



1 *sempre p*

*poco f sf p poco f p poco f p*

*mf cresc. molto sf sf p poco f p poco f p*

*mf cresc. molto sf sf p poco f p poco f p*

*pp*

Tenori I. *mezza voce p*

Bassi I. *mezza voce p*

Re - qui - em - æ - ter -

*poco f cresc. sf p poco f p poco f p*

*mf cresc. molto sf sf p poco f p poco f p*

*poco f cresc. sf p poco f p poco f p*

*pp*

1 *sempre p*

*poco f cresc. sf p poco f p poco f p*

*mf cresc. molto sf sf p poco f p poco f p*

*mf cresc. molto sf sf p poco f p poco f p*

*poco f cresc. sf p poco f p poco f p*

*pp*

*pp unis. pp pp*

Soprani *mezza voce p*

Re - qui - em - æ - ter -

*poco f dim. p*

*un poco più sf*

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

*poco f dim.*

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

*p*

*Ie II. poco f*

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





unis. **4** non stringendo

*p* unis. *p*

unis. *p*

unis. non stringendo

pe - tu - a lu - ce. at e - is!

unis. lu - ce. at, lu. ce. at e - is!

pe - tu - a lu - ce. at e - is!

Tenori I. *mf* senza accel. e largo

Te de - cet hymnus

**4** non stringendo

*p*

*mf*

De - us in - Si - on; ex - au - di, ex - au - di o - ra - ti - o - nem me - am,

Bassi I. *mf* senza accel. e largo

Et ti - bi red - de - tur votum in Je - rusa - lem; ex -





Piano accompaniment for the first system, consisting of six staves. The music features a complex texture with multiple voices and instruments, including a prominent bass line and various chordal textures.

em æ - ter. unis. *ff* - - - nam, re - qui - em æ - ter - nam do - na e - is, do - na e - is, *sf*

unis. *mf* Re - qui - em æ - ter - nam, *ff* re - qui -

Re - qui - em do - na, do - na e - is, re - qui - em æ - ter - nam

Vocal and piano accompaniment for the second system. The vocal lines are in Latin, and the piano accompaniment continues with complex textures and dynamic markings.

Piano accompaniment for the third system, consisting of six staves. The music features a complex texture with multiple voices and instruments, including a prominent bass line and various chordal textures.

re - qui - em do - na, do - na e - is, Do - mine, do - na e - is Do - mi - ne! *dim. p*

em do - na e - is, Do - mine, do - na e - is Do - mi - ne! *dim. p*

do - na e - is, Do - mine, do - na e - is Do - mi - ne! *dim. p* et lux per pe - tu - a,

Vocal and piano accompaniment for the fourth system. The vocal lines are in Latin, and the piano accompaniment continues with complex textures and dynamic markings.





Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *cresc. molto*, *ff*, and *p*. The vocal lines are marked with *dim.* and *mf*. The piano accompaniment includes markings for *pizz.* and *arco*.

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *pp*, *ppp*, *pppp*, and *perdendo*. The vocal lines are marked with *son!* and *un.*. The piano accompaniment includes markings for *pp* and *perdendo*.

# Nº 2. Dies iræ. Prosa.

Moderato. (♩ = 96.)

4 Flauti.  
2 Oboi.  
2 Corni ingl.  
4 Clarinetti in B (Sib).  
8 Fagotti.

Sopran. *pp*  
Di - es - i - ræ,

CORO.  
Soprani ed Alti.  
Tenori.  
Bassi.

Violino I.  
Violino II.  
Viola.  
Violoncello. *poco f*  
Contrabasso. *poco f*

Moderato. (♩ = 96.)

12

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

di - es il - la, Di - es i - ræ, di - es il - la Sol - vet sæ - clum in favil - là. — Tenori II.  
*mf* Di - es i - ræ, di - es i - ræ, di - es  
*mf* Di - es i - ræ, di - es

12

Tenori I.  
*p*  
 il - la, Di - es iræ, di - es il - la Sol - vet sæ - clum, solvet, sol - vet sæ - clum in favil - lâ.  
 il - la Sol - vet sæ - clum, di - es il - la solvet sæ - clum in - - - - - favil - lâ. *p* *f* *mf*  
 Quantus tremor est - fu - turus, *p* *f* *mf*

13

*pp* *mf* *cresc.* *f* *pp*  
 unis.  
*pp*  
*pp* *mf* *cresc.* *f* *pp*  
*pp* *mf* *cresc.* *f* *pp*  
*pp* *mf* *cresc.* *f* *pp*  
*p* *mf* *cresc.* *f* *p*  
 Soprani ed Alti.  
*pp* *mf* *cresc.* *f* *pp*  
 Quan - tus tre - mor est fu - tu - rus, Tenori I. *mf* *f* *mf* *mf* *cresc.* *f* *pp*  
 Quan - - - do ju - dex est ven - tu - rus! Di - es  
 Quantus tre - mor est fu - tu - rus, Tenori II. *mf* *f* *mf* *mf* *cresc.* *f* *p*  
 est - - - - - ven - tu - rus! Di - es  
 Quantus tre - mor est fu - tu - rus, Quando ju - dex est - - - - - ven - tu - rus! Di - es *mf* *f* *mf* *cresc.* *f* *mf*

13



clum in fa-vil-lâ, Tes-te Da-vid, tes-te Da-vid cum Si-by-lâ.

il-la, quan-do ju-dex est ven-tu-rus, Cunc-ta stric-te dis-cus-

un.

un.

un.

vid cum Si-by-lâ. Di-es il-

Di-es i-ræ, di-es il-la, di-es il-la Sol-vet sæclum in fa-vil-lâ, Sol-vet sæclum in fa-vil-lâ, Tes-te Da-vid,

su-rus, Cunc-ta stric-te dis-cus-su-rus! Quan-tus tre-mor est fu-

pizz.

mf pizz.

mf pizz.

mf

mf

mf

la Sol - - - vet sæ - - - elum in fa - vil - - - la.  
 tes - te David cum Si - byl - lä. Quantus tremor est fu - tu - rus, Quando ju - dex, quando ju - dex est ven - tu - rus, Quantus, quantus tremor!  
 tu - rus, Quan - do ju - dex, di - es il - la, quan - do ju - dex est ven - tu - rus!

arco *mf* *cresc.*  
 arco *mf* *cresc.*  
 arco *mf* *cresc.*  
 arco *mf* *cresc.*

16

unis. *ff*  
 unis. *ff*

*cresc.*  
 Soprani ed Alti.  
 Tenori I.  
 Tenori II.  
 Bassi.

Quan - tus tre - - - mor  
 Quantus tre - mor est fu - tu - rus, Quando ju - dex est ven - tu - rus,  
 Quan - tus tre - mor  
 Quan - tus tre - mor

16

est fu - tu - rus, Quan - do ju - dex est ven - tu -

Cun - ta stric - te dis - cussu - rus! Quantus, quantus tremor est fu - tu - rus, quan - tus tremor, Quan - do ju - dex, quan - do ju - dex

est fu - tu - rus, Quan - do ju - dex, di - es il - la, quan - do ju - dex est

est fu - tu - rus, Quan - do ju - dex, di - es il - la, quan - do ju - dex est

17

rus, Cunc - ta stric - te dis - cussu - rus, Cunc - ta stric - te

est ventu - rus, Quan - do ju - dex est ven - tu - rus, Cunc - ta stric - te dis - cussu - rus, Cunc - ta dis - cussu - rus, Cunc - ta

ven - tu - rus, Cunc - ta stric - te dis - cussu - rus, Cunc - ta stric - te

ven - tu - rus, Cunc - ta stric - te dis - cussu - rus, Cunc - ta stric - te

17



18 Andante maestoso. (♩ = 72)

Flauti.

Oboi.

Clarineti in C (Ut).

Corni in Es (Mi♭).

Corni in F (Fa).

Corni in G (Sol).

Fagotti.

4 Cornetti in B (Si♭).

4 Tromboni.

2 Tube.

2 Trombe I in F (Fa).

2 Trombe II in Es (Mi♭).

4 Tromboni.

4 Trombe in Es (Mi♭).

4 Tromboni.

4 Trombe in B (Si♭) basso.

4 Tromboni.

4 Tube.

1<sup>er</sup> Orchestre au Nord. Orchester I im Norden. Orchestra N<sup>o</sup> I to the North.

2<sup>e</sup> Orchestre à l'Est. Orchester II im Osten. Orchestra N<sup>o</sup> II to the East.

3<sup>e</sup> Orchestre à l'Ouest. Orchester III im Westen. Orchestra N<sup>o</sup> III to the West.

4<sup>e</sup> Orchestre au Sud. Orchester IV im Süden. Orchestra N<sup>o</sup> IV to the South.

Ces quatre petits Orchestres d'instruments de cuivre doivent être placés isolément, aux quatre angles de la grande masse chorale et instrumentale. Les Cors seuls restent au milieu du grand Orchestre.

Diese vier kleinen Orchester von Blechinstrumenten müssen einzeln an den vier Ecken des grossen Chor- und Orchesterkörpers aufgestellt sein. Die Hörner allein verbleiben im grossen Orchester.

These four small brass-wind orchestras must be placed separately at the four corners of the grand group of choral singers and instrumentalists. Only the French horns remain in the grand orchestra.

Timpani in D (Ré) F (Fa).

Timpani in G (Sol) Es (Mi♭).

Timpani in Ges (Sol♭) B (Si♭).

Timpani in H (Si) E (Mi).

Timpani in A (La) Es (Mi♭).

Timpani in As (La♭) C (Ut).

Timpani in G (Sol) Des (Ré♭).

Timpani in F (Fa) B (Si♭).

Deux Timbaliers pour une paire. Zwei Schläger für jedes Paar. Two drummers for each pair.

Un Timbalier pour une paire. Ein Schläger für jedes Paar. One drummer for each pair.

Il faut à tous les Timbaliers des baguettes à tête d'éponge. Alle Pauken mit Schwammschlägeln. Use sponge-headed drum sticks with all the drums.

\* Gran Cassa in B (Si♭). (Caisse roulante.) (Wirbeltrommel.) (Tenor-drum.)

Gran Cassa { avec deux tampons. mit zwei Schlägeln. with two drum-sticks.

4 Tamtam.

10 Cinelli { frappées avec une baguette ou un tampon. mit einem Schlägel oder einem Klöppel geschlagen. Struck with a drumstick of either a kettle-drum or a Bass-drum.

CORO.

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

\* Il faut placer cette Grosse Caisse debout et faire les roulements avec deux baguettes de Timbales.

Stehend aufgestellt und die Wirbel mit zwei Paukenschlägeln hervorgebracht.

This drum must be placed on end and the rolls executed with two kettle-drumsticks.

Une mesure de ce mouvement équivaut à deux du mouvement précédent. Ein Takt dieses Zeitmaasses gleichwertig zweien des vorhergehenden. One bar of this movement has the time-value of two of the preceding movement.

Musical score for percussion instruments including timpani, gran cassa, tamtam, and cinelli.

