem pa tro num ro ga tu rus? cum vix jus tus sit se cu . . .
 cum vix jus tus sit se cu . . .
 sum miser tunc die tu rus? cum vix jus tus sit se cu . . .
 quem pa tro num ro ga tu rus? cum vix jus tus sit se cu . . .

Etwas bewegter.

The musical score consists of several systems of staves. The top system includes a vocal line with a *p* marking and a crescendo hairpin. Below it are several instrumental staves, some with *p cresc.* and *f* markings. The bottom system features vocal lines with lyrics in Latin and German, and a choir part marked 'Chor.' with *cresc.* and *f* markings. The tempo instruction 'Etwas bewegter.' appears at the beginning and end of the score.

Etwas bewegter.

The musical score consists of several systems of staves. The top system includes a grand staff with piano accompaniment and vocal lines. The piano part features dynamic markings such as *f* and *pp*. The vocal lines are marked with *p cresc.* and *f*. The second system continues the piano accompaniment with dynamic markings *sf*, *sf₂*, and *pp*. The vocal lines are marked with *p cresc.* and *f*. The third system shows the piano accompaniment with dynamic markings *p cresc.*, *f*, and *p*. The vocal lines are marked with *p cresc.*, *f*, and *p*. The fourth system includes the vocal lines with the lyrics: "ma - jes - ta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me, fons - pi - e - ta - tis!". The piano accompaniment is marked with *p cresc.*, *f*, and *p*. The fifth system continues the vocal lines with the same lyrics and piano accompaniment. The sixth system shows the piano accompaniment with dynamic markings *p cresc.*, *f*, and *p*. The seventh system continues the piano accompaniment with dynamic markings *p cresc.*, *f*, and *p*.

E

p dolce

p dolce

p dolce

Solo.
p

Re - cor - da - re, Je - su pie, quod sum cau - sa tu - ae viae, ne me per - das

p dolce

E

il - la - di - e! Quaerens me se - dis - ti - las - sus, re - de - mis - ti

eru - cem pas - sus; tan - tus la - bor non - sit eas - sus, tan - tus la - bor non, - non sit eas - sus!

F **B:** **B:**

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis,". The piano part features a prominent bass line with a melodic motif. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The score is marked with a key signature of one sharp (F#) and a common time signature (C). The word "Chor." is written above the vocal lines. The page is numbered "46" in the top left corner and "R.S.95." at the bottom center.

F **B:** **B:**

Chor. Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis,

Chor. Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis,

F

an-te di-em ra - ti - o - nis! In - ge - mis - co tan - quam re - us,
 In - ge - mis - co tan - quam re - us,
 an-te di-em ra - ti - o - nis! In - ge - mis - co

G

eul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce De - us!
 eul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce De - us!
 tan - quam re - us, eul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce De - us!
p Solo.
 In - ge - mis - co, eul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce De - us!

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

oliba
 olib
 olib
 olib

Musical score for a choral and instrumental piece. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are "do - num fac re - mis - si - o - nis, an - te di - em ra - ti - o - nis!". The score is written in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts are written in treble clef. The score is marked with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and fermatas.

V.

In mässigem Tempo. ♩ = 63.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Ventiltrompeten
in F.

Alt. Tenor.

Posaunen.

Bass.

Pauken in H. Fis.

In mässigem Tempo.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

p dolce

p

p

p Solo

Qui Ma - ri - am ab - sol - vis - ti, et la - tro - nem ex - au - dis - ti, mihi quoque spem de -

p

In mässigem Tempo.

A

A

p dolce

p dolce

f p

f p

f p

enni cremer ig - ne, ne cremer ig - ne! In - ter o - ves lo - cum praesta, et ab ho - e - dis me se -

f p

Detailed description: This is a page of a musical score, likely for a vocal and piano arrangement. The score is written in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet in the right hand and a corresponding triplet in the left hand. Dynamics range from piano (*p*) to forte (*f*). The lyrics are in Latin, with the vocal line singing: "enni cremer ig - ne, ne cremer ig - ne! In - ter o - ves lo - cum praesta, et ab ho - e - dis me se -". The page number 53 is in the top right corner.

