

A Mlle Hermine L. Hoen.

Requiem

pour Contralto solo, Chœur et Orchestre

ASGER HAMERIK.

OP. 34.

N°13945



Partition d'orchestre	Pr. netto M.12.—
“ de Piano	” ” ” 8.—
Partie de chant, Solo	” ” ” — 30.
Parties de chant, Chœur	” ” ” 2.—
Parties d'orchestre	” ” ” 12.—

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REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto. $\text{d} = 69.$

2 Flauti.

2 Oboe.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in C.

3 Tromboni.

Timpani in C.G.

Tamtam.

Soprani.

Mezzo-Soprani.

Contralti.

Tenori.

Baritoni.

Bassi.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

4

I. SOLO.

espressivo

p *espressivo*

p

espressivo

I. SOLO.

A

I. SOLO.

mf espress. ere - seen - do

mf espress. eresc. *mf* espress.

ere - seen - do

mf espress. eresc. *mf* espress.

f espress. *f*

I. SOLO.

f espress.

f

di - mi - nu - endo

sf

p

mf

f

mf

p

cre - seen - do di - mi - nu - endo **p**

cresc. m^f cre - seen - do di - mi - nu - endo **p**

cre - seen - do m^f crescendo di - mi - nu - endo **p**

cre - seen - do m^f crescendo di - mi - nu - endo **p**

mf crescendo f di - mi - nu - endo **A p**

a 2.
p
a 2.
a 2.
p

p
Re - qui - em, re - qui - em æ - ternam do - na e - is.

p
Re - qui -

a 2.
p
a 2.
a 2.
p



B

I. SOLO.

p

Re-quiet, re-quiet

Re-quiet ae-ter-nam, re-quiet ae-ter-nam,

em, re- quiet ae- ternam do-na e-is.

mf

V.

p

B *mf**p*

8

I. SOLO.

mf cre seen do *f* diminuendo

mf cre seen do *mf* cresc. *f* di mi

I. SOLO.

mf cre seen do *f* di mi

mf cre scendo

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

Requiem æternam do na e is, Domine,

do na e is, Do mi ne, *p* requiem do æternam do na e is,

p. *mf* Requiem æternam do na e is, Domine,

re-quiem æternam do na e is, Do mi ne,

Requiem æternam do na e is, Domine;

Re qui em æ ternam do na e is, Domi-

v *f* *v* *f* *v* *f*

cre seen do di minuendo

crescendo *mf* cre seen do di minuendo

v *f* *v* *f* *v* *f*

cre seen do di minuendo

mf cresc. do *f* di mi

nu - en - do *p ed espressivo*

f

f

f

sfs

p *cre - scen - do* *do - na e - is;*
do - na, do - na e - is;
do - na e - is, do - na e - is;

p *ne,* *Do - mi - ne;* *Re - quiem, re - quiem ae-*

v *p cre - scen - do* *f* *p ed espressivo*

p *en - do* *v* *p cre - scen - do* *f* *p*

p *nu - en - do* *v* *cre - scen - do* *mf* *f* *p*

p *nu - en - do* *p* *cre - scen - do* *f* *p*

10

11

I. SOLO.

I. SOLO.

8

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

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

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

pe - tu - a lu - ceat e - is, et lux per - pe - tua

pe - tu - a lu - ceat e - is, et lux per - pe - tua

pe - tu - a lu - ceat e - is, et lux per - pe - tua

12

D

f

is. Te decethymnus De - - us: ex -

is. Te de - cet hym - nus, De - - us,

is. Te de - cet hym - nus, De-us, — in Si - on:

lu - ceat e - is. Te de - cet hym - nus, De - - us, et tibi red - de - tur

lu - ceat e - is. Te decet hym - nus, et ti - bi redde - tur

lu - ceat e - is. Te de - cet hym - nus, De - - us, et ti - bi redde - tur

D

au - di o - ra-ti - o - nem me - am; ad te om - - nis
 et ti-bired de - tur votum in Je - ru - sa - lem; ad te om - nis
 ex - au - di o - ra-ti o - nem me - am; ad te
 votum in Je - ru - sa - lem: ex - au - di o - ra-ti - onem meam; ad te omnis
 vo - tum in Je - rusa - lem: ex - au - di o - ra-ti - onem me - am; ad te
 vo - tum in Je - rusa - lem: ex - au - di o - ra-ti - onem me - am; ad te om - nis

1. SOLO.

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

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

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

em ae - ter - nam, requiem,

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

p ed espressivo

p ed espressivo

I. SOLO.

I. SOLO.

p cre - seen - do
a2. *p* cre - seen - do
I. SOLO.
mf

(tacet.)

do - na e - is, Domi - ne;
f
do - na e - is, Domi -
ne;

mf cre - scen - do
do - na, do - na e - is, Domi - ne;
e - is, cre - scen - do
do - na e - is, do - na e - is, do - na
re-quiem, requiem ae - ternam do - na e - is, do - na e - is,
ter - nam do - na, do - na e - is, Do - mi - ne,

cre - scen - do
f
mf cre - scen - do
f
p cre - scen - do
f
sf cre - scen - do
f

F

17

pp sempre

pp sempre

pp sempre

pp sempre

ne;

e-is, Domi-ne, Do-mi-ne;

Do-mi-ne;

do-na e-is, Do-mine, Do-mine;

et lux per-pe-tua

p

p

p

p

p

p

p

p

p

pp sempre

pp sempre

pp sempre

pp sempre

pp sempre

pp sempre

F p

I. SOLO.

b8 b8

lu - ceat e - is, et lux per - pe - tu - a lu - ceat e - is,

lu - ceat e - is, et lux per - pe - tu - a lu - ceat e - is,

lu - ceat e - is, et lux per - pe - tu - a lu - ceat e - is,

lu - ceat e - is, et lux per - pe - tua lu - ceat

lu - ceat e - is, et lux per - pe - tua lu - ceat

lu - ceat e - is, et lux per - pe - tua lu - ceat

G

cre - seen - do **p** cre - seen - do **f**
 et lux per pe-tu-a, et lux per pe-tu-a lu-ceat e-is.
 cre - seen - do **p** cre - seen - do **f**
 et lux per pe-tu-a, et lux per pe-tu-a lu-ceat e-is.
 cre - seen - do **p** cre - seen - do **f**
 et lux per pe-tu-a, et lux per pe-tu-a lu-ceat e-is.
 e-is, et lux per-pe-tua, et lux per-pe-tua lu-ceat
 .
pp **pp** **pp** **f**
 e-is, et lux per-pe-tua, et lux per-pe-tua lu-ceat
 .
pp **pp** **pp** **f**
 e-is, et lux per-pe-tua, et lux per-pe-tua lu-ceat
 .
pp **pp** **pp** **f**

pp pp pp
 pp pp pp
 pp pp pp
 pp pp pp
 pp pp pp

G

20

Musical score page 20, featuring six staves. The first five staves are mostly silent, with occasional dynamic markings like *f*. The sixth staff has a single note on the first beat.

Musical score page 20 continues with lyrics: "e - is." followed by "Ky - ri - e, e - le-i-son," repeated three times. The music consists of mostly silent staves with occasional dynamic markings like *f*.

Musical score page 20 concludes with dynamic markings: *f*, *f*, *f*, *div.*, *f*, *sfz*, and *sfz*.

H

Musical score page 21, section H, featuring two staves of music. The top staff consists of six lines, and the bottom staff consists of five lines. Both staves begin with a treble clef and a key signature of one flat. The music includes several dynamic markings: 'f' (fortissimo) at the beginning of both staves, 'p' (pianissimo) in the middle of the first staff, and 's' (sforzando) in the middle of the second staff. The notation consists of various note heads and stems.

Musical score page 21, section H, featuring three staves of music. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are written below the notes: 'Ky - ri - e, e - le - i - son.' repeated three times, followed by 'Chris - te, e -' and 'Chris - te, e - le - i - son,' repeated twice, and finally 'Christe, e - le - i - son, —'. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 's' (sforzando).

Musical score page 21, section H, featuring three staves of music. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music concludes with dynamic markings: 'f' (fortissimo), 'p' (pianissimo), and 'f sempre' (fortissimo always). The instruction 'H f sempre' is written at the end of the bottom staff.

