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CH. GOUNOD.

MORS ET VITA

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MORS ET VITA

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD.

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A
SA SAINTÉTÉ
LE PAPE LÉON XIII.

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G 71 m

PREFACE.

THIS work is the continuation of my sacred trilogy "The Redemption." It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual "dying." But it is the first moment, and, as it were, the birth, of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall therefore confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life; the solemn dread of unerring Justice; the tender and filial trust in eternal Love. Among those musical forms of which the reiteration through the work is most to be noticed, I shall call special attention to the following:—



which expresses the terror inspired by the sense of the inflexibility of Justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds. Its sternness gives expression both to the sentences of Divine Justice, and the sufferings of the condemned, and is found in combination throughout the whole work with melodic forms which express sentiments altogether different, as in the "Sanctus" and the "Pie Jesu," in the Requiem, which forms the first part.



This second melodic form, that of sorrow and tears, is transformed, by the use of the major key, and the alteration of a single note, into the expression of consolation and joy.



expresses the happiness of the blessed.

Lastly, the following melodic form, which, by means of threefold superposition, results in the framework of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians.



These few explanations will suffice, I think, to guide the listener, above all if he is helped by having the work before him, through the numerous musical combinations in which these different melodic forms appear.

It only remains for me to lay the respectful homage of my veneration and profound gratitude at the feet of the eminent Pontiff, his Holiness Pope Leo XIII., who has done me the supreme honour of accepting the dedication of a work of which the highest claim to distinction will be to have been placed under such patronage.

CH. GOUNOD.

MORS ET VITA.

PARS PRIMA.—MORS.

PROLOGUS.

Horrendum est incidere in manus Dei viventis.

VOX JESU.

SOLO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

CORO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

REQUIEM.

No. 1A.—INTROIT ET KYRIE.

CORO.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

SOLO ET CORO.

Te decet hymnus, Deus, in Sion, et Tibi reddetur votum in Jerusalem.

Exaudi orationem meam. Ad Te omnis caro veniet.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

No. 1B.—DUE CORI.

A custodiâ matutinâ usque ad noctem, speret Israel in Domino; quia apud Dominum misericordia; et copiosa apud Eum redemptio. Et ipse redimet Israel ex omnibus iniquitatibus ejus.

FIRST PART.—DEATH.

PROLOGUE.

A fearful thing, to fall into the hands of God ever-living!

THE VOICE OF JESUS.

SOLO.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

CHORUS.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

REQUIEM.

No. 1A.—INTROIT AND KYRIE.

CHORUS.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them always.

SOLO AND CHORUS.

Thou, God, art praised in Sion; to Thee is the vow performed in Jerusalem.

O hear Thou my supplication. All flesh cometh unto Thee, O God.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them always.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

No. 1B.—DOUBLE CHORUS.

From the morning watch till the evening, trust thou, Israel, upon the Lord; for with Him is mercy found, and loving-kindness; and with the Lord also is plenteous redemption; and He Himself will save Israel from all his sins and his iniquities freely.

No. 2.—CORO.

Dies iræ, dies illa,
Solvat sæclum in favillâ,
Teste David cum Sibyllâ.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus !

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante Thronum.

Mors stupebit, et Natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit ;
Nil inultum remanebit.

No. 3A.—QUARTETTO E CORO.

Quid sum, miser, tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus ?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, Fons pietatis.

Recordare, Jesu pie,
Quod sum causa Tuæ viæ,
Ne me perdas illâ die.

No. 3B.—SOLO E CORO.

Felix culpa, quæ talem meruit habere
Redemptorem.

No. 4.—DUO E CORO.

Quærens me, sedisti lassus,
Redemisti, crucem passus ;
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis,
Ante diem rationis.

No. 5.—QUARTETTO E CORO.

Ingemisco tanquam reus,
Culpâ rubet vultus meus,
Supplici parce, Deus.

No. 2.—CHORUS.

* Day of anger, day of mourning,
Earth to ashes shall be turning ;
Thus from prophets are we learning.

O what dread on man attendeth,
When the righteous Judge descendeth,
On whose sentence all dependeth !

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the Throne it bringeth.

Death and Nature both are quaking,
All Creation is awaking,
At the judgment answer making.

Then brought forward is the writing,
All things byegone now reciting,
And us sinners now indicting.

Comes the Judge then, and is seated ;
Each thing secret is repeated ;
Just repayment is completed.

No. 3A.—QUARTET AND CHORUS.

Ah ! what shall we then be pleading,
Who for us be interceding,
When the just are mercy needing ?

King of majesty tremendous,
Who dost free salvation send us,
Fount of love, do Thou befriend us.

Think, kind Jesus, our salvation
Caused Thy wondrous Incarnation ;
Nor adjudge us reprobation.

No. 3B.—SOLO AND CHORUS.

Happy are we, with such a Saviour fulfilling
our redemption.

No. 4.—DUET AND CHORUS.

Faint and worn, Thou yet hast sought us,
By Thy suffering Thou hast bought us ;
Is such mercy vainly brought us ?

Righteous Judge of retribution,
Grant Thy gift of absolution,
That we come not to confusion.

No. 5.—QUARTET AND CHORUS.

Lord, for anguish hear us moaning,
Shameful error see us owning,
Spare Thy suppliants deeply groaning.

* The translation of this hymn is based upon the well-known English Version by the late Dr. Irons.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

No. 6.—SOLO.—*Tenore.*

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextrâ.

No. 7.—CORO E QUARTETTO.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum, quasi cinis ;
Gere curam mei finis.

No. 8.—CORO E SOLI.

Lacrymosa dies illa,
Quâ resurget ex favillâ
Judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine,
Dona eis requiem sempiternam.

No. 9.—OFFERTORIUM.

Domine Jesu Christe, Rex Gloriæ, libera
animas omnium fidelium defunctorum de pœnis
infernis, et de profundo lacu ; libera eas de ore
leonis, ne absorbeat eas Tartarus ; ne cadant in
obscurum.

SOLO.—*Soprano.*

Sed signifer sanctus Michael repræsentet eas
in lucem sanctam,

CORO.

Quam olim Abrahæ promisisti, et semini
ejus.

CORO.

Hostias et preces Tibi, Domine, laudis offeri-
mus : tu suscipe pro animabus illis, quarum
hodie memoriam facimus. Fac eas, Domine,
de morte transire ad vitam, quam olim Abrahæ
promisisti, et semini ejus.

No. 10.—SOLO (*Tenore*) E CORO.

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth. Pleni sunt Cæli et Terra gloriâ Tuâ.
Hosanna in excelsis.

Thou to Mary pardon gavest,
Thou the contrite freely savest,
Us to rescue still Thou cravest.

Worthless are our prayers and sighing,
Yet, good Lord, in grace complying,
Grant we know not fires undying.

No. 6.—SOLO.—*Tenor.*

With the faithful deign to place us,
Nor as faithless now abase us ;
To Thy side vouchsafe to raise us.

No. 7.—CHORUS AND QUARTET.

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call us, Lord, by saints surrounded.

Lowly kneel we in submission,
See, like ashes, our contrition ;
Feel and care for our condition.

No. 8.—CHORUS AND SOLOS.

Day of weeping, day of mourning,
When from ashes Man returning,
Unto judgment must prepare him.
God, in mercy spare, O spare him.

Mighty Saviour, Jesu blest,
Give them endless peace and rest.

No. 9.—OFFERTORY.

O Lord Jesus Christ, King of Glory, keep
Thou free the souls of all Thy faithful servants,
departing this life, from the pains of hell, and
from the lake that burneth ; them do Thou
deliver from the mouth of the lion, that by
hell they be not swallowed ; that they fall not
into darkness.

SOLO.—*Soprano.*

But, Lord, do Thou bring them evermore to
the light eternal,

CHORUS.

Which once to Abraham Thou didst promise,
and Abraham's children.

CHORUS.

Sacrifice of prayer and praise we offer Thee,
O Lord : accept us, Lord, through Jesus Christ
our Saviour. Grant that we, and all Thy
servants everywhere, may pass from death to
life, which once to Abraham Thou didst pro-
mise, and Abraham's children.

