

# Grosse Todtenmesse.

## Grande Messe des Morts. Grand Death-Mass.

Dem Grafen von Gasparin, Pair von Frankreich, gewidmet.

### Nº 1. Requiem et Kyrie.

#### Introitus.

H. Berlioz, Op. 5.

Beendet in Paris am 29. Juli 1837.

**Andante un poco lento. (♩ = 69.)** Silence. G. P. Silence. G. P.

\*4 Flauti.

\*2 Oboi.

\*2 Corni inglesi.

\*4 Clarinetti in B (Sib).

\*6 Corni in C (Ut).

\*6 Corni in Es (Mib).

\*8 Fagotti.

**Andante un poco lento. (♩ = 69.)** Silence. G. P. Silence. G. P.

\*80 Soprani ed Alti.

\*60 Tenori I e II.

\*70 Bassi I e II.

**Andante un poco lento. (♩ = 69.)** Silence. G. P. Silence. G. P.

\*25 Violini I.

\*25 Violini II.

\*20 Viole.

\*20 Violoncelli.

\*18 Contrabassi.

\*) Ces indications de nombre ne sont que relatives, et l'on peut, si le local le permet, doubler ou tripler toute la masse vocale, et augmenter un peu la masse instrumentale dans les mêmes proportions. Seulement, dans le cas où l'on aurait un chœur immense de 700 à 800 voix, par exemple, il ne faudrait le faire chanter tout entier que dans le Dies Iræ, le Tuba Mirum et le Lacrymosa, n'employant pour tout le reste de la partition que 400 voix seulement. (H Berlioz.)

Diese Zahlenangabe ist nur relativ, und man kann, wenn es die Räumlichkeiten gestatten, den Chor verdoppeln oder verdreifachen und im gleichen Verhältniss den Instrumentalkörper etwas vermehren. Nur im Falle, dass eine aussergewöhnlich grosse Anzahl Stimmen, z. B. 700 bis 800 zur Verfügung ständen, dürfte man Alle zusammen nur für das Dies Iræ, Tuba Mirum und Lacrymosa verwenden, die übrigen Theile jedoch nur von 400 Stimmen ausführen lassen.

The numbers indicated are only relative. If space permit, the Chorus may be doubled or tripled and the orchestra be proportionately increased. But in the event of an exceptionally large chorus say 700 to 800 voices, the entire chorus should only be used for the Dies Iræ, the Tuba Mirum and the Lacrymosa, the rest of the movements being restricted to 400 voices.

1 *sempre p*

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

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

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

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

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

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

*pp*

Tenori I. *mezza voce p*

Bassi I. *mezza voce* *Re - qui -* *poco f dim.*

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*

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

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

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

1 *sempre p*

*pp unis. pp pp*

Soprani *mezza voce p* *poco f dim.*

Re - qui - em - æ - ter - - - *un poco più sf* - nam do - na e - is, do - na e - is,

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

- nam, re - qui - em - æ - ter - nam do - na e - is, Do - mi - ne! *Ie II. poco f* Re - qui -







unis. **4** non stringendo

unis. **4** 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

De - us in - Si - on;

Bassi I. *mf* senza accel. e largo

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

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

5

*pp* unis. *pp* unis. *pp*

Soprani. Te de - cet hym - nus, De -

Alti. Te de - cet hym -

ex - au - di o - ra - ti - o - nem me - am! Ad - te - ca - ro om -

au - di, ex - au - di o - ra - ti - o - nem me - am, ex - au - di o - ra - ti - onem me - am! Ad - te - ca -

*p* *p* *p* *p* *p* *p*

Detailed description: This block contains the first system of a musical score. It features vocal parts for Soprani and Alti, and piano accompaniment. The vocal lines are marked with dynamics like *pp* and *p*, and include the instruction "unis.". The piano part has a melodic line with dynamics *p* and *pp*. A section marker "5" is placed at the top right of the system.

5

6

*mf* *cresc.* *f* *ff* *ff* *ff*

*mf* *cresc. molto* *f* *ff* *ff* *ff*

us, in Si - on. Re - qui - em æ - ter - nam

nus in Si - on. Re - qui - em æ - ter - nam

nis ve - ni - et, ad te om - nis, om - nis ca - ro ve - ni - et. unis. *ff* Re - qui -

ro om - nis, omnis caro ve - ni - et. Re - qui - em æ - ter - nam

*mf* *cresc. molto* *f* *ff* *ff* *ff*

*mf* *cresc. molto* *f* *ff* *ff* *ff*

*mf* *ff* *ff* *ff* *ff* *ff*

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. Dynamics range from *mf* to *ff*. The piano part features a complex texture with many chords and a strong rhythmic accompaniment. Section markers "5" and "6" are present at the top of the system.







Piano accompaniment for the first system, consisting of five staves. The music features a complex texture with multiple voices and chords, primarily in the right hand, with some bass line activity in the left hand.

Vocal and piano accompaniment for the second system. The vocal line includes lyrics: "em æ - ter. unis. ff - - - nam, re - qui - em æ - ter - nam do - na e - is, do - na e - is, re - qui -". The piano accompaniment includes dynamic markings such as *mf*, *ff*, and *sf*.

Piano accompaniment for the third system, consisting of five staves. The music continues with complex textures and dynamic markings like *sf* and *dim.*.

Vocal and piano accompaniment for the fourth system. The vocal line includes lyrics: "re - qui - em do - na, do - na e - is, Do - mine, do - na e - is Do - mi - ne! Do - mi - ne! Do - mi - ne! et lux per pe - tu - a,". The piano accompaniment includes dynamic markings such as *dim.*, *p*, and *sf*.



pp  
et lux per petu-a lu-ce:at e-is, et lux per-pe-tu-a lu-ce:at e-is, unis. mf p  
(p) cresc. mf p  
mf p  
pp et lux per petu-a lu-ce:at e-is, et lux per-pe-tu-a lu-ce:at e-is, unis. p p  
pp et lux per petu-a lu-ce:at e-is, et lux per-pe-tu-a lu-ce:at e-is, unis. p p  
pp et lux per petu-a lu-ce:at e-is, et lux per-pe-tu-a lu-ce:at e-is, unis. p p  
pp p  
pp p  
poco cresc. mf p  
poco cresc. mf p  
mf p  
mf p



Un poco riten. Un poco più riten. a tempo  
un- is. un- is.  
ppp un- is. cresc. sf p pp dolce assai ppp un- is. cresc. sf p pp dolce assai un- is. pp pp  
ppp un- is. cresc. sf p pp dolce assai un- is. pp pp  
ppp un- is. cresc. sf p pp dolce assai un- is. pp pp  
ppp un- is. cresc. sf p pp dolce assai un- is. pp pp  
un- is. un- is.  
ppp un- is. cresc. sf p un- is. pp un- is. pp  
un- is. pp cresc. mf is, un- is. lu- ce - at, lu- ce. at e - is! Kyri - e, e.le.i-son! Kyri -  
un- is. pp cresc. mf is, un- is. lu- ce - at, lu- ce. at e - is! Kyri - e, e.le.i-son! Kyri -  
e - is, lu - ce - at e - is, un- is. pp un- is. pp cresc. mf is, un- is. lu- ce - at e - is! Kyri - e, e.le.i-son! Kyri -  
pizz. pizz. pizz. pizz. pizz.  
ppp pizz. cresc. f mf pp pizz. p  
ppp pizz. cresc. f mf pp pizz. p  
ppp pizz. cresc. f mf pp pizz. p  
Un poco riten. Un poco più riten. a tempo  
H.B. 25.

10

First system of musical notation for measures 1-7. The vocal parts enter with the text "e, e.le.i.son! Chris-te, e-le-i-son!". The piano accompaniment consists of arpeggiated chords.