B
p dolce

p dolce

p

questa, statu_ens in parte dex_tra, statu_ens in par_te dextra!

p dolce

B

The first system of the score features a piano accompaniment. It consists of a grand staff with two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The upper staves contain complex chordal textures and melodic lines, often marked with a forte (*f*) dynamic. The lower staves feature a prominent triplet pattern in the bass line, also marked *f*. There are several instances of trills in the bass line, indicated by a wavy line above the notes.

Chor. *f* ³ Con - fu - ta - tis ma - le - die - tis, flam - mis a - eri - bus ad - die - tis, con - fu - ta - tis ma - le - die - tis, flam - mis

Chor. *f* ³ Con - fu - ta - tis ma - le - die - tis, flam - mis a - eri - bus ad - die - tis, con - fu - ta - tis ma - le - die - tis, flam - mis

Chor. *f* ³ Con - fu - ta - tis ma - le - die - tis, flam - mis a - eri - bus ad - die - tis, con - fu - ta - tis ma - le - die - tis, flam - mis

Chor. *f* ³ Con - fu - ta - tis ma - le - die - tis, flam - mis a - eri - bus ad - die - tis, con - fu - ta - tis ma - le - die - tis, flam - mis

The second system of the score contains the vocal parts for the chorus. It features four vocal staves, each with a treble clef and a key signature of one sharp. The lyrics are written below the staves. The music is marked with a forte (*f*) dynamic and includes triplet markings (³) above the notes. The piano accompaniment continues from the first system, with the bass line featuring triplet patterns and trills.

a-cribus ad-die-tis, con-fu-ta-tis male-die-tis, flam-mis a-cri-bus ad-die-tis. Vo-ca-me, vo-
 a-cribus ad-die-tis, con-fu-ta-tis male-die-tis, flam-mis a-cri-bus ad-die-tis. Vo-ca-me, vo-

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The piano part features chords and arpeggiated figures. The second system continues the piano accompaniment with dynamic markings *p* and *pp*. The third system introduces the vocal line with the lyrics "ca me cum benedic - tis!" and piano accompaniment marked *p dolce*. The fourth system continues the vocal line with the lyrics "ca me cum benedic - tis!" and piano accompaniment marked *p*. The fifth system features a vocal solo with the lyrics "O.ro sup-plex et ae-eli - nis, cor con-tri - tum qua-si ei - nis, gere" and piano accompaniment marked *p Solo*. The sixth system continues the vocal line with the lyrics "ca me cum benedic - tis!" and piano accompaniment marked *p*. The final system shows the piano accompaniment with a *pizz.* marking.

C

p dolce

p dolce

pp

pp

pp

pp Chor

Lacry - mo - sa di - es il - la, qua re - surget, qua resurget ex fa -

pp Chor

eu - ram me - i fi - nis, ge - re eu - ram me - i finis! Lacry - mo - sa di - es il - la, qua re - surget, qua resurget ex fa -

pp Chor

Lacry - mo - sa di - es il - la, qua re - surget, qua resurget ex fa -

pp Chor

pp

pizz.

pp

C

p dolce

pizz.

pp

pp

pp

pp

pizz.

vil-la, ju-di - candus ho-mo re-us. Huic— er-go par-ce De - us, pi-e Je-su, Do-mi - ne, do - na, do - na e-is

vil-la, ju-di - candus ho-mo re-us. Huic— er-go par-ce De - us, pi-e Je-su, Do-mi - ne, do - na, do - na e-is

re-qui-em, e-is re-qui-em, e-is re-qui-em! A - - men, A - - - men!_____

re-qui-em, e-is re-qui-em, e-is re-qui-em! A - - - men, A - - - - men!_____

arco
pp
arco
pp
pp

arco
pp
arco
pp

VI.

Feierlich. ♩ = 84.

Flöten.

Hoboen.

Clarinetten in A.

Fagotte.

Ventilhörner in F.

Ventiltrompeten in F.

Alt. Tenor.
Posaunen.
Bass.

Pauken in H. Fis.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Feierlich.

A

The musical score consists of several systems. The first system features a piano introduction with a treble clef staff and a bass clef staff, both in the key of D major. The piano part includes a melodic line in the treble and a supporting bass line. The vocal line is a single staff with a treble clef, which begins in the second measure of the system. The lyrics are: *Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-func-to-*

The second system continues the vocal line with the lyrics: *Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-func-to-rum de-poe-nis in-fer-ni, de-*

The third system continues the vocal line with the lyrics: *um de-func-to-rum de-poe-nis in-fer-ni, de-poe-nis in-fer-ni, in-*

The fourth system concludes the vocal line with the lyrics: *Li-be-ra a-ni-*

The piano accompaniment continues throughout, providing harmonic support for the vocal melody. The score includes dynamic markings such as *f* (forte) and *f* (f) at various points.