No. 10.—SOLO (*Tenor*) AND CHORUS.

Holy, holy, holy, Lord God of hosts. Full is
the Heaven, full is the Earth, of Thy glory.
Hosanna in the highest.

No. 11.—QUARTETTO.

Pie Jesu, Domine, dona eis requiem sempiternam. Amen.

No. 12.—SOLO (*Soprano*) ET CORO.

Agnus Dei, Qui tollis peccata mundi, dona eis requiem.

CORO.

Lux æterna luceat eis, Domine, cum sanctis Tuis, in æternum; quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

EPILOGUS.

 PARS SECUNDA.—
JUDICIUM.

SOMNUS MORTUORUM.

No. 1.—PRELUDIO.

No. 2.—TUBÆ AD ULTIMUM JUDICIUM.

No. 3.—RESURRECTIO MORTUORUM.

SOLO.—*Baritono*.

Cum autem venerit Filius Hominis in majestate Suâ, et omnes angeli cum Eo, tunc sedebit super sedem majestatis Suæ.

JUDEX.

No. 4.—CORO.

Sedenti in Throno, et Agno, benedictio, et honor, et gloria, et potestas, in sæcula sæculorum.

JUDICIUM ELECTORUM.

No. 5.—SOLO.—*Baritono*.

Et congregabuntur ante Eum omnes gentes; et separabit eos ab invicem, sicut pastor segregat oves ab hædis: et statuet oves quidem a dextris, hædos autem a sinistris.

No. 11.—QUARTET.

Mighty Saviour, Jesu blest,
Give them endless peace and rest. Amen.

No. 12.—SOLO (*Soprano*) AND CHORUS.

Lamb of God, that takest away our sins,
grant them Thy peace.

CHORUS.

Lord, for ever let light eternal lighten them,
with all Thy saints, for Thou art merciful.

Rest and peace eternal, Lord, in mercy give
to them: let light perpetual lighten them
always.

EPILOGUE.

 SECOND PART.—THE
JUDGMENT.

THE SLEEP OF THE DEAD.

No. 1.—PRELUDE.

No. 2.—THE TRUMPETS AT THE LAST JUDGMENT.

No. 3.—THE RESURRECTION OF THE DEAD.

SOLO.—*Baritone*.

But when the Son of Man shall come in His glory, and all the holy angels with Him, then shall He sit upon the throne of His glory.

THE JUDGE.

No. 4.—CHORUS.

To God high enthroned, and to the Lamb,
be salvation, and honour, and glory, and
thanksgiving, for ever and for ever.

THE JUDGMENT OF THE ELECT.

No. 5.—SOLO.—*Baritone*.

Before Him, for judgment, shall be gathered
all the nations; and one from another shall He
sunder them, as a shepherd doth sheep and
goats set asunder: and He shall set the sheep on
His right hand, but the goats on the left hand.

Tunc dicet Rex his qui a dextris Ejus sunt :
Venite, benedicti Patris Mei, possidete paratum
vobis regnum a constitutione mundi.

SOLO.—*Soprano.*

Beati qui lavant stolas suas in Sanguine
Agni.

No. 5A.—CORALE.

In memoriâ æternâ erit justus ; ab auditione
malâ non timebit.

JUDICIUM REJECTANEORUM.

No. 6.—SOLO.—*Baritono.*

Tunc dicet his qui a sinistris Ejus sunt :

CORO.

Discedite a Me, maledicti, in ignem æter-
num, qui paratus est Diabolo et angelis ejus.
Nescio vos, unde sitis.

SOLO.—*Baritono.*

Et dicent intra se :

CORO.

Ergo erravimus a viâ veritatis.

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.—SOLO.—*Baritono.*

Et vidi Cælum novum, et Terram novam,
primum enim Cælum et prima Terra abierunt.
Et Mare jam non est.

JERUSALEM CÆLESTIS.

No. 2.—SOLO.—*Baritono.*

Et ego Joannes vidi sanctam civitatem,
Jerusalem novam, descendentem de cælo a
Deo, paratam sicut sponsam ornatam viro suo.

Then shall the King say unto them upon His
right hand, Come, ye that are blessed of My
Father, inherit the Kingdom for you prepared
since this world had its first foundation.

SOLO.—*Soprano.*

The righteous shall enter into glory eternal.

No. 5A.—CHORAL.

In remembrance everlasting are the right-
eous, and their memory is blessed.

THE JUDGMENT OF THE REJECTED.

No. 6.—SOLO.—*Baritone.*

Then shall the King say unto them upon
His left hand :

CHORUS.

Depart from Me, ye cursed, to fire everlast-
ing, to the fire which is prepared for the Devil
and his angels. I know you not, whence ye
are.

SOLO.—*Baritone.*

And then shall they confess :

CHORUS.

Truly we went astray from the way of the
righteous.

THIRD PART.—LIFE.

THE VISION OF SAINT JOHN.

No. 1.—SOLO.—*Baritone.*

I saw a new Heaven and a new Earth, for
the first Heaven and the first Earth were passed
away. And the Sea, too, was no more.

HEAVENLY JERUSALEM.

No. 2.—SOLO.—*Baritone.*

And I John beheld the holy city, new
Jerusalem, coming down out of Heaven from
God, made ready as a bride adorned for her
husband.

No. 3.—CORO.

Sanctus Dominus Deus omnipotens, Qui erat,
et Qui est, et Qui venturus est.

VOX MAGNA IN CÆLO.

No. 4.—SOLO.—*Baritono.*

Et audiui vocem magnam de Throno, dicen-
tem :

CORO.

Ecce, tabernaculum Dei cum hominibus, et
habitabit cum eis, et ipsi populus Ejus erunt,
et Ipse Deus cum eis erit eorum Deus.

LACRYMÆ, DOLOR, MORS, AMPLIUS
NON EXSTABUNT.

No. 5.—QUARTETTO.

Et absterget Deus omnem lacrymam ab
oculis eorum. Et mors ultra non erit, neque
luctus neque clamor, neque dolor erit ultra ;
quia prima abierunt.

ECCE, OMNIA NOVATA !

No. 6.—SOLO.—*Baritono.*

Et dixit Qui sedebat in Throno :

CORO.

Ecce, nova facio omnia.

SOLO.—*Baritono.*

Et dixit mihi : Scribe, quia hæc verba fide-
lissima sunt et vera.

CORO.

Et dixit mihi : Factum est.

No. 7.—CORO CELESTE.

Ego sum Alpha et Omega, initium et finis.
Ego sitiienti dabo de fonte aquæ vivæ gratis.
Qui vicerit possidebit hæc : et ero illi Deus,
et erit ille Mihi filiûs. Ecce, tabernaculum
Dei cum hominibus, et habitabit cum eis.

GRAN CORO.

Ecce tabernaculum Dei cum hominibus, et
habitabit cum eis, et ipsi populus Ejus erunt,
et Ipse Deus cum eis erit eorum Deus.

No. 8.—CORO.

Hosanna in excelsis Deo !

No. 3.—CHORUS.

Holy, O Lord God omnipotent, Which wert,
and Which art, and Which art to come.

A GREAT VOICE IN HEAVEN.

No. 4.—SOLO.—*Baritono.*

And I heard a great voice from the Throne,
thus saying :

CHORUS.

Lo, the tabernacle of God is with men, and
He will dwell with them, and they shall be
His people, and God Himself shall be with
them, and shall be their God.

TEARS, SORROW, DEATH, SHALL BE
NO MORE.

No. 5.—QUARTET.

Yea, and God Almighty then will wipe away
all tears from off their faces. And death shall
be no more, neither mourning, neither crying,
neither shall there be any sorrow ; for the first
things are passed away.

LO, ALL THINGS MADE NEW !

No. 6.—SOLO.—*Baritono.*

Then said He, on the Throne that was
seated :

CHORUS.

Lo, all things I make new.

SOLO.—*Baritono.*

And unto me He said : Write thou, because
these sayings are true and faithful.