Second system of musical notation for measures 8-13. The vocal parts continue with "Kyri-e, e-le-i-son! Kyri-e, e-le-i-son! Chris-te, e-le-i-son!". The piano accompaniment includes markings for "arco", "pizz.", and "ppp".

10

Third system of musical notation for measures 1-11 of section 11. It features vocal parts and piano accompaniment with dynamic markings such as *p*, *cresc.*, *mf*, *pp*, *pizz.*, and *TUTTI.*. The vocal lyrics include "e, e.le.i-son! Kyri-e, e-le-i-son! Chris-te, e-le-i-son, e-le-i-son! Ky-ri-e, Kyri-".

11

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.

Sopran. 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.

*p*

*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,

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*  
 Quando 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* *mf* *cresc.* *f* *mf*  
*mf* *f* *mf* *mf* *cresc.* *f* *mf*



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



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 ven - tu - 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



dis - cus - su - rus! Quan - tus tre - mor est fu - tu - rus, Quan - do  
 stric - te dis - cussurus! Quantus tremor est fu - turus, Quando ju - dex est ven - tu - rus, Quando ju - dex est ven - tu - rus,  
 dis - cus - su - rus! Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex, di - es  
 dis - cus - su - rus! Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex, di - es

*pp*, *cresc.*, *pp*, *cresc.*, *pp*, *cresc.*, *p*, *cresc.*, *pp*, *cresc.*, *pizz.*, *mf*, *cresc.*

ju - dex est ven - tu - rus!  
 Cuncta stricte dis - cussurus! Quantus tre - mor est fu - tu - rus!  
 il - la, quan - do ju - dex est ven - tu - rus!  
 il - la, quan - do ju - dex est ven - tu - rus!

*ff*, *muta in C (Ut)*, *ff*, *ff*, *ff*, *ff*, *arco*, *f*, *ff*, *cresc. molto*, *cresc. molto*, *cresc. molto*, *arco*, *f*, *ff*, *ff*, *ff*, *ff*, *cresc. molto*

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 vorgebracht.

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 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 rhythmic patterns and a melodic line starting in the third measure with the instruction "ff".

Third 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 rhythmic patterns and a melodic line starting in the third measure with the instruction "ff".

Fourth 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 rhythmic patterns and a melodic line starting in the third measure with the instruction "ff".

Fifth 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 rhythmic patterns and a melodic line starting in the third measure with the instruction "ff".

Sixth 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 rhythmic patterns and a melodic line starting in the third measure with the instruction "ff".

Poco a poco animato.

Seventh 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 "ff".

Eighth 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 "ff".

Poco a poco animato.

System 1: Five staves. The top three staves are empty. The fourth staff (treble clef) contains a melodic line with eighth notes and rests. The fifth staff (treble clef) contains a bass line with eighth notes and rests. A dynamic marking *ff* is present in the fifth staff.

System 2: Three staves. The top two staves (treble clef) contain a melodic line with eighth notes and rests. The bottom staff (bass clef) contains a bass line with eighth notes and rests.

System 3: Two staves. The top staff (treble clef) contains a melodic line with eighth notes and rests. The bottom staff (bass clef) contains a bass line with eighth notes and rests. A dynamic marking *ff* is present in the top staff.

System 4: Two staves. The top staff (treble clef) contains a melodic line with eighth notes and rests. The bottom staff (bass clef) contains a bass line with eighth notes and rests.

System 5: Three staves. The top staff (treble clef) contains a melodic line with eighth notes and rests. The middle staff (bass clef) contains a bass line with eighth notes and rests. The bottom staff (bass clef) contains a bass line with eighth notes and rests.

System 6: Eight empty staves, likely for a piano accompaniment.

System 7: Two empty staves.

System 8: Four empty staves.

System 1: Treble clef, key signature of two flats. The system contains six staves. The first two staves are mostly empty. The third staff has a melodic line with triplets and accents. The fourth and fifth staves have accompaniment with triplets and accents. The sixth staff is empty. The system concludes with a double bar line and a repeat sign.

System 2: Treble clef, key signature of two flats. The system contains three staves. The first staff has a melodic line with triplets and accents. The second and third staves have accompaniment with triplets and accents. The system concludes with a double bar line and a repeat sign.

System 3: Treble clef, key signature of two flats. The system contains two staves. The first staff has a melodic line with triplets and accents. The second staff has accompaniment with triplets and accents. The system concludes with a double bar line and a repeat sign.

System 4: Treble clef, key signature of two flats. The system contains two staves. The first staff has a melodic line with triplets and accents. The second staff has accompaniment with triplets and accents. The system concludes with a double bar line and a repeat sign.

System 5: Treble clef, key signature of two flats. The system contains two staves. The first staff has a melodic line with triplets and accents. The second staff has accompaniment with triplets and accents. The system concludes with a double bar line and a repeat sign.

System 6: A large block of empty musical staves, consisting of ten staves, all of which are blank.

System 7: A block of empty musical staves, consisting of two staves, all of which are blank.

System 8: A block of empty musical staves, consisting of four staves, all of which are blank.



20 Più largo. (♩ = 56)

unif. *ff*

unif. *ff*

unif. *ff*

*mf*

Frapez avec deux tampons alternativement de chaque côté. *Mit zwei Klöppeln abwechselnd auf jeder Seite geschlagen. Use two drum-sticks alternately on each side.*

*ff dim. f*

Più largo. (♩ = 56)

Soprani ed Alti.

Tenori I e II.

Bassi I e II.

Tu. ba\_ mirum spargens sonum Per se. pulera, Tuba mi \_ rum

Vcello.

C.B.

20 Più largo. (♩ = 56)

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining eight staves are instrumental, including a piano part with a sixteenth-note triplet pattern. Dynamic markings such as *ff* and *a. 4.* are present throughout the system.

Animato poco a poco.

The second system of the musical score features vocal lines with lyrics and piano accompaniment. The lyrics are: "spargens so - num Per se - pul - era re - gi. o - num, Tu - ba, tu - ba Coget". The piano part continues with the sixteenth-note triplet pattern from the first system.

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 contains the next five staves. It features more complex rhythmic patterns, including sixteenth-note runs in the lower staves. Dynamic markings such as *f* (forte) and *p* (piano) are used to indicate volume changes.

This system contains the final five staves. It includes vocal lines with the following lyrics: "om - nes, eo-ge-t omnes an - te thro - num." The instrumental accompaniment features dynamic markings such as *ff* and *fp* (fortissimo piano).

Fl. 22

Ob.

Cor. ingl.

Clar.

unis. Faites cuivrer le Ré<sup>b</sup>.\*) *Das Des stark anblasen. Make the D<sup>b</sup> 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, Cum resur - get cre - a - tu - ra,

pp

pp

pp

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.



This system contains the first two systems of a musical score. The top system includes a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Bassoon (Fg.), and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The woodwinds play a rhythmic pattern of eighth notes, often with accents and dynamic markings like *ff* (fortissimo). The strings provide a harmonic accompaniment with various dynamics including *ff*, *p*, and *mf*.

This system contains the next two systems of the musical score. It continues the woodwind and string parts from the previous system. The woodwinds maintain their rhythmic accompaniment, while the strings play a more active melodic line in some parts.

This system contains the next two systems of the musical score. The woodwind parts continue with their rhythmic accompaniment, and the string parts show more complex rhythmic patterns and dynamics.

This system contains the final two systems of the musical score on this page. It introduces vocal parts: a Soprano line with lyrics "ra. Mors stupebit et natura, Cum", a Bass line with lyrics "Ju-dican-ti res-pon-su-ra, ju-dican-ti res-pon-su-ra. Mors stupe-bit et natu-ra, Cum", and a Tenor line. The woodwind and string parts continue to accompany the vocalists. The system concludes with a *ppp* (pianissimo) dynamic marking.



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 score features a vocal line at the top and piano accompaniment below. The piano part includes a prominent bass line with a *cresc.* marking and a *f* dynamic. The vocal line has a *mf* dynamic and a melodic line with a *f* dynamic.