A

rum de poe - nis in - fer - ni, li - be - ra
 poenis in - fer - ni, li - be - ra a - ni - mas om - ni - um fi - de - li -
 fer - ni, li - be - ra a - ni - mas om - ni - um fi - de - li - um, om - ni - um fi - de - li -
 mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni, de poe - nis in -

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

B

mas omni-um fi-de-li - um defuncto - rum de poe - nis in - ferni et de pro - fun - do la - cu, li - be - ra,

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

de - li - um, om - ni - um fi - de - li - um, om - ni - um, li - be - ra et de pro - fun - do la - cu,

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

B

li-be-ra e-as de o-re le-o-nis,
 et de pro-fun-do la-cu, li-be-ra e-as de o-re le-o-nis,
 li-be-ra, li-be-ra, li-be-ra e-as de o-re, li-be-ra e-as de o-re le-
 fun-do la-cu, li-be-ra et de pro-fun-do la-cu, de o-re le-o-nis, e-as de o-re le-

D $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Musical score for piano and orchestra, measures 1-12. The score includes staves for strings, woodwinds, and piano. Dynamics include *f* (forte) and *sf* (sforzando).

ne ab-sorbe - at e - as Tarta - rus, ne ca - dant in obs - cu - rum! Sed

ne ab-sorbe - at e - as Tarta - rus, ne cadant in obs - cu - rum! Sed

o - nis, ne absorbe - at e - as Tarta - rus, ne cadant in obs - cu - rum! Sed

o - nis, ne absorbe - at e - as Tarta - rus, ne ca - dant in obs - cu - rum! Sed

D *f*

Vocal score with lyrics and piano accompaniment for measures 13-18. The lyrics are in Latin. Dynamics include *f* (forte) and *sf* (sforzando).

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment with dynamic markings *pp* and *p*. The middle system features a piano solo for the 4th string, marked *4^{te} Saite*, with dynamics *pp* and *p*. The bottom system contains two vocal lines and piano accompaniment, with lyrics in Latin: *signi-fer sanc-tus Mi-cha-el re-pre-sen-tet e-as in lu-cem sanc-tam, quam o-lim A-bra-hae promi-sis-ti et*. Dynamic markings *pp* and *p* are used throughout the score.

E

se-mi-ni e - jus, sed sig-ni-fer sanctus Mi-cha-el re-pre-sen-tet e-as in lu-cem sanc-

se-mi-ni e - jus, sed sig-ni-fer sanctus Mi-cha-el re-pre-sen-tet e-as in lu-cem sanc-

E

The first system of the score consists of ten staves of piano accompaniment. The top two staves are treble clefs, and the bottom two are bass clefs. The music features a variety of chords and melodic lines. Dynamics include *p* (piano) and *f* (forte), with *cresc.* (crescendo) markings. A *trium* marking is present in the lower bass staff, accompanied by a rhythmic pattern of eighth notes.

The second system includes vocal parts and piano accompaniment. The top two staves are vocal staves with Latin lyrics: "tam, quam o. lim A. brahae promi- sis- ti et semi- ni e - jus. Do mi- ne Je - su Chris- te! Rex glo- ri - ae!". The bottom two staves are piano accompaniment. Dynamics include *p*, *cresc.*, and *f*. The system concludes with the instruction *attacca*.

VII.

Dasselbe Tempo.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Dasselbe Tempo.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

p dolce

p dolce

p

p

p

p Solo

Hostias et preces tibi, Domine, laudis offerimus!

p

p

Dasselbe Tempo.

A

p **Chor**
Hos - ti - as et pre - ces

p **Solo**
Tu susci - pe pro a - ni - ma - bus il - lis, quarum ho - di - e me - mori - am fa - ci - mus.

p **Chor**
Hos - ti - as et pre - ces

p **Chor**
Hos - ti - as et pre - ces

p **Chor**

A

ti - bi, Do - mi - ne, lau - dis of - fe - rimus; tu susci - pe pro a - ni - ma - bus

ti - bi, Do - mi - ne, lau - dis of - fe - rimus; tu susci - pe pro a - ni - ma - bus

The first system of the musical score consists of eight staves. The top four staves are for vocal parts, and the bottom four are for piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal lines feature melodic phrases with slurs and dynamics such as *p*. The piano accompaniment includes chords and moving lines, with some notes marked with an 'x'.

il - lis, quarum ho - di - e me - mo - ri - am fa - ci - mus.

il - lis, quarum ho - di - e me - mo - ri - am fa - ci - mus.

p
p
attaca

VIII.