CHORUS.

And unto me He said : Done are they.

No. 7.—CELESTIAL CHORUS.

I am Alpha and Omega, the beginning and
the end. I will give unto him that is athirst
of the fountain of the water of life freely. He
that overcometh shall inherit these things, and
I will be his God, and he shall be My son.
Lo, the tabernacle of God is with men, and
He will dwell with them.

GRAND CHORUS.

Lo, the tabernacle of God is with men, and
He will dwell with them, and they shall be
His people, and God Himself shall be with
them, and He shall be their God.

No. 8.—CHORUS.

Hosanna in the highest places !

PARS PRIMA.—MORS.

PROLOGUS.

No.		PAGE
	CORO Horrendum est incidere	1
	SOLO (<i>Baritono</i>) E CORO Ego sum Resurrectio	3

REQUIEM.

1A.	CORO Introit et Kyrie	7
1B.	DUE CORI SENZA ACCOMPAGNAMENTO A custodiâ matutinâ usque ad noctem	19
2.	CORO Dies iræ	27
3A.	QUARTETTO E CORO Quid sum, miser, tunc dicturus	40
3B.	SOLO E CORO Felix culpa	47
4.	DUO E CORO Quærens me, sedisti lassus	52
5.	QUARTETTO E CORO Ingemisco tanquam reus	59
6.	SOLO (<i>Tenore</i>) Inter oves locum præsta	68
7.	CORO E QUARTETTO Confutatis maledictis	71
8.	CORO E SOLI Lacrymosa dies illa	81
9.	OFFERTORIUM. CORO E SOLO (<i>Soprano</i>) Domine Jesu Christe, Rex Gloriæ	87
10.	SOLO (<i>Tenore</i>) E CORO Sanctus	101
11.	QUARTETTO Pie Jesu	108
12.	SOLO (<i>Soprano</i>) E CORO Agnus Dei... ..	114
	EPILOGUS (ORCHESTRA)	122

PARS SECUNDA.—JUDICIUM.

1.	SOMNUS MORTUORUM (ORCHESTRA)	124
2.	TUBÆ AD ULTIMUM JUDICIUM (ORCHESTRA)	126
3.	RESURRECTIO MORTUORUM (ORCHESTRA)	129
	SOLO (<i>Baritono</i>) Cum autem venerit Filius Hominis	131
4.	JUDEX (ORCHESTRA E CORO) Sediti in Throno	132

JUDICIUM ELECTORUM.

5.	SOLO (<i>Baritono</i>) Et congregabuntur	137
	SOLO (<i>Soprano</i>) E CORO (<i>Soprani e Alti</i>) Beati qui lavant	139
5A.	CORALE In memoriâ æternâ	143

JUDICIUM REJECTANEORUM.

6.	CORO Discedite a Me	144
----	-----------------------------------	-----

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

1.	SOLO (<i>Baritono</i>) Et vidi Cœlum novum	150
2.	JERUSALEM CŒLESTIS. ORCHESTRA E } SOLO (<i>Baritono</i>) } Et ego Joannes	151
3.	CORO Sanctus	155
4.	SOLO (<i>Baritono</i>) E CORO Vox magna in Cœlo	161
5.	QUARTETTO Lacrymæ, dolor, mors	168
6.	SOLO (<i>Baritono</i>) E CORO Ecce, omnia novata !	174
7.	CORO CŒLESTE Ego sum Alpha et Omega	176
	CORO Ecce, tabernaculum Dei	180
8.	CORO Hosanna in excelsis	184

PARS PRIMA.—MORS.

PROLOGUS.

Andante maestoso. ♩ = 40.

First system of piano introduction. Treble clef, key signature of two flats, common time. Dynamics: *p*. Pedal markings: *Ped.* and asterisks.

Second system of piano introduction. Treble clef, key signature of two flats, common time. Dynamics: *p*. Pedal markings: *Ped.* and asterisks.

CORO.
SOPRANI. *ff*
Hor - ren - dum est in - ci - de-re in ma - nus

ALTI. *ff*
Hor - ren - dum est in - ci - de-re in ma - nus

TENORI. *ff*
Hor - ren - dum est in - ci - de-re in ma - nus

BASSI. *ff*
Hor - ren - dum est in - ci - de-re in ma - nus

Piano accompaniment for the first vocal system. Treble and bass clefs, key signature of two flats, common time. Dynamics: *ff*. Features triplets and slurs.

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

Piano accompaniment for the second vocal system. Treble and bass clefs, key signature of two flats, common time. Dynamics: *ff*, *dim.*, *p*, *pp*. Features slurs and accents.

hor - ren - dum est in - ci - de - re in

hor - ren - dum est in - ci - de - re in

hor - ren - dum est in - ci - de - re in

hor - ren - dum est in - ci - de - re in

ma - nus De - i vi - ven - tis, ..

ma - nus De - i vi - ven - tis, ..

ma - nus De - i vi - ven - tis, ..

ma - nus De - i vi - ven - tis, ..

hor - ren - dum est in -

hor - ren - dum est in -

hor - ren - dum est in -

hor - ren - dum est in -

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

Vox JESU.

E - go sum Re - sur - rec - ti -

- o et Vi - ta. . . . Qui cre - dit in Me, e - ti - am - si

* Ped. * Ped. * Ped.

mor - tu - us fu - e - rit, vi - vet; . . . et E -

* Ped. * Ped. * Ped.

- go . . . re - sus - ci - ta - bo e - um . . . in no -

* Ped. * Ped. *

- vis - si - mo di - e. . . .

Ped. * Ped. * Ped. *

SOPRANI.

ff
E - go sum Re - sur - rec - ti - o et Vi - ta.

ALTI.

ff
E - go sum Re - sur - rec - ti - o et Vi - ta.

TENORI.

ff
E - go sum Re - sur - rec - ti - o et Vi - ta.

BASSI.

ff
E - go sum Re - sur - rec - ti - o et Vi - ta.

E - go sum Re - sur - rec - ti - o et Vi - ta.

ff *ff*
Ped. * Ped. * Ped.

ff
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

ff
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

ff
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

ff
Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

ff
Ped.

ff
e - rit, vi - vet; . . et E -

ff
e - rit, vi - vet; . . et E -

ff
o - rit, vi - vet; . . et E -

ff
e - rit, vi - vet; . . et E -

e - rit, vi - vet; . . et E -

ff *ff*
Ped. * Ped. * Ped.

- go . . . re - sus - ci - ta - bo e - um . . . in no -
 - go . . . re - sus - ci - ta - bo e - um . . . in no -
 - go . . . re - sus - ci - ta - bo e - um . . . in no -
 - go . . . re - sus - ci - ta - bo e - um . . . in no -

* Ped. * Ped. * Ped. *

- vis - si - mo di - e
 - vis - si - mo di - e
 - vis - si - mo di - e
 - vis - si - mo di - e

ff
 Ped. *

REQUIEM.

No. 1A.

INTROIT ET KYRIE.

Adagio. ♩ = 40.

pp

pp

Ped. *

Ped. *

pp

pp

Ped. *

Ped. *

cres. *dim.* *pp*

A Andante. ♩ = 40.

pp

cres. cres. cres. cres.

p cres - cen - do. f

*dim. p Ped. **

B
CORO. SOPRANI.

pp

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

ALTI.

pp

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

TENORI.

pp

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

BASSI.

pp

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

p cres. pp B

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

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

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

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

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

dim. e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

Ped. *

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

C Poco più mosso, ma non troppo.

is. Re - qui - em . . æ - ter

is. Re - qui - em . . æ - ter

is. Re - qui - em . . æ - ter

is. Re - qui - em . . æ - ter

C Poco più mosso, ma non troppo. ♩ = 46.

p *M.D.* *pp*

Ped. * *Ped.* * *Ped.*

nam do - na e - is, Do - mi

nam do - na e - is, Do - mi

nam do - na e - is, Do - mi

nam do - na e - is, Do - mi

p *pp*

Ped. * *Ped.* * *Ped.* *

ne : . . . et lux per - pe - tu - a

ne : . . . et lux per -

ne : . . . et lux per - pe - tu - a

ne : . . . et lux per -

dim.

p

cres.