Two empty musical staves for the second system.

Two empty musical staves for the third system.

Two empty musical staves for the fourth system.

Two empty musical staves for the fifth system.

Two empty musical staves for the sixth system.

Two empty musical staves for the seventh system.

Two empty musical staves for the eighth system.

Two empty musical staves for the ninth system.

Two empty musical staves for the tenth system.

The eleventh system contains vocal lines and piano accompaniment. The vocal line includes the lyrics: "pe - bit et na - tu - ra. unis. Mors stu - pe - bit, Cum resurget cre - a - tu - ra. Ju - di - can - ti, ju - di - can - ti respon - su". The piano part features a *ppp* dynamic and a *cresc.* marking.

The twelfth system continues the vocal and piano parts. The piano part includes a *cresc.* marking and a *f* dynamic.

The thirteenth system continues the vocal and piano parts. The piano part includes a *cresc.* marking and a *f* dynamic.

The fourteenth system continues the vocal and piano parts. The piano part includes a *cresc.* marking and a *f* dynamic.

Fl.  
Ob.  
Clar.  
ff  
ff  
ff  
ff  
ff  
ff

a 4.  
a 4.  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

unis.  
ff  
ff  
ff  
ff

a 4.  
a 4.  
ff  
ff  
ff  
ff

ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff

ra.  
unis.  
ff  
ff  
ff  
ff

Vcello, e C. B.  
mf  
ff  
mf  
ff  
mf  
ff

ra. Li - ber scriptus pro - fe - re - tur In quo to - tum con - ti -

24

The musical score is arranged in a system of staves. The top system consists of five staves: two grand staves (treble and bass clef) and three individual staves. The second system consists of three grand staves. The third system consists of two grand staves. The fourth system consists of two grand staves. The fifth system consists of two grand staves. The sixth system consists of eight individual bass clef staves. The seventh system consists of two grand staves. The eighth system consists of two grand staves. The ninth system consists of two grand staves. The tenth system consists of two grand staves. The eleventh system consists of two grand staves. The twelfth system consists of two grand staves. The thirteenth system consists of two grand staves. The fourteenth system consists of two grand staves. The fifteenth system consists of two grand staves. The sixteenth system consists of two grand staves. The seventeenth system consists of two grand staves. The eighteenth system consists of two grand staves. The nineteenth system consists of two grand staves. The twentieth system consists of two grand staves. The twenty-first system consists of two grand staves. The twenty-second system consists of two grand staves. The twenty-third system consists of two grand staves. The twenty-fourth system consists of two grand staves. The twenty-fifth system consists of two grand staves. The twenty-sixth system consists of two grand staves. The twenty-seventh system consists of two grand staves. The twenty-eighth system consists of two grand staves. The twenty-ninth system consists of two grand staves. The thirtieth system consists of two grand staves. The thirty-first system consists of two grand staves. The thirty-second system consists of two grand staves. The thirty-third system consists of two grand staves. The thirty-fourth system consists of two grand staves. The thirty-fifth system consists of two grand staves. The thirty-sixth system consists of two grand staves. The thirty-seventh system consists of two grand staves. The thirty-eighth system consists of two grand staves. The thirty-ninth system consists of two grand staves. The fortieth system consists of two grand staves. The forty-first system consists of two grand staves. The forty-second system consists of two grand staves. The forty-third system consists of two grand staves. The forty-fourth system consists of two grand staves. The forty-fifth system consists of two grand staves. The forty-sixth system consists of two grand staves. The forty-seventh system consists of two grand staves. The forty-eighth system consists of two grand staves. The forty-ninth system consists of two grand staves. The fiftieth system consists of two grand staves. The fifty-first system consists of two grand staves. The fifty-second system consists of two grand staves. The fifty-third system consists of two grand staves. The fifty-fourth system consists of two grand staves. The fifty-fifth system consists of two grand staves. The fifty-sixth system consists of two grand staves. The fifty-seventh system consists of two grand staves. The fifty-eighth system consists of two grand staves. The fifty-ninth system consists of two grand staves. The sixtieth system consists of two grand staves. The sixty-first system consists of two grand staves. The sixty-second system consists of two grand staves. The sixty-third system consists of two grand staves. The sixty-fourth system consists of two grand staves. The sixty-fifth system consists of two grand staves. The sixty-sixth system consists of two grand staves. The sixty-seventh system consists of two grand staves. The sixty-eighth system consists of two grand staves. The sixty-ninth system consists of two grand staves. The seventieth system consists of two grand staves. The seventy-first system consists of two grand staves. The seventy-second system consists of two grand staves. The seventy-third system consists of two grand staves. The seventy-fourth system consists of two grand staves. The seventy-fifth system consists of two grand staves. The seventy-sixth system consists of two grand staves. The seventy-seventh system consists of two grand staves. The seventy-eighth system consists of two grand staves. The seventy-ninth system consists of two grand staves. The eightieth system consists of two grand staves. The eighty-first system consists of two grand staves. The eighty-second system consists of two grand staves. The eighty-third system consists of two grand staves. The eighty-fourth system consists of two grand staves. The eighty-fifth system consists of two grand staves. The eighty-sixth system consists of two grand staves. The eighty-seventh system consists of two grand staves. The eighty-eighth system consists of two grand staves. The eighty-ninth system consists of two grand staves. The ninetieth system consists of two grand staves. The ninety-first system consists of two grand staves. The ninety-second system consists of two grand staves. The ninety-third system consists of two grand staves. The ninety-fourth system consists of two grand staves. The ninety-fifth system consists of two grand staves. The ninety-sixth system consists of two grand staves. The ninety-seventh system consists of two grand staves. The ninety-eighth system consists of two grand staves. The ninety-ninth system consists of two grand staves. The hundredth system consists of two grand staves.

ne - - - - - tur,

Musical score for the first system, measures 1-6. It features a vocal line and piano accompaniment. The piano part includes triplets and dynamic markings such as *f* and *mf*.

Musical score for the second system, measures 7-12. Continues the vocal and piano parts with similar notation.

Musical score for the third system, measures 13-18. Continues the vocal and piano parts.

Musical score for the fourth system, measures 19-24. Continues the vocal and piano parts.

Musical score for the fifth system, measures 25-30. Continues the vocal and piano parts.

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

Musical score for the sixth system, measures 31-36. Includes the beginning of the vocal line with lyrics.

Un - de mun - dus

ju - di - ce - tur,

Un - de mun - dus

Musical score for the seventh system, measures 37-42. Continues the vocal and piano parts.

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

The musical score consists of several systems. The upper systems are for the string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass. Each part includes dynamic markings such as *cresc. molto* and *ff*. The lower system is for a vocal soloist, with lyrics in Latin: "Ju - dex, judex er - go cum se - de - bit, cum se.de.bit, ju - dice - tur." Below the vocal line, there are performance instructions for the strings: "Tremolo très serré et près du chevalet. Sehr dichtes Tremolo am Steg. A very close tremolo, kept near the bridge." The page number "26" is located at the bottom center.



Musical score for strings and woodwinds. The score consists of 11 staves. The top five staves are for Violins I, Violins II, Violas, Cellos, and Double Basses. The bottom six staves are for Flutes, Clarinets, Bassoons, and Contrabassoons. The music is in a minor key and features a strong rhythmic pattern with accents and dynamic markings such as *ff* and *unis.* (unison).

Musical score for percussion, specifically for the Gran Cassa (large drum). It consists of 10 staves. The notation uses vertical lines and flags to represent drum strokes. The instruction reads: "Gran Cassa (avec les deux tampons). (mit den beiden Schlägeln). (with two drum sticks)." The rhythm is consistent with the upper parts of the score.