Musical score for the string section (Violino I, Violino II, Viola, Violoncello e Contrabasso).

18 Andante maestoso. (♩ = 72)

Poco a poco animato.

First system of musical notation, featuring a grand staff with five staves. The top staff has a treble clef and a key signature of two flats. The second and third staves have alto clefs. The fourth and fifth staves have bass clefs. The notation includes rests and a melodic line starting in the third measure with the instruction "unis." and "ff".

Second system of musical notation, featuring a grand staff with five staves. The notation includes rhythmic patterns and a melodic line in the third measure with the instruction "ff".

Third system of musical notation, featuring a grand staff with five staves. The notation includes rhythmic patterns and a melodic line in the third measure with the instruction "ff".

Fourth system of musical notation, featuring a grand staff with five staves. The notation includes rhythmic patterns and a melodic line in the third measure with the instruction "ff".

Fifth system of musical notation, featuring a grand staff with five staves. The notation includes rhythmic patterns and a melodic line in the third measure with the instruction "ff".

Sixth system of musical notation, featuring a grand staff with five staves. This system contains mostly rests and is otherwise blank.

Poco a poco animato.

Seventh system of musical notation, featuring a grand staff with five staves. This system contains mostly rests and is otherwise blank.

Eighth system of musical notation, featuring a grand staff with five staves. This system contains mostly rests and is otherwise blank.

Poco a poco animato.



System 1 of the musical score, featuring a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various rhythmic patterns, including triplets and sixteenth notes. The dynamic marking *cresc. molto* is present in the right-hand staves.

System 2 of the musical score, continuing the grand staff. It features similar rhythmic patterns and the *cresc. molto* dynamic marking.

System 3 of the musical score, continuing the grand staff. It features similar rhythmic patterns and the *cresc. molto* dynamic marking.

System 4 of the musical score, continuing the grand staff. It features similar rhythmic patterns and the *cresc. molto* dynamic marking.

System 5 of the musical score, continuing the grand staff. It features similar rhythmic patterns and the *cresc. molto* dynamic marking.

System 6 of the musical score, consisting of seven empty staves, likely for additional instruments or voices.

System 7 of the musical score, consisting of two empty staves.

System 8 of the musical score, consisting of four empty staves.



The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. The music is marked with a forte dynamic (*ff*) and includes various rhythmic figures, including triplets and sixteenth-note runs. A section of the accompaniment is marked "unis." (unison). The score is written in a key signature of two flats and a 4/4 time signature.

Animato poco a poco.

The second system of the musical score features vocal lines with lyrics and instrumental accompaniment. The lyrics are: "spargens so - num Per se - pul - era re - gi. o - num, Tu - ba, tu - ba Coget". The music is marked with a forte dynamic (*ff*) and includes various rhythmic figures, including triplets and sixteenth-note runs. The score is written in a key signature of two flats and a 4/4 time signature.

This system contains the first five staves of the musical score. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *unis.* (unison). The staves are arranged in a standard musical layout with treble and bass clefs.

This system features a piano solo section in the lower staves, characterized by sixteenth-note patterns. The dynamics range from *f* (forte) to *p* (piano). Above this, the other staves continue with harmonic accompaniment.

This system includes vocal lines with Latin lyrics: "om - nes, eo-ge-t omnes an - te thro - num." The lyrics are written below the vocal staves. The instrumental accompaniment continues with various musical notations and dynamic markings.

Fl. 22

Ob.

Cor. ingl.

Clar.

unis. *Faites cuirrer le Réb.\*) Das Des stark anblasen. Make the Db brassy.*

mf f mf f mf f

II di

mf

unis.

mf

pp

Mors stu - pe - bit et natu -

pp

Cum re - sur - get cre - a -

p

Mors stupe - bit et natu - ra,

pp

Cum resur - get cre - a - tu - ra,

22 \*) Siehe Partitur „Faust's Verdammung“ Seite 390. Voir partition « La Damnation de Faust » page 390. See Score “The Damnation of Faust” page 390. Siehe Berlioz u. Gevaert, Instrumentationslehre. Voir Berlioz et Gevaert, Traité d'instrumentation. See Berlioz and Gevaert, Instrumentation.

ff ff ff ff ff ff ff ff ff  
 ff ff ff ff ff ff ff ff ff  
 ff ff ff ff unis. ff ff ff Hdi Faites cuirrer le Lab. Das As stark anblasen. Make the Ab brassy.  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p p  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p  
 p unis. p  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p

ra. Mors stu.  
 tu - ra. Mors stupe bit et - natu - ra, Cum -  
 Ju - dican - ti res - ponsu - ra, ju - dican - ti res - ponsu - ra. Mors stupe bit et - natu - ra, Cum -  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p  
 ff-p ff-p ff-p ff-p ff-p ff-p ff-p ff-p  
 p ppp

Le mouvement, par une animation graduée et insensible, doit être parvenu ici à ♩ = 80.

Das Zeitmaass muss durch allmähliche und unmerkliche Belebung hier bis ♩ = 80 gesteigert sein.

The tempo must be gradually and imperceptibly increased here up to ♩ = 80.

The first system of the musical score features a piano part with two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The piano part begins with a *mf* dynamic and includes a *cresc.* marking and a *f* dynamic. The bass line shows a rhythmic pattern of eighth and sixteenth notes.

The second system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The third system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The fourth system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The fifth system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The sixth system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The seventh system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The eighth system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The ninth system consists of two empty musical staves, one in treble clef and one in bass clef, with a key signature of two flats.

The tenth system contains vocal lines and piano accompaniment. The vocal parts have lyrics in Latin: "pe - bit et na - tu - ra. unis. Mors stu - pe - bit, Cum resurget ere - a - tu -". The piano part includes *ppp* and *cresc.* markings.

The eleventh system continues the vocal and piano parts. The vocal parts have lyrics: "re - sur - get cre - a - tu - ra, Ju - di - can - ti, ju - di - can - ti respon - su". The piano part includes *ppp* and *cresc.* markings.

The twelfth system features piano accompaniment with complex sixteenth-note patterns in both hands. It includes *ppp* and *cresc.* markings.

The thirteenth system continues the piano accompaniment with sixteenth-note patterns. It includes *ppp* and *cresc.* markings.



The musical score is arranged in a system of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent triplet pattern in the right hand, with dynamic markings of *ff* and *unis.* (unison). The middle system continues the piano accompaniment with various rhythmic textures, including sixteenth-note runs and triplet patterns. The bottom system shows the vocal line with the lyrics "ne - - - - - tur," and the piano accompaniment concluding with a triplet pattern. The score is written in a key signature of two flats and a time signature of 3/4.

Musical score for the first system, measures 1-6. The system includes a vocal line and piano accompaniment. The piano part features several triplet figures and dynamic markings such as *f* and *mf*. The vocal line has rests in the first four measures and begins in the fifth.

Musical score for the second system, measures 7-12. The piano accompaniment continues with triplet patterns and dynamic markings. The vocal line remains at rest.

Musical score for the third system, measures 13-18. The piano accompaniment continues with triplet patterns and dynamic markings. The vocal line remains at rest.

Musical score for the fourth system, measures 19-24. The piano accompaniment continues with triplet patterns and dynamic markings. The vocal line remains at rest.

Musical score for the fifth system, measures 25-30. The piano accompaniment continues with triplet patterns and dynamic markings. The vocal line remains at rest.

A large section of the score consisting of ten empty musical staves, likely for a choir or additional instruments.

Musical score for the sixth system, measures 31-36. This system introduces the vocal line with lyrics. The piano accompaniment continues with dynamic markings.

Un - de mun - dus

ju - di - ce - tur,

Un - de mun - dus

Le mouvement, qui a dû s'animer un peu, s'élargit ici et redevient comme au chiffre [20].

Das bisher etwas bewegte Zeitmaass verlangsamt sich wieder bis zum Tempo bei Ziffer [20].

The tempo, which has somewhat quickened, slackens here and becomes as at [20].

26

Ju - dex, judex er - go cum se - de - bit, cum se - de - bit,  
 Ju - dex, judex er - go cum se - de - bit, cum se - de - bit,  
 ju - di - ce - tur. Ju - dex, judex er - go cum se - de - bit, cum se - de - bit,

26

Musical score for the first system, featuring multiple staves with dynamic markings like 'ff' and 'unis.' The score includes various rhythmic patterns and melodic lines across several staves.

Musical score for the second system, including a section for 'Gran Cassa' with drum notation. The notation consists of vertical lines and dots on a set of staves, representing drum patterns.

Gran Cassa (avec les deux tampons). (mit den beiden Schlägeln). (with two drum sticks).

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Quid, quid la - tet appa-re - bit; nil in ul - tum re - ma-ne - bit. Mors".

The musical score is arranged in a standard format with vocal parts at the top and an orchestral accompaniment below. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Latin. The orchestral parts include strings, woodwinds, and brass. The score is marked with a forte (*ff*) dynamic throughout. The lyrics are:   
stupe - bit et na - tu - - ra, Cum re - sur - get cre - a - - tu - - ra.   
stupe - bit et na - tu - - ra, Cum re - sur - get cre - a - - tu - - ra.   
pe - bit et na - - tu - - ra, - - Cum re - sur - get cre - a - - tu - - - - ra.



# Nº 3. Quid sum miser.

Andante un poco lento. (♩ = 76)

2 Corni inglesi.

8 Fagotti.

Tenori I.

Tenori II.

Bassi.

Violoncello.

Contrabasso.

CORO.

Andante un poco lento. (♩ = 76)

Avec un sentiment d'humilité et de crainte.  
Mit dem Ausdruck der Demuth und Furcht.  
With an expression indicating humility and fear.

Quid sum mi-ser, — tunc dic-tu-

Andante un poco lento. (♩ = 76)

29

unis.

unis.

rus, Quem pa-tro-num ro-ga-tu-rus, Cum vix jus-tus, vix jus-tus sit se-cu-rus?

29

30

dolce assai

Re-cor-da-re, Je-su pi-e, Quod sum causa tu-æ vi-æ! Ne me perdas

30

cresc. ed animando un poco

riten.

un poco rall.

cresc. ed animando un poco

riten.

un poco rall.

il-lá di-e! O-ro supplex et ac-clinis, Cor con-tri-tum quasi ci-nis; Ge-re cu-ram Ge-re cu-ram me-i fi-nis.

cresc. ed animando un poco

riten.

un poco rall.

Andante maestoso. (♩ = 66)

4 Flauti.

2 Oboi.

4 Clarinetti in A (La).

3 Corni in E (Mi).

3 Corni in D (Ré).

3 Corni in A (La) alto.

3 Corni in C (Ut).

8 Fagotti.

2 Cornetti in A (La). 1<sup>re</sup> Orchestre.  
Orchester I.  
2 Tromboni. Orchestra Nº I.

2 Trombe in D (Ré). 2<sup>e</sup> Orchestre.  
Orchester II.  
2 Tromboni. Orchestra Nº II.

2 Trombe in D (Ré). 3<sup>e</sup> Orchestre.  
Orchester III.  
2 Tromboni. Orchestra Nº III.

2 Trombe in C (Ut). 4<sup>e</sup> Orchestre.  
Orchester IV.  
2 Tromboni. Orchestra Nº IV.  
2 Tube.

Timpani in Ais (La#) Cis (Ut#). Deux Timbaliers pour une paire.  
Timpani in Fis (Fa#) Cis (Ut#). Zwei Schläger für jedes Paar.  
Two drummers for each pair.