22

Sheet music for orchestra and choir, page 22.

Top System: Treble clef, B-flat key signature. Measures 1-10. Dynamics: *dolce*, *cre*. Measure 11: *p*.

Middle System: Treble clef, B-flat key signature. Dynamics: *f*. Vocal parts sing "Christe, e - le-i-son, e - le-i-son, e - le-i-son." Measures 1-10. Dynamics: *f*. Measures 11-12: *p*.

Bottom System: Bass clef, B-flat key signature. Measures 1-10. Dynamics: *pizz.* Measures 11-12: *pizz.* Dynamics: *f*, *pizz.*, *mf*, *pizz.*, *mf*.

poco a poco allargando

scen - do f

mf

poco a poco allargando

pp

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

pp

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

pp

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

pp

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

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

poco a poco allargando

pizz.

pizz.

f

f

f

f

DIES IRÆ.

Allegro $\text{d} = 80.$

Piccolo Flauto.

2 Flauti.

2 Oboe.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

10 e 20 Trombe in C.

3^a Tromba in C.

10 e 20 Tromboni.

3^a Trombone e Tuba.

Timpani in A. E.

Tamtam.

C O R O .

Soprani.

Mezzo-Soprani.

Contralti.

Tenori.

Baritonni.

Bassi.

Contralto Solo.

Allegro. $\text{d} = 80.$

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

Musical score page 25 featuring a complex arrangement of multiple staves. The top half shows a dense texture with many eighth-note patterns and dynamic markings like *ff*, *ff*₃, *ff*₂, *ff*₃, *ff*₂, and *f*. The bottom half consists of several blank staves.

A continuation of the musical score from page 25, consisting of several blank staves.

A continuation of the musical score from page 25, showing a return to the musical texture with dynamic markings like *ff* and *ff*₃.

Musical score page 26, featuring two systems of music for orchestra. The top system begins with a dynamic of *p*. It includes ten staves: three woodwind (Flute, Clarinet, Bassoon), three brass (Horn, Trombone, Tuba), three percussions (Snare Drum, Bass Drum, Cymbals), and two strings (Violin and Cello). Measure 1 consists of eighth-note patterns. Measures 2-3 show sustained notes with grace notes. Measures 4-5 feature eighth-note chords. Measures 6-7 show eighth-note patterns with dynamics *f*, *ff*, and *pp*. Measures 8-9 show eighth-note patterns with dynamics *mf* and *p*. The bottom system continues with ten staves: Flute, Clarinet, Bassoon, Horn, Trombone, Tuba, Snare Drum, Bass Drum, Cymbals, Violin, and Cello. Measures 1-2 show eighth-note patterns. Measures 3-4 show sustained notes with grace notes. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note patterns with dynamics *f*, *ff*, and *pp*. Measures 9-10 show eighth-note patterns with dynamics *mf* and *p*.

Musical score page 27, system 1. The score consists of ten staves. The first staff has a treble clef, a key signature of one sharp, and a common time signature. It features several eighth-note chords with grace notes. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic.

E in D.

*p e marcato**pp**pp*

Musical score page 27, system 2. This section contains ten empty staves, indicating a continuation of the musical structure from the previous system.

Musical score page 27, system 3. The score consists of ten staves. The first staff has a treble clef. The second staff has a bass clef. The third staff has a bass clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The sixth staff has a treble clef. The seventh staff has a bass clef. The eighth staff has a treble clef. The ninth staff has a bass clef. The tenth staff has a treble clef. Measures 1 through 4 feature eighth-note patterns with grace notes. Measures 5 through 10 show a steady eighth-note pulse across all staves.

28

A

I. SOLO

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

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

rinf. rinf.

A

di - es il - la,
sol - vet sæclum in fa - vil - la,
sæ - clum in fa - vil - la,
te - ste David cum Sy - bil - la,
Di - es,

pizz.
p pizz.
p pizz.

Musical score page 30 featuring a multi-staff arrangement. The top section consists of ten staves, each with a different clef (G, F, C, G, F, C, G, F, C, bass). The middle section features three staves with lyrics in Latin: "Di - es i - rae," "di - es il - la," "i - rae, di - es il - la," "sol - vet sæ - clum in fa - vil - la," "te - ste," "sol - vet sæ - clum in fa - vil - la," "te - -," "di - es il - la," "sol - vet sæ - clum in fa - vil - la," and "te - ste." The bottom section contains two staves, one with a treble clef and one with a bass clef.

32

B

B

5

ANDRÉ 13945

33

The musical score page 33 consists of two systems of music. The top system features a vocal part with lyrics in Latin and Italian, accompanied by a full orchestra. The lyrics are as follows:

Quantus tre - mor est fu - tu - rus, quando ju - - dex est ven - tu - rus,
 est fu - tu - rus, quantus tre - mor est fu - tu - rus, quando ju - - dex est ven - tu - rus,
 tre - mor est fu - tu - rus, quantus tre - mor est fu - tu - rus, quando ju - - dex est ven - tu - rus,
 est fu - tu - rus, est fu - tu - rus, quando ju - - dex est ven - tu - rus,
 quando ju - - dex est ven - tu - rus,

The bottom system shows the continuation of the vocal and orchestral parts.

Poco a poco riten.

p e marcato

cuncta stric-te discus-su-rus.

div.

harmoniques

Andante maestoso. ♩ = 72.

f e ben tenuto

f e ben tenuto

f e ben tenuto

Andante maestoso. ♩ = 72.

rus.

rus.

Andante maestoso. ♩ = 72.

f

36

D in C.

mf

37

ore - seen - do
ere - seen - do

ore - scen - do
ere - scen - do

A detailed musical score page from a symphony or large-scale composition. The top half of the page contains ten staves of music for various instruments, including strings, woodwinds, brass, and percussion. The dynamics are marked with 'ff' (fortissimo) and 'a 2.' (adagio 2). The middle section consists of ten blank staves, suggesting a section of the score that has been cut or is unused. The bottom half features ten staves, likely for a different section of the orchestra or a different instrumentation. The page is numbered '38' at the top left and includes a rehearsal mark 'C' at the top right.

40

I. SOLO.

p

I. SOLO.

I. SOLO.

C in Es.

p

Per se -

Per se - pul - cra re - gi - o - num, *p*

Co -

Co - - - get om - nes,

so - - - num, *p*

per sepul - - - cra

per se - pul - cra re - gi - o - nem, *per se - pul - cra re - gi -*

p

This page contains two systems of musical notation. The top system shows a vocal part with dynamic markings 'p' and 'f', and piano accompaniment. The vocal part includes lyrics 'C in Es.' and 'Per se - pul - cra re - gi - o - num,'. The bottom system continues with the vocal part and piano accompaniment, featuring lyrics 'Co - - - get om - nes,' and 'per sepul - - - cra'. The piano accompaniment features sustained notes and chords.

Sheet music for orchestra and choir, page 41. The score consists of ten staves. The vocal parts are in soprano, alto, tenor, and bass. The instrumentation includes strings, woodwinds, brass, and percussion. The vocal parts sing in Latin, with lyrics appearing below the staff. The music is in common time, with a key signature of one flat. Measure 1 starts with a dynamic of *p*. The lyrics are:

pulera re - gi - o-nem, coget omnes, omnes
p ore - seen - an-te thro - do num.
 coget omnes, omnes ore - seen - do num.
 - get omnes, coget omnes, omnes, an-te thro - do num.
 coget omnes, an-te thro - do num.
 re-gi-o - num, coget om - nes, omnes an-te thro - do num.
 o - num, co-get omnes, coget omnes, omnes an-te thro - num.

The score continues with more staves and dynamics, including *f* and *p*.

Musical score page 42, featuring a vocal part and various instrumental parts (piano, strings, woodwinds). The vocal part includes lyrics in French: "Mors stu - pe-bit et na-tu-ra," and "Mors stu - pe -". The score is marked with dynamic instructions such as *Df*, *ff*, *p*, *pp*, and *mf*. The piano part features complex patterns of eighth and sixteenth notes. The strings and woodwinds provide harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra and choir, page 43. The score consists of three systems of music.