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

Musical score for vocal soloists and choir. It consists of 5 staves. The top two staves are for vocal soloists (Soprano and Tenor), and the bottom three staves are for the choir. The lyrics are: "Quid, quid la - tet appa - re - bit; nil in - ul - tum re - ma - ne - bit. Mors" and "Quid, quid la - tet appa - re - bit; nil in - ul - tum re - ma - ne - bit. Mors stu -". The music is in a minor key and features a strong rhythmic pattern with accents and dynamic markings such as *ff*.

The musical score is arranged in a standard format with vocal parts at the top and piano accompaniment below. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Latin. The piano accompaniment features a complex rhythmic pattern with many triplets and sixteenth notes. 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.

musical score with dynamics *p*, *pp*, *unis.*, and *poco riten.*

This system contains the beginning of the musical piece. It features five vocal staves and two piano accompaniment staves. The vocal parts start with a *p* dynamic and include the instruction *unis.* (unison). The piano accompaniment includes *pp* dynamics and *poco riten.* (poco ritardando) markings. The score is written in a key with two flats and a common time signature.

musical score consisting of multiple empty staves for piano accompaniment.

This section of the page consists of ten empty musical staves, arranged in pairs of five. These staves are intended for piano accompaniment but contain no musical notation.

musical score with lyrics: *sotto voce unis. Judi - can.ti resposu - ra, ju - di - canti resposu - ra, Mors stupe - bit et na - tu - ra.*

musical score with dynamics *pp*, *pizz.*, *arco*, *div.*, and *poco riten.*

This system continues the musical piece and includes vocal lines with lyrics. The lyrics are: *sotto voce unis. Judi - can.ti resposu - ra, ju - di - canti resposu - ra, Mors stupe - bit et na - tu - ra.* The piano accompaniment features *pp* dynamics, *pizz.* (pizzicato) and *arco* (arco) markings, and *poco riten.* (poco ritardando) instructions. The score is written in the same key and time signature as the first system.

# Nº 3. Quid sum miser.

Andante un poco lento. (♩ = 76)

2 Corni inglesi.

8 Fagotti.

Tenori I.

Tenori II.

Bassi.

Violoncéllo.

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)



31

Fl.

Ob. *ff* unis. *mf*

Clar.

Cor.

Cor.

Cor.

Cor.

Fag.

Sopr. ed Alti. *ff* unis. *mf*

o rex tremendæ majes - ta - tis, Rex tremendæ majes - ta - - - tis,

Tenori. *ff* *meno f* unis. *f*

o rex tremendæ majes - ta - tis, Rex tremendæ majes - ta - - - tis, Rex tre -

Bassi. *ff* *meno f* unis.

tremendæ majes - ta - tis, Rex tremendæ majes - ta - - - tis, Rex tre - men - dæ majes -

Vello. e C. B. *ff* *mf*

32 31

*p*

*p*

Rex tre - men - - - dæ ma - jes - ta - tis, Qui sal - -

men - dæ ma - jes - ta - tis, tremendæ majes - ta - tis,

ta - - - tis, Rex tremendæ ma - jes - ta - tis,

Vello. *p dolce*

C. B. *p*

*mf*

32

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*

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*

33 Ancora un poco animato.

Ancora animato.

*mf cresc.*

*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*

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).

This section of the score consists of piano and organ accompaniment. The piano part is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The organ part is written in a bass clef with the same key signature and time signature. The music begins with a forte (*f*) dynamic and a crescendo (*cresc.*). It features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f cresc.*, *ff*, *pp*, *mf*, and *sf*. The tempo is marked as *unis.* (uniform). The score is divided into measures by vertical bar lines.

This section includes vocal parts and piano/organ accompaniment. The vocal parts are written in a treble clef with a key signature of three sharps and a 3/8 time signature. The piano and organ parts are in a bass clef with the same key signature and time signature. The lyrics are in Latin: "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 music begins with a forte (*f*) dynamic and a crescendo (*cresc.*). Dynamic markings include *f cresc.*, *ff*, *pp*, *mf*, and *sf*. The tempo is marked as *unis.* (uniform). The score is divided into measures by vertical bar lines.

musical score with dynamics: *ff*, *pp*, *unis.*

musical score with dynamics: *ff*, *pp*, *unis.*

musical score with dynamics: *ff*, *pp*, *unis.*

Con. futa. tis male. dictis, Je. su, ma. le. dic - - tis, Confu. ta - - tis ma. le. dic - - tis, flam - mis, flam -  
 Con. futa. tis male. dictis, Je. su, ma. le. dic - - tis, Confu. ta - - tis ma. le. dic - - tis, ma. le. dic - - tis, flam -  
 Con. futa. tis male. dictis, Je. su, ma. le. dic - - tis, Confu. ta - - tis ma. le. dic - - tis, flam - mis, flam -

musical score with dynamics: *ff*



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#).

The second system of the musical score consists of five empty staves, indicating a section where the instruments are silent.

The third system of the musical score consists of seven empty staves, indicating a section where the instruments are silent.

The fourth system of the musical score features 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).

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

The fifth system of the musical score features complex instrumental notation with many notes and rests. The notation includes dynamic markings like *sf* and *p* (piano). The key signature remains three sharps.

Silence.  
G. P.

unis.  
*poco f*  
*mf* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.*  
 unis.  
*mf* *cresc.*

*mf* *cresc.*  
 de pro.fun.do là - cu! Li - bera me de o - re le -  
 de pro.fun.do là - cu! *p* *cresc.* Li - bera me de o - re le - o - nis, Ne  
 de pro.fun.do la - cu! *p* *cresc.* Li - bera me de o - re le - o - nis, *mf* Li - bera

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

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 *mf*, *dim.*, and *p*. The score is in 7/8 time and includes various rhythmic patterns and articulations.

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 *poco f*. The score is in 7/8 time.

poco riten.

Tempo I.  
Andante maestoso. (♩ = 66)

Musical score for piano accompaniment, featuring a treble and bass clef with complex rhythmic patterns.

A large section of empty musical staves, likely representing a vocal or instrumental part that is not present in this version of the score.

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



This system contains the first five staves of the musical score. The top two staves are vocal parts with lyrics. The middle three staves are instrumental parts, likely for strings or woodwinds. Dynamics include *p*, *ff*, and *f*. Performance instructions include *unis.* (unison).

This system contains the sixth and seventh staves. The sixth staff is a vocal line with lyrics: "Sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta.tis, ta - - - tis!". The seventh staff is an instrumental line with dynamics *pp* and *arco*.

38

Musical score for the first system, measures 38-42. It features multiple staves for strings and woodwinds. Dynamics include *ff*, *unis.*, *poco f*, *cresc.*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, measures 43-47. It includes vocal lines with Latin lyrics and piano accompaniment. Dynamics include *f*, *mf*, *ff*, *unis.*, *ppp*, and *cresc.*. The lyrics are: "Rex tremendæ majestatis, salva me! Rex tremenda majestatis, salva me! O rex! Rex tremendæ majestatis, salva me, salva me! Rex tremendæ majestatis, salva me!"

38

poco riten.

ancora riten.

Musical score for the first system, featuring piano and strings. Dynamics include *pp*, *perdendo*, and *ppp*. A first ending bracket labeled "1mi" is present.

Musical score for the second system, continuing the piano and string parts.

Musical score for the third system, featuring woodwinds and strings. Markings include "sec kurz short" and *ppp*.

poco riten.

ancora riten.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. Dynamics include *p*, *ppp*, *pp*, *f*, and *perdendo*. The lyrics are: "men - dae ma - jes - ta - tis, Sal - va me, sal - va me, sal - va me, fons pi - e - ta - tis, fons pi - e - ta - tis! ta - tis, tremendæ majes - ta - tis, fons pi - e - ta - tis! Rex tremendæ ma - jes - ta - tis, fons pi - e - ta - tis!"

poco riten.

ancora riten.

# 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. **CORO.** senza accompagnamento.

Tenori I. II.