Timpani in H (Si) E (Mi).  
Timpani in G (Sol) Cis (Ut#).  
Timpani in Ais (La#) D (Ré). Un Timbalier pour une paire.  
Timpani in Fis (Fa#) H (Si). Ein Schläger für jedes Paar.  
One drummer for each pair.

Timpani in Ais (La#) D (Ré).  
Timpani in Fis (Fa#) H (Si).

Gran Cassa.

Baguettes d'éponge.  
Schaummschlägel.  
Sponge-headed drum-sticks.

Andante maestoso. (♩ = 66)

Soprani ed Alti.

Tenori I. II.

Bassi I. II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

CORO.

Andante maestoso. (♩ = 66)



Fl. *p* *Imi*

Ob.

Clar.

Fag.

van - dos sal - vas gra - tis, Sal - va me, fons pi - e -  
*unis. p*  
 Sal - va me, fons

*p dolce*  
 Qui sal - van - dos sal - vas gra - tis,

*p dolce*  
*mf* *p* *mf* *p*

Fl. *unis.*

Ob. *cresc. poco a poco*

Clar. *mf cresc.*

Cor. *mf cresc.*

Cor. *mf cresc.*

Cor. *mf cresc.*

Cor. *f cresc. ff*

Fag. *unis. p* *cresc. poco a poco* *ff*

*cresc. poco a poco*

*Poco animato.* *cresc. poco a poco* *unis.*

ta - tis! Sal - va me, sal - va me, sal - va me, fons pie - ta - tis!  
*cresc. poco a poco* *unis.*  
 pi - e - ta - tis! Sal - va me, sal - va me, sal - va me, fons pie - ta - tis!

*cresc. poco a poco*  
 Sal - va me, fons pi - e - ta - tis! Sal - va me, sal - va me, salva me, fons pie - ta - tis!

*cresc. poco a poco* *ff*  
*cresc. poco a poco* *ff*  
*cresc. poco a poco* *ff*  
*cresc. poco a poco* *ff*  
*cresc. poco a poco* *ff*

*Poco animato.*

33 Ancora un poco animato.

Fl.

Ob.  
Clar. unis.  
Fag.

*p*  
*cresc. poco a poco*  
*p*  
*cresc. poco a poco*

Ancora un poco animato.

*mf*  
Rex tremendæ majes - ta - tis, Qui salvandos salvas gra - tis,  
*mf cresc. poco a poco*  
Rex tremendæ majes - ta - tis, Qui sal - vandos salvas  
*unis. mf*  
Rex tre - mendæ majes - ta - tis, Qui sal - vandos salvas gra - tis,  
*p*  
*cresc. poco a poco*  
*p*  
*cresc. poco a poco*  
*p*  
*cresc. poco a poco*  
*p*  
*cresc. poco a poco*

33 Ancora un poco animato.

Ancora animato.

*mf cresc.*  
*mf cresc.*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*

Ancora animato.

*cresc. sempre*  
Sal - va me, fons pi - e - ta - tis! Re - cor - da - re, Je - su pi - e, Quod sum causa tu - æ vi - æ!  
*cresc. sempre*  
gra - tis, Sal - va me, fons pi - e - ta - tis! Re - cor - da - re, Je - su pi - e, Quod sum  
*cresc. sempre*  
Sal - va me, fons pi - e - ta - tis! Re - cor - da - re, Je - su pi - e, Quod sum causa tu - æ  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*  
*cresc. sempre*

Ancora animato.

Le mouvement doit être devenu ici près du double plus animé qu'au commencement (♩ = 132).  
Das Zeitmaass ist hier beinahe doppelt so schnell geworden wie am Anfang (♩ = 132).  
The tempo here must have become almost twice as fast as it was at the beginning (♩ = 132).

The first system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for the organ. The piano part begins with a forte (*f*) dynamic and a crescendo (*cresc.*). The organ part starts with a fortissimo (*ff*) dynamic. The system concludes with a *pp* (pianissimo) dynamic marking.

This section of the page contains ten empty musical staves, arranged in two groups of five. These staves are likely intended for a vocal line but are currently blank.

The second system of the musical score includes Latin lyrics for three voices. The lyrics are: "Ne me perdas il.là di - e! Con.futatis maledictis, Je.su, ma.le.dic - - tis, causa tu.æ vi - - æ! Con.futatis maledictis, Je.su, ma.le.dic - - tis, vi.æ, sum causa tu.æ vi - æ! Con.futatis maledictis, Je.su, ma.le.dic - - tis,". The piano and organ accompaniment continues with various dynamics including *f cresc.*, *ff*, *pp*, and *mf*.



Silence.  
G. P.

The first system of the musical score consists of seven staves. The top two staves are vocal parts with lyrics. The remaining five staves are instrumental accompaniment. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando). The key signature has three sharps (F#, C#, G#).

This section contains five empty musical staves, indicating a section of the score that is not fully transcribed or is a placeholder.

This section contains five empty musical staves, similar to the previous section.

The second system of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "mis a - - - cribus, a - - - cribus ad - - - die - - - tis! Vo - ca me, et". The notation includes dynamic markings like *sf* and *un. p.* (unison piano). The key signature remains three sharps.

Silence.  
G. P. unis. *sotto voce*

The third system of the musical score features instrumental accompaniment with complex rhythmic patterns, including sixteenth and thirty-second notes. It includes dynamic markings like *sf* and *p* (piano). The key signature is three sharps.

Silence.  
G. P.

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The vocal parts are marked with *unis.* and *mf cresc.*. The piano accompaniment features *poco f* and *mf cresc.* markings. The middle section contains empty staves. The bottom section features vocal lines with lyrics: "de pro.fun.do là - cu! Li - bera me de o - re le - o - nis, Ne". The piano accompaniment in this section is marked with *p* and *cresc. poco a poco*. The score concludes with a *cresc. poco a poco* instruction.

Pavillons en l'air.  
Stürze in die Höhe.  
With upturned bells.

unis.

Pavillons en bas.  
Stürze herunter.  
Bells down.

*ff*

a 2.

*ff*

Baguettes d'éponge.  
Schwammschlägel.  
Sponge-headed drum-sticks.

Gran Cassa (senza Cinelli).

o - nis, Li - be - ra me, Ne ca - - - - - dam in obs - cu - rum!  
ca - dam in obs - cu - rum, Ne ca - - - - - dam in obs - cu - rum!  
me - de o - re le - o - nis, Ne ca - - - - - dam in obs - cu - rum.

unis.

unis.

unis.

*ff*

*cresc. molto*

*ff*

poco riten.

Tempo I.  
Andante maestoso. (♩ = 66)

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *p dolce*, *poco cresc.*, and *poco f*. The bass part includes dynamics such as *mf*, *dim.*, and *p*. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

poco riten.

Tempo I.  
Andante maestoso. (♩ = 66)

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: "Ne ab sor be at me Tar ta rus! Qui sal van dos sal vas gra tis, Qui sal van dos sal". The piano part includes dynamics such as *mf*, *dim.*, *p*, *pizz.*, and *p dolce*. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

poco riten.

Tempo I.  
Andante maestoso. (♩ = 66)

van - dos sal - vas gra - tis, *p dolce* Sal - - - va me,

vas - gra - tis, Sal - - - va me, sal - - - va me, fons pi - e -

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

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental, including a piano and a string ensemble. The music is in a major key with a 4/4 time signature. Dynamic markings include *p*, *ff*, *f*, and *unis.* (unison). The piano part features a dense texture of sixteenth notes.

Sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta.tis, unis.  
 ta - - - - - tis! Rex, rex, rex tremendæ majes - ta.tis, Sal - va me, sal.  
 ta - - - - - tis! Rex, rex unis. tremendæ majes - ta.tis,

The second system continues the instrumental accompaniment. It features a piano and a string ensemble. The piano part has a melodic line with dynamic markings of *pp* and *arco*. The string ensemble provides a rhythmic and harmonic foundation with dynamic markings of *ff* and *pp*.

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This system contains the first 12 measures of the score. It features a complex arrangement of staves. The top two staves are marked *ff* and *unis.*. The third staff is marked *ff* and *unis.*. The fourth and fifth staves are marked *ff*. The sixth staff is marked *ff* and *unis.*. The seventh staff is marked *ff* and *unis.*. The eighth staff is marked *ff*. The ninth staff is marked *ff*. The tenth staff is marked *ff*. The eleventh staff is marked *ff*. The twelfth staff is marked *ff*. The thirteenth staff is marked *ff*. The fourteenth staff is marked *ff*. The fifteenth staff is marked *ff*. The sixteenth staff is marked *ff*. The seventeenth staff is marked *ff*. The eighteenth staff is marked *ff*. The nineteenth staff is marked *ff*. The twentieth staff is marked *ff*. The twenty-first staff is marked *ff*. The twenty-second staff is marked *ff*. The twenty-third staff is marked *ff*. The twenty-fourth staff is marked *ff*. The twenty-fifth staff is marked *ff*. The twenty-sixth staff is marked *ff*. The twenty-seventh staff is marked *ff*. The twenty-eighth staff is marked *ff*. The twenty-ninth staff is marked *ff*. The thirtieth staff is marked *ff*. The thirty-first staff is marked *ff*. The thirty-second staff is marked *ff*. The thirty-third staff is marked *ff*. The thirty-fourth staff is marked *ff*. The thirty-fifth staff is marked *ff*. The thirty-sixth staff is marked *ff*. The thirty-seventh staff is marked *ff*. The thirty-eighth staff is marked *ff*. The thirty-ninth staff is marked *ff*. The fortieth staff is marked *ff*. The forty-first staff is marked *ff*. The forty-second staff is marked *ff*. The forty-third staff is marked *ff*. The forty-fourth staff is marked *ff*. The forty-fifth staff is marked *ff*. The forty-sixth staff is marked *ff*. The forty-seventh staff is marked *ff*. The forty-eighth staff is marked *ff*. The forty-ninth staff is marked *ff*. The fiftieth staff is marked *ff*.

