

# MESSA DA MORTO CONCERTATA

Messa  
Concertata  
Con Strumenti

BurG I/50

BALDASSARE  
**GALUPPI**

S, A, T, B (Solo), S, A, T, B (coro), [2 fl], 2 cor, tr, 2 vl, vla, vlc, b, org

FULL SCORE



Wolfgang Esser-Skala, 2018

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Music engraving by LilyPond 2.18.0 (<http://www.lilypond.org>).  
Front matter typeset with EB Garamond (<http://www.georgduffner.at/ebgaramond>).

*First version, December 2018*

## PREFACE & CRITICAL REPORT

This edition of the *Missa de morti* bases upon a copy in the archive of the Dresden Hofkapelle, which has been digitized by the Saxon State Library – State and University Library Dresden (see <http://hofmusik.slub-dresden.de>). The digital version of the manuscript is available at

<http://digital.slub-dresden.de/id426040252> (siglum Mus.2973-D-21).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (dynamics and directions), parentheses (expressive marks) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.

### INTROITUS

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
40	A <sup>1</sup>	Bar in Ms: d'2–cis'4
41	org	Bar in Ms: A2.
47	org	Bar in Ms: A4–a4–A4
67	vl 2	Bar in Ms: cis'2.

<sup>1</sup> Abbreviations: A, alto; B, bass; cor, horn; fl, flute; Ms, manuscript; org, basses and organ; r, rest; S, soprano; T, tenor; tr, trumpet; vl, violin; vla, viola; vlc, violoncello.

### KYRIE

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
17	vl I, S	bar in Ms: bes'2.–a'4
23	vl I	2nd half of bar in Ms: b'2
32	T	2nd half of bar in Ms: b2
34	vl I	1st half of bar in Ms: gis'2
35	S	bar in Ms: fis'2–r2
37	vl I	2nd half of bar in Ms: gis'2
41	org	Bar in Ms: Bes1
43	vla	bar in Ms: b1
45	vla	bar in Ms: a1
73	S	2nd quarter in Ms: a'4
90	S	bar in Ms: fis'2.

### SEQUENTIA

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
14	cor 2	last quarter in Ms: b'4
19	cor 1	1st quarter in Ms: f''4
22	A	bar in Ms: e'4–dis'4–r4
30	cor 2	bar in Ms: g'2.
50	vl I	2nd eighth in Ms: a'8
70	vla	last quarter in Ms: gis'4
88	T	bar in Ms: e'2.
89f	vl I, 2	Tremolo repeats missing in Ms.
108	cor 2	2nd half of bar in Ms: e'8–e'8–e'4
136	vla	2nd/3rd quarter in Ms unison with org
145f	vl I, 2	Tremolo repeats missing in Ms.
178	tr	1st eighth in Ms: f''8
226	org	bar in Ms: b8–b8–b8–b8–b8–b8

241f	vla	bars in Ms: gis'4-a'4-a4-dis'4-dis4-r4	457	fl 2	bar missing in Ms
243-376	org	In the Ms, bass figures only appear in the following bars: 245-248, 262-267, 273-277, 293, 297, 300, 324-331, 335-340, 344-350, and 353. The remaining bass figures were added by the editor.	497	fl 2	bar missing in Ms
265	vla	2nd quarter in Ms: g4	503	org	bar in Ms: c8-c8-c8
290	vl 1	1st quarter in Ms: fis'8-e'8	557	vlc	bar in Ms: d'8-g'4-cis'8
290	vl 2	1st quarter in Ms: d'8-cis'8	566	org	2nd quarter in Ms: bes8-r8
345	S	bar in Ms: a'4-gis'8-r8	597	org	last eighth in Ms: A8
353	vl 2	2nd quarter in Ms: g'4	600-602	vla, vlc	Tremolo repeats missing in Ms.
356	org	bar in Ms: b8-b8-fis8-d8	604	vla, vlc	Tremolo repeat missing in Ms.
360	vl 2	1st eighth in Ms unison with vl 1	616-618	vla	Tremolo repeats missing in Ms.
362	vl 2	1st eighth in Ms unison with vl 1	617f	vlc	Tremolo repeats missing in Ms.
383	vla	1st half of bar in Ms: g4-bis4	621	vla	last sixteenth in Ms: eis'16
393	B	3rd quarter in Ms: D4	631-633	vla, vlc	Tremolo repeats missing in Ms.
398	vl 2	1st eighth in Ms: d'8	639f	vla, vlc	Tremolo repeats missing in Ms.
403	vl 1	4th eighth in Ms: a'8	685	vlc	3rd sixteenth in Ms: g16
404	B	1st quarter in Ms: fis4	689-809	org	In the Ms, bass figures only appear in the following bars: 690f, 696, 731f, and 745-799. The remaining bass figures were added by the editor.
418	B	last eighth in Ms: fis8	699	vl 2	2nd eighth in Ms: es''8
422	A	2nd half of bar in Ms: e'2	728	T	last quarter in Ms: g4
424	vl 2	1st half of bar in Ms: d'8-d'8-cis'8-cis'8	739	vla	bar in Ms: d'4-d'4-d'4
425-551	-	It is unclear whether the four upper bars denote two groups of violins or one group of flutes and one group of violins.	742	vl 2	bar in Ms: e'2.
425-551	vla	Staff missing in Ms	742	vla	2nd quarter in Ms: d'4
425-551	org	In the Ms, bass figures only appear in the following bars: 449f, 469-475, 481, 499-505, and 510-519. The remaining bass figures were added by the editor.	761	vl 1	last quarter in Ms: e''8-g''8
427	vl 2	1st eighth in Ms: d'16-g'16	761	vl 2	last quarter in Ms: g'8-e''8
429	vl 1	3rd eighth in Ms: e'8	781	vl 2	4th eighth in Ms: es''8
435	vl 2	1st eighth in Ms: f'8	792	vl 1	2nd eighth in Ms: a''8
439	fl 1	last sixteenth in Ms: a''16	792	vl 2	1st eighth in Ms: a'8
439	fl 2	last sixteenth in Ms: f''16	810-1003	org	In the Ms, bass figures only appear in the following bars: 814f, 831f, 837-842, 848f, 853, 862-881, 888-894, 899-904, 913, 922, and 970-996. The remaining bass figures were added by the editor.
			842	vla, org	3rd eighth in Ms: d8
			874	vla, org	2nd eighth in Ms: A8

901	A	bar in Ms: bes'4-a'8-r8
901	org	1st eighth in Ms: a8
907	vl 1	penultimate sixteenth in Ms: f'16
935	T	penultimate sixteenth in Ms: d'16
936	vl 1	bar in Ms: f''4.-es''16-d''16
949	vl 2	3rd sixteenth in Ms: d'16
963	B	2nd eighth in Ms: g8
968	vla	1st quarter in Ms: e'4
974	A	2nd eighth in Ms: f'8
980	B	3rd eighth in Ms: c8
980	org	3rd eighth in Ms: c8
989	T	2nd quarter in Ms: c'4
990	T	2nd quarter in Ms: c'4
1011	vla	3rd quarter in Ms: a4
1045	org	last quarter in Ms: gis4
1049	vl 2	1st half note in Ms: d'2
1076	vla	3rd quarter in Ms: b4
1101	vl 1	last quarter in Ms: fis''4
1101	A	last quarter in Ms: fis'4
1131	B	2nd half note in Ms: e2
1138	vla	bar in Ms: cis'1
1171	S	last quarter in Ms: g'8-fis'8
1175	vl 2	last eighth in Ms: cis''8
1175	S	1st note in Ms: a'2.
1175	org	upper voice, 1st note in Ms: a'2.
1198	vl 1	1st half note in Ms: dis''2
1219	cor 1	1st half note in Ms: d''2
1233	cor 2	1st half note in Ms: f'2

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang (at) esser-skala.at or create an issue or pull request on the edition's GitHub page (<https://github.com/skafdasschaf/galuppi-requiem-BurG-I-50>). Your help will be greatly appreciated.