Dasselbe Tempo.

Flöten. *p* *cresc.* *f* *p cresc.* *f* *mf*

Hoboen. *p* *cresc.* *f* *p cresc.* *f* *mf*

Clarinetten in B. *p* *cresc.* *f* *p cresc.* *f* *mf*

Fagotte. *p* *cresc.* *f* *p cresc.* *f* *mf*

Ventilhörner in F. *p* *cresc.* *f* *f* *mf*

Ventiltrompeten in F. *f* *f* *mf*

Alt. Tenor Posaunen. *mf*

Bass *p* *cresc.* *f* *p cresc.* *f* *mf*

Pauken in As. Es. *p* *cresc.* *f* *p cresc.* *f*

Dasselbe Tempo.

Violine I. *p* *f* *f* *mf*

Violine II. *f* *f* *mf*

Bratsche. *f* *f* *mf*

Sopran. *p* *cresc.* *f* *p cresc.* *f* *mf*

Alt. *p* *cresc.* *f* *p cresc.* *f* *mf*

Tenor. *p* *cresc.* *f* *p cresc.* *f* *mf*

Bass. *p* *cresc.* *f* *p cresc.* *f* *mf*

Violoncell. *p* *f* *f* *mf*

Contrabass. *p* *f* *f*

Dasselbe Tempo.

The musical score consists of several systems of staves. The upper systems are instrumental, with multiple staves for strings and woodwinds. The lower systems are vocal, with two parts of voices. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Latin, and the piece includes a section for 'Sanctus'.

Instrumental Staves (Top):