System 1: Ten staves in common time, key signature of two flats. Dynamics: *mf*, *p*, *pp*. Articulation marks: γ , \circ . The vocal parts sing "bit et na-tu-ra," followed by "mors stu-pe-bit". The dynamic *pp sempre* is indicated over a section of sixteenth-note patterns.

System 2: Ten staves in common time, key signature of two flats. Dynamics: *p*, *pp*. Articulation marks: γ , \circ . The vocal parts sing "et na-tu-ra, eum re-surget cre-a-tu-ra," followed by "mors stu-pe-bit". The dynamic *pp sempre* is indicated over a section of sixteenth-note patterns.

System 3: Ten staves in common time, key signature of two flats. Dynamics: *mf*, *p*, *pp*. Articulation marks: γ , \circ . The vocal parts sing "pp sempre" (repeated). The dynamic *pp sempre* is indicated over a section of sixteenth-note patterns.

44

Poco a poco stringendo.

Più mosso. ♩ = 96.

orchestra and choir score for page 44, section 1. The vocal parts sing 'cre - seen - do' in a repeating pattern. The orchestra accompaniment includes sustained notes and rhythmic patterns.

Poco a poco stringendo.

Più mosso. ♩ = 96.

orchestra and choir score for page 44, section 2. The vocal parts sing 'Cum re - sur-get cre-a - tu - ra.' and 'Li - ber scrip - tus'. The orchestra accompaniment includes sustained notes and rhythmic patterns.

Poco a poco stringendo.

Più mosso. ♩ = 96.

orchestra and choir score for page 44, section 3. The vocal parts sing 'Cum re - sur-get cre-a - tu - ra.' and 'Li - ber scrip - tus'. The orchestra accompaniment includes sustained notes and rhythmic patterns.

Sheet music for orchestra and choir, page 45.

The score consists of three systems of musical staves. The top system contains ten staves, the middle system contains eight staves, and the bottom system contains ten staves. The music is in common time and includes various dynamics such as *p*, *f*, and *p*. The vocal parts include Latin text:

pro - fe - re - tur, in quo to - tum con - ti - ne - - tur, un - de
 scrip - - tus pro - fe - re - tur, un - de
 Li - ber scriptus pro - fe - re - tur, un -
Liber scriptus proferetur,
Liber scriptus proferetur,

The bottom system concludes with a dynamic marking *p*.

46

10.

mun - - dus ju - di - ce - tur.
 mun - - dus, mun - - dus ju - - di - ce -
 - de mun - - dus ju - - di - ce -
 undemundus judi-cetur; ju - - di - ce - tur.
 undemundus judi-cetur; ju - - di - ce - tur.

E

The musical score consists of several staves of music. The top section features vocal parts with lyrics such as "pure", "seen", "do", "cre-", "seen", "do", "f. crescendo", "f.sempre", and "f. decrescendo". The middle section contains lyrics including "seen", "do", "cre-", "seen", "do", "f.sempre", "f.sempre", "f.sempre", and "f.sempre". The bottom section includes lyrics like "Ju-dex er-go cum", "se-debit, quid-", "quid latet, ad-", "pa-rebit, nil", "in-ultum", "tur.", "Ju-dex er-go cum", "se-debit, quid-", "quid latet, ad-", "pa-rebit, nil", "in-ultum", "Judex er-go cum", "se-debit, quid-", "quid latet, ad-", "pa-rebit, nil", "in-ultum", and "Ju-dex er-go cum", "se-debit, quid-", "quid latet, ad-", "pa-rebit, nil", "in-ultum". The score concludes with a final section of "seen", "do", "f.sempre", "f.sempre", "f.sempre", and "f.sempre". The page number 47 is located in the top right corner.

48

Musical score page 48, showing four staves for a string quartet (two violins, viola, cello). The music consists of 16 measures. Measure 1 starts with eighth-note patterns in 2/4 time. Measures 2-4 show eighth-note chords. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 continue with sixteenth-note patterns. Measures 13-16 end with eighth-note chords. Dynamic markings include *ffz* and *sfz*.

ne - - - bit. Quidsum mi-ser tune dic-tu-rus?

nil in-ul-tum remanebit. Quidsum mi-ser tune dic-tu-rus?

ad - pa - re - bit, nil in - ul - - tum re - - ma - ne - - bit. Quidsum miser tune die-turus?

nil in - ul - tum re - - ma - - ne - - bit. Quidsum miser tune die-turus?

nil in - ul - tum re - - ma - - ne - - bit. Quidsum miser tune die-turus?

nil in - ul - tum re - - ma - - ne - - bit. Quidsum miser tune die-turus?

Musical score continuation, showing four staves for a string quartet. The music consists of 16 measures. Measure 1 starts with eighth-note patterns in 2/4 time. Measures 2-4 show eighth-note chords. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 continue with sixteenth-note patterns. Measures 13-16 end with eighth-note chords. Dynamic markings include *ffz* and *sfz*.

Andante maestoso. $\text{♩} = 72.$

Es in C.
B in G.

Andante maestoso. $\text{♩} = 72.$

quem patronem rogaturus?
Cum vix justus sit se - cu - rus.

quem patronem rogaturus?
cum vix justus sit se - cu - rus.

quem patronem rogaturus?
cum vix justus sit se - cu - rus.

Andante maestoso. $\text{♩} = 72.$

sfz

50

This musical score page contains two systems of music. The top system consists of ten staves. The first staff begins with a dynamic of *f* and a sixteenth-note pattern. Subsequent staves show various dynamics including *f*, *p*, and *p*. The bottom system also consists of ten staves, primarily featuring rests.

This section of the musical score continues from page 50. It features two systems of music. The top system has ten staves, with the first staff beginning at *f* and containing a sixteenth-note pattern. The bottom system has ten staves, with most of them containing rests.

51

Music score for orchestra, page 51. The score consists of ten staves. Measures 1-9 show various rhythmic patterns across the staves, with some measures containing rests. Measure 10 begins with a bassoon solo, followed by a dynamic instruction "cre -". The score is in 2/4 time and uses a key signature of one flat.

Continuation of the musical score from page 51. The score continues with ten staves of music for orchestra, maintaining the established rhythmic patterns and dynamics. The bassoon solo from the previous page continues, providing a harmonic foundation for the ensemble.

52

This page contains two systems of musical notation. The top system consists of ten staves, likely representing a choir or ensemble, with vocal entries labeled "seen - do" and dynamic markings such as *ff*, *ff ff*, and *ff ff ff*. The bottom system shows a piano part with bass and treble clef staves, featuring sustained notes and dynamic markings like *ff sempre*.

ff *sempre*

ff *sempre*

ff *sempre*

a 2. ff *sempre*

ff *sempre*

G in B.

ff

Rex tremenda^e

Rex tremenda^e ma - je - sta - - tis,

Rex tremenda^e ma - je - sta - - tis,

Rex!

Rex tremenda^e ma - - je - sta - -

Rex tremenda^e ma - - je - sta - -

divisi

54

I.SOLO.
 I.SOLO.
 C in Es.
 ma - je - sta - tis, qui sal - vando salvas
 qui sal - vando salvas gra - tis:
 tis, sal - va sal -
 tis, sal - va me,
 qui salvando salvasgra -
 qui salvando salvas gratis: salva
 qui salvando salvas gratis: qui salvando salvas gratis: salva

G

Musical score page 10, measures 11-12. The score consists of ten staves. Measures 11 and 12 are mostly blank. Measure 11 has some activity in the upper voices and bassoon. Measure 12 features prominent woodwind entries (oboe, bassoon) with eighth-note patterns. Measure 13 begins with a forte dynamic (f).

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves: Treble, Alto, Bass, Cello, and Double Bass. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (f) in the bassoon and double bass. Measure 12 begins with a forte dynamic (f) in the bassoon and double bass, followed by eighth-note patterns in the woodwind section.

G

56

A musical score page featuring a vocal solo part. The vocal line begins with a melodic line consisting of eighth-note pairs followed by a sustained note. The vocal part is labeled "I. SOLO." above the staff. The accompaniment consists of various instruments, including strings and woodwind, providing harmonic support.

The vocal part continues with the lyrics "pi - e - ta - tis. Sal - va me," repeated several times. The vocal line is supported by a harmonic background of sustained notes and rhythmic patterns from the orchestra. The vocal entries are clearly marked with dynamic changes and phrasing.