Bassi I. II.

*pp* Quærens me, sedis.ti las - sus; Quærens me, Re - demisti cruce[m] pas - sus, cruce[m] pas -

Quærens me, sedis.ti

*pp* Quærens me, sedis.ti las - - sus; Rede - mis.ti cruce[m] pas -

39

unis.

- 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!

unis.

sus; Tan - - tus labor, tan - tus la - bor non sit cas - - sus! Jus - te

fac remis - si - o - nis An - te di - em, an - te di - em ra - ti - o - - nis, di - em ra - ti - o - - nis!

unis.

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

Soprani.

Alti.

Ten. I.

Ten. II.

Bassi I.

Bassi II.

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, tan - quam re - - us.

In - ge - mis - - - co. Par - ce, par - - ce, De -

In - ge - mis - - - co tan - quam, tan - quam re - - us.

41

*(p)* Quærens me, se - dis - ti las - - - sus; Quærens me,

*(p)* Quærens me, se - dis - ti las - - - sus; Quærens me,

*(p)* Quærens me, se - dis - ti

*(p)* Quærens me, se - dis - ti

*(ppp)* us, supplican.ti par.ce, De - us! Preces meæ non sunt dignæ, non sunt dignæ; Sed tu bonus fac be.nigne,

*(ppp)* 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,

43

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

*cresc. poco a poco* præ - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - tra!  
*cresc. poco a poco* præ - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - tra!  
*cresc. molto* Et ab hædis me sequestra, ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - tra!  
*cresc. molto* Et ab hædis me sequestra, ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - tra!  
 præ - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - tra!  
 præ - ta, Et ab hæ - dis me - se - ques - tra, Sta - tu - ens in par - te dex - tra!



# 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#). They contain intricate melodic lines with many slurs and ties. The bottom six staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat (Bb). The piano part features a steady rhythmic accompaniment with various chordal textures.

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 ho - mo re - ho - mo re -". The lyrics are written below the notes, with some words appearing on multiple lines. The piano accompaniment continues below the vocal line, featuring a grand staff with treble and bass clefs. The piano part includes various rhythmic patterns and chordal structures, with some triplets indicated by a '3' over the notes.

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 eighth and quarter notes. The bottom four staves are also grouped with a brace and contain rhythmic accompaniment with eighth and quarter notes.

The second system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The third system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The fourth system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The fifth system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The sixth system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The seventh system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The eighth system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The ninth system of the musical score consists of eight empty staves, indicating a section where the instruments are silent.

The tenth system of the musical score features two vocal staves with Latin lyrics. The lyrics are: "Ho - mo - re - us 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 -". The lyrics are written in a stylized font with hyphens under the vowels. The first staff is the vocal line, and the second staff is the basso continuo line.

The eleventh system of the musical score features piano accompaniment for the vocal lines. It consists of four staves. The top two staves are the right hand, and the bottom two are the left hand. The music includes dynamic markings such as *mf* and *ff*. The left hand features a prominent triplet pattern in the bass line.



The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for piano accompaniment, including grand piano (GP), harp (Harp), and strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The music features complex rhythmic patterns and melodic lines.

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 -

The second system of the musical score continues the vocal and piano parts from the first system. It includes the same vocal staves and piano accompaniment staves. The lyrics are printed below the vocal staves.

The first system of the score consists of ten staves of piano accompaniment. The top four staves are treble clefs, and the bottom six are bass clefs. 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 - -
   
Quâ re - sur - get ju - di - can - - dus ho - mo re - - us, Quâ re - sur - get ju - di -
   
vil - là Ho - mo - re - us ju - di - can - dus, ju - - di - can - - - dus, ju - di -
   
The piano accompaniment features complex rhythmic patterns and dynamic markings, including *mf cresc.* and *sf*.

The first system of the musical score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom four staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

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

The second system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics, and the bottom four staves are piano accompaniment. The lyrics are:
   
Soprano: sur - get ho - mo re - us. La - cry - mo - sa di -
   
Alto: can - dus ho - mo re - us. La - cry - mo - sa di - es
   
Tenor/Bass: can - dus, ju - di - can - dus ho - mo re - us. La - cry - mo - sa di - es il -
   
The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f*, *ff*, and *unis.* (unison).

48 senza accelerando

unis.

*dolce assai*

*p*

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 rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and moving lines.

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 rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and moving lines.

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. Pi - - e Je - - su, pi - - e Je - - su

(pp) unis.

(pp)

(pp)

(pp)

(pp)

50

C. ingl.

Fag.

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<sup>o</sup> I.

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

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

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

The first system of the musical score consists of seven staves. The top three staves appear to be for vocal parts, with intricate melodic lines and rhythmic patterns. The bottom four staves are for piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the piano accompaniment from the first system. It features a prominent melodic line in the right hand with dynamic markings of *ff* (fortissimo). The left hand provides a steady accompaniment.

The third system continues the piano accompaniment. It features a melodic line in the right hand with dynamic markings of *ff*. The left hand continues with a steady accompaniment.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand with dynamic markings of *ff*. The left hand continues with a steady accompaniment.

The fifth system continues the piano accompaniment. It features a melodic line in the right hand with dynamic markings of *ff*. The left hand continues with a steady accompaniment.

The sixth system introduces vocal lines. The top staff is labeled "Alti." and contains the lyrics: "Ju - di - can - dus, ju - di - can - dus, ju - di - can - dus." The second staff contains the lyrics: "ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo - re -". The piano accompaniment continues below.

The seventh system continues the piano accompaniment. It features a melodic line in the right hand with dynamic markings of *mf* and *ff*. The left hand continues with a steady accompaniment.



53

The first system of the musical 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 at the bottom of the system appears to be a bass line or a specific instrumental part.

The second system consists of three staves. The top staff has a dynamic marking of *ff* (fortissimo). The middle and bottom staves also contain musical notation with dynamic markings, including *ff* and *f*.

The third system consists of three staves. The top staff has a dynamic marking of *ff*. The middle and bottom staves also contain musical notation with dynamic markings, including *ff* and *f*.

The fourth system consists of three staves. The top staff has a dynamic marking of *ff*. The middle and bottom staves also contain musical notation with dynamic markings, including *ff* and *f*.

The fifth system consists of three staves. The top staff has a dynamic marking of *ff*. The middle and bottom staves also contain musical notation with dynamic markings, including *ff* and *f*.

I. Paio solo. *<f> p*

III. Paio solo. *<f> p*

V. Paio solo. *<f> p*

The sixth system consists of five staves. The first three staves are labeled 'I. Paio solo.', 'III. Paio solo.', and 'V. Paio solo.' respectively. Each staff begins with a dynamic marking of *<f> p*. The remaining two staves contain musical notation with dynamic markings of *f* and *p*.

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 features vocal lines for 'Soprani ed Alti' and piano accompaniment. The vocal lines include the Latin text: 'La - - cry-mo-sa di-es il - - - la, Quâ re - - sur-get ex - - fa - - vil - - là Ho - mo - re - us' and 'us. La - - crymo - - - sa, Quâ re - - sur - - get - - ex fa-vil - - là Ho-mo-re-us'. The piano accompaniment consists of three staves with complex chordal and melodic patterns.

53

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 notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including accents and *ff* (fortissimo), indicating a strong, expressive performance. The key signature has one sharp (F#).

The second system continues the musical composition with eight staves. It features similar rhythmic complexity and dynamic intensity as the first system. A *ff* marking is prominent in the lower staves. The notation includes slurs and ties, suggesting a continuous, flowing melodic line in some parts.

The third system consists of eight staves. It shows a clear dynamic contrast, with *f* (forte) and *p* (piano) markings used to create a sense of movement and tension. The rhythmic patterns continue, with some staves showing more active melodic lines while others provide harmonic support.