- Staff 1: *cresc.* *f* *mf* *f*
- Staff 2: *cresc.* *f* *mf* *f*
- Staff 3: *cresc.* *f* *mf* *f*
- Staff 4: *cresc.* *f* *mf* *f*
- Staff 5: *cresc.* *f* *mf* *f*
- Staff 6: *cresc.* *f* *mf* *f*
- Staff 7: *cresc.* *f* *mf* *f*
- Staff 8: *cresc.* *f* *mf* *f*
- Staff 9: *cresc.* *f* *mf* *f*
- Staff 10: *cresc.* *f* *mf* *f*
- Staff 11: *cresc.* *f* *mf* *f*
- Staff 12: *cresc.* *f* *mf* *f*
- Staff 13: *cresc.* *f* *mf* *f*
- Staff 14: *cresc.* *f* *mf* *f*
- Staff 15: *cresc.* *f* *mf* *f*
- Staff 16: *cresc.* *f* *mf* *f*
- Staff 17: *cresc.* *f* *mf* *f*
- Staff 18: *cresc.* *f* *mf* *f*
- Staff 19: *cresc.* *f* *mf* *f*
- Staff 20: *cresc.* *f* *mf* *f*
- Staff 21: *cresc.* *f* *mf* *f*
- Staff 22: *cresc.* *f* *mf* *f*
- Staff 23: *cresc.* *f* *mf* *f*
- Staff 24: *cresc.* *f* *mf* *f*
- Staff 25: *cresc.* *f* *mf* *f*
- Staff 26: *cresc.* *f* *mf* *f*
- Staff 27: *cresc.* *f* *mf* *f*
- Staff 28: *cresc.* *f* *mf* *f*
- Staff 29: *cresc.* *f* *mf* *f*
- Staff 30: *cresc.* *f* *mf* *f*
- Staff 31: *cresc.* *f* *mf* *f*
- Staff 32: *cresc.* *f* *mf* *f*
- Staff 33: *cresc.* *f* *mf* *f*
- Staff 34: *cresc.* *f* *mf* *f*
- Staff 35: *cresc.* *f* *mf* *f*
- Staff 36: *cresc.* *f* *mf* *f*
- Staff 37: *cresc.* *f* *mf* *f*
- Staff 38: *cresc.* *f* *mf* *f*
- Staff 39: *cresc.* *f* *mf* *f*
- Staff 40: *cresc.* *f* *mf* *f*
- Staff 41: *cresc.* *f* *mf* *f*
- Staff 42: *cresc.* *f* *mf* *f*
- Staff 43: *cresc.* *f* *mf* *f*
- Staff 44: *cresc.* *f* *mf* *f*
- Staff 45: *cresc.* *f* *mf* *f*
- Staff 46: *cresc.* *f* *mf* *f*
- Staff 47: *cresc.* *f* *mf* *f*
- Staff 48: *cresc.* *f* *mf* *f*
- Staff 49: *cresc.* *f* *mf* *f*
- Staff 50: *cresc.* *f* *mf* *f*
- Staff 51: *cresc.* *f* *mf* *f*
- Staff 52: *cresc.* *f* *mf* *f*
- Staff 53: *cresc.* *f* *mf* *f*
- Staff 54: *cresc.* *f* *mf* *f*
- Staff 55: *cresc.* *f* *mf* *f*
- Staff 56: *cresc.* *f* *mf* *f*
- Staff 57: *cresc.* *f* *mf* *f*
- Staff 58: *cresc.* *f* *mf* *f*
- Staff 59: *cresc.* *f* *mf* *f*
- Staff 60: *cresc.* *f* *mf* *f*
- Staff 61: *cresc.* *f* *mf* *f*
- Staff 62: *cresc.* *f* *mf* *f*
- Staff 63: *cresc.* *f* *mf* *f*
- Staff 64: *cresc.* *f* *mf* *f*
- Staff 65: *cresc.* *f* *mf* *f*
- Staff 66: *cresc.* *f* *mf* *f*
- Staff 67: *cresc.* *f* *mf* *f*
- Staff 68: *cresc.* *f* *mf* *f*
- Staff 69: *cresc.* *f* *mf* *f*
- Staff 70: *cresc.* *f* *mf* *f*
- Staff 71: *cresc.* *f* *mf* *f*
- Staff 72: *cresc.* *f* *mf* *f*
- Staff 73: *cresc.* *f* *mf* *f*
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- Staff 81: *cresc.* *f* *mf* *f*
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- Staff 84: *cresc.* *f* *mf* *f*
- Staff 85: *cresc.* *f* *mf* *f*
- Staff 86: *cresc.* *f* *mf* *f*
- Staff 87: *cresc.* *f* *mf* *f*
- Staff 88: *cresc.* *f* *mf* *f*
- Staff 89: *cresc.* *f* *mf* *f*
- Staff 90: *cresc.* *f* *mf* *f*
- Staff 91: *cresc.* *f* *mf* *f*
- Staff 92: *cresc.* *f* *mf* *f*
- Staff 93: *cresc.* *f* *mf* *f*
- Staff 94: *cresc.* *f* *mf* *f*
- Staff 95: *cresc.* *f* *mf* *f*
- Staff 96: *cresc.* *f* *mf* *f*
- Staff 97: *cresc.* *f* *mf* *f*
- Staff 98: *cresc.* *f* *mf* *f*
- Staff 99: *cresc.* *f* *mf* *f*
- Staff 100: *cresc.* *f* *mf* *f*

Vocal Staves (Bottom):

- Staff 101: *cresc.* *f* *mf* *f*
- Staff 102: *cresc.* *f* *mf* *f*
- Staff 103: *cresc.* *f* *mf* *f*
- Staff 104: *cresc.* *f* *mf* *f*
- Staff 105: *cresc.* *f* *mf* *f*
- Staff 106: *cresc.* *f* *mf* *f*
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- Staff 196: *cresc.* *f* *mf* *f*
- Staff 197: *cresc.* *f* *mf* *f*
- Staff 198: *cresc.* *f* *mf* *f*
- Staff 199: *cresc.* *f* *mf* *f*
- Staff 200: *cresc.* *f* *mf* *f*

Lyrics:

coe - li et ter-ra glori - a tu - a! Sanctus! Sanctus Sa - ba-oth! Sanc - tus
 coe - li et ter-ra glori - a tu - a! Sanctus! Sanctus Sa - ba-oth! Sanc - tus

Performance Markings:

- cresc.* (crescendo)
- f* (forte)
- mf* (mezzo-forte)
- tr.* (trill)
- 3* (triplets)

Section Markers:

- A** (at the beginning of the instrumental section)
- A** (at the beginning of the vocal section)