Ped. *

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

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

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

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

f

f

f

f

e - is.

e - is.

e - is.

e - is.

dim.

p

dim.

Ped. *

D SOLO.

Te de - cet

SOLO.

Te de - cet

D *Senza lentezza.*

p *p* 3 3 3 3 *Ped.*

hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.

Te de - cet hym - nus in Si - on, et Ti - bi red -

SOLO.

hym - nus, De - us, in Si - on, et Ti - bi red -

Te de - cet hym - nus in Si - on, et Ti - bi red -

p 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

de - tur vot - um in Je - ru - sa - lem. . .

de - tur vot - um in Je - ru - sa - lem. . .

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *p* *Ped.*

Ped.

*

Ped.

*

hym - nus, De - us, in Si - on, et
 Coro. *p*
 Te de - cet hym - nus in Si - on, et
 Coro. *p*
 hym - nus, De - us, in Si - on, et
 Te de - cet hym - nus in Si - on, et

cres. *dim.*
 Ti - bi red - de - tur vot - um in Je - ru - sa -
cres. *dim.*
 Ti - bi red - de - tur vot - um in Je - ru - sa -
cres. *dim.*
 Ti - bi red - de - tur vot - um in Je - ru - sa -
cres. *dim.*
 Ti - bi red - de - tur vot - um in Je - ru - sa -

F SOLO.
p lem. . . . Ex - au - di o - ra - ti - o - nem
p lem. . . .
p lem. . . .
p lem. . . .
p lem. . . .
p *pp*

me - - - am, . . . ex - au - - -

Solo. Ex - au

Solo. Ex - au - di o - ra - ti - o - nem me - - -

Solo. Ex - au

- - - di o - ra - ti - o - nem me - am.

- di o - ra - ti - o - nem me - am.

- am, o - ra - ti - o - - - - nem me - am.

- di o - ra - ti - o - nem me - am.

G Coro.

Ad Te om - nis ca - ro ve - ni - et, . .

Ad Te om - nis ca - ro ve - ni - et, . .

Ad Te om - nis ca - ro ve - ni - et, . .

Ad Te om - nis ca - ro ve - ni - et, . .

ad Te om - nis ca - ro ve - ni - et, . . .

ad Te om - nis ca - ro ve - ni - et, . . .

ad Te om - nis ca - ro ve - ni - et, . . .

ad Te om - nis ca - ro ve - ni - et, . . .

dim. ad Te om - nis ca - ro ve - ni - et. . .

dim. ad Te om - nis ca - ro ve - ni - et. . .

dim. ad Te om - nis ca - ro ve - ni - et. . .

dim. ad Te om - nis ca - ro ve - ni - et. . .

H SOLO.
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

SOLO.
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

SOLO.
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

SOLO.
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

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

I Coro.

p Ky - ri - e, e - le - i - son, .. Ky - ri - e, e - le - i - son, .. *cres.*
p Ky - ri - e, e - le - i - son, .. Ky - ri - e, e - le - i - son, .. *cres.*
p Ky - ri - e, e - le - i - son, .. Ky - ri - e, e - le - i - son, .. *cres.*
p Ky - ri - e, e - le - i - son, .. Ky - ri - e, e - le - i - son, .. *cres.*

I

p *cres.*

Ped. *molto.* *f* *dim.* *p*

molto. *f* *dim.* *p*
Ky - ri - e, e - le - i - son, e - le - i - son.
molto. *f* *dim.* *p*
Ky - ri - e, e - le - i - son, e - le - i - son.
molto. *f* *dim.* *p*
Ky - ri - e, e - le - i - son, e - le - i - son.
molto. *f* *dim.* *p*
Ky - ri - e, e - le - i - son, e - le - i - son.

p Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

p Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

p Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

p Chris - te, e - le - i - son, . . . Chris - te, e - *cres*

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

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

f Ky - ri - c, e - le - i - son. . . Ky - ri - e, e - *f*

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

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

f Ky - ri - e, e - le - i - son. . . Ky - ri - c, e - *f*

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

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

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

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

le - i - son, . . . e - le - i - son, . . .

le - i - son, . . . e - le - i - son, . . .

le - i - son, . . . e - le - i - son, . . .

le - i - son, . . . e - le - i - son, . . .

e - le - i - son. . .

e - le - i - son. . .

e - le - i - son. . .

e - le - i - son. . .

No. 1b. DUE CORI SENZA ACCOMPAGNAMENTO.—“A CUSTODIA MATUTINA USQUE AD NOCTEM.”

Moderato maestoso. ♩ = 54.

SOPRANI 1mo. *f* A cus - to - di -

ALTI 1mo. *f* A cus - to - di - à ma - tu -

TENORI 1mo. *f* A cus - to - di - à ma - tu - ti - nà . . . us - que ad

BASSI 1mo. *f* A cus - to - di - à ma - tu - ti - nà us - que ad

SOPRANI 2do.

ALTI 2do.

TENORI 2do.

BASSI 2do.

f **Voci Soli.**

- à ma - tu - ti - nâ . . . us - que ad noc - tem, . .
 - ti - nâ us - que ad noc - tem, ad noc - tem, . .
 noc - tem, ad noc - tem, us - que ad noc - tem, . .
 noc - tem, ad noc - tem, us - que ad noc - tem, . .
 A cus -

A cus - to - di - à ma - tu -
 - to di - à ma - tu - ti - nâ us - que ad noc - tem, us -
 A cus - to - di - à ma - tu - ti - nâ us - que ad
 A cus - to - di - à ma - tu -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

ti - - nâ . . . us - que ad noc - tem, . . . spe -

que ad - noc - tem, ad noc - tem, . . . spe -

noc - tem, us - que ad noc - . . . tem, . . . spe -

ti - - nâ us - que ad noc - tem, . . . spe -

el, spe - ret, spe - ret Is - ra - el in

el, spe - ret Is - ra - el, Is - ra - el in

el, spe - ret Is - ra - el, Is - ra - el in

el, spe - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - ret, spe - ret Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - ra - el in

A

Do - mi - no.

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

A

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

et co - pi - o - sa a - pud E - um re - demp - ti - o.

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

Et Ip - se re - di - met Is - ra - el ex om - ni -

Et Ip - se re - di - met Is - ra - el ex om - ni -

Et Ip - se re - di - met Is - ra - el ex om - ni - bus .

Et Ip - se re - di - met Is - ra - el ex om - ni - bus

re - di - met Is - ra - el, . . .

re - di - met Is - ra - el, . . .

re - di - met Is - ra - el, . . .

re - di - met Is - ra - el, . . .

bus in - i - qui - ta - ti - bus e - jus, . . .

bus in - i - qui - ta - ti - bus e - jus, . . .

in - i - qui - ta - ti - bus e - jus, . . .

in - i - qui - ta - ti - bus e - jus, . . .

et Ip - se

et Ip - se

et Ip - se

et Ip - se

et Ip - se

et Ip - se re - - di - met Is - ra - el,

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

re - di - met Is - ra - el ex om - ni -

et Ip - se re - di - met

et Ip - se re - di - met

et Ip - se re - di - met Is -

et Ip - se re - di - met

- bus in - i - qui - ta - - ti - bus e - - jus, re - di - met

- bus in - i - qui - ta - ti - bus e - - jus, re - di - met

- bus in - i - qui - ta - - ti - bus e - - jus, re - di - met

- bus in - i - qui - ta - - ti - bus e - - jus, re - di - met

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e .

- jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

- jus. . . A cus - to - di - â ma - tu -

e - - - jus. . . A cus - to - di - â ma - tu -

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

Is - ra - el . . . in De - mi - no. . .

Is - ra - el in Do - - mi - no. . .

Is - ra - el in Do - - mi - no. . .

Is - ra - el in Do - - mi - no. . .

Is - ra - el in Do - - mi - no. . .

Is - ra - el . . . in, Do . . mi - no. . .