The fourth system is a vocal system with two staves. The lyrics are in Latin and are written below the notes. The lyrics are: "ju-di-can-dus, ju-di-can-dus, ju-di-candus, ju-di-can-dus ho-mo-re-unis. ju-di-can-dus, ju-di-can-dus, ju-di-can-dus ho-mo, ho-mo-re-". The notation includes slurs and ties, indicating a long, sustained vocal line.

The fifth system consists of four staves, likely for piano accompaniment. It features a variety of dynamic markings, including *mf* (mezzo-forte), *sf* (sforzando), and *ff* (fortissimo). The notation includes complex rhythmic patterns, such as sixteenth-note runs and chords, providing a rich harmonic and rhythmic background.

The first system of the musical score consists of seven staves. The top three staves are vocal parts with complex rhythmic patterns and slurs. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. Dynamic markings such as *ff* and *f* are present throughout the system.

The second system continues the piano accompaniment. It features a grand staff and a bass line. Dynamic markings include *ff* and *a 4.* (allato). The music is characterized by steady rhythmic patterns.

The third system continues the piano accompaniment. It features a grand staff and a bass line. Dynamic markings include *ff* and *a 4.* (allato). The music is characterized by steady rhythmic patterns.

The fourth system continues the piano accompaniment. It features a grand staff and a bass line. Dynamic markings include *ff* and *a 4.* (allato). The music is characterized by steady rhythmic patterns.

The fifth system continues the piano accompaniment. It features a grand staff and a bass line. Dynamic markings include *ff* and *a 4.* (allato). The music is characterized by steady rhythmic patterns.

The sixth system begins with the instruction *Tutti.* and features piano accompaniment. It includes a grand staff and a bass line. Dynamic markings include *ff* and *f*. The music is characterized by steady rhythmic patterns.

The seventh system continues the piano accompaniment. It includes a grand staff and a bass line. Dynamic markings include *ff* and *f*. The music is characterized by steady rhythmic patterns.

The eighth system features vocal lines with lyrics and piano accompaniment. The instruction *Avec 2 tampons. Mit 2 Klöppeln. With 2 drum-sticks.* is placed above the piano part. 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 - lâ Ho - mo - re - us

The ninth system continues the piano accompaniment. It features a grand staff and a bass line. Dynamic markings include *ff*. The music is characterized by steady rhythmic patterns.

The tenth system continues the piano accompaniment. It features a grand staff and a bass line. Dynamic markings include *ff*. The music is characterized by steady rhythmic patterns.

The musical score consists of multiple systems. The top systems show instrumental parts with various dynamics and articulations. The lower systems feature 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.   
 Dynamic markings include *mf cresc.*, *sf*, *ff*, and *p dim.*. There are also markings for *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 (Ré).  
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 - -  
unis.

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*

58

Musical score for instruments including strings and woodwinds. The score is marked *ff* (fortissimo) and *sf* (sforzando). It features complex rhythmic patterns and dynamic markings.

unis

I. Paio solo.  
 III. Paio solo.  
 V. Paio solo.

Musical score for three solo parts (I, III, V). The parts are marked with dynamic markings such as *f*, *sf*, and *dimin. p* (diminuendo piano).

sur - get ju - di - candus ho - mo re - us, Quà re - sur - get ex - fa - vil - là, La - cry - mo - sa di - es, la - cry - mo - sa,  
 sur - get ju - di - candus ho - mo re - us, Quà re - sur - get ex - fa - vil - là, La - cry - mo - sa di - es, la - cry - mo - sa,  
 Quà - re - sur - get ho - mo, ho - mo re - us, Quà re - sur - get ex - fa - vil - là, La - cry - mo - sa di - es, la - cry - mo - sa,

Vocal score with Latin lyrics. The lyrics are: "sur - get ju - di - candus ho - mo re - us, Quà re - sur - get ex - fa - vil - là, La - cry - mo - sa di - es, la - cry - mo - sa,". The score includes dynamic markings like *ff* and *sf*.

Musical score for instruments including strings and woodwinds. The score is marked *ff* and *sf*. It features complex rhythmic patterns and dynamic markings.

div.

58



59

unif.

a 4.

*p cresc. molto* *ff*

*p cresc.* *ff*

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

unif. unif.



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 *fz* (forzando).

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

Tamtam.

This section features vocal lines and piano accompaniment. The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) and include the following lyrics:
   
fa - vil - - là Ju-di-can - - dus re-us, ho-mo re-us ju-dican-dus. Di - - es, la - - cry - -
   
fa - vil - - là Ju-di-can - - dus re-us, ho-mo re-us ju-dican-dus. Di.es, di - es, la - - cry - -
   
fa - vil - - là Ju-di-can - - dus re-us, ho-mo re-us ju-dican-dus. Di - - es, la - - cry - -
   
fa - vil - - là Ju-di-can - - dus re-us, ho-mo re-us ju-dican-dus. Di.es, di - es, la - - cry - -
   
fa - vil - - là Ju-di-can - - dus re-us, ho-mo re-us ju-dican-dus. Di.es, di - es, la - - cry - -
   
The piano accompaniment is marked with *mf* (mezzo-forte) and *cresc. molto* (crescendo molto). The percussion section continues with the Cinelli and Tamtam.

60

61

Musical score for measures 60-61. The score consists of multiple staves, including vocal lines and piano accompaniment. Dynamics include *ff* (fortissimo) and *unis.* (unison). The notation features complex rhythmic patterns with many beamed notes and rests.

I e II.

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

Musical score for measures 60-61, continuing from the previous section. It includes staves for vocal parts and piano accompaniment. Dynamics include *ff* and *mf*. The notation shows complex rhythmic patterns and rests.

Vocal lines with lyrics: 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 features complex rhythmic patterns with many beamed notes and rests. Dynamics include *ff*.

60

61

This section of the score contains instrumental parts for various instruments. The top staves feature woodwinds (flutes, oboes, and bassoons) with melodic lines and some dynamics markings like *unis.* (unison). Below them are the string sections (violins, violas, cellos, and double basses) providing harmonic support with sustained notes and rhythmic patterns. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the page.

This section contains the vocal parts with lyrics. 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 arranged in a choir setting, with some parts marked *unis.* (unison).

This section contains the piano accompaniment. It features a complex rhythmic pattern in the right hand, possibly a harpsichord or figured bass style, with many sixteenth and thirty-second notes. The left hand provides a steady bass line with some harmonic accompaniment. The key signature remains two sharps (F# and C#).

First system of musical notation, including piano and string parts. Dynamic markings include *ff* (fortissimo).

Second system of musical notation, continuing the piano and string parts.

Third system of musical notation, continuing the piano and string parts.

Fourth system of musical notation, continuing the piano and string parts.

Fifth system of musical notation, continuing the piano and string parts.

Sixth system of musical notation, including woodwinds and strings. Labels: I e II., III e IV., V e VI.

Seventh system of musical notation, including woodwinds and strings. Label: Gr. Cassa. *mf*.

Eighth system of musical notation, including vocal lines with lyrics: la, di - es il - la.

Ninth system of musical notation, including vocal lines with lyrics: la, di - es il - la.

Tenth system of musical notation, including vocal lines with lyrics: la, di - es il - la.

Eleventh system of musical notation, including piano and string parts. Dynamic markings include *ff*.

Twelfth system of musical notation, including piano and string parts. Dynamic markings include *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.

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

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

**CORO**

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

Moderato. (♩ = 84.)

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,

*sf* *p* *sf* *p*

62



Piano accompaniment for the first system, featuring five staves with various musical notations including dynamics like *sf* and *p*.

Vocal and piano accompaniment for the second system. The vocal parts include 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 the instruction *poco cresc.* and dynamic markings *sf* and *p*.

63

Piano accompaniment for the third system, featuring five staves with various musical notations including dynamics like *sf* and *p*.