Salzburg, December 2018  
*Wolfgang Esser-Skala*



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# 1

INTROITUS

# 1.1 REQUIEM

[Tempo deest]

Corno I, II  
*[ex E]*

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

*f*

*f Tutti*

47 6/4 6 5 [6] 3 5 [6] 6 5/4 5/3

*f Tutti*  
 Re - quiem ae - ter - nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is,

*f Tutti*  
 Re - quiem ae - ter - nam do - na e - is, Do - mine, et lux per - pe - tu - a lu - ce - at e - is,

*f Tutti*  
 Re - quiem ae - ter - nam do - na e - is, Do - mine, et lux per - pe - tu - a lu - ce - at e - is,

*f Tutti*  
 Re - quiem ae - ter - nam do - na e - is, Do - mine, et lux per - pe - tu - a lu - ce - at e - is,

7 6 5 6 5 [6] 7 6 5 3 # [6] 5 6 # 4 2

16 *a 2*

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note G4, and then rests for two measures. The piano accompaniment features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes.

The second system contains four vocal staves and a piano accompaniment. The lyrics for all vocal parts are: "et lux per - pe - tu - a lu - ce-at, lu - ce-at, et lux per - pe - tu - a lu - ce-at". The piano accompaniment includes figured bass notation below the bass staff: #, 7 [#], 6/4, 5 #, 7 [#], b7 #, 6/5, #, and [6].

23

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

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

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

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

5/4 # [4/2] 6 [6] 6/5 # 7 6/4 5/4 # 6 [6] [7]

30 a 2

The first system of the score consists of five staves. The top staff is a vocal line starting with a whole rest for the first five measures, followed by a half note G4 and a quarter note G4. The piano accompaniment is in the key of A major (three sharps) and 4/2 time. It features a steady eighth-note bass line in the left hand and a more active treble line with chords and eighth-note patterns.

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

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

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

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

The second system continues the vocal and piano parts. The vocal lines (soprano, alto, tenor, and bass) all sing the same lyrics. The piano accompaniment continues with its rhythmic patterns. At the bottom of the system, there are figured bass notations: 4/2 # [7] 6/4 [5] # [#6] # 4/2 [6] #4 6 7 7 4 #4/2 [6] #4/2 [6].



45

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

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

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

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

7 [6] 9 6 4 3 [3] 4+ 7 6 5 4 3 6 [6] 6 5 [6] 6 5





61

*P Solo*  
Te de - cet hy - -

*P Solo*  
Te de - cet hy - -

*p*

6  
5

[6] [7] 5  
3 6  
4 7  
5

[8] [7] [6] [5]  
[6] [5] [4] [3]

6  
4

70

mnus, De-us, in Si-on, De-us, in Si-on, et ti-bi reddetur vo-tum, et ti-bi reddetur vo-tum, vo-

mnus, De-us, in Si-on, De-us, in Si-on, et ti-bi reddetur vo-tum, et ti-bi reddetur vo-tum, red de tur vo-tum, vo-

5  
3

7

6  
4

7

6  
4 5  
3

[6]

4 [#]

9 [6]

9 [6] [#]

9 [4] 8 [3]

80

- tum in Je - ru - salem: Ex - au - - di, ex - au - - di o - ra - tio-nem me-am, o-mnis ca - ro

8 - tum in Je - ru - salem: Ex - au - - di, ex - au - - di o - ra - tio-nem me-am, o-mnis ca - ro

[6] [5] 6 5  
[4] [3] 4 [2] [1] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] [15] [16] [17] [18] [19] [20] [21] [22] [23] [24] [25] [26] [27] [28] [29] [30] [31] [32] [33] [34] [35] [36] [37] [38] [39] [40] [41] [42] [43] [44] [45] [46] [47] [48] [49] [50] [51] [52] [53] [54] [55] [56] [57] [58] [59] [60] [61] [62] [63] [64] [65] [66] [67] [68] [69] [70] [71] [72] [73] [74] [75] [76] [77] [78] [79] [80] [81] [82] [83] [84] [85] [86] [87] [88] [89] [90] [91] [92] [93] [94] [95] [96] [97] [98] [99] [100] [101] [102] [103] [104] [105] [106] [107] [108] [109] [110] [111] [112] [113] [114] [115] [116] [117] [118] [119] [120] [121] [122] [123] [124] [125] [126] [127] [128] [129] [130] [131] [132] [133] [134] [135] [136] [137] [138] [139] [140] [141] [142] [143] [144] [145] [146] [147] [148] [149] [150] [151] [152] [153] [154] [155] [156] [157] [158] [159] [160] [161] [162] [163] [164] [165] [166] [167] [168] [169] [170] [171] [172] [173] [174] [175] [176] [177] [178] [179] [180] [181] [182] [183] [184] [185] [186] [187] [188] [189] [190] [191] [192] [193] [194] [195] [196] [197] [198] [199] [200] [201] [202] [203] [204] [205] [206] [207] [208] [209] [210] [211] [212] [213] [214] [215] [216] [217] [218] [219] [220] [221] [222] [223] [224] [225] [226] [227] [228] [229] [230] [231] [232] [233] [234] [235] [236] [237] [238] [239] [240] [241] [242] [243] [244] [245] [246] [247] [248] [249] [250] [251] [252] [253] [254] [255] [256] [257] [258] [259] [260] [261] [262] [263] [264] [265] [266] [267] [268] [269] [270] [271] [272] [273] [274] [275] [276] [277] [278] [279] [280] [281] [282] [283] [284] [285] [286] [287] [288] [289] [290] [291] [292] [293] [294] [295] [296] [297] [298] [299] [300] [301] [302] [303] [304] [305] [306] [307] [308] [309] [310] [311] [312] [313] [314] [315] [316] [317] [318] [319] [320] [321] [322] [323] [324] [325] [326] [327] [328] [329] [330] [331] [332] [333] [334] [335] [336] [337] [338] [339] [340] [341] [342] [343] [344] [345] [346] [347] [348] [349] [350] [351] [352] [353] [354] [355] [356] [357] [358] [359] [360] [361] [362] [363] [364] [365] [366] [367] [368] [369] [370] [371] [372] [373] [374] [375] [376] [377] [378] [379] [380] [381] [382] [383] [384] [385] [386] [387] [388] [389] [390] [391] [392] [393] [394] [395] [396] [397] [398] [399] [400] [401] [402] [403] [404] [405] [406] [407] [408] [409] [410] [411] [412] [413] [414] [415] [416] [417] [418] [419] [420] [421] [422] [423] [424] [425] [426] [427] [428] [429] [430] [431] [432] [433] [434] [435] [436] [437] [438] [439] [440] [441] [442] [443] [444] [445] [446] [447] [448] [449] [450] [451] [452] [453] [454] [455] [456] [457] [458] [459] [460] [461] [462] [463] [464] [465] [466] [467] [468] [469] [470] [471] [472] [473] [474] [475] [476] [477] [478] [479] [480] [481] [482] [483] [484] [485] [486] [487] [488] [489] [490] [491] [492] [493] [494] [495] [496] [497] [498] [499] [500] [501] [502] [503] [504] [505] [506] [507] [508] [509] [510] [511] [512] [513] [514] [515] [516] [517] [518] [519] [520] [521] [522] [523] [524] [525] [526] [527] [528] [529] [530] [531] [532] [533] [534] [535] [536] [537] [538] [539] [540] [541] [542] [543] [544] [545] [546] [547] [548] [549] [550] [551] [552] [553] [554] [555] [556] [557] [558] [559] [560] [561] [562] [563] [564] [565] [566] [567] [568] [569] [570] [571] [572] [573] [574] [575] [576] [577] [578] [579] [580] [581] [582] [583] [584] [585] [586] [587] [588] [589] [590] [591] [592] [593] [594] [595] [596] [597] [598] [599] [600] [601] [602] [603] [604] [605] [606] [607] [608] [609] [610] [611] [612] [613] [614] [615] [616] [617] [618] [619] [620] [621] [622] [623] [624] [625] [626] [627] [628] [629] [630] [631] [632] [633] [634] [635] [636] [637] [638] [639] [640] [641] [642] [643] [644] [645] [646] [647] [648] [649] [650] [651] [652] [653] [654] [655] [656] [657] [658] [659] [660] [661] [662] [663] [664] [665] [666] [667] [668] [669] [670] [671] [672] [673] [674] [675] [676] [677] [678] [679] [680] [681] [682] [683] [684] [685] [686] [687] [688] [689] [690] [691] [692] [693] [694] [695] [696] [697] [698] [699] [700] [701] [702] [703] [704] [705] [706] [707] [708] [709] [710] [711] [712] [713] [714] [715] [716] [717] [718] [719] [720] [721] [722] [723] [724] [725] [726] [727] [728] [729] [730] [731] [732] [733] [734] [735] [736] [737] [738] [739] [740] [741] [742] [743] [744] [745] [746] [747] [748] [749] [750] [751] [752] [753] [754] [755] [756] [757] [758] [759] [760] [761] [762] [763] [764] [765] [766] [767] [768] [769] [770] [771] [772] [773] [774] [775] [776] [777] [778] [779] [780] [781] [782] [783] [784] [785] [786] [787] [788] [789] [790] [791] [792] [793] [794] [795] [796] [797] [798] [799] [800] [801] [802] [803] [804] [805] [806] [807] [808] [809] [810] [811] [812] [813] [814] [815] [816] [817] [818] [819] [820] [821] [822] [823] [824] [825] [826] [827] [828] [829] [830] [831] [832] [833] [834] [835] [836] [837] [838] [839] [840] [841] [842] [843] [844] [845] [846] [847] [848] [849] [850] [851] [852] [853] [854] [855] [856] [857] [858] [859] [860] [861] [862] [863] [864] [865] [866] [867] [868] [869] [870] [871] [872] [873] [874] [875] [876] [877] [878] [879] [880] [881] [882] [883] [884] [885] [886] [887] [888] [889] [890] [891] [892] [893] [894] [895] [896] [897] [898] [899] [900] [901] [902] [903] [904] [905] [906] [907] [908] [909] [910] [911] [912] [913] [914] [915] [916] [917] [918] [919] [920] [921] [922] [923] [924] [925] [926] [927] [928] [929] [930] [931] [932] [933] [934] [935] [936] [937] [938] [939] [940] [941] [942] [943] [944] [945] [946] [947] [948] [949] [950] [951] [952] [953] [954] [955] [956] [957] [958] [959] [960] [961] [962] [963] [964] [965] [966] [967] [968] [969] [970] [971] [972] [973] [974] [975] [976] [977] [978] [979] [980] [981] [982] [983] [984] [985] [986] [987] [988] [989] [990] [991] [992] [993] [994] [995] [996] [997] [998] [999] [1000]