Is - ra - el in Do - - mi - no. . .

Is . ra - el in Do - - mi - no. . .

Is - ra - el in Do - - mi - no. . .

Andante maestoso. ♩ = 50.

Allegro moderato. ♩ = 100.

TENORI.

SOPRANI.

ALTI.

BASSI.

i - ræ, di - es il - la,

Sol - vet sæ - - clum in fa - -

- vil - - - - - lâ, di - es

Di - es i - - ræ,

i - ræ, di - es il - la,
 di - es il - la, Sol - vet

sol - vet sæ - clum in fa -
 sæ - clum in sæ fa - vil

A

Di - es i - ræ, di - es
 vil - là, di - es i - ræ,
 là, di - es i - ræ,

A

il - - la, Sol - vet sæ - clum

pp di - es il - la, sol - vet

pp di - es il - la, sol - vet

in fa - - vil - - - là,

Di - es

sæ - clum in fa - vil - là,

sæ - clum in fa - vil - là,

pp di - es i - ræ, di - es

i - ræ, di - es il - la,

pp di - es i - ræ, di - es

pp di - es i - ræ, di - es

il - la, sol - vet sæ - clum

Sol - - vet sæ - - clum in fa - -

il - la, sol - vet sæ - clum

il - la, sol - vet sæ - clum

in fa - vil - là, Tes - - te

vil - - - - - là,

in fa - vil - là, Tes - - te

in fa - vil - là,

Da - - vid

Tes - - te Da - - vid

Da - - vid

Tes - - te Da - - vid

Da - - vid

Tes - - te Da - - vid

cres.

cum Si - - - byl - - - lâ.

dim.

cum Si - - -

cres.

cum Si - - - byl - - - lâ.

dim.

cum Si - - -

cres.

dim.

C

byl - - - - - lâ.

byl - - - - - lâ.

C *ten.*

cres. *f ten.* *dim.*

Qua - - tus tre - - mor

Qua - - tus tre - - mor

Qua - - tus tre - - mor

Qua - - tus tre - - mor

est fu - - tu - - rus,

est fu - - tu - - rus,

est fu - - tu - - rus,

est fu - - tu - - rus,

cres *cen - - do.*

Quan - - do ju - - dex

Quan - - do ju - - dex

Quan - - do ju - - dex

Quan - - do ju - - dex

dim. *f*

est ven - tu - rus, . . .
 est ven - tu - rus, . . .
 est ven - tu - rus, . . .
 est ven - tu - rus, . . .
 cres - cen - do.

Cunc - ta stric - te
 Cunc - ta stric - te
 Cunc - ta stric - te
 Cunc - ta stric - te

dis - cus - su
 dis - cus - su
 dis - cus - su
 dis - cus - su

Molto moderato e maestoso.

- rus ! . . . Tu - ba mi - rum

- rus ! . . . Tu - ba mi - rum

- rus ! . . . Tu - ba mi - rum

- rus ! . . . Tu - ba mi - rum

Molto moderato e maestoso. ♩ = 60.

Tu - ba mi - rum

Ped. * *Ped.* *

spar - gens so - num . . . Per se -

spar - gens so - num . . . Per se -

spar - gens so - num . . . Per se -

spar - gens so - num . . . Per se -

Ped. * *Ped.* * *Ped.* *

- pul - ehra re - gi - o - num,

- pul - ehra re - gi - o - num,

- pul - ehra re - gi - o - num,

- pul - ehra re - gi - o - num,

Ped. * *Ped.* * *Ped.* *

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

ff *ff* *ff* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.*

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

ff *ff* *ff* *ff*

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . Mors stu - pe - bit, et . . . Na - tu - ra,

pp *pp* *pp* *pp*

ff *p* *pp*

Cum re - sur - get cre - a - tu - ra, Ju - di -

Cum re - sur - get cre - a - tu - ra, Ju - di -

Cum re - sur - get cre - a - tu - ra, Ju - di -

Cum re - sur - get cre - a - tu - ra, Ju - di -

pp

can - ti re - spon - su - - ra.

can - ti re - spon - su - - ra.

can - ti re - spon - su - - ra.

can - ti re - spon - su - - ra.

pp

Ped.

F Andante maestoso.

Li - ber scrip - tus pro - fe - re - tur, . . .

Li - ber scrip - tus pro - fe - re - tur, . . .

Li - ber scrip - tus pro - fe - re - tur, . . .

Li - ber scrip - tus pro - fe - re - tur, . . .

F Andante maestoso. ♩ = 50.

In quo to - tum con - ti - ne - tur, . . .

In quo to - tum con - ti - ne - tur, . . .

In quo to - tum con - ti - ne - tur, . . .

In quo to - tum con - ti - ne - tur, . . .

Un - de mun - dus ju - di - ce - tur. . .

Un - de mun - dus ju - di - ce - tur. . .

Un - de mun - dus ju - di - ce - tur. . .

Un - de mun - dus ju - di - ce - tur. . .

Ju - dex er - go cum se - de - bit, . . .

Ju - dex er - go cum se - de - bit, . . .

Ju - dex er - go cum se - de - bit, . . .

Ju - dex er - go cum se - de - bit, . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

p *3* *Ped.* *

Molto moderato.

SOPRANO SOLO.

CONTRALTO SOLO.

TENORE SOLO.

BASSO SOLO.

Quid sum, mi - ser,

Molto moderato. ♩ = 40.

cres.

dim.

p

tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus

cres.

dim.

p

Ped.

A

Quid sum, mi - ser, tunc dic - tu - rus,

sit se - cu - - rus?

A

p

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

rus?

Quid sum, mi - ser, tunc die - tu - rus, Quem pa - tro - num

ro - ga - tu - rus, Cum vix jus - tus sit se - cu - - rus?

Rex tre -

cres. *dim.* *p*

p

f *Poco animato.*

p *f*

Rex . . . tre - men-dæ ma - jes - ta - tis,

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

dim.
- van - dos sal - vas gra - tis, Sal - va me, . . . sal - va

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

cres. 43 *cres.* *cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

pi - e - ta - tis, fons pi - e - ta - tis,
 pi - e - ta - tis, fons pi - e - ta - tis,
 pi - e - ta - tis, fons pi - e - ta - tis,
 pi - e - ta - tis, fons pi - e - ta - tis, *Coro.*
 pi - e - ta - tis, fons pi - e - ta - tis, Rex . . . tre - men - dae ma - jes -

C *C* *dim.* *f*

Coro.
 Rex . . . tre - men - dae ma - jes - ta - tis, . . .
 Rex . . . tre - men - dae ma - jes -
 ta - tis, . . .

f *Coro.*

CORO.

Rex . . . tre - men - dae ma - jes - ta - tis, Qui sal - van - dos sal - vas

Rex, Qui sal - van - dos sal - vas

ta - tis, Rex, Qui sal - van - dos sal - vas

Rex, Qui sal - van - dos sal - vas

Ped. * Ped. *

gra - tis, Sal - va me, sal - va me,

gra - tis, Sal - va me, sal - va

gra - tis, Sal - va me, sal - va me,

gra - tis, Sal - va me, sal - va

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sal - va me, sal - va me, Fons pi - e - ta - tis,

me, sal - va me, sal - va me, Fons pi - e - ta - tis,

sal - va me, sal - va me, Fons pi - e - ta - tis,

me, sal - va me, sal - va me, Fons pi - e - ta - tis,

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim. **D** **SOLO.**
 fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum
dim. **p** **SOLO.**
 fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum
dim. **p** **SOLO.**
 fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum
dim. **p** **SOLO.**
 fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum

cres.
 cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das Je-su
cres.
 cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das, Je-su
cres.
 cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das, Je-su
cres.
 cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das, Je-su

dim. **p** **pp**
 pi-e, ne me per-das il-lâ... di-e, Je-su, Je-su pi-
dim. **p** **pp**
 pi-e, ne me per-das il-lâ di-e, Je-su, Je-su pi-
dim. **p** **pp**
 pi-e, ne me per-das il-lâ di-e, Je-su, Je-su pi-
dim. **p** **pp**
 pi-e, ne me per-das il-lâ di-e, Je-su, Je-su pi-

E *Coro.* *p*
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa

p *Ped.* *

cres. *dim.* *p* *pp*
 Tu - æ . . vi - æ, Ne me per - das il - là di - e, Je - su pi -
cres. *cres.* *dim.* *p* *pp*
 Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -
cres. *cres.* *dim.* *p* *pp*
 sa Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -
cres. *cres.* *dim.* *p* *pp*
 Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -

dim. *p* *pp*

rit. *molto rit.* *Adagio.* *pp*
 e, ne me per - das il - là di - e.
rit. *molto rit.* *pp*
 e, ne me per - das il - là di - e.
rit. *molto rit.* *pp*
 e, ne me per - das il - là di - e.
rit. *molto rit.* *pp*
 e, ne me per - das il - là di - e.