Vocal and piano accompaniment for the fourth system. The vocal parts include the lyrics: "rex - glo - ri - æ, rex - glo - ri - æ, rex - glo - ri - æ, rex - glo - ri - æ,". The piano accompaniment includes dynamic markings *sf* and *p*.

63

64

Piano accompaniment for the first system, measures 64-68. The score includes staves for the right and left hands of the piano, with various dynamics such as *p* (piano) and *sf* (sforzando) indicated.

Vocal lines for the first system, measures 64-68. The lyrics are:   
 æ, li - - be-ra, li - - be-ra  
 æ, li - - be-ra, li - - be-ra  
 æ, li - - be-ra, li - - be-ra

Piano accompaniment for the second system, measures 64-68. The score includes staves for the right and left hands of the piano, with dynamics such as *p* and *sf*. A marking *(sempre p)* is present in the right hand.

64

Piano accompaniment for the third system, measures 64-68. The score includes staves for the right and left hands of the piano, with various dynamics and articulation marks.

Vocal lines for the third system, measures 64-68. The lyrics are:   
 a - - ni-mas om - - ni - - um  
 a - - ni-mas om - - ni - - um  
 a - - ni-mas om - - ni - - um

Piano accompaniment for the fourth system, measures 64-68. The score includes staves for the right and left hands of the piano, with various dynamics and articulation marks.

Piano accompaniment for the first system, consisting of six staves. The music features complex rhythmic patterns with frequent sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *sf* (sforzando), and *p* (piano) throughout the system.

Vocal staves for the first system, showing lyrics in Latin: "fi - de - li - um de - func - to". The lyrics are written across three staves, with the first two staves containing the vocal line and the third staff containing the bass line.

Piano accompaniment for the second system, continuing the complex rhythmic patterns from the first system. It consists of six staves with dynamic markings of *sf* and *p*.

Piano accompaniment for the third system, featuring "unis." markings above the first three staves. The music continues with complex rhythmic patterns and dynamic markings including *mf* (mezzo-forte) and *cresc.* (crescendo).

Vocal staves for the second system, showing the word "rum" repeated on three staves. The lyrics are written across three staves, with the first two staves containing the vocal line and the third staff containing the bass line.

Piano accompaniment for the fourth system, featuring "cresc." markings above the first three staves. The music continues with complex rhythmic patterns and dynamic markings including *mf* and *cresc.*

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

musical notation with dynamics: *sf*, *dim.*, *p*, *mf dim.*, *unis.*

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

*poco f* de poe nis! Do - mi ne,

*poco f* de poe nis! Do - mi ne,

*poco f* de poe nis! Do - mi ne,

musical notation with dynamics: *f espress.*, *sf*, *dim.*, *p*, *div.*

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

musical notation with dynamics: *mf*, *cresc.*

66

un poco ritenuto - - - - - Tempo I.

66

un poco ritenuto - - - - - Tempo I.



musical score for the first system, featuring five staves. The top three staves are treble clef, and the bottom two are bass clef. Dynamics include *poco sf* in the upper staves.

musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamics include *pp* and *p*.

de pœ - nis in - fer - ni et  
 de pœ - nis in - fer - ni et  
 de pœ - nis in - fer - ni et

musical score for the third system, primarily piano accompaniment with some vocal entries. Dynamics include *p*.

musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. Dynamics include *dim.* and *ppp*.

de pro - fun - do la - cu!  
 de pro - fun - do la - cu!  
 de pro - fun - do la - cu!

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*

ritenuto - - Tempo I.

68

*ff sf dim. p*

re - - prae - sen - - tet

re - - prae - sen - - tet

re - - prae - sen - - tet

*ff sf dim. p*

*ff sf dim. p*

69

Piano accompaniment for measures 69-74. The right hand features dense triplets of eighth notes, while the left hand plays chords. Dynamics include *pp* (pianissimo).

Vocal lines for measures 69-74. The lyrics are: e-as in lu-cem. The vocal lines are in treble and bass clefs.

Piano accompaniment for measures 75-78. The right hand has melodic lines with slurs, and the left hand has chords. Dynamics include *pp*.

69

Piano accompaniment for measures 79-84. The right hand features dense triplets of eighth notes, and the left hand plays chords. Dynamics include *pp*.

Vocal lines for measures 79-84. The lyrics are: sanc-tam quam o-lim A-bra-hæ. The vocal lines are in treble and bass clefs. Dynamics include *perdendo*.

Piano accompaniment for measures 85-88. The right hand has melodic lines with slurs and accents, and the left hand has chords. Dynamics include *pizz.* (pizzicato) and *p* (piano).



*pp* **70** unis.

Fl. *pp*  
 Ob. *p*  
 C. ingl. *p*  
 Clar. unis. *p*  
 Fag. *p*

Sopr. *pp* quasi niente  
 et se-mi-ni e-jus pro-mi-sis-ti, pro-mi- *cresc.*  
 Alti. quasi niente  
 et se-mi-ni e-jus pro-mi-sis-ti, pro-mi- *cresc.*  
 Ten. I. quasi niente *ppp*  
 et se-mi-ni e-jus pro-mi-sis-ti, pro- *cresc.*  
 Ten. II. quasi niente *ppp*  
 et se-mi-ni e-jus pro-mi-sis-ti, pro- *cresc.*  
 Bassi I. quasi niente *ppp*  
 et se-mi-ni e-jus pro-mi-sis-ti, pro- *cresc.*  
 Bassi II. quasi niente *ppp*  
 et se-mi-ni e-jus pro-mi-sis-ti, pro- *cresc.*

*mf* pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf* pizz.

**70**

Fl. *pp*  
 Ob. *pp*  
 C. ingl. *pp*  
 Clar. *pp*  
 Cor. *pp*  
 Fag. *pp*  
 Tube. *pp*

*mf* *p* *pp* *ppp* *ppp*  
 sis-ti, Do-mi-ne Je-su Chris-te! A-men.  
 sis-ti, Do-mi-ne Je-su Chris-te! unis. A-men.  
 sis-ti, Do-mi-ne Je-su Chris-te! A-men.  
 sis-ti, Do-mi-ne Je-su Chris-te!  
 sis-ti, Do-mi-ne Je-su Chris-te!

*pp* *mf* *pp* *ppp* *ppp* *ppp* *ppp* *ppp*



# 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* *sf* *p*  
 Tenori I: *mf* *cresc.* *f* *mf*  
 Tenori II: *mf* *cresc.* *f* *mf*  
 Bassi I: *mf* *cresc.* *f* *mf*  
 Bassi II: *mf* *cresc.* *f* *mf*  
 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* *sf* *p*  
 Tenori I: *f* *mf* *cresc.* *f* *mf*  
 Tenori II: *f* *mf* *cresc.* *f* *mf*  
 Bassi I: *f* *mf* *cresc.* *f* *mf*  
 Bassi II: *f* *mf* *cresc.* *f* *mf*  
 Violino I: *poco f* *f* *p*  
 Violino II: *poco f* *f* *p*  
 Viola: *poco f* *f* *p*  
 Violoncello: *poco f* *f* *p*  
 Contrabasso: *poco f* *f* *p*

71

72

Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di-  
 Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di-  
 Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di-  
 Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di-

e me-mo-riam fa-ci-mus. e me-mo-riam fa-ci-mus. e me-mo-riam fa-ci-mus. e me-mo-riam fa-ci-mus.

# 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.
- 2 Violini II Soli.

con sord. *p*

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

arco *p*

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

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.

77

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



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. 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 (two flats), and the time signature is 4/4. The first staff shows a complex chordal structure with many accidentals. The lower staves provide a harmonic and rhythmic foundation.

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, —

The vocal lines are written for four voices (Soprano, Alto, Tenor, Bass) and include a basso continuo line. The lyrics are printed below the notes. The music is in B-flat major and 4/4 time. The vocal lines are melodic and expressive, with some runs and ornaments. The basso continuo line provides a rhythmic and harmonic accompaniment for the voices.