91

ad te ve - ni - et, omnis ca - ro ad te ve - ni - et.

ad te ve - ni - et, omnis ca - ro ad te ve - ni - et.

$\frac{4}{2}$  [-]  $\left[ \frac{6}{5} \right]$  4 # [6] [#]  $\frac{4}{2}$  [-]  $\frac{6}{5}$  4 # *f p*  $\left[ \frac{7}{\#} \right]$  *f p*  $\left[ \frac{6}{4} \right]$  *f p*  $\frac{7}{\#}$   $\left[ \frac{16}{4} \right]$   $\left[ \frac{5}{\#} \right]$

103

*f* *p* *f* *p* *f* *p* *f* *p*

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

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

*f* [#] [6] [8/6] [7/5] [6/4] [5/#] *p* [6/4] [5/3] 7 [6/4]

112

De-us, in Si-on, et ti-bi redde-tur vo-tum in Je-ru-sa-lem, et ti-bi reddetur vo-tum, et ti-bi reddetur votum, vo-tum in Je-

De-us, in Si-on, et ti-bi redde-tur vo-tum, vo-tum in Je-ru-sa-lem, et ti-bi reddetur vo-tum, et ti-bi reddetur vo-tum in Je-

47 [46] 5/4 [7] [6] [5] [6] [45] [6] 47 [6] [45] [6] [5] 9 6 9 [6] [5] 4/2 5/3

124

ru-salem: Ex - au - di, ex - au - di o - ra - tio-nem me-am, o-mnis ca - ro ad te ve - ni - et,

ru-salem: Ex - au - di, ex - au - di o - ra - tio-nem me-am, o-mnis ca - ro ad te ve - ni - et,

6  
4

5  
3

b7

b6  
4

b7

[b7]

[b6  
4] [5  
3]

[8]

[b7]

[6  
4]

[5  
3]

[4  
2]

[ ]

[6  
5]

[6  
4] [5  
3]



[Requiem da capo]

137

o-mnis ca-ro ad te ve-ni-et.

o - mnis ca - ro ad te ve - ni - et.

[8] [47] [6/4] [5/3] [4/2] [-] [6/5] [5/4] [3] 6/4 5/3 f p f p f p f p [8/6] [7/5] [6/4] [5/3]



# 2

KYRIE

## 2.1 KYRIE

[Tempo deest]

Corno I, II  
[ex E]

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

*f*

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

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

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

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

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

*f* *Tutti*

6 5 # [4] 6 45 7 6 6 [45] [4] [3]



30 a 2

son, e - lei - - son, e - lei - - son.

son, e - lei - - son, e - lei - - son.

e - lei - son. Ky - ri - e [e - lei] - - son, e - lei - - son.

son, e - lei - - son, e - lei - - son.

5 6 4 6/5 1 1 1 1 [1] [3] #4/2 6 4/2 6 # [-] [6] [15] 9 8 6/5 5/4 3

2.2 CRISTE

[Tempo deest]

*Violino I*  
*f coll'Organo sempre* *p simile*

*Violino II*  
*f coll'Organo sempre* *p simile*

*Viola*  
*f Viola coll'Organo sempre* *p simile*

*Soprano*  
*p Solo*  
Chri-ste, Chri-ste e-lei-son, Chri-ste,

*Alto*  
*p Solo*

*Organo*  
*f Solo* [6] [#] *p simile* [6] [#] # [#]

55

Chri - ste e - lei - - - son, Chri - ste, Chri - ste e - - - lei - -

4 3  $\frac{6}{5}$   $\frac{6}{5}$  9  $\frac{6}{5}$   $\frac{7}{\#}$  7 4 3  $\frac{6}{5}$  9 8  $\frac{6}{5}$  4 3



65

*f* *p* *f* *p* *f* *p*

son. Chri - ste, Chri - ste e - lei - - son, Chri - ste, Chri - ste e - lei -

*f* *p* 9 [6] [5] [9] [8] [6] 6 9 8 15

75

son, Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei -

9 8 [6] 9 8 9 8 [#] [6] 6 5 [#] [6] 4 3 [6]

Kyrie da capo

The first system of the piano accompaniment consists of three staves (treble, middle, and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The key signature is one sharp (F#). The dynamics range from piano to forte (f).

The vocal line for the first system is on a single staff with a treble clef. It contains the lyrics "son, e - lei - son." with a fermata over the final note. There is a star symbol above the second measure of the vocal line.

The second system of the piano accompaniment continues the musical texture from the first system, with similar rhythmic patterns and dynamics.

The third system of the piano accompaniment includes figured bass notation below the staff, providing harmonic guidance for the bass line. The figures are: 7/4 # [6] [#9/4] 8 [#] [6/5] 9 8 [7] [#] [6/4] [5] [#] [6/5] [5] [#] f 6 #.