This system contains the second 12 measures of the score. It features vocal lines and piano accompaniment. The first staff is marked *f*. The second staff is marked *f*. The third staff is marked *f*. The fourth staff is marked *f*. The fifth staff is marked *f*. The sixth staff is marked *f*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth staff is marked *f*. The tenth staff is marked *f*. The eleventh staff is marked *f*. The twelfth staff is marked *f*. The thirteenth staff is marked *f*. The fourteenth staff is marked *f*. The fifteenth staff is marked *f*. The sixteenth staff is marked *f*. The seventeenth staff is marked *f*. The eighteenth staff is marked *f*. The nineteenth staff is marked *f*. The twentieth staff is marked *f*. The twenty-first staff is marked *f*. The twenty-second staff is marked *f*. The twenty-third staff is marked *f*. The twenty-fourth staff is marked *f*. The twenty-fifth staff is marked *f*. The twenty-sixth staff is marked *f*. The twenty-seventh staff is marked *f*. The twenty-eighth staff is marked *f*. The twenty-ninth staff is marked *f*. The thirtieth staff is marked *f*. The thirty-first staff is marked *f*. The thirty-second staff is marked *f*. The thirty-third staff is marked *f*. The thirty-fourth staff is marked *f*. The thirty-fifth staff is marked *f*. The thirty-sixth staff is marked *f*. The thirty-seventh staff is marked *f*. The thirty-eighth staff is marked *f*. The thirty-ninth staff is marked *f*. The fortieth staff is marked *f*. The forty-first staff is marked *f*. The forty-second staff is marked *f*. The forty-third staff is marked *f*. The forty-fourth staff is marked *f*. The forty-fifth staff is marked *f*. The forty-sixth staff is marked *f*. The forty-seventh staff is marked *f*. The forty-eighth staff is marked *f*. The forty-ninth staff is marked *f*. The fiftieth staff is marked *f*.

Rex tremendæ ma - jes - ta - tis, sal - va me! Rex tre -  
 - va me! Rex tremendæ ma - jes - ta - tis, sal - va me! O rex! Rex tre - men - dæ majes -  
 Rex tremendæ ma - jes - ta - tis, Sal - va me, sal - va me! Rex tre - men - dæ majes - ta - tis,

38



# Nº 5. Quærens me.

Andante sostenuto. (♩ = 66)

Même mouvement que le morceau précédent, et toujours très doux.  
Dasselbe Zeitmaass wie das vorhergehende Stück, immer sehr zart.  
The same tempo as the preceding movement and very softly throughout.

Soprani ed Alti.

Tenori I. II.

Bassi I. II.

CORO.  
senza accompagnamento.

Quærens me, sedis.ti las - sus; Quærens me, Re - demisti cruce(m) pas - sus, cru.cem pas - sus; Quærens me, sedis.ti las - sus; Rede - mis.ti cruce(m) pas - sus;

39

sus; Tan - tus labor, tan - tus labor non sit cas - sus! Jus - te judex ul - ti - o - nis, Do - num las - sus; Tan - tus, tantus labor non sit cas - sus! cas - sus, non sit cas - sus! Jus - te judex ul - ti - o - nis, Do - num

fac remis - si - o - nis An - te di - em, an - te di - em ra - ti - o - nis, di - em ra - ti - o - nis! Jus - te judex ul - ti - o - nis jus - te ju - dex do - num fac remis - si - o - nis! judex ul - ti - o - nis, An - te di - em ra - ti - o - nis, Fac do - num re - mis - si - o - nis!

40

In - ge - mis - co tan - quam re - us, tan - quam re - us. In - ge - mis - co tan - quam re - us, tan - quam re - us. In - ge - mis - co tan - quam re - us, tan - quam re - us, tan - quam re - us. In - ge - mis - co tan - quam re - us, tan - quam re - us. In - ge - mis - co. Par - ce, par - ce, De - us! In - ge - mis - co tan - quam, tan - quam re - us.

41

Quærens me, se - dis - ti las - sus; Quærens me, Quærens me, se - dis - ti las - sus; Quærens me, Quærens me, se - dis - ti las - sus; Quærens me, se - dis - ti us, supplican - ti par - ce, De - us! Preces meæ non sunt dignæ, non sunt dignæ; Sed tu bonus fac be - nigne, Preces meæ non sunt dignæ, non sunt dignæ; Sed tu bonus fac be - nigne,

42

Re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus; Tan - tus  
 Re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus; Tan - tus  
 las - sus, las - sus; Re - de - mis - ti cruce[m] passus. Preces me.æ non sunt dignæ;  
 las - sus, las - sus; Re - de - mis - ti cruce[m] passus. Preces me.æ non sunt dignæ;  
 Ne pe - renni cremer i - gne! Quæ -rens me, se - dis - ti las - sus. Non,  
 Ne pe - renni cremer i - gne! Quæ -rens me, se - dis - ti las - sus. Non,

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la - bor, tan - tus la - bor non sit cas - sus! Qui Ma - ri - am ab - sol -  
 la - bor, tan - tus la - bor non sit cas - sus! Qui Ma - ri - am ab - sol -  
 Tan - tus, tan - tus la - bor non sit cas - sus!  
 Tan - tus, tan - tus la - bor non sit cas - sus!  
 non sum dignus. Non, sed tantus la - bor non sit cas - sus, non sit cas - sus! Qui Mari - am absolvis - ti,  
 non sum dignus. Non, sed tantus la - bor non sit cas - sus! Qui Mari - am absolvis - ti,

44

vis - ti, Mi - hi quo - que spem de - dis - ti. In - ter - o - ves lo - cum  
 vis - ti, Mi - hi quo - que spem de - dis - ti. In - ter - o - ves lo - cum  
 Et la - tro - nem ex - au - dis - ti. In - ter o - ves lo - cum præsta,  
 Et la - tro - nem ex - au - dis - ti. In - ter o - ves lo - cum præsta,  
 Et la - tronem ex - au - dis - ti, Mi - hi quoque spem de - dis - ti. In - ter o - ves lo - cum  
 Et la - tronem ex - au - dis - ti, Mi - hi quoque spem de - dis - ti. In - ter o - ves lo - cum

præs - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - trâ!  
 præs - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - trâ!  
 Et ab hædis me sequestra, ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!  
 Et ab hædis me sequestra, ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!  
 præ - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - trâ!  
 præ - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - trâ!

# Nº 6. Lacrymosa.

Andante non troppo lento. (♩. = 60.)

4 Flauti.

2 Oboi.

2 Corni inglesi.

4 Clarinetti in A (La).

3 Corni in E (Mi).

3 Corni in D (Ré).

3 Corni in A (La) alto.

3 Corni in C (Ut).

8 Fagotti.

4 Cornetti in A (La).  
(Cornets à Pistons.)

4 Tromboni.

2 Tube.

4 Trombe in E (Mi).

4 Tromboni.

4 Trombe in D (Ré).

4 Tromboni.

4 Trombe in C (Ut).

4 Tromboni.

4 Tube.

I e II Paio di Timpani in H (Si) E (Mi).

III e IV Paio di Timpani in G (Sol) Dis (Ré#).

V e VI Paio di Timpani in A (La) D (Ré).

VII Paio di Timpani in G (Sol) C (Ut).

Un Timpano in Fis (Fa#).

Il faut à tous les Tim-  
baliens des baguettes  
à tête d'éponge.  
*Alle Pauken mit  
Schwammschlägeln.*  
Use sponge-headed drum-  
sticks with all the drums.

Gran Cassa.

Cinelli.

Tamtam.

Soprani ed Alti.

Tenori I e II.

Bassi I e II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

C O R O.

Andante non troppo lento. (♩. = 60.)

Andante non troppo lento. (♩. = 60.)

La - - cry.mo.sa di - es il - - la, Qua re - - sur-get ex - - fa - - vil - lâ Ho - mo - re - us

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The bottom six staves are piano accompaniment, with the first two in treble clef and the last four in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

This section of the score contains ten empty musical staves, arranged in two groups of five. These staves are positioned between the first and second systems of music, indicating a period of silence for the instruments and vocalists.

The second system of the musical score begins with a vocal line on a treble clef staff. The lyrics are: "Alti. Ju - di - can - dus, ju - di - can - dus, ju - di - can - dus. ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo re - ho - mo re -". The piano accompaniment continues with complex rhythmic patterns. The system concludes with a final vocal line and piano accompaniment.

Sopr. ed Alti.

La - - - cry - mo - sa di - es il - - - la, Quà re - - - sur - get ex - fa - - vil - là  
 us. La - - - cry - mo - - - sa Quà re - - - sur - - - get - ex - fa - vil - -  
 us.

The first system of the musical score consists of eight staves. The top four staves are grouped together with a brace on the left. The first two staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The third and fourth staves have a more melodic character with longer note values. The bottom four staves are also grouped with a brace and contain rhythmic accompaniment, including some triplet markings.

The second system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The third system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The fourth system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The fifth system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The sixth system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The seventh system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The eighth system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

The ninth system of the musical score consists of eight empty staves, indicating that the instruments are silent during this section.

Ho - mo - re - us ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can -  
 lâ Ho - mo - re - us ju - di - can - dus, ju - di - can - dus, - dus, ju - di - can - dus ho -  
 unis.

The tenth system of the musical score features vocal lines with lyrics and piano accompaniment. The lyrics are: "Ho - mo - re - us ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can - unis." and "lâ Ho - mo - re - us ju - di - can - dus, ju - di - can - dus, - dus, ju - di - can - dus ho -". The piano accompaniment includes dynamic markings such as *mf* and *ff*.

The eleventh system of the musical score features piano accompaniment with dynamic markings such as *mf* and *ff*. It includes complex rhythmic patterns and melodic lines.

This section of the score consists of ten staves. The top four staves contain vocal parts with various rhythmic values and melodic lines. The bottom six staves are primarily instrumental accompaniment, featuring chords and rhythmic patterns that support the vocal lines. The music is written in a key with one sharp (F#) and a common time signature.

dus ho - mo re - - us. La - cry - mo - - sa di - es il - - la, Quâ ju - di - can - - dus  
 mo, ho - mo re - - us. La - cry - mo - - sa di - es, di - es il - - la,  
 Bassi I. II. *f.* La - - cry - mo - sa di - es il - - la, Quâ re - - sur - get ex - - fa -

This section continues the musical score with four staves. It includes vocal lines with lyrics and instrumental accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* (forte). The key signature and time signature remain consistent with the previous section.

The first system of the score consists of ten staves of piano accompaniment. The top four staves are treble clef, and the bottom six are bass clef. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

This section of the score contains ten empty musical staves, arranged in two groups of five. These staves are likely intended for vocal parts or additional instruments that are not included in this specific edition of the score.

The second system of the score includes vocal lines and piano accompaniment. The vocal parts are written in treble and bass clefs with Latin lyrics. The piano accompaniment includes dynamic markings such as *mf cresc.* and *sf*. The lyrics are:
   
re - sur - get ex fa - vil - - - là Ho - mo re - - us ju - - di - - can - dus, Quâ re - - unis.
   
Quâ re - sur - get ju - di - can - - dus ho - mo re - - us, Quâ re - sur - get ju - di - unis.
   
vil - là Ho - mo - re - us ju - di - can - dus, ju - - di - can - - - dus, ju - di -

The first system of the musical score consists of seven staves. The top three staves are for the piano, and the bottom four are for the organ. The music is in a key with one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte) and *ff* (fortissimo). The organ part includes a prominent bass line with a steady eighth-note accompaniment.

This section of the score contains ten empty musical staves, arranged in two groups of five. These staves are likely intended for vocal or instrumental parts that are not included in this specific edition or performance of the music.