Adagio. *pp* *molto rit.*

Ped. *Ped.* *

Andantino.

Andantino. ♩ = 46.

First system of piano introduction. Treble clef, 3/4 time. Bass clef accompaniment. Dynamics: *p*, *cres.*. Pedal marking: *Ped.*

Second system of piano introduction. Treble clef, 3/4 time. Bass clef accompaniment. Dynamics: *dim.*. Pedal marking: *Ped.*. Asterisk marking: *

A SOPRANO.

First system of vocal entry. Soprano line with lyrics: Fe - lix cul - pa, fe - lix. Piano accompaniment. Dynamics: *p*.

Second system of vocal entry. Soprano line with lyrics: cul - pa, quæ ta - lem me - ru - it ha - be - re . . Re - demp -

Third system of vocal entry. Soprano line with lyrics: - to - rem, fe - lix cul - pa, fe - lix cul - pa, quæ. Piano accompaniment. Dynamics: *p*, *cres.*, *poco cres.*

ta - - - - - lem me - ru - it ha - be - re Re - demp -

- to - - - - - rem, fe - lix cul - pa, fe - lix

cul - pa, quæ ta - - - - - lem me - ru - it. ha -

- be - - - - - re Re - demp - to - - - - - rem, . . .

Fe - lix cul - pa, fe - - - - - lix cul - pa, quæ

ta - - lem me - ru-it ha - be - re Re-demp - to - rem.

p

Coro.
SOPRANI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

ALTI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

TENORI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

BASSI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - lix cul - pa, quæ

cres - - - cen - - - do. *dim.*

p

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

ta - - lem me - ru-it ha - be - re Re-demp - to - rem,

p

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

p *pp* *p* *pp*

p *pp*

Ped. *

D
pp SOPRANO SOLO.

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp CORO.

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

p *dim.* *p*

p *dim.* *p*

p *dim.* *p*

p *dim.* *p*

p *dim.* *p*

p *dim.* *p*

be - re Re - demp - to - rem, quæ ta - - - - - lem

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

cres.

Ped. *

me - ru - it . . ha - be - re Re - demp - to - rem. *rit.* *a tempo.*

- be - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

- be - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

- be - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

- be - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

- be - - - - re Re - demp - to - rem.

pp *rit.* *a tempo.*

Ped. *

pp

Andante non troppo.

Andante non troppo. ♩ = 42.

p *cres.* *f*

A SOPRANO SOLO.
 Quæ - rens me, se - dis - ti, se - dis - ti

p *p*

Ped. * *Ped.* *

las - sus, . . . quæ - rens me, . . . se - dis - ti, se - dis - ti las - sus,

ALTO SOLO.
 Quæ - rens me, se - dis - ti, se - dis - ti las - sus, . . .

p *p*

B
 quæ - rens me, se - dis - ti, se - dis - ti las - sus, . . .

B
 quæ - rens . . . me, . . . se - dis - ti . . . las - sus, . . . Re - de - mis - ti,

p

Re - de - mis - ti,

cru - cem pas - sus, Tan - tus la - bor non sit cas - sus,

cru - cem pas - sus, Tan - tus la - bor non sit cas - - sus, re - de - mis

Re - de - mis

- ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,

- ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,

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

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

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

non sit cas - sus, tan-tus la - bor non sit cas - - sus,
 non sit cas - sus, tan-tus la - bor non sit cas - - sus,
cres. *cres.* *p*

D
 re - de - mis - - ti, cru-cem pas - - sus, tan-tus la - bor
 re - de - mis - - ti, cru-cem pas - - sus, tan-tus la - bor

non sit cas - sus, non sit cas - - sus, . . tan-tus la - bor non sit
 non sit cas - sus, non sit cas - - sus, . . tan-tus la - bor non sit
Ped. * *Ped.* *

cas - - sus, non sit cas - sus. . .

cas - sus, non sit cas - sus. . .

p

cres - - - cen - - - do. . . . molto.

Coro.
E SOPRANI.

Jus - te Ju - dex ul - ti -

ALTI.

Jus - te Ju - dex ul - ti - o - - - nis, . . .

TENORI.

Jus - te Ju - dex ul - ti -

BASSI.

Jus - te Ju - dex ul - ti - o - - - nis, . . .

f sempre.

- nis, . . . Do - num fac re - mis - si -
 Do - num fac re - mis - si - o - - nis, . . .
 - nis, . . . Do - num fac re - mis - si -
 Do - num fac re - mis - si - o - - nis, . . .

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

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

cres.

F

nis, Jus - te Ju - dex ul - ti -

nis, Jus - te Ju - dex ul - ti -

nis, Jus - te Ju - dex ul - ti -

nis, Jus - te Ju - dex ul - ti -

Ped. * *Ped.* * *Ped.* * *Ped.* * *cres*

f *p* *cres*

o - nis, Do - num fac re - mis - si -

o - nis, Do - num fac re - mis - si -

o - nis, Do - num fac re - mis - si -

o - nis, Do - num fac re - mis - si -

f *dim.* *p* *cres*

Ped. * *Ped.* * *Ped.* * *Ped.* *

molto. *ff* *Lunga.*

o - nis, do - num fac re - mis - si - o - nis,

o - nis, do - num fac re - mis - si - o - nis,

o - nis, do - num fac re - mis - si - o - nis,

o - nis, do - num fac re - mis - si - o - nis,

molto. *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* *

G Andante. *ff*

An - te di - em ra - ti - o . . .

An - te di - em ra - ti - o . . .

An - te di - em ra - ti - o . . .

An - te di - em ra - ti - o . . .

G Andante. *ff* *Ped.*

Lunga. *Adagio.* *Andante.* *pp*

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

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

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

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

Lunga. *Adagio.* *Andante.* *pp*

Ped. ** Ped.* ***

Molto moderato.

Molto moderato. ♩ = 58.
legato. p *cres* *cen* *do.*

SOPRANO SOLO.

In - ge - mis - co

pp

tan - quam re - us, in - ge - mis - co tan - quam

re - us, Cul - pâ ru - bet vul - tus me - us,

cres. *A ALTO SOLO.*
 Sup - pli - can - ti par - ce, De - us. In - ge -

cres.

- mis - co tan - quam re - us, in - ge - mis - co

cres.

tan - quam re - us, Cul - pâ ru - bet vul - tus

cres.

me - us, Sup - pli can - ti par - ce, De - us

cres. *dim.*

B TENORE SOLO.

p In - ge - mis - co tan - quam re - us, in - ge -

p

Ped. * *Ped.* * *Ped.* *

- mis - co tan - quam re - us, Cul - pâ ru - bet

Ped. * *Ped.* *

vul - tus me - us, Sup - pli - can - ti

BASSO SOLO.

Par ce, De -

dim.