3

SEQUENTIA

3.1 DIES IRAE – QUANTUS TREMOR

[Tempo deest]

Corno I, II  
[ex E]

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

*f*

*f*

*f*

*f*

*f* Tutti [6] [7] [6] [7] [6] [7]

a 2

11 a 2

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest for 11 measures, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a right hand with trills and a left hand with a steady eighth-note bass line. A small asterisk is placed below the first vocal note.

*f Tutti*

Di-es i-rae, di-es il-la

*f Tutti* \*

Di-es i-rae, di-es il-la

*f Tutti*

Di-es i-rae,

*f Tutti*

Di-es i-rae,

7 [6] [5]  $\flat 6$  [6]  $\flat 6$   $\frac{6}{4}$   $\frac{5}{3}$   $\flat 7$   $\frac{6}{4}$   $\frac{5}{3}$  [6]  $\frac{6}{4}$   $\frac{5}{3}$  [6] [7]

This system contains the second vocal line and piano accompaniment. The vocal lines enter with the lyrics "Di-es i-rae, di-es il-la" under a forte (*f*) and tutti dynamic marking. The piano accompaniment continues with a similar eighth-note bass line. A small asterisk is placed below the second vocal line.

23 *a 2*

*a 2*

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

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

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

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

[6] [7] [6] [7] [6] [7] 6 [5] 6



34

byl - la, te - - ste Da - vid cum Si - byl - - la.

byl - la, te - - ste Da - vid cum Si - byl - - la.

8 byl - la, te - - ste Da - vid cum Si - byl - - la.

byl - la, te - - ste Da - vid cum Si - byl - - la.

4 # 6 [6] [5] 6 [4] [#] #4 [6] 2

44 *a 2*

Di - es i - rae, di - es

Di - es i - rae, di - es

Di - es i - rae, di - es

Di - es i - rae, di - es

# # b7 (6) 6/4 5/# [b7] 6/4 5/3 (6) 6/4 5/# b # [b] [b] [b4]

56 a 2

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of notes with a fermata over the first two measures. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and various accidentals.

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

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

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

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

6 [b5] [6] [b7] 6/4 5/3 [b6] b [6] [7] [b] [b] b6/4 5 # [1] [1] # 6 b

The second system contains four vocal lines and a piano accompaniment. Each vocal line has lyrics underneath. The piano accompaniment continues with the same complex rhythmic patterns as in the first system. At the bottom of the system, there is a series of figured bass notations.

67

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

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

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

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

6 5 [7] 6 [9] [8] 6 [4] # [8] [7] [6] [5] [6] [4] [5] [8] [7] 5

79

ste Da - vid cum Si - byl - la, te - ste Da - vid cum Si -

ste Da - vid cum Si - byl - la, te - ste Da - vid cum Si -

ste Da - vid cum Si - byl - la, te - ste Da - vid cum Si -

ste Da - vid cum Si - byl - la, te - ste Da - vid cum Si -

6/4 5/3 8/6 6/5 5/4 3 [6/5] [8/6] [8/6] [7/5]



97

tu - rus, quan - do Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus -

tu - rus, quan - do Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus -

tu - rus, quan - do Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus -

Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus - su - rus, cun - cta

6 [45] ♯ #4/2 6 7 6/4 7

101

su - rus, di - scus - su - rus! Quan - tus tre - mor est fu - tu - rus, quan - do

su - rus, di - scus - su - rus! Quan - tus tre - mor est fu - tu - rus, quan - do

su - rus, di - scus - su - rus! Quan - tus tre - mor est fu - tu - rus, quan - do

stri - cte di - scus - su - rus! Quan - tus tre - mor est fu - tu - rus, quan - do

6/4 5/4 6/5 [8/12] 7/5 6/4 [5] 5/3



105

Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus - su - - rus!  
 Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus - su - - rus!  
 Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus - su - - rus!  
 Ju - dex est ven - tu - rus, cun - cta stri - cte di - scus - su - - rus!

#7/4    b7/5    [ ]    b6/4    5/3    b7    b6/4    5/4    3

## 3.2 TUBA MIRUM

*Andantino*

*Tromba*  
*[ex E]*

*Violino I*

*Violino II*

*Viola*

*Basso*

*Organo*

*f*

*f*

*f*

*f Solo*

7 6/4 5/3 7 6/4 5/3 7 6/5 6/4 8/6

120

7  
[6] 5

6 5 4

6 5  
4 3

[6] [7] [8]  
[4] [2] [3]

[6]

[8] [7] [6] [5]  
[6] [5] [4] [3]

*p*

[7]

[6]  
[4]

*p Solo*

Tu - ba mi -

132

rum spar - gens so - num, per se - pul-chra, per se - pul-chra re - gi - o - num, co -

[5]  
[3]

[7]

[6]  
[4]

[5]  
[3]

[6] [6] [b5]

[5#5] [6] [5]

[6]

# [4+]

144

get o - mnes an - te thronum. Tu - ba mi - rum spar - gens so -

[6] [7] [5] [7] [6] [6] [#] [6] 7 6/4 [6] 5/3 7 6/4

156

num, per se - pul-chra re - gi - o-num, co - get o - mnes an - te thronum, co - get o - mnes

6 5 6 [6] [6] [6] [6] [5] [2] 6 7 # 4 2 [5]

4 3

169

Musical score for page 47, starting at measure 169. The score includes a vocal line and a piano accompaniment. The piano part features a complex bass line with many accidentals and fingering numbers. The vocal line has lyrics "an - te\_ thro - num." and "Tu - ba". Dynamics include *f* and *p*.

The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three sharps (F#, C#, G#). The tempo is not explicitly marked.

The vocal line is on a single staff with lyrics: "an - te\_ thro - num." and "Tu - ba".

The bass line of the piano accompaniment includes the following fingering numbers: [6], [6/4], [5], [-], [6], [45], [5#5], [6], [5], [#], [#4/2], [6], 6, [6], [8/6], [7/5], [6/4], [5], and 7.

182

mi - rum spar - gens so - num, per se - pul-chra, per se - pul-chra re - gi - o-num, co -

1 1 1 1 1 1 [4] [4] [4] [4] [6] [6] [5#5] [6] [2] [6]



195

Musical score for page 49, starting at measure 195. The score includes a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line with figured bass notation. The lyrics are:

get o - mnes an - te thro-num, co - get o - mnes an - te thro-num. Tu -

The figured bass notation below the piano part is:  $\flat 7$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\flat 7$ ,  $[5]$ ,  $[7]$ ,  $[\frac{8}{6}]$ .

207

ba mi - rum spar - gens so - num, per se - pul-chra, per se - pul-chra re - gi -

7 6/4 5/3 [8] 7/5 6/4 5/3 [7] [6] [5] [6] [6] [6] [5]

219

o-num, co - get o - mnes an - - te thro - num, co - get o -

[4] [3] 7 [6/5] [6/5] \* 6/4/2 6 7

Detailed description: This page of a musical score (page 219) features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics: "o-num, co - get o - mnes an - - te thro - num, co - get o -". The piano accompaniment is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand features a complex texture with sixteenth-note runs and chords. The left hand provides a steady bass line with some sixteenth-note patterns. The score includes various musical notations such as rests, notes, and dynamic markings. At the bottom of the page, there are performance instructions in brackets and numbers: [4] [3] 7 [6/5] [6/5] \* 6/4/2 6 7.



3.3 MORS STUPEBIT

Andante

Violino I *f*

Violino II *f*

Viola *f*

Soprano

Organo *f Solo*

251

260

6 6 6 [6] [6] 5 5 # #

269

*p* *p* *p*

*p Solo*

Mors stu - pe - bit et na - tu - ra, cum re - sur - get cre - a - tu - ra,

# #  $\frac{4}{2}$  #  $\frac{4}{2}$  [6] [#] 7 # 6  $\frac{6}{5}$  [#]

279

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

6 5  
4 3

288

can - ti re - spon - su - ra. Mors stu - pe - bit et na - tu - ra, mors stu - pe - bit

6 9 8 6 2 6 2 6 2 6 5 [6] 6 # 6 6 5 6

4 3

298

et na - tu - ra, cum re - sur - get cre - a - tu - ra, ju - di - can - - - ti, —

6 6 6 6  $\frac{9}{4}$   $\frac{8}{3}$  6 6

308

ju - di - can - - ti re - spon-su - ra, ju - di - can - ti re-spon-su - ra.