The second system of the musical score includes vocal parts and piano/organ accompaniment. The lyrics are in Latin and are written below the vocal staves. The piano and organ parts continue with the same complex rhythmic and dynamic characteristics as in the first system.

sur - get ho - mo re - us.      La - cry - mo - sa di -   
 can - dus ho - mo re - us.      La - cry - mo - sa di - es   
 can - dus, ju - di - can - dus ho - mo re - us.      La - cry - mo - sa di - es il -

48 senza accelerando

unis.

senza accelerando Alti. *p dolce assai*

es il - - la, di - - es, di - es il - - la, La - cry - mo - sa  
 il - - la, di - - es, di - es la - - crymo - - sa, La - cry - mo - sa  
 - - la, di - - es il - la, di - - es il - - la, La - cry - mo -

*pp dimin.* *pppp*  
*pp dimin.* *pppp*  
*pp dimin.* *pppp*  
 pizz. arco *pppp*  
*mf* pizz. *pp*  
*mf* arco *p*

H.B.25. 48 senza accelerando

C. ingl.  
 Corni in C (Ut).  
 Fag.  
 Gran Cassa.

di - es il - la, Quà re - sur - get, qua re - sur - get ex fa - vil - là, Ju - di -  
 di - es il - la, Quà re - sur - get, qua re - sur - get ex fa - vil - là, Ju - di -  
 - sa di - es il - la, di - es il - la,

unis.

can - dus ho - mo re - us, Quà re - sur - get ju - di - can - dus ho - mo re - us.  
 can - dus ho - mo re - us, Quà re - sur - get ju - di - can - dus ho - mo re - us.  
 Quà re - sur - get Ho - mo - re - us ju - di - can - dus.

49

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a *poco sf* dynamic and a *p* dynamic. The piano accompaniment includes a bass line and a right-hand line with chords.

Vocal lines with lyrics for the first system. The lyrics are: "La - - cry - mo - sa di - es il - la, La - - cry - mo - sa di - es il - la, di - - es". The lyrics are repeated across three vocal staves.

Piano accompaniment for the first system. It consists of four staves: two for the right hand and two for the left hand. The right hand features a dense texture of chords, while the left hand provides a steady bass line. Dynamics include *poco sf* and *p*.

49

Second system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line continues with a *poco sf* dynamic and a *p* dynamic. The piano accompaniment includes a bass line and a right-hand line with chords.

Vocal lines with lyrics for the second system. The lyrics are: "il - - la, di - - es il - - la, di - es Quâ re - sur - get ju - di - can - - dus ho - - mo - re -". The lyrics are repeated across three vocal staves.

Piano accompaniment for the second system. It consists of four staves: two for the right hand and two for the left hand. The right hand features a dense texture of chords, while the left hand provides a steady bass line. Dynamics include *poco sf* and *p*.

50

C. ingl.  
Corni in D (Re).  
Corni in C (Ut).  
Fag. Imi (pp)

us, re - - us.  
re - us, re - - us. *dolce assai* (pp) Pi - - - e Je - - - su  
sur-get ho - - mo re - - us. (pp)unis. Pi - - e Je - - su, pi - - e Je - - su

50

C. ingl.  
Fag. (pp)

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

*ppp dolce assai*

51

Fl. *Imi*

C. ingl.

Fag.

Soprani. *pp*

Alti.

Tenori I.

Bassi I.II.

re - quiem! Pi - e Je - su Do - mi - ne,

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

51

Fl.

C. ingl.

Corni in E (Mi). *mf*

Corni in D (Ré). *mf*

Fag.

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

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

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

is, do - - na e - - is re - - qui - - em æ - - - ter - - nam,

*cresc.*

*f* *ff*

Fl. *unis.*

Ob. *unis.*

C.ingl.

Clar.

Corni. *ff* *sempre ff*

Fag. *ff* *sempre ff*

1<sup>er</sup> Orchestre. *ff* *ff*  
Orchester I.  
Orchestra N° I.

2<sup>e</sup> Orchestre. *ff*  
Orchester II.  
Orchestra N° II.

3<sup>e</sup> Orchestre. *ff*  
Orchester III.  
Orchestra N° III.

4<sup>e</sup> Orchestre. *ff* *ff* *ff*  
Orchester IV.  
Orchestra N° IV.

Timpani.

Gran Cassa.

Soprani ed Alti.

*ff* I e II.

La - - - cry-mo-sa di-es'il - - - la, Quà re - - sur-get ex - - fa - vil - là - - Ho - mo - re-us

Do - mi-ne!

*ff* *ff* *ff* *ff*

The first system of the musical score consists of seven staves. The top three staves appear to be vocal parts, while the bottom four staves are for piano accompaniment. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system continues the piano accompaniment. It features a prominent bass line with dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The upper staves of this system are mostly empty, indicating rests for the vocalists.

The third system shows the vocal parts at rest, indicated by horizontal lines on their staves. The piano accompaniment continues with a steady, rhythmic pattern in the lower staves.

The fourth system shows the piano accompaniment with dynamic markings like *ff*. The vocal parts remain at rest.

The fifth system consists of rests for all parts, represented by horizontal lines across all staves.

The sixth system marks the beginning of the vocal entries. The lyrics are: "Alti. Ju - di - can - dus, ju - di - can - dus, ju - di - can - dus. ju - di - can - dus, ju - di - can - dus ho - mo - re - Ho - mo - re". The vocal parts enter with a melodic line, and the piano accompaniment provides harmonic support.

The seventh system continues the piano accompaniment with dynamic markings like *mf* and *ff*. The vocal parts are at rest.

53

The first system of the score consists of seven staves. The top six staves are grouped together with a brace on the left. They contain intricate rhythmic patterns, primarily eighth and sixteenth notes, with various accidentals and dynamic markings. The seventh staff is a separate line, possibly for a different instrument or voice part, with a similar rhythmic structure.

The second system continues the musical score with seven staves. It features similar rhythmic complexity to the first system, with dynamic markings such as *ff* (fortissimo) appearing in several places.

The third system consists of seven staves, maintaining the complex rhythmic and dynamic characteristics of the previous systems.

The fourth system continues the musical score with seven staves, showing consistent rhythmic and dynamic patterns.

The fifth system consists of seven staves, with dynamic markings like *ff* and *f* clearly visible.

I. Paio solo.

III. Paio solo. *<f> p*

V. Paio solo. *<f> p*

The sixth system features three solo parts for Paio, labeled I, III, and V. Each part is written on a single staff with dynamic markings of *<f> p*. The bottom three staves of this system show a more complex rhythmic pattern, possibly for a different instrument or voice part.

Soprani ed Alti.

La - - cry-mo-sa di-es il - - - la, Quâ re - - sur-get ex - - fa - - vil - - là Ho - mo - re - us

us. La - - - crymo - - - sa, Quâ re - - - sur - - get - ex fa-vil - - là Ho-mo-re-us

us.

The seventh system contains vocal parts for Sopranos and Altos. The lyrics are in Latin. The musical notation includes notes, rests, and dynamic markings. The bottom three staves show a complex rhythmic pattern.

The eighth system consists of seven staves, continuing the complex rhythmic and dynamic patterns of the score.

53

The musical score is arranged in two systems. The first system contains 11 staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and six piano accompaniment staves. The second system contains 11 staves: two vocal staves with lyrics and nine piano accompaniment staves. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *p*, *mf*), and articulation marks. The lyrics are in Latin and are written below the vocal staves.

ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo re -  
ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo, ho - mo re -

The first system of the musical score consists of seven staves. The top three staves are for vocal parts, and the bottom four are for piano accompaniment. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamic markings such as *ff* and *f* are present throughout the system.

The second system continues the musical composition with similar rhythmic complexity. It includes dynamic markings like *ff* and *f*, and features a *a 4.* marking above the first staff, indicating a specific performance instruction.

The third system shows the continuation of the musical themes. It includes dynamic markings such as *ff* and *f*, and features a *a 4.* marking above the first staff.

The fourth system maintains the intricate rhythmic structure. It includes dynamic markings like *ff* and *f*, and features a *a 4.* marking above the first staff.

The fifth system continues the musical composition with similar rhythmic complexity. It includes dynamic markings such as *ff* and *f*, and features a *a 4.* marking above the first staff.

The sixth system is marked with *Tutti.* in the first three staves. It includes dynamic markings like *ff* and *f*, and features a *a 4.* marking above the first staff.

The seventh system includes instructions for drum accompaniment: *Avec 2 tampons. Mit 2 Klöppeln. With 2 drum-sticks.* The drum part is shown on a single staff with rhythmic notation.

The eighth system features vocal lyrics and is marked with *unis.* in the first three staves. The lyrics are:   
 us. La crymo - sa dies il - la, Quâ ju - di - can - dus re - sur - get ex fa - vil -   
 us. La crymo - sa dies, di - es il - la, Quâ resur - get judican -   
 La - crymo - sa di - es il - la, Quâ re - sur - get ex fa - vil - là Ho - mo - re - us

The ninth system continues the musical composition with similar rhythmic complexity. It includes dynamic markings such as *ff* and *f*.

The tenth system concludes the page with complex rhythmic patterns. It includes dynamic markings like *ff* and *f*.

The musical score consists of multiple systems. The top systems feature instrumental parts, likely for strings and woodwinds, with various articulations and dynamics. The lower systems include vocal parts with Latin lyrics. The lyrics are:   
 lá Ho - mo re - us ju - di - can - dus, Quà re - sur - get ho - mo re - us.   
 dus ho mo re - us, Quà resur - get ju - di - can - dus ho - mo re - us.   
 ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo re - us.   
 The score includes dynamic markings such as *mf cresc.*, *sf*, *ff*, and *p dim.*. There are also performance instructions like *a 4.* and *ff*.

55

Fl. *pp* *Imi*

Clar. *pp* *Imi*

Fag. *pp* *Imi*

4<sup>o</sup> Orchestre.  
Orchester IV.  
Orchestra N<sup>o</sup> IV. *pp*

Gr. Cassa. *p*

unis. *pp*  
La-cry-mo - sa di - es il - la, Quà re-sur - get, quà re -

*I. pp*  
La - cry - mo - sa di - es il - la, Quà re -

*pp*  
La-cry-mo - sa di - es il - la,

*p dolce assai*

*ppp*

*ppp*

Vello. e C. B. *pizz.* *arco* *mf* *pp*

55

*p*

sur - get ex fa - vil - là Ju - di - can - dus, ho - mo re - us,

sur - get Ju - di - can - dus, ju - nis. di - can - dus, ho - mo

di - es il - la, Quà re - sur - get Ho - mo -

*pizz.* *arco* *mf* *pp*

*poco sf*

56

Fl.  
Ob.  
C. ingl.  
Clar.  
Cor. in D (R<sup>o</sup>).  
Fag.