Ped. *

par ce, De - us.

par ce, De - us.

par ce, De - us. Qui Ma -

us.

p

Ped. *

Ped.

ri - am ab - sol - vis - ti, Et la -

Qui Ma - ri - am ab - sol - vis - ti,

* *Ped.* * *Ped.*

tro - nem ex - au - dis - ti, Mi - hi

Et la - tro - nem ex - au - dis - ti,

quo - que spem de - dis - ti, mi - hi

Mi - hi quo - que spem de - dis - ti,

quo - que spem de - dis - ti, mi - hi quo - que

mi - hi quo - que spem de - dis - ti, mi - hi quo - que

Ped. * *Ped.* * *Ped.* * *cres.*

D

Qui Ma - ri - am ab - sol - vis - ti,
 Qui Ma -
 spem de - dis - ti,
 Qui Ma - ri - am
 spem de - des - ti,
 Qui Ma - ri - am

dim. *p*

Con Ped.

Et la - tro - nem ex - au - dis - ti,
 ri - am ab - sol - vis - ti,
 Et la -
 ab - sol - vis - ti,
 Et la - tro - nem
 ab - scl - vis - ti,
 Et la - tro - nem

Mi - hi quo - que spem de -
 tro - nem ex - au - dis - ti,
 Mi - hi quo - que
 ex - au - dis - ti,
 Mi - hi quo - que
 ex - au - dis - ti,
 Mi - hi quo - que

- dis - - ti, mi - hi quo - - - - que spem de -
 spem de - dis - - ti, mi - hi quo - que spem de -
 spem de - dis - - ti, mi - hi quo - que spem de -
 spem de - dis - - ti, mi - hi quo - que spem de -

- dis - ti, mi - hi quo - que spem de - dis - ti, . .
 - dis - ti, mi - hi quo - que spem de - dis - ti, . .
 - dis - ti, mi - hi quo - que spem de - dis - ti, . .
 - dis - ti, mi - hi quo - que spem de - dis - ti, . .

p

Ped. . . *

Pec - ca - tri - cem ab - sol - vis - ti,
 Pec - ca - - tri - cem ab - sol - vis - ti,
 Pec - ca - - tri - cem ab - sol - vis - ti,
 Pec - ca - tri - cem, Et . . la -

p

Et la - tro - nem ex - au - dis - ti.

Et la - tro - nem ex - au - dis - ti.

Et la - tro - nem ex - au - dis - ti.

tro - nem ex - au - dis - ti.

p

F Coro. *p*
Pre - ces me - æ non sunt dig - næ, . . .

Coro. *p* Pre - ces me - æ non sunt

Pre - ces me - æ non sunt dig - næ, . . .

Coro. *p* Pre - ces me - æ non sunt

F *p*

Con Ped.

Sed tu bon - us fac be - nig - ne, . . .

dig - næ, Sed tu bo - nus fac be -

Sed tu bon - us fac be - nig - ne, . . .

dig - næ, Sed tu bo - nus fac be -

cres - - - *cen* - - - *do.*

Ne pe - ren - ni cre - mer ig - ne,

- nig - ne, Ne pe - ren - ni cre - mer

Ne pe - ren - ni cre - mer ig - ne,

- nig - ne, Ne pe - ren - ni cre - mer

cres - - - *cen* - - - *do.*

molto. *f*

ne pe - ren - - - - ni cre - mer ig - ne,

molto. *f*

ig - ne, ne pe - ren - ni cre - mer ig - ne,

molto. *f*

ne pe - ren - ni cre - mer ig - ne,

molto. *f*

ig - - - ne, ne pe - ren - ni cre - mer ig - ne,

molto. *f*

dim. Solo. G

ne pe - ren - ni cre - mer ig - ne, ne pe - ren - - Solo.

dim. Solo.

ne pe - ren - ni cre - mer ig - ne, ne pe -

dim. Solo.

ne pe - ren - ni cre - mer ig - ne, Solo.

dim. *cres.*

ne pe - ren - ni cre - mer ig - ne, ne pe - ren - -

dim. *p* *cres.* G

ni . . ne pe - ren - ni cre - mer, cre - mer

ren - ni, . . ne pe - ren - ni cre - mer, cre - mer

Solo. ne pe - ren - ni, ne pe - ren - ni cre - mer, cre - mer

ni . . ne pe - ren - ni cre - mer, cre - mer

rit. pp ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

rit. pp ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

rit. pp ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

rit. pp ig - ne, *pp* *Coro.* ne pe - ren - ni cre - mer

ig - ne, ne pe - ren - ni cre - mer

pp *pp* *Ped.* *

ig - ne.

ig - ne.

ig - ne.

ig - ne.

p *p* *Ped.* *

Molto moderato.

Molto moderato. ♩ = 48.

p *p* *cres.*

The first system of the piano introduction consists of three measures. The top staff is a treble clef with a key signature of two flats and a 12/8 time signature. The bottom two staves are a grand staff with a bass clef and the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

molto *f* *dim.* *p*

The second system continues the piano introduction with four measures. It features dynamic markings of *molto*, *f*, *dim.*, and *p*. The accompaniment remains consistent, while the treble part has more complex rhythmic patterns.

TENORE SOLO.

cres.

pp *cres.*

In - ter o - ves lo - cum præ - ta, Et . . ab hæ - dis

The third system begins the vocal solo. The top staff is a tenor clef with a key signature of two flats and a 12/8 time signature. The bottom two staves are a grand staff with a bass clef and the same key signature and time signature. The vocal line starts with a *cres.* marking. The piano accompaniment starts with a *pp* marking and also has a *cres.* marking.

me . . se - ques - tra, in - ter o - ves lo - cum præ - ta,

The fourth system continues the vocal solo with three measures. The vocal line and piano accompaniment continue their respective parts.

et . . ab hæ - dis me . . se - ques - tra, et . . ab hæ - dis . .

p *cres.*

The fifth system concludes the vocal solo with three measures. The vocal line and piano accompaniment continue. The piano accompaniment has a *p* marking and a *cres.* marking.

... me se-ques - - tra, . . Sta - tu - ens . . in par - te dex - -

dim. *p*

- trã, . . sta - tu - ens . . in par - te dex - - trã, . .

p A

in - ter o - ves lo - cum

p

præs - ta, et . . . ab hæ - - dis me . . . se -

legato. *cres.*

- ques - tra, et . . . ab hæ - - dis me . . . se -

p *cres.*

ques - tra, sta - tu - ens . . . in par - te dex - trà, . . . sta - tu - ens . . .

. . . in par - te dex - trà, . . . in - ter o - ves lo - cum

præs - ta, et ab hæ - dis . . . me . . . se - ques -

- tra, . . . sta - tu - ens . . . in par - te dex - trà. . .

Andante. ♩ = 52.

First system of piano introduction. Treble and bass clefs. *ff trem.* marking.

Second system of piano introduction. Treble and bass clefs.

CORO. Grandioso.

SOPRANI.

Soprano vocal line. *ff* marking.

ALTI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis'

Alto vocal line. *ff* marking.

TENORI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Tenor vocal line. *ff* marking.

BASSI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Bass vocal line. *ff* marking.

Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Grandioso.

Piano accompaniment for the vocal section. *ff* marking.

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Vocal line for 'a - cri - bus ad - dic - tis'.

a - cri - bus ad - dic - tis,

Piano accompaniment for the final section. *ff* marking, *dim.* marking, and *Ped.* marking.

con - fu - ta - tis . .

con - fu - ta - tis . .

con - fu - ta - tis . .

con - fu - ta - tis . .

ma - le - dic - tis . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . flam' - mis a - cri - bus ad -

ma - le - dic - tis . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . flam - mis a - cri - bus ad -

- dic - tis,

- dic - tis,

- dic - tis,

- dic - tis,

ff *dim.* *p* *ff*

ff
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -
 con - fu - ta - tis . . ma - le - dic - tis, . . flam - mis a - cri - bus ad -

- dic - tis,
 - dic - tis,
 - dic - tis,
 - dic - tis,

p
 Vo - ca me . . cum be - ne - dic - tis,
p
 Vo - ca me . . cum be - ne - dic - tis,
p
 Vo - ca me . . cum be - ne - dic - tis,
p
 Vo - ca me . . cum be - ne - dic - tis,

p armonioso.
 Ped. * Ped.

cres.
vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

cres.
vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

cres.
vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

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

pp - dic - tis, . . . vo - ca me . . .

pp - dic - tis, . . . vo - ca me . . .

pp - dic - tis, . . . vo - ca me . . .

pp - dic - tis, . . . vo - ca me . . .

pp - dic - tis, . . . vo - ca me . . .