7 6  $\frac{6}{5}$  6 6 6 6  $\frac{4}{4}$   $\frac{5}{3}$  6 *f* 6 6



318

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

*p*

*p*

*p*

6  $\frac{5}{2}$  [6] [2] 6 [6]

328

sur - get, cum re - sur - get cre - a - tu - ra, ju - di - can - ti,

*p*

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

338

ju - di - can - ti, ju - di - can - ti re - spon - su - ra. Mors stu -

# 6 7 [5] 6 #5 6 [6] [6] 7 [6] [5] 6 6 6 6 6

348

pe - bit et na - tu - ra, cum re - sur - get, cum re - sur - get cre - a - tu - ra,

[5] 6 [5] [6] # 6 6 6 # [6] 6 # [7] # 6 6 #

358

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

7 # 6 # 6

367

can - ti re-spon-su - ra.

# 6 # f 6 5 # #

## 3.4 LIBER SCRIPTUS – JUDEX ERGO

Adagio

*f*

Violino I

Violino II

*f*

Viola

*f*

*f Tutti*

Soprano

Li-ber scri-ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus

*f Tutti*

Alto

Li-ber scri-ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus

*f Tutti*

Tenore

Li-ber scri-ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus

*f Tutti*

Basso

Li-ber scri-ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mun - dus

*f Tutti*

Organo

6 5 7 4 3  
4 3

6 5 7 4 3  
4 # [ ] 2 3

6 5  
4 #

385

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

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

<sup>8</sup> ju - di - ce - tur. Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mundus ju - di - ce - tur, ju - di - ce - tur.

ju - di - ce - tur. Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, un - de mundus ju - di - ce - tur, ju - di - ce - tur. \*

6/5 # 6/2 # 6 6/5 [6] 5 #6 tasto solo 6/4 [47] 5/4 3

394

Ju - dex er - go cum se -  
 Ju - dex er - go cum se -  
 Ju - dex er - go cum se -  
 Ju - dex er - go cum se -

$\frac{6}{4}$   $\frac{6}{4}$  #  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

401

de - bit, quid - quid la - tet ap - pa - re - bit: Nil in - ul - tum re - ma - nebit, nil in - ul - tum re - ma -

de - bit, quid - quid la - tet ap - pa - re - bit: Nil in - ul - tum re - ma - nebit, nil in - ul - tum re - ma - ne -

de - bit, quid - quid la - tet ap - pa - re - bit: Nil in - ul - tum re - ma - nebit, nil in - ul - tum re - ma - ne - bit,

de - bit, quid - quid la - tet ap - pa - re - bit: Nil in - ul - tum re - ma - nebit, nil in - ul - tum re - ma - ne - bit,

♭7   ♭6/4   5/3   6   6/4   5/3   [7]#   6/4   5/3   7   ♭7   5/4   3

408

ne - - - - - bit. Ju - dex er - go cum se - de - bit, quid- quid la - tet

- - - - - bit. Ju - dex er - go cum se - de - bit, quid- quid la - tet

8 re - ma - ne - - - - - bit. Ju - dex er - go cum se - de - bit, quid- quid la - tet

re - ma - ne - bit, re - ma - ne - - - - - bit. Ju - dex er - go cum se - de - bit, quid- quid la - tet

[4] [3] 7 6 8 7 6 7 6 5 6 6 5 4 [3] 5 4 # 6 5 4 2 [6] # 6 5



416

ap - pa - re - bit: Nil in - ul - tum re - ma - ne - - - - bit, nil in - ul - tum re - ma - ne - bit.

ap - pa - re - bit: Nil in - ul - tum re - ma - ne - - - - bit, nil in - ul - tum re - ma - ne - bit.

8 ap - pa - re - bit: Nil in - ul - tum re - ma - ne - - - - bit, nil in - ul - tum re - ma - ne - bit.

ap - pa - re - bit: Nil in - ul - tum re - ma - ne - - - - bit, nil in - ul - tum re - ma - ne - bit.

6  $\frac{6}{4}$  [6] 7 9 8 7 6 5 # [ $\frac{4}{2}$ ]  $\frac{6}{5}$  [9] [8] [ $\frac{4}{2}$ ]  $\frac{6}{5}$   $\frac{5}{4}$  3  $\frac{6}{5}$  [6] [5] [4] [3] [ $\frac{6}{4}$ ] [ $\frac{5}{3}$ ]

## 3.5 QUID SUM MISER – REX TREMENDAE

[Tempo deest]

[Flauto I] \*  
f

[Flauto II] \*  
f

Violino I  
f

Violino II  
f

Viola  
f \*

Alto

Organo  
f Solo

Figured Bass for Organ:

4	-	6	6	8	7	6	5	6	-	5	4	5	6	-	5	6	4	-	7	6
2	-			6	5		4	4		#	4	#	4		#	6	2	-	5	4

438

6 5 7 6 5  
4 3 5 4 3

6 5 6 6 5 6  
4 3 4 4 3

8 7 7 4 6 5  
6 5 # 2 4 #

[5] 6 5 6 5  
[#] 4 [#] 4 [#]

451

*p*

*p*

*p*

*p*

*p*

*P Solo*

Quid sum mi - ser tunc di - ctu - rus, quem pa - tro - num ro - ga - tu - rus, quid sum mi - ser tunc di -

6 6 5  
4 #

*p* 4/2 =

6 6 8 7  
6 5

5 6  
# 4

= 5 4  
# b2

5

6 5 6  
4 #

4/2 =

7 6  
4

464

ctu-rus, quem pa - tro - num ro - ga - tu-rus cum vix ju - stus sit se - cu-rus? Quid sum mi-ser tunc di -

6 6 6  $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{9}{4}$   $\frac{8}{3}$   $\frac{6}{4}$   $\flat 7$   $\frac{6}{4}$   $\frac{\flat 7}{4}$   $\frac{8}{3}$   $\flat 7$   $[\flat 6]$   $\frac{5}{4}$   $\frac{2}{3}$  6  $\sharp 5$  6

478

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

9 8 2 6 b 6 7 6 5 6 b7 7 6 b5 6 5 f b4 2 =

491

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

$\flat 7$   $\frac{6}{4}$   $\flat 7$   $\frac{5}{3}$   $\frac{6}{\flat 4}$   $\frac{7}{\flat 5}$   $\frac{6}{4}$   $\frac{\flat 5}{3}$   $\frac{4}{3}$   $p$   $\frac{7}{[\flat]}$   $6$   $[\flat]$   $\frac{7}{5}$   $\frac{9}{4}$   $\frac{8}{\#}$   $[\flat]$

503

*p*

*p*

van-dos sal - vas gra-tis, sal - va me, sal - va me, fons pie - ta - tis. Rex tre - men - dae ma - je -

[6] [6] [6] [5] 5 5 5 5 7 [6] [5] [4] [8] # 7 [6] 6



515

sta - tis, qui sal - van - dos sal - vas gra - tis, sal - va me, — fons pie - ta - tis, qui sal - van - dos

4 # [-] 6 7 [6] 6 9 [4] [3] 4 2 6 7 6 5 # 7 9 8 # 6 4 =

526

sal - vas gra - tis, sal - - - - - va - - - - - me, sal - - - - - va

6 5 3 6 4 #5 3 3 6 4 #5 3 3 6 4 5 6 4 5 7 # # - 6

539

me, — fons pie - ta - - tis.