The vocal part concludes, and the page ends with a return to the instrumental accompaniment, which features sustained notes and rhythmic patterns typical of the score's style.

ritenuto. Andante sostenuto. $\text{♩} = 50.$

ritenuto. Andante sostenuto. $\text{♩} = 50.$

ritenuto. Andante sostenuto. $\text{♩} = 50.$

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

ritenuto.

dolce
Re - corda - re, Je - su pi - e, quod sum cau - sa
Andante sostenuto. $\text{♩} = 50.$

p $\text{♩} = 3$

p

p $\text{♩} = 3$

p

p

p

p

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

58

A musical score page featuring ten staves of music. The key signature is four flats. The music consists primarily of rests throughout the measures.

A continuation of the musical score from page 58, featuring ten staves of music with a key signature of four flats. The music consists primarily of rests throughout the measures.

tu - ae vi - æ, ne me perdas il - la di - e. Quæ - rens me se - di - sti lassus: re - de-misti crucem passus:

A continuation of the musical score from page 58, featuring ten staves of music with a key signature of four flats. The music includes vocal entries and dynamic markings like 'f' and 'div.'. The bass staff has 'divisi pizz.' written below it.

ritenuto.

Ha tempo.

a 2.



I.SOLO.

ritenuto.

a tempo.

p

d.

Ju - - - - ste

tan - tus la - bor non — sit cassus, tan - tus la - bor non,non,non,non sit cas - sus.

ritenuto.

a tempo.



pp

arco



Musical score page 61, top half. The score consists of ten staves. The vocal parts are labeled "seen - do" and "seen - ul - ti - o - nis". The instrumental parts include woodwind and brass sections. The dynamic is generally forte (f). Measure 1 shows eighth-note patterns. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 ends with a forte dynamic (f).

Musical score page 61, middle section. The vocal parts sing "In-ge-misco tanquam re - us, culpa". The instrumental parts continue with sixteenth-note patterns. The dynamic is forte (f). The vocal line continues with "In-ge-misco tanquam, in-ge-mi - - sco fanquam" and "In-ge-misco tanquam, in-ge-mi - - sco, in-gemisco". The vocal line concludes with "In-ge misco tanquam re - us, culpa".

Musical score page 61, bottom half. The vocal parts are labeled "seen - do" and "seen - ul - ti - o - nis". The instrumental parts include woodwind and brass sections. The dynamic is generally forte (f). Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns.

62

rubet vultus me - us:suppli- can - ti par - ce, De - us. *pp*

tan - - quam reus, culpa ru - bet vultus me - us:suppli- canti parce, Deus.

re - - us culpa ru - bet vultus me - us:suppli- canti parce, Deus, De - - us,

fan - - quam reus, culpa ru - bet vultus me - us:suppli- canti *dolce*

ru - bet vultus me - us:suppli- can - ti par - ce, De - us:suppli- canti, *pp* sup-

Suppli - can - ti par - ce, parce, Deus, De - - us,

p *pespressiro*

ANDRÉ 13945

I

I.SOLO. *p* *pespressito*

I.SOLO. *p* *molto espressivo*

B in A

dolce

sup - pli - can - ti
dolce

par - ce, De - us.

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

dolce

sup - pli - can - ti par - ce.
dolce

Qui Ma-ri-am ab - solvi-sti, et la - tronem

p

p

p

p

64

I.SOLO
p ed espressivo

ex - au-di-sti; mi - hi quoque spem de-di-sti. Pre - ces meæ non sunt dignæ; sed tu — bonus fac benigne, ne — perenni

f

p

p

p

ritenuto K a tempo

ritenuto a tempo

dolce

cre - - mer ig - ne, ne per - en - ni, ne, ne, ne cre - mer ig - ne. In - ter o - - -

ritenuto a tempo

p

p

p

K p

68

A musical score page featuring ten staves of music. The first six staves are mostly silent, with occasional short notes or rests. The seventh staff begins with a dynamic of p , followed by a crescendo line leading to a dynamic of $p\acute{}$. The eighth staff starts with a dynamic of p . The ninth staff has a dynamic of $p\acute{}$. The tenth staff ends with a dynamic of p .

dolce

In - ter o - ves lo - cum præsta, et ab hæ - dis me — se-que - stra,

mf

In - - - ter
p

In - ter o - ves lo - cum præsta,

mf

In - ter o - ves lo - cum præ - - sta,

mf

In - ter o - ves locum præsta, et ab hæ -

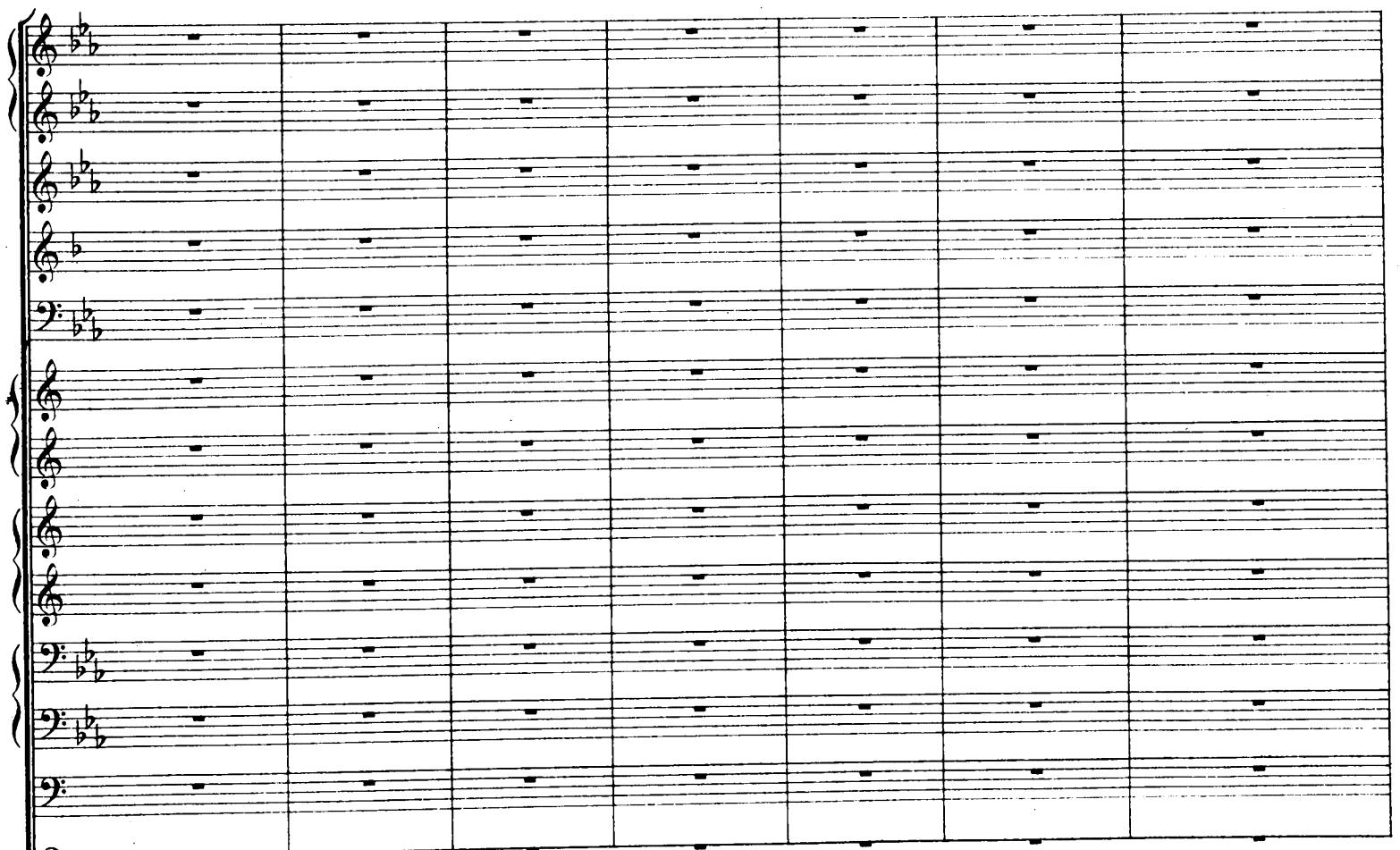
p

In - ter o - ves locum præ - - sta,

mf

ves, in - ter o - ves lo - - cum præ - - - sta, et

A continuation of the musical score from page 68. The top two staves show sixteenth-note patterns. The third staff shows a continuous sixteenth-note pattern. The fourth staff shows a sixteenth-note pattern with a fermata over the last note. The fifth staff shows a sixteenth-note pattern. The sixth staff shows a sixteenth-note pattern. The bottom four staves show sixteenth-note patterns.