Qua re - sur - get ju - di - can - dus ho - mo re - us. La - - cry - mo - sa di - es  
re - - us ju - di - can - dus. La - - cry - mo - sa di - es, di -  
re - us ju - di - can - dus. La - - cry - mo - sa di - es

56

il - la, La - - cry - mo - sa di - es il - la, di - - es il - la,  
- es il - la, La - cry - mo - - sa di - - es, di -  
di - es - il - la, La - - cry - mo - sa di - es il - la, La - cry - mo - sa di - - es il -  
di - es - il - la, La - - cry - mo - sa di - es il - la, La - cry - mo - sa di - - es il -

di - es il - la, di - es, Quà re - sur - get ju - di - can - - - - - dus  
 es - il - la, di - - - - - es Quà re - sur - - - - - get re - - - - - us,  
 la, di - - - - - es il - la, Quà re - - - - - sur - - - - - get

57

ho - mo re - us, TUTTI. Quà re - sur - get ho - mo re -  
 ju - di - can - dus, Quà re - sur - get ho - mo re -  
 Quà re - sur - get ho - mo re - us, Quà re - sur - get ho - mo re -

Vello.  
 C.B.

Fl. *f* *sempre più f*

Ob. *f* *sempre più f*

C. ingl. *f* *sempre più f*

Clar. *f* *sempre più f*

Corni. *f* *sempre più f*

Fag. *f* *sempre più f*

1<sup>re</sup> Orchestre. *f* *sempre più f*  
Orchester I. Orchestra N<sup>o</sup> I.

2<sup>e</sup> Orchestre. *f* *sempre più f*  
Orchester II. Orchestra N<sup>o</sup> II.

3<sup>e</sup> Orchestre. *f* *sempre più f*  
Orchester III. Orchestra N<sup>o</sup> III.

4<sup>e</sup> Orchestre. *f* *sempre più f*  
Orchester IV. Orchestra N<sup>o</sup> IV.

Timpani.

us, Quà, quà re - sur - get - ju - di - can - dus, Quà re -

us, Quà, quà re - sur - get - ju - di - can - dus, Quà re -

us, Quà, quà re - sur - get,

*f* *sempre più f*

*f* *sempre più f*

*f* *sempre più f*

*f* *sempre più f*

*f* *sempre più f*



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

Piano accompaniment for the second system, including treble and bass staves with various musical notations.

Sopr.  
Alti.  
Ten. I.  
Ten. II.  
Bassi I e II.

la - - cry - mo - sa, la - cry - mo. sa, la - cry - mo - sa di - es - il - la, Quà re - - sur - get ex  
la - - cry - mo - sa, la - cry - mo. sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex  
di - es la - cry - mo - sa, la - cry - mo. sa, la - cry - mo - sa di - es - il - la, Quà re - - sur - get ex  
di - es la - cry - mo - sa, la - cry - mo. sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex  
la - - cry - mo - sa, la - cry - mo. sa, la - cry - mo - sa di - es - il - la, Quà re - - sur - get ex

*unis.*

Piano accompaniment for the third system, including treble and bass staves with various musical notations.

This section of the score includes staves for various instruments. The woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses) are playing complex rhythmic patterns. The percussion section includes a pair of snare drums and a pair of cymbals. The music is marked with dynamic levels such as *ff* (fortissimo) and *f* (forte).

Cinelli. (Baguettes d'éponge. - Schwammschlägel. - Sponge-headed drum-sticks.)

Tamtam.

This section features vocal parts and piano accompaniment. The lyrics are: "fa - vil - - là Ju.di.can - - dus re-us, ho.mo re-us ju.dican.dus. Di - - es, la - - cry - -". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte), *cresc. molto* (crescendo molto), and *ff* (fortissimo). The score concludes with a *ff* marking.

60

61

Musical score for measures 60-61. The score consists of multiple staves, including vocal lines and instrumental parts. Dynamics include *ff* (fortissimo) and *unis.* (unison). The notation includes various note values, rests, and articulation marks.

I e II.

III e IV. *mf* muta in Cis (Ut#).

Musical score for measures 60-61, continuing from the previous section. It includes a section marked *ve VI* and *ff*. The notation shows complex rhythmic patterns and dynamic markings.

Vocal score for measures 60-61. The lyrics are:   
 mo - sa di - es, di - es il - la, la - cry -   
 mo - sa di - es, di - es il - la, di - es,   
 mo - sa di - es, di - es il - la, la - cry -   
 mo - sa di - es, di - es il - la, di - es,   
 mo - sa di - es il - la, di - es il - la, la - cry -

Piano accompaniment for measures 60-61. The score shows the keyboard part with various chords and melodic lines. Dynamics include *ff*.

60

61

This section of the score contains instrumental parts for various instruments. The top system includes a woodwind section with parts for Flute, Clarinet, and Bassoon, and a string section with parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This section contains the vocal parts for the choir. The lyrics are:
   
mo - sa, la - cry - mo - sa di - es il -
   
la - cry - mo - sa, la - cry - mo - sa di - es il -
   
mo - sa, la - cry - mo - sa di - es il -
   
la - cry - mo - sa, la - cry - mo - sa di - es il -
   
unis. mo - sa, la - cry - mo - sa di - es il -
 The vocal lines are written in a soprano, alto, tenor, and bass clef. The lyrics are placed below the corresponding vocal lines.

This section contains the piano accompaniment. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The piano part is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns and articulation marks.

First system of musical notation, including piano and string parts. The piano part features a complex rhythmic pattern with many sixteenth notes. The string parts are marked with *ff* (fortissimo) and include various melodic lines.

Second system of musical notation, continuing the piano and string parts. The piano part continues with its intricate rhythmic texture. The string parts maintain their *ff* dynamic and melodic development.

Third system of musical notation, continuing the piano and string parts. The piano part continues with its intricate rhythmic texture. The string parts maintain their *ff* dynamic and melodic development.

Fourth system of musical notation, continuing the piano and string parts. The piano part continues with its intricate rhythmic texture. The string parts maintain their *ff* dynamic and melodic development.

Fifth system of musical notation, continuing the piano and string parts. The piano part continues with its intricate rhythmic texture. The string parts maintain their *ff* dynamic and melodic development.

Sixth system of musical notation, including woodwinds and strings. The woodwinds are labeled: I e II. (flute), III e IV. (oboe), and V e VI. (clarinet). The strings continue with their *ff* dynamic.

Seventh system of musical notation, including the Grand Cassa (bass drum) part, marked *mf*. The piano and string parts continue.

Eighth system of musical notation, including vocal parts. The lyrics are: la, di - es il - la.

Ninth system of musical notation, including vocal parts. The lyrics are: la, di - es il - la.

Tenth system of musical notation, including vocal parts. The lyrics are: la, di - es il - la.

Eleventh system of musical notation, including piano and string parts. The piano part continues with its intricate rhythmic texture. The string parts are marked with *ff*.

Twelfth system of musical notation, including piano and string parts. The piano part continues with its intricate rhythmic texture. The string parts are marked with *ff*.

# Nº 7. Offertorium.

Moderato. (♩ = 84.)

4 Flauti.  
2 Oboi.  
2 Corni inglesi.  
4 Clarinetti in B (Sib).  
4 Corni in F (Fa).  
8 Fagotti.  
2 Tube.

Moderato. (♩ = 84.)

Soprani ed Alti.  
Tenori I e II.  
Bassi I e II.

**CORO**

Do - - - mi - ne,  
Do - - - mi - ne,  
Do - - - mi - ne,

Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

62

*sempre pp*  
Do - - - mi - ne Je - - su Chris - te,  
*sempre pp*  
Do - - - mi - ne Je - - su Chris - te,  
*sempre pp*  
Do - - - mi - ne Je - - su Chris - te,

Piano accompaniment for the first system, consisting of five staves. The music is primarily in rests, with dynamic markings of *sf* and *p* indicating accents and piano dynamics.

Vocal and piano accompaniment for the second system. The vocal parts (Soprano, Alto, Tenor) sing the lyrics: "Do - - mi - ne, Do - - mi - ne Je - su Chris - te, Do - - mi - ne, Do - - mi - ne Je - su Chris - te, Do - - mi - ne, Do - - mi - ne Je - su Chris - te,". The piano accompaniment includes dynamic markings such as *poco cresc.* and *p*.

63

Piano accompaniment for the third system, consisting of five staves. The music is primarily in rests, with dynamic markings of *sf* and *p* indicating accents and piano dynamics.

Vocal and piano accompaniment for the fourth system. The vocal parts (Soprano, Alto, Tenor) sing the lyrics: "rex - glo - ri - æ, rex - glo - ri - æ, rex - glo - ri - æ, rex - glo - ri - æ,". The piano accompaniment includes dynamic markings such as *sf* and *p*.

63

64

æ, li - - be-ra, li - - be-ra  
 æ, li - - be-ra, li - - be-ra  
 æ, li - - be-ra, li - - be-ra

64

a - - ni-mas om - - ni - - um  
 a - - ni-mas om - - ni - - um  
 a - - ni-mas om - - ni - - um

The first system of the score features a piano introduction and accompaniment. It consists of six staves: two for the vocal parts (Soprano and Alto) and four for the piano (Right Hand and Left Hand). The piano part includes a prominent bass line with sustained notes and a more active treble line. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano) throughout the system.

The vocal entries for the first system. The Soprano and Alto parts enter with the lyrics "fi - de - li - um" and "de - func - to -". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The piano accompaniment for the second system. It features a complex rhythmic texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano).

The piano accompaniment for the third system. It continues the rhythmic texture from the previous system. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

The vocal entries for the second system. The vocal parts enter with the lyrics "rum". The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the fourth system. It features a complex rhythmic texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

65 senza accel. un poco ritenuto - - - - Tempo I.

de poe nis!  
Do - mi - ne,  
de poe nis!  
Do - mi - ne,  
de poe nis!  
Do - mi - ne,

senza accel. un poco ritenuto - - - - Tempo I.

de poe nis!  
Do - mi - ne,  
de poe nis!  
Do - mi - ne,  
de poe nis!  
Do - mi - ne,

65 senza accel. un poco ritenuto - - - - Tempo I.



The first system consists of five staves. The top three staves are for woodwinds (flute, oboe, and clarinet), and the bottom two are for strings. The woodwinds have a melodic line starting with a *poco sf* dynamic. The strings provide a rhythmic accompaniment.

The second system features vocal lines and piano accompaniment. The vocal parts (Soprano, Alto, and Bass) sing the lyrics: "de pœ-nis in-fer-ni et". The piano accompaniment includes a dense texture of sixteenth notes in the right hand and a more melodic line in the left hand. Dynamics include *pp* and *p*.

The third system is primarily instrumental, featuring woodwinds and strings. The woodwinds play a melodic line with some grace notes, while the strings continue with their accompaniment. Dynamics include *p*.

The fourth system features vocal lines and piano accompaniment. The vocal parts sing the lyrics: "de pro-fun-do la-cu!". The piano accompaniment continues with a similar texture to the previous system. Dynamics include *dim.* and *ppp*.

67

67

ritenuto - - Tempo I.

68

ff sf dim. p

ritenuto - - Tempo I.