6 6 5 6 6/4 5 # f 8/6 7/5 7 # 4/2 6/4 5 # 5 # 6/4 5 # 6/4 5 # 6 6/4 5 #

3.6 RECORDARE – QUAERENS ME

Adagio

Viola  
obligati

Violoncello

Tenore

Organo

*f*

*f*

*f* Solo

[6] [7#] [#] [6] 6 [6] [6-] [6] 6 # 6

561

571

[6] [7#] 5 6 [#] [6] [6] [7#] [6] 6/4 [5] [-]#

581

*p* *p Solo*

Re - cor - da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae: Ne me

[6] 4/2 [7] [6] [5] 7/4 6 6 [9/4] [8/3] [6]

591

per-das, ne me per-das il - la di - e. Re - cor - da - re, Je - su pi - e, quod sum

6 [6] [7] [9/4] [8/3] [7/5] [6/4] [5/3] [6/5] [9/4] [8/3] 4/2 3 6

601

cau - sa tu - ae vi - ae: Ne me per - das, ne me per - das

♭ [6] [6/5] [6/4] [5/♭] ♭7 ♭ [7/4] ♭ [♭4] 7 6

611

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

6/4 5 6/5 9/4 8/3 6 6/b 7/b 6/4 5/b 6 [b] 6 6/b 7/b 6/4 5/b



621

*f* 6 7/b 6 6/4 5/# [b7/b] 8/5 7/5 6 7/b 6 6/5/b [b]

631

Quae - rens me, se - di - sti las-sus: Re - de - mi - sti Cru - cem pas-sus: Tan - tus la - bor,

*p*  $\flat 6$   $\flat 5$   $\left[ \begin{smallmatrix} 9 \\ \flat 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$   $\flat 6$   $\left[ \begin{smallmatrix} 6 \\ \flat \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} \flat 7 \end{smallmatrix} \right]$   $\frac{3}{4}$  6  $\flat 5$

641

tan - tus la - bor non sit cas-sus. Quae - rens me, se - di - sti las-sus:

$\left[ \begin{smallmatrix} 6 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 7 \end{smallmatrix} \right]$   $\flat 6$   $\left[ \begin{smallmatrix} 6 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 5 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 7 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 6 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 6 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 9 \\ 4 \end{smallmatrix} \right]$   $\left[ \begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$



651

Re - de - mi - sti Cru - cem pas - sus: Tan - tus la - bor, tan - tus la - bor non,

[7] 6 [5] [6/5/4] [6/4] [5/#] [#] [#] [7/#] [6] [2]

660

non sit cas - sus, tan - tus la -

5 6 # [#] [6] [6-] [6] [6/5] [6/5]

669

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

Figured Bass: [6] [9/4] [5/3] [#] [4] [6] [5] [6/4] [5/#] [#] [7/#] [6/5] 6 6/4 [5/#]

678

tus la - bor non sit cas - sus.

Figured Bass: 7 6 [5] [6] [7/4] [6/4] [5/#] [6] [6] [#] [6] [6/4] [5] [1/#]

3.7 JUSTE JUDEX – INGEMISCO

[Tempo deest]

*Violino I*  
*Violino II*  
*Viola*  
*Alto*  
*Tenore*  
*Organo*

*p*  
*p*  
*p*  
*p Solo*  
*p Solo*  
*p Solo*

Ju - ste Ju - dex ul - ti - o-nis, an-te di - em ra - ti-  
Do - num fac re - mis - si - on-is, an - te di-em

6 6 6 6 6 8 7 9 8  
6 5 6 5 9 8 6 6 8 7 9 8 6  
5 5 5 5 5 4 3 4 3 5 4 3 5

703

o - nis, an - te di-em ra - ti - o-nis, an - te di - em

8 ra - ti - o-nis, an - te di-em ra - ti - o-nis, an - te di - em an - te di - em

7 5 - 6 5 4 - 6 5 6 6 6 5 4

717

ra-ti-o-nis, an-te di-em, an-te di-em ra-ti-o-nis, an-te di-em ra-ti-o-nis.

ra-ti-o-nis, an-te di-em, an-te di-em ra-ti-o-nis, an-te di-em ra-ti-o-nis.

6 5 9 7 7 6 6 6 7 6 4 f 6

732

*p*

*p*

*p*

In - ge - mi - sco,

6 6 [h] 6 6 8 5 3 5 6 6 - 7 6 5 4 3 6 4

*p*



756

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

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

# ♭ ♭7 ♭7 [5] [6] 6/4 [5] [4/2] [7] 7/5 6/4 [5]



766

In - ge - mi - sco, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce,

Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce,

[6/4] [5/4] [ ] b5 [9/4] [8/3] [7] [6] b5 [9/4] [8/3] [4/3]

777

De - us. In - ge - mi - sco, tam - quam re - us: Cul - pa ru - bet vul - tus (b) me - us: Sup - pli - can - ti

8 De - us. In - ge - mi - sco, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli -

9/4 8/3 6/4 b7 6/4 5/3 b6/4 [b7] 5 6/4 7 6/4 5/3 [b7] b6/4 5/3 4

788

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

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

799

par - ce, De - us, par - ce, par - ce, De - us.

par - ce, De - us, par - ce, par - ce, De - us.

[b7] 6/5 4 3 6/5 6/5 4 3 6 6/4 5/3

3.8 QUI MARIAM – PRECES MEAE – INTER OVES – CONFUTATIS

[Tempo deest]

The musical score is for a section titled "3.8 QUI MARIAM – PRECES MEAE – INTER OVES – CONFUTATIS" on page 93. It features a tempo marking "[Tempo deest]". The score is written for Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Organo. The key signature is one flat (B-flat) and the time signature is 2/4. The first three staves (Violino I, Violino II, and Viola) begin with a forte (*f*) dynamic. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by whole rests. The Organ part begins with a forte (*f*) dynamic and a "Solo" marking. The organ part includes figured bass notation: 6/5, 6/4, and 5/3. The score consists of 11 measures.

821

*p*

*p Solo*

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

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

*p*

6 5  
4 3

6

6 5

6 4

5 3

834

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clefs). The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

di-sti, mi - hi\_ quo-que spem de - di-sti. Qui Ma - ri-am ab - sol - vi-sti, et la - tro - nem ex - au - di-sti, mi - hi

Empty treble clef staff.

Empty treble clef staff with an '8' below it.

Empty bass clef staff.

Basso continuo line with figured bass notation. The figures are: 6, 6/4, [-] 6/4 5/3, 9/4 8/3, 5/3, 6/4, 6/4 5/3, 6/4, 6/4 5/3, \*, 2 6, 6/5, 6 7, 6/4 5/4, 6.

848

qu-que, mi - hi quoque spem de - di - sti, mi-hi quo - que spem de - di - sti.

[7] [6] 6/5 9/4 8/3 6 ♭ [♭6] 6 6/4 5/♭ ♭ ♭ 7/♭ 6



860

*P Solo*

Pre - ces me - ae non sunt dignae, sed tu bo - nus fac be - nigne, ne per - en - ni cre - mer

6/4 5/b [7/b] b [6/5] [4] [6] b b b b6/4 5/b [4] 4/2 6 [6]

873

igne. Pre - ces me - ae non sunt dignae, sed tu bo - nus fac be - ni - gne, sed tu bo - nus fac be -

♯ [-] [6] \* ♯ [-] 6 [♭] 6 ♭ ♭ 6 6 4/2 [♭6] 6 ♭7 6 5 6 ♭7

885

nigne, fac be - nigne, ne per - en - ni, ne per - en - ni cre - mer i - gne. Pre - ces me - ae non sunt

$\frac{9}{b4} \frac{8}{3}$     6     $\frac{6}{4} \frac{5}{3}$     6 [b5]     $\frac{9}{b4}$   $\frac{8}{3}$     b6     $\frac{5}{b}$   $\frac{6}{b}$   $\frac{5}{b}$     4 # 6    [b] 6    b

897

di - gnae, sed tu bo - nus fac be - ni-gne, ne per - en - ni cre-mer i - gne.