f

sta - tuens in par - te dextra.
o - ves locum prae - sta.
lo - cum prae - sta, *pp*

f

dis me se - que - stra, *pp*

f

statuens in parte dextra,in parte dextra,
statuens in parte dextra,in parte dextra,
statuens in parte dextra,in parte dextra,

f

ab ha - dis me sequestra, sta - tuens in par - te dex - tra,
Uno Viol. Solo. *f*

fed espressivo

This section of the score includes vocal parts and dynamic markings. The vocal parts are labeled with Latin text: "sta - tuens in par - te dextra.", "o - ves locum prae - sta.", "lo - cum prae - sta, pp", "dis me se - que - stra, pp", and "ab ha - dis me sequestra, sta - tuens in par - te dex - tra, Uno Viol. Solo. f". The music features various dynamics such as *f*, *pp*, and *mf*. The vocal parts are supported by instrumental parts, with a solo violin part indicated for the final line.

mf

mf

mf

mf

f

ANDRÉ 13945

This section of the score continues with instrumental parts, primarily woodwind instruments, indicated by the presence of woodwind staves and dynamic markings like *mf* and *f*. The page number "ANDRÉ 13945" is printed at the bottom right.

L

pp

I.

pp sempre

p

sta

sta - - tu - - ens

in parte dextra, in parte dextra, in par - te dex - tra.

Tutti.

sf

p

pp sempre

pp sempre

ANDRÉ 13945

I. SOLO.

p I. SOLO.

p I. SOLO.

p e cantabile

p e cantabile

p e cantabile

cantabile

- tu - ens in par - te dex - tra. *pp*

in par - te dex - tra. *pp*

sta - tu - ens in par - te dex - tra. *pp*

in par - te dex - tra. *pp*

cantabile

p cantabile

p cantabile

cantabile

70 Allegro. $\text{d} = 80.$

Allegro $\text{d} = 80.$

Con-fu-tatis

ma-le-dictis,

con-fu-

Con-fu-ta-tis male-dictis, con-fu-

Con-fu-ta-tis male-dictis,

con-fu-

Con-fu-

Con-fu-tatis maledictis,

Con-fu-tatis

maledictis,

Allegro. $\text{d} = 80.$

71

M

ff sempre

ff sempre

ff sempre

ff sempre

I. SOLO.

Es in E.

ta-tis ma-le - dic - tis; flammis, flammis a - cribus ad - dictis; vo - ca

ta-tis ma-le - dic-tis, flammis, flammis a - cribus ad - dictis; vo - ca

ta-tis ma-le - dic-tis, flammis, flammis a - cribus ad - dictis; vo - ca

ta-tis ma-le - dic - tis, flammis a - cribus ad - dictis; vo - ca

flam - mis, flammis, flam - mis ac - ri bus ad - dictis; vo - ca

con-fu - ta - tis ma-le - dictis, flammis; vo - ca me,

marcato

cres - marcato - cen - do ff sempre

cres marcato - cen - do ff sempre

rres - cen - do ff sempre

marcato cres - cen - do ff sempre

ff marcato sempre

M

ANDRE 13945

72

I. SOLO.

Son bouché (gestopft.)

Son bouché (gestopft.)

me cum be - ne - die - tis.

me cum be - ne - die - tis. O - ro supplex et ac - cli-nis, cor con - tri - tum qua - si ci - nis,

me cum be - ne - die - tis.

me cum be - ne - die - tis. O - ro supplex et ac - cli-nis, cor con - tri - tum qua - si ci - nis,

me, vo - ca me cum be - ne - die - tis.

vo - ca me cum be - ne - die - tis. O - ro supplex et ac - cli-nis,

N

Son naturel.

Son naturel.

I. SOLO.

Ge - re cu - ram me - i fi - nis.
ge - re cu - ram me - i fi - nis.
Ge - re cu - ram me - i fi - nis.
ge - re cu - ram me - i fi - nis.
ge - re cu - ram me - i fi - nis.
ge - re cu - ram me - i fi - nis.
La - cry -

N

ANDRÉ 13945

A page from a musical score, page 74, featuring ten staves of music. The top six staves represent the orchestra, with various instruments like strings, woodwinds, and brass playing eighth-note patterns. The bottom four staves show the vocal parts: Bass (B), Tenor (T), Alto (A), and Soprano (S). The vocal parts sing a Latin hymn. The lyrics are as follows:

Bass (B):
mo - sa di - es il - la,

Tenor (T):
qua re - sur - get ex fa - vil - la,

Alto (A):
La -

Soprano (S):
ff
mf
ff
ff
ff
ff

The score includes dynamic markings such as ff (fortissimo), sff (soft fortissimo), sfz (soft forte), and mf (mezzo-forte). Measure numbers 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 are circled above the first ten measures of the vocal parts.

12. *marcato*

13. *marcato*

mf

cry - mo - sa di - es, ju-di-can-dus ho - mo re -
ff La - cry - mo - sa di - es il - la, ju - di -
 La - cry - mo - sa, ju-di - can - dus
ff La - cry - mo - sa di - es il -
 Lit - cry - mo - sa di - es il -
 ju - di - can - dus ho - mo

divisi

marcato

76

77

Ritenuto.

Andante. $\text{♩} = 76$.

Ritenuto.

$\text{♩} = 76$.

dolce sempre

Pi - e Je - su
dolce sempre

Pi - e dolce sempre

Pi - e

dolce sempre

Pi - e,

er - go par - ce, De - us.

Ritenuto.

Andante. $\text{♩} = 76$.

ANDRÉ 13945

4 *pp sempre*

L.SOLO.

4 *pp sempre*

4 *pp sempre*

L.SOLO.

pp sempre

Do - mi - ne,

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

Je - su Do - mi - ne, — pi - e Je - su, pie Je - su, —

pi - e Je - su, — dolce sempre

Pi - e Je - su, pi - e Je - su, — do - na e - is

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

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

do - na e - is

do - na

Poco a poco ritenuto.

Ancora più ritenuto.

Piano-vocal score for orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'do - na e - is re - qui - em,' followed by 'dolce sempre' and 're - qui - em.' The piano accompaniment consists of sustained notes and chords.

Poco a poco ritenuto.

Ancora più ritenuto.

Continuation of the musical score. The vocal parts continue singing 're - qui - em,' 'dolce sempre,' and 're - qui - em.' The piano accompaniment provides harmonic support with sustained notes and chords.

Poco a poco ritenuto.

Ancora più ritenuto.

Final section of the musical score. The vocal parts sing 're - qui - em.' The piano accompaniment features sustained notes and dynamic markings like pp (pianissimo).

pp

80 a tempo

pp sempre

pp sempre

pp sempre

a tempo

pp

A - men, a - - - men.

pp

A - men, a - - - men.

pp

A - men, a - - - men.

pp

em. — A - men, a - - - men.

pp

em. — A - men, a - - - men.

pp

A - men, a - - - men.

a tempo

pp sempre

pp sempre

pp sempre

pp sempre

pp sempre

OFFERTORIUM.

Andante. $\text{♩} = 80$.

2 Flauti.

2 Oboe.

2 Clarinetti in A.

2 Fagotti.

4 Corni in Des.

2 Trombe in Des.

3 Tromboni.

Timpani in Des. As.

Andante. $\text{♩} = 80$.*p ed espressivo*

Do - mine Je - su Chri -

Contralto Solo.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

10 SOLO.

The musical score consists of ten staves. The top staff is soprano, followed by alto, tenor, bass, soprano, alto, tenor, bass, soprano, and bass. The piano accompaniment is on the right. The vocal parts sing in three-part harmony. The piano part includes dynamic markings like *p*, *mf*, and *ff*. The vocal parts sing the words "cre-scen-do" and "ste, Rex glo-ri-æ, li-be-ra, li-be-ra a-nimas omni-um fi-de-li-um de-functo -". The piano part has a melodic line with eighth-note patterns.