Piano accompaniment for measures 82-83. This section continues the piano accompaniment from the previous section, featuring multiple staves with complex chordal textures and melodic lines. 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 (two flats), and the time signature is 4/4. The first staff shows a complex chordal structure with many accidentals. The lower staves provide a harmonic and rhythmic foundation.

Piano accompaniment for measures 82-83. This section continues the piano accompaniment from the previous section, featuring multiple staves with complex chordal textures and melodic lines. 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 (two flats), and the time signature is 4/4. The first staff shows a complex chordal structure with many accidentals. The lower staves provide a harmonic and rhythmic foundation.

82

83

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

cœ - li et ter - ra,

cœ - li et ter - ra,

cœ - 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 written 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 lines 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 parts continue below the vocal lines.

The third system is primarily instrumental, featuring staves for strings and woodwinds. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

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

The fifth system continues the instrumental accompaniment, featuring staves for woodwinds and strings. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

85 Allegro non troppo. (♩ = 56)

86

unis.

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

Ho - sanna in excel - sis, ho - sanna

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 and dynamic markings like *f*.

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 consists of ten staves. The top two staves are piano accompaniment. The next four staves are string parts, with the second and fourth staves labeled "Viol. II." and "Viola." respectively. The bottom two staves are piano accompaniment. The music continues with similar notation to the first system, including dynamic markings like *f* and *un.*

87

Musical score for the first system of instruments, including piano and strings. The score is written in a key signature of three flats and a 4/4 time signature. It features a piano part with a melodic line and accompaniment, and a string section with a sustained harmonic accompaniment.

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

Musical score for the second system of instruments, including piano and strings. This system continues the instrumental accompaniment and vocal lines from the first system, maintaining the same key signature and time signature. It includes piano accompaniment, string accompaniment, and vocal lines with lyrics.

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-celsis, ho-sanna 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-celsis, ho-sanna 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 image shows a page of a musical score, page 108 (172). It features a complex arrangement of vocal and instrumental parts. The top section contains vocal staves with lyrics in Latin: "sis, ho-san-na in ex-cel-sis, ho-san-na, ho-sanna, ho-san-na in ex-cel-sis, in ex-cel-sis, ho-san-na, hosanna". The lyrics are distributed across several vocal parts, with some parts including the word "unis." indicating unison. The bottom section contains piano accompaniment for multiple instruments, including a grand piano and a double bass. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by flowing melodic lines and a steady rhythmic accompaniment. Dynamic markings such as *f* (forte) and *sf* (sforzando) are present throughout the score.

The first system of the score consists of ten staves. The top staff is the vocal line, followed by four staves of piano accompaniment (treble and bass clefs). The bottom two staves are for the double bass and cello. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

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 score consists of ten staves, continuing the piano accompaniment from the first system. It features similar complex rhythmic patterns and includes dynamic markings such as *sf* and *p*.

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 common time signature. The dynamic marking *ff* (fortissimo) is present in the first few measures of several staves. The tempo marking *Poco riten.* (Poco ritardando) is placed above the top staff in the latter part of the system.

Poco riten.

The second system continues the musical score with four staves. The top two staves contain 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 for the instrumental ensemble. The dynamic marking *ff* is used throughout. The tempo marking *Poco riten.* is repeated above the top staff.

Viol. I. unis.

senza sord.

The third system consists of five staves. The top staff is for Violin I, marked *Viol. I. unis.* and *senza sord.* (without mutes). The other four staves are for the rest of the instrumental ensemble. The dynamic marking *ff* is present. The tempo marking *Poco riten.* is placed at the bottom right 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 }  
4 Tube } dell' Orchestra IV.

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

91

92

Silence.  
G. P.

re - qui - em, — re - quiem sem - pi - ter - - nam! —  
re - qui - em, — re - quiem 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 (Ut).  
 Cor. in Es (Mi b). p  
 Fag. p  
 Tromb. p  
 I. mf  
 Te de - cet hymnus, De.us, in - Si - on;

94

Fl.  
 Ob.  
 C. ingl. p  
 Clar. p  
 Cor. p  
 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

Musical score for measures 97-100. The score includes vocal parts for Soprano and Alto, and piano accompaniment for the right and left hands. The lyrics are:

Sopr. ed Alti.  
 do - na defunctis Domine, Do - mi.ne, et lux perpe.tu.a lu - ce.at, et lux perpe.tu.a lu - ce.at,  
 em do - na defunctis Domine, Do - mi.ne, et lux perpe.tu.a lu - ce.at, et lux perpe.tu.a lu - ce.at,  
 do - na defunctis Domine, Do - mi.ne, et lux perpe.tu.a lu - ce.at, et lux perpe.tu.a lu - ce.at,

Performance markings include *pp*, *dim.*, *unis.*, *arco*, *pizz.*, and *ppp*.

Musical score for measures 101-104. The score includes vocal parts for Soprano and Alto, and piano accompaniment for the right and left hands. The lyrics are:

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

Performance markings include *cresc.*, *f*, *unis.*, *div.*, and *arco*.



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, including dynamic markings such as *dim.* and *p*.

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 section with dynamic markings like *dim.* and *p*.



The first system consists of a vocal line and piano accompaniment. The vocal line has lyrics: "Et lux per pe-tu-a lu-ce-at e-is, Et lux per-pe-tu-a lu-ce-at e-is, lu-ce-". The piano accompaniment includes dynamic markings like *pp* and *p*, and performance directions such as *cresc.* and *unis.*

The second system continues the musical score. It features vocal lines with lyrics: "pe-tu-a, et lux per-pe-tu-a lu-ce-at e-is, Et lux per-pe-tu-a lu-ce-at e-is, lu-ce-". The piano accompaniment includes dynamic markings like *pp*, *mf*, *f*, *ppp*, and *pp*, and performance directions such as *cresc.*, *un poco riten.*, *un poco più riten.*, and *pp dolce assai*.

100

a tempo

101

Un poco più lento. (♩ = 60)

Musical score for orchestra and solo instruments, measures 100-101. The score includes parts for Trombones I-IV, Tuba, and Timpani I-VIII. The tempo is 'a tempo' for measure 100 and 'Un poco più lento. (♩ = 60)' for measure 101. The key signature is one sharp (F#). The score shows various dynamics including *p* and *pp*, and includes the instruction 'unis.' for the bass line.

Vocal score and string accompaniment for measures 100-101. The vocal parts are in Italian and Latin. The tempo is 'a tempo' for measure 100 and 'Un poco più lento. (♩ = 60)' for measure 101. The key signature is one sharp (F#). The score includes dynamics such as *p* and *pp*, and the instruction 'arco' for the strings.

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,

100

101

The first system of the score consists of ten staves of piano accompaniment. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first measure of each staff begins with a *pp* (pianissimo) dynamic marking. The notation includes various note values, rests, and slurs. In the lower staves, there are several triplet patterns marked with a '3' and an accent (>), starting in the fourth measure of the system. The dynamic marking *p* (piano) is used for these triplet passages.

The second system of the score includes vocal lines and piano accompaniment. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "es, qui a pi us es! A men, a unis. qui a pi us es! A men, a unis. qui a pi us es! A men, a unis." The vocal lines are marked with *ppp* (pianississimo) dynamics. The piano accompaniment continues with the triplet patterns from the first system, marked with *pp* and *pizz.* (pizzicato) dynamics. The system concludes with a *pp* marking on the bottom staff.

unis.

unis.

unis.

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

The musical score consists of several systems. The upper systems are for string instruments, with each staff labeled 'perdendo'. The lower systems include vocal parts with lyrics 'a - - - - - men,' and 'a - - - - - men,'. The string parts feature triplets and dynamic markings such as *pp*, *ppp senza cresc.*, and *pizz.*. The vocal parts are marked *unis.* and *pp*.