5 # 6 4 # [#] [6] 5 [6] # 1 1 1 1 f b # 6 5 6

910

*p Solo*  
 In - ter o - ves lo - cum praesta. Et ab haedis me se-questra, sta - tu-ens in par - te

b 6/4 5 # p # b # 5 6/4 6/4 5 # 6 7 6 [b5]

923

dextra, in par - te dextra. In - ter o - ves lo - cum praesta. Et ab haedis me se-questra, sta-tu-ens in par -

$\frac{9}{b4}$   $\frac{8}{3}$      $\frac{6}{4}$   $\frac{5}{3}$      $b7$      $\frac{6}{5}$      $6$   $b5$      $\frac{9}{b4}$   $\frac{8}{3}$      $6$   $5$   $\frac{9}{4}$   $\frac{8}{3}$



948

*p*

*p*

*p*

*p* *Solo*

Confu-ta-tis male-di-ctis, flam-mis a-cribus ad-dictis, vo-ca-me, vo-ca-me cum be-ne-dictis, cum

6 6 6 5 6 7 6 6 - 6 6 6 5 5



962

*f Tutti*  
Vo - ca me cum be - ne - di - ctis, cum be - ne - dictis,

*f Tutti*  
Vo - ca me cum be - ne - dictis, be-ne - dictis,

*f Tutti*  
Vo - ca me cum be - ne - dictis,

*f*  
be - ne - dictis. Confu-ta-tis ma-le - dictis, flammis a-cribus ad - dictis, vo - ca me cum be - ne - di - ctis, cum be-ne - dictis, vo - ca

*f Tutti*  
6 6 6 6 5 5

976

vo - ca me cum be - ne - di - ctis, be - ne - dictis, vo - ca me cum be - ne - di - ctis, vo - ca me cum be - ne -

vo - ca me cum be - ne - dictis, vo - ca me cum be - ne - di - ctis, vo - ca me cum be - ne -

vo - ca me cum be - ne - dictis, be - ne - dictis, vo - ca me cum be - ne - di - ctis, vo - ca me cum be - ne -

me cum be - ne - di - ctis, cum be - ne - dictis, vo - ca me, vo - ca me, vo - ca me cum be - ne -

[6] [6] 6/4 5/3 [6] 6 6/5 5/4 [3]

991

di - ctis, vo - ca me cum be - ne - di - ctis.

di - ctis, vo - ca me cum be - ne - di - ctis.

<sup>8</sup> di - ctis, vo - ca me cum be - ne - di - ctis.

di - ctis, vo - ca me cum be - ne - di - ctis.

6 5 4 3 5 6 4 3 6 6 7 6 5 6 6 6 5 4 3

3.9 ORO SUPPLEX

[Tempo deest]

*Violino I*  
*f*

*Violino II*  
*f*

*Viola*  
*f*

*Alto*

*Organo*  
*f Solo*

1015

*p*

*p*

*p*

*p Solo*

O - ro supplex et ac -

1027

clinis, cor con - tri - tum qua - si - ci - nis, ge - re cu - ram me - i - fi - nis, ge - re cu - ram

[5] 7 6/4 [ ] 5 # # [6] #

1039

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

[6] 6 # [8/6] [7/5] [#] [6] [#4/2] 6 6 [6] [5] - #

1049

*f* *p* *f* *p*

nis. O - ro sup - plex et ac - clinis, cor con -

[47] [6] 6/4 # [6] 6/45 [6] 6/4 # *p* [4/2] [6/5] [6/45]

1061

tri-tum qua - si - ci-nis, ge - re cu - ram me - i fi-nis. O - ro sup - plex et ac - clinis, cor con -

[2] 6/45 6/5 # 4 # [6] [5] [-] [#] [6/45]

1073

tri - tum qua - si ci - nis, ge - re cu - ram me - i - fi - nis, ge - re cu - ram me - i fi - nis, ge - re

[6/5] [6] [6/45] 4 3 5 [6] [7] [6] [6]

1085

cu - ram me - i - fi - nis.

6/5 [6] [6/4] [5/3] [7] [6] [6/4] [3] [6] [6/45] [6] [6/4] [3] [6] [7]

3.10 LACRIMOSA

**Presto**

*Corno I, II*  
[ex E]

*Violino I*

*Violino II*

*Viola*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo*

*f*

*f*

*f*

*f*

*f Tutti*

*f Tutti*

*f Tutti*

*f Tutti*

*f Tutti*

La-cri - mo-sa di - es il - la, qua re-sur-get

La-cri-mo-sa di - es il - la, qua re - sur-get ex fa - vil-la, qua re-sur-get ex fa - vil-la, qua re - sur-get ex fa - vil-la, ex fa -

La-cri - mo-sa di - es il - la, qua re-sur-get ex fa - vil-la, qua re-sur-get ex fa - vil - la,

La-cri-mo-sa di - es il - la, qua re - sur-get ex fa - vil-la, qua re-

4 3 6 [-] 7 6 5 4 2 6 #4/2 6 7 4/6 4/2 3



1105

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole note chord (F#4, A#4, C#5) and continues with a series of whole notes and rests. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand with various rhythmic patterns and rests.

The second system of the musical score includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "ex fa - vil - la, re - sur - get ex fa - vil - la, la - cri - mo - sa di - es il - la, qua re - sur - get ex fa - vil - vil - la, la - cri - mo - sa [di - es il - la,] qua re - sur - get ex fa - vil - la, qua re - sur - get ex fa - vil - la - cri - mo - sa di - es il - la, qua re - sur - get ex fa - vil - la, ju - sur - get ex fa - vil - la, re - sur - get ex fa - vil - la, la - cri - mo - sa di - es il - la, qua re -". The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note bass line.

# 2 6 7 [6] # 4 2 6 # 2 6 # [45] [9] # 7] 6 4 6 [-] 7 7 6 5 [9] [8] [5] #

1114

a 2

a 2

la, ex fa - vil - la, ju - di - can - dus ho - mo re - - us, ju - di - can - dus ho - mo re - us,

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

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

sur-get ex fa - vil - la, ex fa - vil - la, ju - di - can - dus ho - mo re - us, ju - di - can - dus ho - mo

# 6 [7] # [#4] 6 6 5 4/2 6 6 [5] [8] [47] 6/4 [5] 4/2 [6] 7 6 5 7 6 6 5 # [#4] 6 [-]

1125

a 2

The first system of the musical score consists of a vocal line at the top, which contains ten measures of whole rests. Below it is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a complex harmonic texture with various chords and melodic lines.

The second system of the musical score contains two vocal lines with lyrics and a piano accompaniment. The lyrics are: "ho - mo re - us, huic er - go par - ce, De - - us, par - ce, De - us, par - ce, De - - - re - us, huic er - go par - ce, par - ce, De - - us, par - ce, De - us, par - huic er - go par - ce, De - us, par - ce, De - us, huic er - go par - ce, par - - - ce De - re - us, huic er - go par - ce, De - us, huic er - go par - ce, huic er - go par - - - ce De -". The piano accompaniment includes figured bass notation at the bottom of the page: 7 (#), 6/4, 5/4, (#), [6]/4, 6, 7, 5/4, #, [-] [6]/5, 5 [6], 7, 6/5, 4, 5/4, 3.

1136

us, par-ce, De - us. *p Solo* Pi - e Je - su Do - mi - ne, do - na e - is re -

ce, par-ce De - us. *p Solo* Pi - e Je - su Do - mi - ne, do - na e - is

us, par-ce, par-ce, par-ce, De - us.

ce, par-ce, par-ce, par-ce, De - us.