1^o SOLO.

1^o SOLO.

*Son bouché.
(gestopft)*

mf marcato

do

rum de poe - - nis in - fer - ni, et de pro - fun - do la-cu:

- do

- do

- do

do

A

Son naturel.

p

p

p

p

p

p

p

p

p

cre - - - scen - - -

ere - - - seen - - -

p

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

p

f

f

A

do *f*

Son naturel.

Son bouché. *f*

p

ne ca-dant in ob - seu - rum; sed sig-ni-fer sanctus Michael repreäsentet e - as in lu - cem

do *f*

p

do *f*

p

do *f*

espressivo p

mf

B

I° SOLO.

I° SOLO.

I° SOLO.

Son naturel.
pp

Son naturel.

pp

pp

pp

pp

pp

pp

pp

pp

sanc - - - tam.

Quam o-lim Abrahe promi-si-sti,

B

C

I° SOLO.

p f p p

quam Abrahæ promi - si - sti, et se - - mini e-jus, et se - - mini e - jus. Quam o -

p p p p

C

1º SOLO.

p ed espressivo

lim Abrahae promi - si - sti, et se - - mini e - jus, et se-mi-ni e - jus.

This musical score page contains eight staves of music. The top four staves are in common time with a key signature of two sharps. The bottom four staves are in common time with a key signature of one sharp. The vocal parts are labeled '1º SOLO.' and 'p ed espressivo'. The lyrics 'lim Abrahae promi - si - sti, et se - - mini e - jus, et se-mi-ni e - jus.' are written below the bottom staff. Various dynamics such as forte (f), piano (p), and mezzo-forte (mf) are indicated throughout the score.

D Andante sostenuto. $\text{♩} = 120.$

mf cre - seen - do

p cre - seen - do

Andante sostenuto. $\text{♩} = 120.$

Ho - sti - as et pre - ces ti - bi, Do - mi -

f

f ed espressivo

divisi

f

espressivo

divisi

f

f

D

ne, lau - dis of - fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me -

dolce

dolce

dolce

pp

pp

mo - ri - am fa - ci - mus: fac e - as, Do - mi - ne, — Do - mi - ne, de — mor -

dolce

dolce

dolce

dolce

dolce

dolce

E

Poco a poco stringendo.

E

Poco a poco stringendo.

p *mf* *cresc.*

cresc.

cresc.

p *mf* *cresc.*

cresc.

p *mf* *cresc.*

cre - seen - do

Poco a poco stringendo.

*cre -**- te trans-i-re ad vi-tam, trans-i-re ad vi-tam.*

Fac e-as,

fac e-as,

mf *ed espressivo*

divisi

cre -

E

a tempo

I° SOLO.

I° SOLO.

a tempo

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

cantabile e molto espressivo

V

F

The musical score consists of several staves of music. The top section starts with a dynamic of ***pp***. The vocal parts are labeled **dolce**. The bottom section starts with a dynamic of ***pp***, followed by **p**, ***pp***, and ***pp***. The vocal parts are labeled **dolce**. The lyrics "vi-tam, trans-i-re ad vi-tam, trans-i-re ad vi-tam." are written below the vocal lines. The bottom section continues with ***pp***, ***pp***, ***pp***, ***pp***, ***dolce ed espressivo***, ***dolce***, ***dolce***, and ***dolce***. The vocal parts are labeled ***dolce***.

dolce

dolce

pp

pp

pp

parlando

Quam o-lim Abrahae promi - si-sti, et semi-ni e - - jus.

ff

pp

pp

pp

SANCTUS.

Allegro. $\text{d} = 84.$

2 Flauti.

2 Oboe.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

1^a e 2^o Trombe in C.

3^a Tromba in C.

1^a e 2^o Tromboni.

3^o Trombone e Tuba.

Timpani in C.G.

Allegro. $\text{d} = 84.$

Soprani.

Mezzo-Soprani.

Contralti.

Tenori.

Baritoni.

Bassi.

C O R O.

Allegro. $\text{d} = 84.$

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

p *cre -* - - - - *sanc - - tus, - - seen - -*

p *cre -* - - - - *sanc - - tus, - - seen - -*

p *cre -* - - - - *sanc - - tus, - - seen - -*

p *cre -* - - - - *sanc - - seen - - do - - tus,*

p *cre -* - - - - *Sane - tus, sanc - - tus, - - seen - -*

p *cre -* - - - - *Sane - - tus, - - seen - -*

Sane - - tus, - - seen - -

Sane - - tus, - - seen - -

98

Poco ritenuto.

A a tempo

Musical score for page 98, section A, showing ten staves of music. The first five staves are in common time (indicated by a 'C') and the last five are in 2/4 time (indicated by a '2'). The music consists primarily of quarter notes and rests.

Poco ritenuto.

a tempo

Musical score for page 98, section A, showing ten staves of music. The vocal parts sing "Sanctus, sanctus, sanctus" in unison, followed by "Domini" and "Dominus Deus Sabaoth: Ple-ni". The instrumental parts play eighth-note patterns. The vocal entries are marked with "do" above the staff.

Poco ritenuto.

a tempo

Musical score for page 98, section A, showing ten staves of music. The vocal parts sing eighth-note patterns. The instrumental parts play eighth-note patterns. The vocal entries are marked with "do" above the staff.

a 2.

sunt coe - - - li et ter - ra glo - ri - a tu - - a, ple - - ni sunt coe - li et
 sanc - tus sanctus Do - - mi - nus De - - us Sa - - ba - oth: Ple - ni sunt coe - - - li et
 Sanc - tus, sanc - tus, sanctus Do - - mi -

f

f

100

ter - ra glo - ri - a tu - - a, ple - - ni sunt coe - - li et ter - ra
 ter - ra glo - ri - a tu - - a, ple - - ni sunt coe - li et ter - ra glo - ri - a
 nus De - - us Sa - - ba - oth: Ple-ni sunt coe - - li et ter - ra glo - ri - a
 Sanc - tus, sane - - tus, sanc-tus Do - - mi - - nus De - - us Sa - -

B

The musical score consists of three systems of music. The first system, labeled 'B' at the top left, contains ten staves. The lyrics are in Latin, appearing in the middle of the page. The second system continues the ten-staff layout. The third system begins with a single staff at the bottom left, followed by another ten-staff system at the bottom right.

System 1 (Top):

- Staff 1: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 2: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 3: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 4: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 5: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 6: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 7: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 8: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 9: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 10: Bass clef, key signature of one sharp (F#), dynamic f.

Lyrics:

glori-a tu - a, ple - ni sunt coeli,
Sanc - tus, sanc - tus, sanctus Do - mi - nus De - us Sa - ba - oth: Ple - ni
tu - a, ple - ni sunt coe - li glo - ri - a tu -
Sane - tus,
tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
- ba - oth: Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

System 2 (Second System):

- Staff 1: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 2: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 3: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 4: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 5: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 6: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 7: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 8: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 9: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 10: Bass clef, key signature of one sharp (F#), dynamic f.

System 3 (Bottom Left):

- Staff 1: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 2: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 3: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 4: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 5: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 6: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 7: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 8: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 9: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 10: Bass clef, key signature of one sharp (F#), dynamic f.

System 4 (Bottom Right):

- Staff 1: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 2: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 3: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 4: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 5: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 6: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 7: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 8: Treble clef, key signature of one sharp (F#), dynamic f.
- Staff 9: Bass clef, key signature of one sharp (F#), dynamic f.
- Staff 10: Bass clef, key signature of one sharp (F#), dynamic f.

1. SOLO.

a 2. f

a 2. f

a 2. f

glo - ri - a tu - a: Hosanna
— sunt coe - li et ter - ra glo - ri - a tu - a: Ho - san - na, ho - sanna
a, ple - ni sunt coeli et ter - ra glo - ri - a tu - a:
sanc - tus, sanctus Do - mi - nus De - us Sa - ba - oth: Ho - san -
ple - ni sunt coe - li glo - ri - a tu - a:
glo - ri - a tu - a: Hosanna in ex - cel - sis,

V V

103

a 2

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

104

a 2.