Micha-el si - gnifer

Micha-el si - gnifer

Micha-el si - gnifer

ff sf dim. p

p poco f dim. p

ritenuto - - Tempo I.

68

ff sf dim. p

re - prae - sen - tet

re - prae - sen - tet

re - prae - sen - tet

dim. poco a poco

69

Piano accompaniment for the first system, featuring six staves with dense triplets in the right hand and chords in the left hand.

e - as in lu - cem  
 e - as in lu - cem  
 e - as in lu - cem

Piano accompaniment for the second system, featuring six staves with melodic lines and chords.

69

Piano accompaniment for the third system, featuring six staves with dense triplets in the right hand and chords in the left hand.

sanc - tam *perdendo* - quam o - lim A - bra - hæ  
 sanc - tam *perdendo* - quam o - lim A - bra - hæ  
 sanc - tam *perdendo* - quam o - lim A - bra - hæ

Piano accompaniment for the fourth system, featuring six staves with melodic lines and chords, including pizzicato markings.



# Nº 8. Hostias.

Andante non troppo lento. (♩=56)

3 Flauti.

4 Tromboni dell'Orchestra III e  
4 Tromboni dell'Orchestra IV.

Tenori I.

Tenori II.

Bassi I.

Bassi II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

C  
O  
R  
O

Flauti: *p* *sf* *p* unis.  
 Tenori I: *mf* Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. *cresc.* *f* Sus-ci-pe pro a-ni-  
 Tenori II: *mf* Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. *cresc.* *f* Sus-ci-pe pro a-ni-  
 Bassi I: *mf* Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. *cresc.* *f* Sus-ci-pe pro a-ni-  
 Bassi II: *mf* Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. *cresc.* *f* Sus-ci-pe pro a-ni-  
 Violino I: *f* *>* *p*  
 Violino II: *f* *>* *p*  
 Viola: *f* *>* *p*  
 Violoncello: *f* *>* *p*  
 Contrabasso: *f* *>* *p*

Andante non troppo lento. (♩=56)

71

72

Flauti: *p* *sf* *p*  
 Tenori I: *f* mabus il - lis *mf* quarum ho-di - e *cresc.* *f* me-mo-ri-am fa - - - ci-mus.  
 Tenori II: *f* mabus il - lis *mf* quarum ho-di - e *cresc.* *f* me-mo-ri-am fa - - - ci-mus.  
 Bassi I: *f* mabus il - lis *mf* quarum ho-di - e *cresc.* *f* me-mo-ri-am fa - - - ci-mus.  
 Bassi II: *f* mabus il - lis *mf* quarum ho-di - e *cresc.* *f* me-mo-ri-am fa - - - ci-mus.  
 Violino I: *poco f*  
 Violino II: *poco f*  
 Viola: *poco f*  
 Violoncello: *poco f*  
 Contrabasso: *poco f*

71

72

Musical score for page 73, measures 73-76. The score includes vocal parts and piano accompaniment. The vocal parts have lyrics: "Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di-". The piano part includes dynamic markings like *p*, *sf*, and *cresc.*.

Musical score for page 74, measures 77-80. The score includes vocal parts and piano accompaniment. The vocal parts have lyrics: "e me-mo-riam fa-ci-mus.". The piano part includes dynamic markings like *p*, *sf*, *cresc.*, *f*, and *pizz.*. There is also a "3." marking above the piano part.

# Nº 9. Sanctus.

Andante un poco sostenuto e maestoso. (♩ = 52)

- 4 Flauti.
- 2 Oboi.
- 4 Clarinetti in B (Sib).
- 4 Corni in Es (Mib).
- 4 Corni in E (Mi).
- 4 Corni in B (Sib) basso.
- 8 Fagotti.
- 4 Cornetti in B (Sib).  
(Cornets à pistons.)
- 4 Tube.
- Gran Cassa.
- 3 Paio di Cinelli.

1 Flauto Solo. *p*

Andante un poco sostenuto e maestoso. (♩ = 52)

Ce Solo peut être chanté par 10 Ténors à l'unisson.  
Dieses Solo kann von 10 Tenoristen unisono gesungen werden.  
This Solo may be sung by 10 tenor-voices in unison. *mf*

- Tenore Solo.
- Soprani I.
- Soprani II.
- Alti.
- Tenori I e II.
- Bassi I e II.

C O R O

- 2 Violini I Soli.

con sord. *p*

- 2 Violini II Soli.

con sord. *p*

- Violino I.

arco *p*

- Violino II.

arco *p*

- Viola I.

arco *ppp*

- Viola II.

Tremolo très serré.  
Sehr dichtes Tremolo.  
Very close (intense) tremolo. *ppp* arco div. a 4.

- Violoncello I.

- Violoncello II.

- Contrabasso.

Andante un poco sostenuto e maestoso. (♩ = 52)

Fl. *pp*

Ten. Solo. *pp*

Sopr. I. *pp dolcissimo* sanc - tus, sanctus De - us sa - ba - oth!

Sopr. II. *pp dolcissimo* Sanc - tus, sanc - tus, sanc - tus, sanc - tus,

Alti. *pp dolcissimo* Sanc - tus, sanc - tus, sanc - tus, sanc - tus,

Viol. I. Soli.

Viol. II. Soli.

Viol.

Viola.

Velli. e C. B.

Ple - ni sunt coe - li,

sanc - tus, sanctus De - us sa - ba - oth! Ple - ni sunt

sanc - tus, sanctus De - us sa - ba - oth! Ple - ni sunt

sanc - tus, sanctus De - us sa - ba - oth! Ple - ni sunt

77

coe - li et ter - - - ra, glo - - - ri - à - tu - - à.

coe - li, coe - li et ter - - - ra.

coe - li, coe - li et ter - - - ra.

coe - li, coe - li et ter - - - ra.

This system contains the first four vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'coe - li et ter - - - ra, glo - - - ri - à - tu - - à.' The piano accompaniment features a steady rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

77

Ple - ni sunt - coe - li, coe - li et ter - ra - glo - ri - à tu - à, glo - ri - à, glo - ri - à tu - à.

This system contains the next four vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'Ple - ni sunt - coe - li, coe - li et ter - ra - glo - ri - à tu - à, glo - ri - à, glo - ri - à tu - à.' The piano accompaniment continues with the same rhythmic pattern as the first system.

98(462) Allegro non troppo. (♩ = 56)

Chantez sans violence, en tenant bien les notes au lieu de les accentuer isolément.

Ohne Heftigkeit zu singen und die Noten gut gehalten, anstatt einzeln hervorgestossen.

To be sung without violence; sustain the notes well and smoothly without emphasising individual notes.

Soprani ed Alti.

unis. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho -

Tenori I. II.

Bassi I. II. *f* Ho - san - na

Viol. I.

Viol. II. *f*

Viola.

Vello.

C. B. arco *f*

Allegro non troppo. (♩ = 56)

78 san - na, ho - san - na in ex - cel - sis, in ex - cel - sis, ho - san - na, ho - san - na in ex -

Ho - san - na in ex - cel - sis.

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

arco *f*

78 cel - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na in -

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

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

79

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

79

80

cel - sis, ho - san - na in ex - cel - sis! Ho - sanna in ex - cel - sis, ho - san - na  
 cel - sis, ho - sanna in ex - cel - sis, ho - san - na, ho - sanna in ex - cel - sis, ho -  
 sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, in ex - cel -

80

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

2 Viol. I. soli.

2 Viol. II. soli.

Andante sostenuto. Tempo I. (♩ = 52)

81

Flauto solo.

Ob.  
Clar.  
Cor. in Es (Mib).  
Cor. in E (Mi).  
Cor. in B (Sib) basso.  
Fag.  
Ctti. in B (Sib).  
Tuba.  
Gran Cassa.

*pp possibile*      *sempre pp*

Cinelli. { Les Cymbales frappées doucement l'une contre l'autre à la manière ordinaire.  
Die Becken eine an die andere auf die gewöhnliche Weise sanft geschlagen.  
Strike one cymbal against the other softly and in the ordinary manner.  
laissez vibrer  
vibriren lassen  
let the sound vibrate

Cinelli.

Andante sostenuto. Tempo I. (♩ = 52)

Tenore Solo.

Sopr. I. Sane - tus, sanctus, sanc - tus, sanc - tus, — *pp dolcissimo* sanc - tus, sanctus De - us

Sopr. II. Sane - tus, sanc - tus, sanc - tus, sanc - tus, — *pp dolcissimo*

Alti. Sane - tus, sanc - tus, sanc - tus, sanc - tus, — *pp dolcissimo*

Tenori I. II. Sane - tus, sanc - tus, sanc - tus, sanc - tus, —

Bassi I. II.

2 Viol. I. soli.

2 Viol. II. soli.

Viol. I.

Viol. II.

div. *pp* Viola.

div. *pp* Vello. I.

Vello. II.

C. B.

81

Andante sostenuto. Tempo I. (♩ = 52)

82

83

Piano accompaniment for measures 82-83. The score consists of multiple staves, including a grand staff (treble and bass clefs) and several additional staves. The music is characterized by dense, complex chordal textures and intricate melodic lines, typical of a late Romantic or early 20th-century style. The key signature is B-flat major, and the time signature is 4/4.

Vocal lines for measures 82-83. The lyrics are: *ad lib.* sa - ba - oth! — Ple - ni sunt coe - li, coe - li et sanc - tus, sanctus De - us sa - ba - oth! — Ple - ni sunt coe - li, sanc - tus, sanctus De - us sa - ba - oth! — Ple - ni sunt coe - li, sanc - tus, sanctus De - us sa - ba - oth! — Ple - ni sunt coe - li, —

Piano accompaniment for measures 82-83, continuing from the previous section. It features multiple staves with complex chordal textures and melodic lines, maintaining the dense and intricate style of the first section.

Piano accompaniment for measures 82-83, continuing from the previous section. It features multiple staves with complex chordal textures and melodic lines, maintaining the dense and intricate style of the first section.

82

83

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

The first system of the score consists of ten staves. The top staff is a vocal line with lyrics. Below it are several staves for instruments, including strings and woodwinds. The music is in a key with two flats and a common time signature. The tempo marking 'rall. un poco' is positioned above the system.

rall. un poco

The second system continues the musical score. It features four vocal staves with the following lyrics:
   
tu. à, — glo - ri. à, glo - ri. à tu - à.
   
ple - ni sunt cœ - li — glo - ri. à tu. à, — glo - ri. à, glo - ri. à tu - à.
   
ple - ni sunt cœ - - li glo - ri. à tu. à, — glo - ri. à, glo - ri. à tu - à.
   
ple - ni sunt cœ - - li glo - ri. à tu. à, glo - - ri. à, glo - ri. à tu - à.
 The instrumental staves below continue with their respective parts.

The third system is primarily instrumental, showing staves for strings and woodwinds. The notation includes various rhythmic patterns and melodic lines.

The fourth system includes staves for Violini I (div. a 4.) and Violini II. The Violini I part is marked with 'con sord.' and 'pp' (pianissimo). The Violini II part is also marked with 'pp'.