B

The first system of the musical score consists of ten staves. The top staff is a piano part with a treble clef and a key signature of three flats (B-flat major). It features a melodic line with a forte (*f*) dynamic marking. The second staff is a violin part with a treble clef and a key signature of three flats, playing a rhythmic accompaniment. The third and fourth staves are the right and left hands of a piano, with dynamic markings of *f* and *p* respectively. The fifth and sixth staves are the right and left hands of a second piano, with dynamic markings of *p* and *p*. The seventh and eighth staves are the right and left hands of a third piano, with dynamic markings of *f* and *f*. The ninth and tenth staves are the right and left hands of a fourth piano, with dynamic markings of *f* and *f*.

The vocal line consists of three staves. The lyrics are: a, glori-a, glori-a, glori-a, ple - ni sunt coeli et terra, ple - ter - ra glo - ri-a tu-a, glo - ri-a tu-a, glo - ri-a, glo - ri-a, glo-ri-a, Ple - ni sunt coeli et ter - ra glo - ri-a tu-a, glo-.

The second system of the musical score consists of ten staves. The top staff is a piano part with a treble clef and a key signature of three flats. The second staff is a violin part with a treble clef and a key signature of three flats. The third and fourth staves are the right and left hands of a piano. The fifth and sixth staves are the right and left hands of a second piano. The seventh and eighth staves are the right and left hands of a third piano. The ninth and tenth staves are the right and left hands of a fourth piano.

B

- ni, ple - ni, ple - ni, ple - ni sunt, ple - ni sunt, ple - ni sunt coeli et
 glo-ri-a, ple - ni sunt, ple - ni, ple - ni sunt, ple - ni sunt, ple - ni sunt coeli et
 - ri-a tu-a, glo - ri - a, sunt glo-ri - a tu-a, ple - ni, ple - ni, pleni sunt coeli et
 Ple - ni sunt coeli et ter - ra glo - ri-a tu-a, glo - ri-a tu-a, pleni sunt coeli et

C

ter - ra glo - ri - a tu - a, glo - ri - a tu - a,
ter - ra glo - ri - a, glo - ri - a, glori - a tu - a, glo - ri - a,
ter - ra glo - ri - a, glo - ri - a, ple - ni sunt coeli et ter - ra glo - ri - a tu - a, glo -
ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

C

D

The upper section of the page contains a complex musical score. It features a piano part with five staves and an organ part with three staves. The piano part includes a melody line in the upper staff and accompaniment in the lower four staves. The organ part consists of two treble staves and one bass staff. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*.

The lower section of the page contains a vocal line with lyrics and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The lyrics are:

ple - ni sunt coeli et ter - ra glo - ri - a tu - a, glo -

glo - ri - a, ple - ni sunt coeli, ple - ni sunt coeli et ter - ra glo - ri - a, glo -

- ri - a - tu - a, ple - ni sunt coeli, ple - ni sunt coeli et ter - ra glo - ri - a, glo -

glo - ri - a, ple - ni sunt coeli et ter - ra, ple - ni sunt coeli et ter - ra glo - ri - a, glo -

The score includes dynamic markings such as *f* and *ff*.

D

- ri_a tu_a, ple - ni sunt coe-li, ple - ni sunt coeli, ple - ni sunt coeli et
 - ri_a tu_a, ple - ni sunt coe-li, ple - ni sunt coeli, ple - ni sunt coe-li, coe - li et
 - ri_a tu_a, ple - ni sunt coe-li et ter - ra, ple - ni sunt coe-li, coe - li et
 - ri_a, glori - a - tu - a, tu - a, ple - ni sunt coeli et ter - ra, et

E

This section of the score contains instrumental parts for various instruments. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwind and brass parts have dynamic markings such as *mf* and *f*. The string parts include tremolos and sustained notes. The overall texture is dense and rhythmic.

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

The vocal parts consist of two staves, likely representing different vocal roles. The lyrics are written below the notes. The music features a mix of quarter and eighth notes, with some triplet markings. The dynamics range from *mf* to *f*.

E

F

glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

glo - ri - a tu - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a! Ho -

The musical score is arranged in two systems. The first system consists of 11 staves, including vocal staves and piano accompaniment. The second system consists of 5 staves, primarily for vocal parts with lyrics. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The lyrics are:
san - na in ex - cel - sis! Sanctus! Sanctus Sa - ba - oth! Ho - san - na in ex - cel - sis! Sanc - tus

Musical score for a choral and piano piece, page 86. The score includes vocal parts with lyrics and piano accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*). The lyrics are: Sa - ba_oth! Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, tu - a! The word "getheilt" is also present in the vocal line.