C

p

I.SOLO.

p ed espressivo

a 2.

*p**p ed espressivo*

ho-san - na.

na.

ho-san - na.

na.

*p*Be - ne - dic - tus qui ve -
- sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do-mi - ni, in*p ed espressivo*

C

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I.SOLO.

I.SOLO.

I.SOLO.

a 2.

p ed espressivo

p ed espressivo

p

Be - ne - dic - tus qui ve - - nit in no - - mi-ne Do - - mi - ni,

nit in no - - mi - ne Domi - ni, in no - mi-ne Domi - ni,

Be - ne - die - tus

no - mi-ne Do-mi - ni,

p sempre

p sempre

p sempre

p sempre

p ed espressivo

p ed espressivo

106

a 2.

p

cre - seen - do

p subito

a 2.

cre - seen - do

p subito

cre - seen - do

p subito

cre - seen - do

p subito

p *ere - seen - do*

in no - mi - ne

p *cre - seen - do*

be - ne - dic - tus,

be - ne -

Be - ne - dic - tus qui ve - nit in no - mi - ne

Dō - mi - ni,

cresc.

be - ne - dic - tus qui ve -

be - ne - dic - tus,

cre - seen - do

p subito

107

I. SOLO.

I.SOLO.

a 2.

D.

pere - seen - do

pere - seen - do

I.SOLO.

p

n. 2.

mf

mf

mf

mf

mf

mf

pere - seen - do

Do - mi - ni,

cre - seen - do

dic - - tus qui ve - - nit in

no - mi - ne Do - mi - ni,

in - - no - mi - ne

be - ne - die - tus,

- - nit in - no - mi - ne

Do - mi - ni,

be - ne - die - tus,

mf p subito

D.

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108

I.SOLO.

I.SOLO.

I.SOLO.

a 2.

I.SOLO.

mf cresc. be - ne - dic - - tus. *f semper* Ho - san - na in ex-cel - sis, *f semper*

mf cresc. be - ne - die - - tus. *f semper* Hosanna

be - ne - die - seen - do *f semper* Ho - san - na in ex-cel - sis, *f semper* in ex - cel-sis,

be - ne - die - seen - do *f semper* In ex - cel-sis *f semper*

be - ne - die - seen - do *f semper* Hosanna in ex-cel - sis, *ho - san - na*

tus, *be - ne - die - seen - do* *f semper* Ho - san - na in ex-cel - sis, *ho - san - na*

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

cre - scen - do *f semper* *f semper* *f semper* *f semper*

cre - scen - do *f semper* *f semper* *f semper* *f semper*

f semper

109

ben tenuto

ben tenuto

ben tenuto

a 2.

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

ho-san - na, ho - san - na, ho - san - na, ho - san - na,

ho-san - na, ho - san - na, ho - san - na, ho - san - na, ho -

in ex - cel-sis,

ho-san - na, ho - san - na, ho - san - na, ho - san - na, ho -

in ex-cel - sis, in ex-cel - sis, in ex-cel - sis, in ex-cel - sis,

in ex-cel - sis, in ex-cel - sis, in ex-cel - sis, in ex-cel - sis.

110

I.SOLO.

I.SOLO.

a.2.

p.

f.

p.

f.

p.

f.

p.

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

111

I. SOLO.

a 2.

G in F.

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

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

san - na, ho - san - na, ho - san - na,

cel - sis, ho - san - na, ho - san - na, ho - san - na,

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

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

divisi

113

This page contains ten staves of musical notation. The staves are organized into three groups by brace: a top group of five staves, a middle group of four staves, and a bottom group of one staff. The notation includes various dynamic markings such as ff , f , p , pp , and bass . Articulation marks like sf (sforzando), sfz (sforzando zappato), and pizz (pizzicato) are also present. The bass staff at the bottom has a bass clef and a key signature of one sharp.

This section continues the musical score from page 113. It features three staves for cellos, each with lyrics: "cel - sis,". The cellos play eighth-note patterns. The score then transitions to a dynamic section with ff and ffz markings. The lyrics continue with "in ex -".

This final section returns to the full orchestra. It consists of ten staves, identical to the first section, which were grouped by brace. The notation includes eighth-note patterns and dynamic markings like f , p , and pp .

115

This page from a musical score contains three staves of music. The top staff features a vocal line with dynamic markings like *p* and *sfz*, and includes lyrics such as "I. SOLO." and "a 2.". The middle staff consists of two vocal parts, each with its own dynamic markings. The bottom staff is an orchestra part, primarily consisting of bassoon and cello lines. The page is numbered 115 in the top right corner.

116

cre - seen - do cre - seen - do cre - seen - do cre - seen - do

cre - seen - do cre - seen - do cre - seen - do cre - seen - do

cre - seen - do cre - seen - do cre - seen - do cre - seen - do

p cre - seen - do cre - seen - do cre - seen - do cre - seen - do

I. SOLO.

mf

f

cre - seen - do cre - seen - do cre - seen - do cre - seen - do

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 - san - na,

na.

ere - seen - do *mf* divisi ere - seen - do *mf* divisi ere - seen - do

ere - seen - do *mf* divisi ere - seen non divisi - do *f*

ere - seen - do *mf* *sfp* cre - seen - do *mf* *sfp* cre - seen - do

ere - seen - do *mf* *sfp* cre - seen - do *mf* *sfp* cre - seen - do

ere - seen - do *mf* *sfp* cre - seen - do *mf* *sfp* cre - seen - do

ere - seen - do *mf* *sfp* cre - seen - do *mf* *sfp* cre - seen - do

ere - seen - do *mf* *sfp* cre - seen - do *mf* *sfp* cre - seen - do

418

2 piccoli Flauti.

a2.

ho - san - na,

san - na,

ho - san - na,

AGNUS DEI.

Allegro sostenuto. $\text{d} = 69.$

2 Flauti.

2 Oboe.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in C.

3 Tromboni e Tuba.

Timpani in C. G.

Tamtam.

Soprani.

Mezzo-Soprani.

Contralti.

Tenori.

Baritoni.

Bassi.

CORO.

Contralto solo.

Violini I.

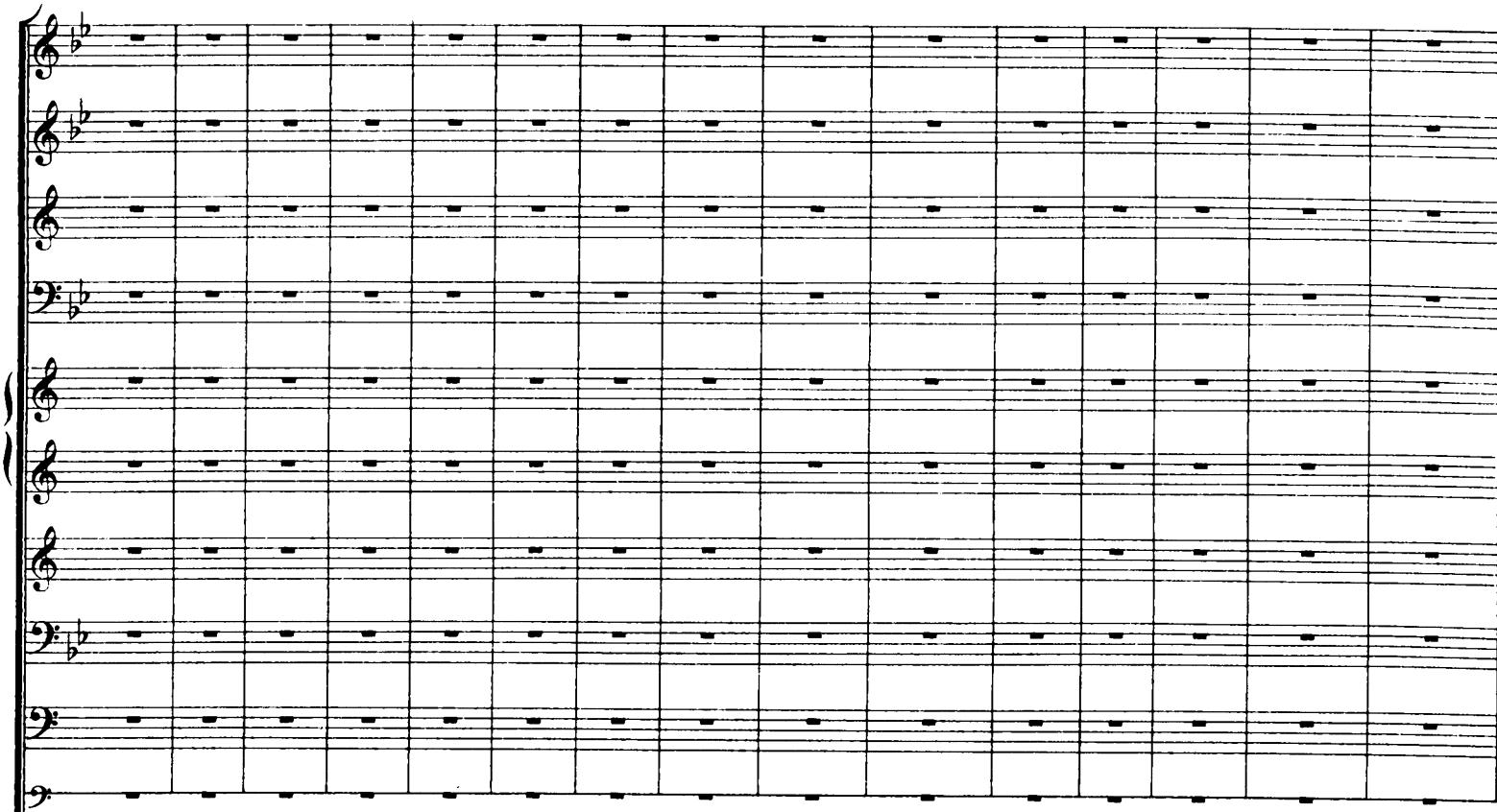
Violini II.