*p Solo*

1147

qui - em,

re - qui - em, *f Tutti* do - na

*p Solo* Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em, re - qui - em,

*p Solo* Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,

1158

*f Tutti*

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

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

*f Tutti*

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

*f Tutti*

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

*f Tutti*

7 [5] [6] 7# [5] [4] 7 [5] [4] # # [-] 6 [#]

1169

The first system of the score shows the piano introduction and accompaniment. It consists of a grand staff with three staves: a treble clef staff for the right hand and two bass clef staves for the left hand. The music begins with a 7-measure introduction in the right hand, followed by a 3-measure rest. The key signature is one sharp (F#). The piece then transitions to a key signature of three sharps (F#, C#, G#) for the remainder of the system. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The vocal staves for the first system contain the lyrics: "re - qui - em, re - qui - em. A - - - - - men, a -". There are four vocal staves, each with a different clef (treble, alto, tenor, and bass). The lyrics are written below the notes. The music is in a key signature of three sharps (F#, C#, G#). There are asterisks above certain notes in the vocal lines, likely indicating specific performance instructions or ornaments.

The piano accompaniment for the second system continues from the first system. It features a bass clef staff with a 7-measure introduction, followed by a 3-measure rest. The key signature changes from three sharps to one sharp (F#) for this section. The piano part includes figured bass notation below the staff, such as [7#], [6/4], [5#], [4/2], and [5#]. The accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

1181

The musical score consists of several staves. At the top, a single staff contains rests followed by three measures with a fermata. Below this is a grand staff (treble and bass clefs) for piano accompaniment. The vocal line is written in a single staff with lyrics: "men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -". The piano accompaniment includes a right-hand part and a left-hand part with figured bass notation. The figured bass notation at the bottom of the page is:  $\frac{4}{2}$  6  $\frac{4}{2}$  [7] 6 [-] [4] [3]  $\frac{4}{2}$  [-]  $\frac{4}{2}$  [6] 7 6 [6]  $\frac{4}{2}$  [3] [#4]  $\frac{5}{2}$  6 7 #.



1193

a 2

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "men, a" and "men, a" under the notes. The piano accompaniment continues with similar harmonic support. At the bottom of the system, there is a line of figured bass notation: 5/4 #, 4 #, 6 [7], 9 8 #4/2, 6 7 [7] #4/2, 6 7 [7] #, 6 9/5, 9 8 4 #.

1205

Musical score for piano introduction, measures 1-12. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and quarter notes.

Vocal line 1, measures 1-12. The melody begins with a whole note rest, followed by a half note 'men,' and a long note 'a' with a slur and tie extending through the rest of the phrase.

Vocal line 2, measures 1-12. The melody starts with a half note 'men,' followed by a quarter note 'a' and a long note 'men,' with a slur and tie.

Vocal line 3, measures 1-12. The melody begins with a half note 'a' and a long note with a slur and tie.

Vocal line 4, measures 1-12. The melody starts with a whole note rest, followed by a half note 'men,' and a long note 'a' with a slur and tie.

Piano accompaniment for the vocal lines, measures 1-12. The bass clef part features a melodic line with slurs and ties, mirroring the vocal lines. Chord symbols are provided below the staff: [4], [b6] 4/2, [6], #4/2, [7], [6] [-], [9] 4, [8] 4, 6, b5.

1217

men, a

a men, a

men, a men,

men, a men, a

4 3 3 4 5 6 4 3 b7 [9] 7 [6] 6 b5

1229

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a series of chords and notes.

Piano accompaniment for the first system, including treble and bass staves.

men, a

men, a

a men, a

men, a

men, a

$\frac{4}{2}$  [3] [#4] [6] 7 3 6 5  $\frac{8}{4}$  #7  $\flat 7$   $\frac{5}{3}$  6 5 4 #7 8  $\frac{8}{4}$   $\flat 7$   $\frac{7}{3}$  6 4 5 4 3

1242

a 2

The first system of the piano accompaniment consists of two staves. The treble staff features a series of chords and melodic fragments, while the bass staff provides a harmonic foundation with sustained notes and moving lines. The music is in a key with three sharps (F#, C#, G#).

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

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

8 a - - - - men, a - men, a - - - - men, a - men.

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

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

7 6 6 5 | 2 | 6 6 7 6 | 6 5 | 6 5 | 6 4 5 4 3



4

OFFERTORIUM

## 4.1 DOMINE JESU CHRISTE

*Alla breve non molto allegro*

*f*

*f*

*f*

*f Tutti*

*f Tutti*

*f Tutti*

*f Tutti*

*f Tutti*

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae, li - be - ra a - ni -

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae, li - be - ra a - ni -

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae, li - be - ra a - ni -

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae, li - be - ra a - ni -

*f Tutti* 6 # 7 6 # 6 5 [6] 5 6 5





30

de pro - fun - do la - - cu.

de pro - fun - do la - - cu. *p Solo* Li - be - ra e - as de o - re le -

8 de pro - fun - do la - - cu. *p Solo* Li - be - ra e - as de o - re le -

la - - cu.

*p* *Solo*

1 1 1 1 [5] [3] 6 7 [46] 6 [6] 6 5 [6] [47] 4/2 [-] 47 5 [6] [7]

47

on - is, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. Sed si - gni - fer

*f Tutti*

8 on - is, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. Sed si - gni - fer

*f Tutti*

Sed si - gni - fer

*f Tutti*

6 5 3 #4 6 5 #6 4 # #7 6 5 [4] [#] [#]

62

san - ctus Mi - cha - el re - prae - sen - tet e - as in lu - cem san - ctam.

san - ctus Mi - cha - el re - prae - sen - tet e - as in lu - cem san - ctam.

8 san - ctus Mi - cha - el re - prae - sen - tet e - as in lu - cem san - ctam.

san - ctus Mi - cha - el re - prae - sen - tet e - as in lu - cem san - ctam.

[2] [6] [6] [6] 5 6 6 6 5 [6] 5 6 5 4 #

76

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

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

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

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

## 4.2 HOSTIAS ET PRECES

Adagio

Violino I *f* sotto voce sempre

Violino II *f* sotto voce sempre

Viola *f*

Alto

Tenore

Organo *f* Solo

6  
4

5  
3

8  
6

7  
5

4  
2

3

[6]

[7]

[6]  
4

[5]  
3

100

7 6 5 6 5

*p* *f* *p* *f*

109

*p*

*p*

*p*

*p Solo*

Ho-sti-as et pre-ces ti-bi, Do-mi-ne, lau-dis of-fe-rimus. Tu su-scipe, tu

*p Solo*

8 Ho-sti-as et pre-ces ti-bi, Do-mi-ne, lau-dis of-fe-rimus. Tu

*p*

6/4 5/3 8/6 7/5 [9]/4 [8]/3 6 6/4 5/3 #4/2 6



119

su - scipe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - -

su - scipe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - -

#7 6 9 8 5 #6 6 5 6 6 [-] 7 [8] [7] [b7]

#5 4 # 4+

129

- ci-mus: Fac e - as, Do-mine, de mor - te trans - i - re ad vi - tam.  
 - ci-mus: Fac e - as, Do-mine, de mor - te trans - i - re ad vi - tam.

6/4 5/3 5/4 ♯ 6 [b4] [b3] ♭ [b5] [b7] 5/3 ♯6/4 5/3 ♯7/5 6/4 5/4 3 f 6/4 5/3

138

Tu su - scipe, tu su - scipe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

Tu su - scipe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - -

[6] 6 7 6 6 # #2 [5] # [#4] 6 # 7 [6] [6]

148

fa - ci - mus:                    Fac e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,                    trans - i - re ad

8 - ci - mus:                    Fac e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,                    trans - i - re ad

6 4    5

6 4

6 5    7 5    [9] 4    [8] 3    5 3    6 4    b7 5    7    6 4    5

Quam olim ut supra

158

Piano accompaniment for the first system, measures 158-166. It features a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'f' and '(f)'.

Vocal line and basso continuo for the second system, measures 158-166. The vocal line includes lyrics: "vi - - tam, trans-i - re ad vi - - tam." The basso continuo line includes figured bass notation: "[6] 6 4 5 3 1", "[6] [6/4] 3 3", and "[6] [6/4] 3 3". A dynamic marking "f" is present.