IX.

Langsam. ♩ = 104.

Flöten.

Hoboen.

Clarinetten in B.

Fagotte.

Ventilhörner in F.

Ventiltrompeten
in F.

Alt. Tenor.
Posaunen.

Bass.

Pauken in As. Des.

Langsam.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Langsam.

A

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

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

A

B

ve - nit in nomi - ne Do - mi - ni, be - ne - die - tus, be - ne - die - tus. Ag - nus De - i,

ve - nit in nomi - ne Do - mi - ni, be - ne - die - tus, be - ne - die - tus. Ag - nus

B

qui tol - lis pec - ca - ta mundi, do - na e - is re - qui - em, ag - - nus De - i, ag - - nus

De - i, qui tol - lis pec - ca - ta, do - na e - is re - qui - em, ag - - nus, ag -

The musical score consists of several systems. The top system includes five staves for piano accompaniment, with dynamics such as *pp dolce* and *f*. The middle system contains two vocal staves with lyrics: "De-i, qui tol-lis pec-ca-ta mundi, do-na e-is re-qui-em! Et lux per-pe-tu-a lu-ce-at" and "nus, qui tol-lis pec-ca-ta mundi, do-na e-is re-qui-em! Et lux per-pe-tu-a lu-ce-at". The bottom system includes two piano staves with dynamics like *f* and *p*. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

The musical score is arranged in systems. The top system includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses) with dynamic markings such as *p cresc.*, *f*, and *p*. The middle system contains woodwind and brass parts, including Flutes, Clarinets, Bassoons, and Horns. The bottom system features vocal parts with lyrics in Latin: "e - is, Do - mi - ne, et lux perpe - tu - a lu - ce - at e - is, et lux per - pe - tu - a, et lux per -". The vocal parts are accompanied by piano accompaniment. Dynamic markings throughout the score include *pp*, *cresc.*, *f*, and *p*.

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

p cresc. *f* *p*

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

cresc. *f* *p* *p*

p *mf* *p* *p*

trmm *p*

f *f* *p* *f*

f *f* *p* *f*

f *f* *p* *f*

f *f* *p* *f*

pe-tu-a lu-ce-at e-is, lux per-pe-tu-a lu-ce-at e-is, Do-mi-ne, cum sanc-tis tu-is,

pe-tu-a lu-ce-at e-is, lux per-pe-tu-a lu-ce-at e-is, Do-mi-ne, cum sanc-tis tu-is, cum sanc-tis

pe-tu-a lu-ce-at e-is, lux per-pe-tu-a lu-ce-at e-is, Do-mi-ne, cum

a lu-ce-at e-is, lux per-pe-tu-a lu-ce-at e-is, Do-mi-ne, cum sanc-tis tu-is,

D *p* *f*

E

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent melodic line in the right hand, often marked with *p dolce* and *immer pp*. The bass line includes trills and other rhythmic patterns. Dynamic markings such as *mf*, *p*, *f*, *dim.*, and *pp* are used throughout to indicate volume changes. The lyrics are: "in ae-ter-num, lu-ce-at, lu-ceat e-is, lux per-pe-tu-a, lux per-pe-tu-a, in ae-ter-num, lu-ce-at, lu-ceat e-is, lux per-pe-tu-a, lux per-pe-tu-a, qui-a pi-us in ae-ter-num, lu-ce-at, lu-ceat e-is, lux per-pe-tu-a, lux per-pe-tu-a".

E

qui a pi - us es, ——— qui a pi - us es, lux per - pe - tu - a e - is! Do - na requi - em

es, ——— pi - us es, pi - us es, lux per - pe - tu - a e - is! Dona requi - em

qui a pi - us es, pi - us es, lux per - pe - tu - a e - is! Do - na requi - em

lux per pe - tu - a e - is! Do - na requi - em

pp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

e - is, re - qui - em, re - qui - em, re - qui - em!

e - is, re - qui - em, re - qui - em, re - qui - em!

e - is, re - qui - em, re - qui - em, re - qui - em!

Solo

Alle

Solo

pp

ppp

pp

ppp