Viole.

Violoncelli.

Bassi.

120



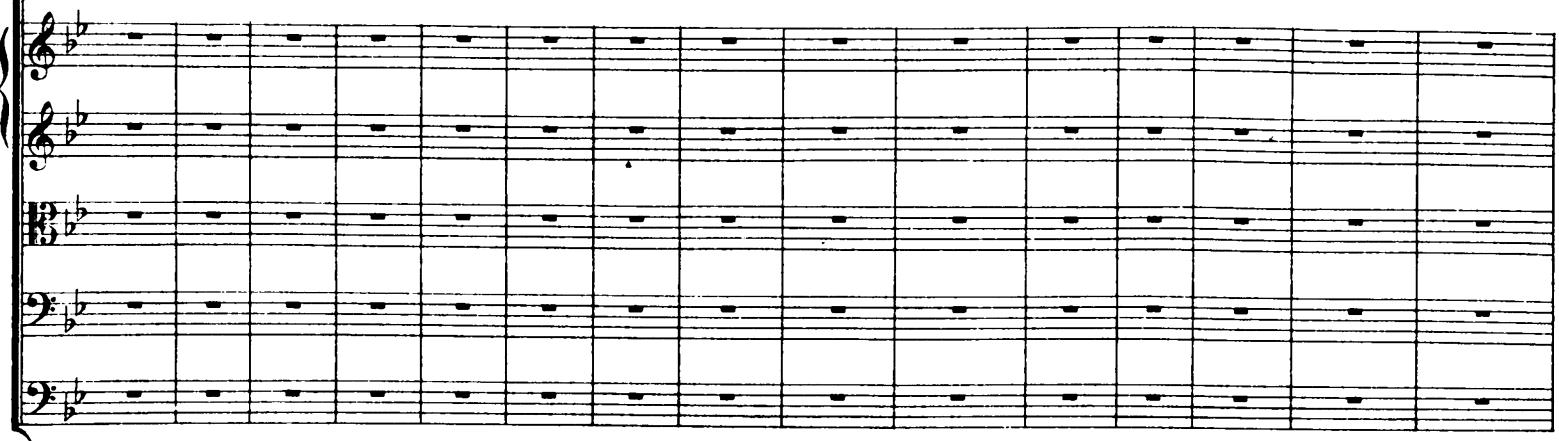
sotto voce

Agnus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is
sotto voce

Agnus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is
sotto voce

Agnus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is

ca - ta mun - di, do - na e - is re - qui - em. Ag - nus De - i, qui tol - lis pec - ca - ta



A

a 2.

crescendo

I. SOLO.

I. SOLO.

p

Lux æ-

Lux æ-

Lux æ-

pp

do-na e-is

re-qui-em

sempi-ter - nam.

pp

sempi-ter - nam.

pp

sempi-ter - nam.

qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em sempiternam, sempi - ter - nam.

crescendo

f

p

8

a 2.

f *sforzando*

p *sforzando*

f *sforzando*

f *sforzando*

f *p* *sforzando*

f *p* *sforzando*

es.

es.

es.

Do-mi-ne.

Do-mi-ne.

Do-mi-ne.

f *sforzando* *p* *pp*

f *sforzando* *p*

f *p* *pp*

f *sforzando* *p* *pp*

f *sforzando* *p* *pp*

B

ten. ten.

p pp ten. ten. a 2.

p

Re - qui - em, re - qui - em æ - ternam do - na e - - is.

p

ten. ten. *p*

ten. ten. *p*

ten. ten. *p*

ten. ten. *p*

p

B *p* pp

I. SOLO.

mf crescendo

I. SOLO.

mf crescendo

mf cresc.

f

p

Requiem, requiem do - na e - is, Do - mi - ne, requiem a - ternam do - na e -

ter - nam, requiem a - ter - ham, requiem a - ternam do - na e - is,

p *crescendo* *f*

Requiem a - ternam Requiem a - ternam

Re - qui - em a -

cre - scen - do

cre - scen - do

mf scen - do

f

v

cre - scen - do

mf scen - do

f

mf crescendo

f

p ed express

diminuendo

di - mi - nu - endo

di - mi - nu - endo

do - na e - is; do - na e - is;

do - na e - is; do - na e - is;

do - na e - is, Domi - ne;

Domi - ne,

Do - mi - ne;

Re - quiem, re -

di - mi - nuendo

p cre - scen - do

C

- quiem a- ternam do-na e - is,

et lux per-pe-tu - a

et lux per-pe-tu - a

et lux per-pe-tu - a

et lux per-

et lux per-

et lux per-

et lux per-

C

div.
pp sempre
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130

A page of musical notation for orchestra and choir, featuring six staves of music. The notation includes various dynamics such as forte (f), piano (p), and sforzando (sf). There are also several fermatas and grace notes. The vocal parts are labeled "I. SOLO." in both the soprano and basso staves. The instrumentation includes strings, woodwinds, and brass.

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

tu-ee-at e -

A musical score page featuring two staves. The top staff is in soprano clef (C-clef) and common time, with a key signature of one sharp (F#). The bottom staff is in bass clef (F-clef) and common time, also with a key signature of one sharp (F#). Both staves show eighth-note patterns.

A blank musical staff consisting of five horizontal lines and four spaces, intended for writing musical notation.

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

A musical score page featuring four staves. The top two staves are for soprano and alto voices, both in G major and common time. The bottom two staves are for tenor and basso voices, also in G major and common time. The vocal parts are written in black ink on white paper.

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

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

A musical score page showing measures 1 through 10. The key signature changes from B-flat major to A major at measure 10. The time signature is common time throughout. Measures 1-9 show various rhythmic patterns including eighth and sixteenth notes. Measure 10 begins with a single eighth note followed by a fermata, indicating a pause or performance instruction.

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

A blank musical staff consisting of five horizontal lines and four spaces, with a clef symbol at the beginning.

A blank horizontal line representing a staff or measure in musical notation.

A row of six musical notes on a staff, each with a smiling face.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef and a key signature of two sharps.

A row of six identical cartoon-style faces with black dot eyes and a simple curved line for a mouth, all smiling. They are positioned above a large grid of 12 empty squares, likely for children to draw or color in.

A musical score page showing two measures of music for an orchestra. The score includes multiple staves with various instruments. Measure 11 starts with a forte dynamic and ends with a half note. Measure 12 begins with a half note and ends with a forte dynamic.

2

D

2

2

2

D^p

mf

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Allargando.

Allargando.
pp

sotto voce

Re - qui - es - cant in pa - ce.

Allargando.