The fifth system continues with woodwind and bass parts. The notation includes complex rhythmic figures and melodic lines for the instruments.

85 Allegro non troppo. (♩ = 56)

unis.

86

Allegro non troppo. (♩ = 56)

Sopr. I. II.

Ho - sanna in excel - sis, ho - sanna in ex - cel - sis, ho - san - na, ho - sanna, ho - sanna in ex - cel - sis, ho - san - na, ho - san - na

Alti.

Ho - sanna in excel - sis, ho - sanna in ex - cel - sis, ho - san - na, ho - sanna, ho - sanna in ex - cel - sis, ho - san - na, ho - san - na

85 Allegro non troppo. (♩ = 56)

86

87

The first system of the musical score consists of seven staves. The top three staves are vocal parts, and the bottom four staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests in the vocal lines.

in ex - - cel - sis, in ex - cel - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na, ho - sanna  
 in ex - - cel - sis, in ex - cel - sis, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na, ho - sanna  
 Ho - sanna in ex - cel - sis, ho - sanna in ex - cel - sis, ho - san - na, ho -  
 in ex - cel - sis, ho - san - na, ho - sanna, ho - san - na in ex - cel - sis, in ex - cel - sis, ho - san - na in ex - - cel - sis,

The second system of the musical score continues the composition with seven staves. It includes vocal parts and piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes and rests. The vocal lines continue with the lyrics from the previous system. The system concludes with a double bar line.

Viol. II.

Viola.

unis.

87



88

89

Upper system of musical notation, measures 88-89. It features vocal staves with lyrics and piano accompaniment. The lyrics are: "sanna in ex-cel-sis, in ex-cel-sis, ho-san-na in ex-cel-sis! Ho-sanna in excel-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na, ho-sanna, ho-san-na in ex-cel-sis, in".

Lower system of musical notation, measures 88-89. It features vocal staves with lyrics and piano accompaniment. The lyrics are: "sanna in ex-cel-sis, in ex-cel-sis, ho-san-na in ex-cel-sis! Ho-sanna in excel-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na, ho-sanna, ho-san-na in ex-cel-sis, in".

Piano accompaniment for measures 88-89, consisting of multiple staves for piano and bass. The notation includes chords, arpeggios, and melodic lines.

88

89



The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom six staves are piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The music is in a key with three flats and a 4/4 time signature. Dynamics such as *sf* (sforzando) are indicated in the piano parts.

in excel - sis, ho - san - - na in ex - celsis, ho - san - - - na, ho - san - na in ex - cel - sis, ho - san -  
 in excel - sis, ho - san - - na in ex - celsis, ho - san - - - na, ho - san - na in ex - cel - sis, ho - san -  
 - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - - san - - - na, ho -  
 sanna, ho - - san - na in ex - cel - sis, in ex - celsis, in ex - cel - sis, ho - san - na, ho - sanna in ex - cel - sis, ho -

The second system of the musical score continues the vocal and piano parts from the first system. It consists of eight staves, with the same layout as the first system. The piano accompaniment features complex textures with many chords and moving lines. Dynamics like *p* (piano) and *sf* are used throughout.

Poco riten.

The first system of the musical score consists of eight staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining six staves are for the instrumental ensemble. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The dynamic marking *ff* (fortissimo) is present in the first few measures of each staff. The tempo marking *Poco riten.* (Poco ritardando) is placed above the final measures of the system.

Poco riten.

The second system continues the musical score with four staves. The top two staves are vocal parts with the following lyrics: "na, ho - sanna in ex - cel - sis, ho - sanna in ex - cel - sis, ho - san - - - - - na!". The bottom two staves are instrumental parts. The dynamic marking *ff* is used throughout. The tempo marking *Poco riten.* is repeated above the final measures.

Viol. I. unis.

senza sord.

The third system consists of five staves. The top two staves are for Violin I, marked *Viol. I. unis.* and *senza sord.* The bottom three staves are for other instruments. The dynamic marking *ff* is present. The tempo marking *Poco riten.* is placed at the end of the system.

Poco riten.

# Nº 10. Agnus Dei.

Andante un poco lento. (♩ = 56)

4 Flauti.

2 Oboi.

2 Corni inglesi.

4 Clarinetti in B (Si♭).

6 Corni in C (Ut).

6 Corni in Es (Mi♭).

8 Fagotti.

4 Tromboni dell' Orchestra I.

4 Tromboni dell' Orchestra II.

4 Tromboni dell' Orchestra III.

4 Tromboni } dell' Orchestra IV.  
4 Tube }

I. e II. Paio di Timpani in D (Ré) H (Si).\*)

III. Paio di Timpani in D (Ré) G (Sol).

IV. Paio di Timpani in H (Si) G (Sol).

V. Paio di Timpani in D (Ré) A (La).

VI. Paio di Timpani in H (Si) Fis (Fa#).

VII. Paio di Timpani in C (Ut) G (Sol).

VIII. Paio di Timpani in E (Mi) G (Sol).

Baguettes d'éponge.  
Schwammschlägel.  
Sponge-headed drum-sticks.

\*) Deux Timbaliers pour chaque paire.  
Zwei Schläger für jedes Paar.  
Two drummers to each pair.

Andante un poco lento. (♩ = 56)

Soprani.

Alti.

Tenori I. II.

Bassi I. II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

CORO.

div.  
a 4.

ppp

Andante un poco lento. (♩ = 56)

91

Fl.  
Ob.  
C.ingl.  
Clar.  
Fag.  
8 Tromb. delle orchestre III e IV.

Ten. I.II.  
Bassi I.II.

A - gnus De - i, qui tollis pecca.ta mun - di, do.na e - is —  
A - gnus De - i, qui tollis pecca.ta mun - di, do.na e - is —

91

92

Silence.  
G. P.

re - qui - em, — re - quem sem - pi - ter - - nam! —  
re - qui - em, — re - quem sem - pi - ter - - nam! —

unis.  
div. a 4.

Silence.  
G. P.

92

93

A - gnus De - i, qui tollis pecca.ta mun - di,

*pp unis.*

A - gnus De - i, qui tollis pecca.ta mun - di,

*poco f*

93

*cresc. poco a poco*

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

*cresc. poco a poco*

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

*unis.*

Après les 25 mesures suivantes, le mouvement devra s'animer peu à peu jusqu'au ♩ = 69 qui est le mouvement primitif du 1<sup>er</sup> morceau (*Requiem*), dont la dernière moitié reparait ici.  
 Nach den folgenden 25 Takten belebt sich das Zeitmaass nach und nach bis zu ♩ = 69, dem ursprünglichen Tempo des 1. Satzes, dessen letzte Hälfte sich hier wiederholt.  
 After the next following 25 bars the tempo must be gradually increased up to ♩ = 69, the original tempo of the 1<sup>st</sup> movement, the second half of which is repeated here.

94

Fl. unis.  
 Ob. p  
 C. ingl. p  
 Clar. p  
 Cor. in C (U).  
 Cor. in Es (Mi b). p  
 Fag. p  
 Tromb. p  
 I. mf  
 Te de - cet hymnus, De.us, in - Si. on;  
 mf

94

Fl.  
 Ob.  
 C. ingl. p  
 Clar. p  
 Cor.  
 Fag. p  
 ex - au - di, ex - au - di o - ra - ti - o - nem me - am,  
 Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem; ex - au - di, ex -

95

**Soprani.**  
**Alti.**  
 Te de - cet hym - nus, De - us, in Si -  
 Te de - cet hym - nus, in  
 ex - au - di o - ra - ti - o - nem me - am! Ad - te ca - ro om - nis ve - ni -  
 au - di o - ra - ti - o - nem me - am, ex - au - di o - ra - ti - o - nem me - am! Ad - te ca - ro om -

95

96

*mf cresc.* *f* *ff*  
*mf* *cresc. molto* *f* *ff*  
 on. Re - qui - em - æ - ter - nam  
 Si - unis. - on. *cresc.* Re - qui - em - æ - ter - nam  
 et, ad te om - nis, om - nis ca - ro ve - ni - et. *I. II. ff* unis. *ff* Re - qui.  
 nis, omnis caro ve - ni - et. Re - qui - em - æ - ter - nam

96



Piano accompaniment for the first system, featuring multiple staves with complex chordal textures and melodic lines.

em æ - ter - - unis. - - - nam, re - qui - em æ - ter - nam do - na e - is, do - na e - is,

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

Re - qui - em do - na, do - na e - is, re - - qui - em æ - ter - - nam

Piano accompaniment for the second system, continuing the complex textures from the first system.

98

Piano accompaniment for the third system, marked with *dim.* and *p* dynamics.

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

em do - na e - is, Do - mine, do - na e - is, Do - mi - ne!

do - na e - is, Do - mine, do - na e - is, Do - mi - ne! Et lux per -

Piano accompaniment for the fourth system, concluding the piece with *dim.* and *p* dynamics.



100

a tempo

101

Un poco più lento. (♩ = 60)

4 Tromb. dell' Orch. I.

4 Tromb. dell' Orch. II.

4 Tromb. dell' Orch. III.

4 Tromb. dell' Orch. IV.

4 Tube.

Timp. I. II.

III. *p*

IV. *p*

V. *p*

VI.

VII. *p*

VIII. *p*

unis. *p*

*pp*

*Imi*

a tempo

Un poco più lento. (♩ = 60)

is cum sanctis tu - is in - æ - ter - num, Do - mi - ne, qui - a pi - us, pi - us

is cum sanctis tu - is in - æ - ter - num, Do - mi - ne,

is cum sanctis tu - is in - æ - ter - num, Do - mi - ne,

arco *p*

arco *p*

arco *p*

*pp*

*pp*

*pp*

a tempo

Un poco più lento. (♩ = 60)

100

101

The first system of the score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The piano part features a complex texture with many triplets and dynamic markings such as *pp* and *p*. The music is in a key with one sharp (F#) and a 4/4 time signature.

The second system contains vocal lines and piano accompaniment. The vocal parts have the following lyrics:   
 es, qui a pi - us es! A - - - - men, a - - - - unis.   
 qui a pi - us es! A - - - - men, a - - - -   
 qui a pi - us es! A - - - - men, a - - - -   
 The piano accompaniment continues with triplets and dynamic markings like *pp* and *pizz.*

unis.

unis.

unis.

men, a - - - - men, a - - - - men, unis. men, a - - - - men, a - - - - men, men, a - - - - men, a - - - - men,

The musical score is arranged in two systems. The first system consists of 14 staves: the top two are vocal staves with lyrics 'a - - - men, a - - - men.'; the next two are vocal staves with 'unis.'; the remaining ten are string staves. The second system consists of 10 staves, all of which are string staves. The score includes various dynamic markings: 'perdendo' is used in the vocal parts and several string staves; 'pp' (pianissimo) and 'sf' (sforzando) are used in the vocal parts and some string staves; 'ppp senza cresc.' (pianissimissimo senza crescendo) is used in several string staves; 'pizz.' (pizzicato) is used in the string staves in the second system. The string parts feature triplets and other rhythmic patterns.