Ped. * *Ped.* * *Ped.* *ten.* * *Ped.* * *Ped.* *ten.* * *Ped.* *

cum be - ne - dic - - - tis. . . .

cum be - ne - dic - - - tis. . . .

cum be - ne - dic - - - tis. . . .

cum be - ne - dic - - - tis. . . .

cum be - ne - dic - - - tis. . . .

Ped.

* *Ped.*

* *Ped.*

B *Andante non troppo.*

Andante non troppo. ♩ = 63.

* *p* *cres.* *f*

C

TENORE SOLO.

O - ro

f *p*

sup - plex ..

et ac - li - nis, ..

Cor con -

cres.

p *p* *cres.*

tri - tum ..

qua - si cin - is; ..

Ge - re

p *f*

cen -

do.

cu - ram

me - i .. fi - nis,

ge - re

p

cu - ram me - i fi - - - nis.

D *Alto Solo.*

O - ro sup - plex et ac -

- cli - nis, .. Cor con - tri - tum .. qua - si

ci - nis; .. Ge - re cu - ram me - i ..

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

E SOPRANO SOLO. *supplichevole.*

O - ro sup - plex et ac - cli - nis,

- nis,

BASSO SOLO. *supplichevole.*

O - ro sup - plex et ac -

E

sempre legato.

Ped. * Ped. * Ped. * Ped. *

Cor con - tri - - tum qua - - si

ALTO SOLO. *supplichevole.*

Cor con - tri - - tum qua - - si

- cli - nis, Cor con - tri - - tum

Ped. * Ped. * Ped. *

ci - nis ; Ge - re cu - ram

ci - nis ; Ge - re cu - ram

qua - si ci - nis ; Ge - re, . . .

Ped. * *Ped.* * *Ped.* *

f me - i fi - nis, *dim.* ge - re cu - ram me - i

f me - i fi - nis, *dim.* me - i

f ge - re cu - ram *dim.* me - i

f *dim.*

Ped. * *Ped.* * *Ped.* *

F fi - nis, O - ro sup - plex

fi - nis, **F** TENOR SOLO. *supplichevole.*

fi - nis, O - ro

F *p* *il basso sempre legato.*

Ped. * *Ped.* *

et acclinis, Cor con-

plex et acclinis,

tri-tum quasi cinis;

Cor con-tri-tum quasi

Ge-re-cu-ram me-i

ci-nis, Ge-re-ge-re

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

fi - nis, ge - re cu - ram me - i fi - - - nis, O - ro
dim.
 fi - nis, me - i fi - - - nis, O - ro
dim.
 cu - ram me - i fi - - - nis, O - ro
dim.
 cu - ram me - i fi - - - nis,

dim.
Ped. * *Ped.* * *Ped.* *

sup-plex et ac - cli - nis, Ge - re cu - ram
 sup-plex et ac - cli - nis. Ge - re cu - ram
 sup-plex et ac - cli - nis, Ge - re cu - ram
 Ge - re cu - ram

dim. *p*
 me - i fi - nis.
dim. *p*
 me - i fi - nis.
dim. *p*
 me - i fi - nis.
dim. *p*
 me - i fi - nis.

p *p* *p*
Ped. *

Andante. ♩ = 40.

p cres. molto. ff f p cres. molto.

*Ped. **

This section shows the piano introduction in 9/8 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from piano (*p*) to fortissimo (*ff*).

CORO. *cres.*

La cry - mo - sa . . . di - es il -

CORO. *cres.*

La-cry - mo - sa . . . di - es il -

CORO. *cres.*

La-cry - mo - sa . . . di - es il -

CORO. *cres.*

La cry - mo - sa . . . di - es il -

This section contains the vocal entries for the chorus. Four vocal staves are shown, each with a crescendo (*cres.*) leading into the lyrics. The piano accompaniment consists of dense chordal textures in the right hand and a more active bass line in the left hand.

cres.

la, . . . Quâ re - sur - get . . . ex fa - vil

cres.

la, . . . Quâ re - sur - get . . . ex fa - vil

cres.

la, . . . Quâ re - sur - get . . . ex fa - vil

cres.

la, . . . Quâ re - sur - get . . . ex fa - vil

This section continues the vocal entries for the chorus. It features four vocal staves with lyrics and piano accompaniment. The piano part includes a prominent bass line with chords and a right hand with dense chordal patterns. Dynamics include piano (*p*) and crescendo (*cres.*).

A

cres. *f* *cres.*

lâ . . . Ju - di - can - - - dus . . ho - mo

lâ . . . Ju - di - can - - - dus . . ho - mo

lâ . . . Ju - di - can - - - dus . . ho - mo

lâ . . . Ju - di - can - - - dus . . ho - mo

A

p *cres.* *f* *p* *cres.*

f *dim.*

re - - - us, . . ho - - - mo re

re - - - us, . . ho - - - mo re

re - - - us, . . ho - - - mo re

re - - - us, . . ho - - - mo re

f *dim.*

Ped. * *Ped.* *

B *SOLO.* *p*

us. Hu - ic er - go par - ce, De - us,

us. Hu - ic er - go par - ce, De - us,

us. Hu - ic er - go par - ce, De - us,

us. Hu - ic er - go par - ce, De - us,

B *p*

hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,
 hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,
 hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,
 hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,

De - us, par - ce, De - us. Hu - ic er - go
 De - us, par - ce, De - us. Hu - ic er - go
 De - us, par - ce, De - us. Hu - ic er - go
 De - us, par - ce, De - us. Hu - ic er - go

par - ce, De - us, hu - ic er - go par - ce, De - us,
 par - ce, De - us, hu - ic er - go par - ce, De - us,
 par - ce, De - us, hu - ic er - go par - ce, De - us,
 par - ce, De - us, hu - ic er - go par - ce, De - us,

cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce
cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce
cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce
cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce

pp
 De - us, . . . hu - ic er - go
pp
 De - us, . . . hu - ic er - go
pp
 De - us, . . . hu - ic er - go
pp
 De - us, . . . hu - ic er - go

pp *pp* *pp*
 par - ce, par - ce, De - us, . . .
pp
 par - ee, par - ce, De - us, . . .
pp
 par - ce, par - ce, De - us, . . .
pp
 par - ce, par - ce, De - us, . . .

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

pp
pp *sempre.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

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

pp
pp
pp

E *L'istesso tempo.*
 Pi - e Je - su, Do - mi -
 Pi - e Je - su, Do - mi -
 Pi - e Je - su, Do - mi -
 Pi - e Je - su, Do - mi -

pp
pp
pp
pp

E *L'istesso tempo.*

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

pp *Ped.* *

pp sem - pi - ter - nam. . . .

pp sem - pi - ter - nam. . . .

pp sem - pi - ter - nam. . . .

pp sem - pi - ter - nam. . . .

pp sem - pi - ter - nam. . . .

pp *

Ped. *

Adagio.

SOPRANI 1mo.
SOPRANI 2do.
ALTI 1mo.
ALTI 2do. Do - mi - ne . . . Je - su
TENORI 1mo. Do - mi - ne . . . Je - su
TENORI 2do.
BASSI 1mo.
BASSI 2do.

Adagio.

p Ped. * Ped. * Ped. * Ped. *

Do - mi - ne . . . Je - su Chris - te, Rex
Chris - te, Rex glo - ri - æ, . . . Do - mi - ne . . . Je - su Chris - te, Rex
Chris - te, Rex glo - ri - æ, . . . Do - mi - ne . . . Je - su Chris - te, Rex
Do - mi - ne . . . Je - su Chris - te, Rex

p Ped. * Ped. * Ped. * Ped. *

p

Do - mi-ne . . Je - su Chris - te, Rex glor - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . Je - su Chris - te, Rex glo - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . Je - su Chris - te, Rex glo - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . Je - su Chris - te, Rex glo - ri - æ, ..

glo - ri - æ, .. Do - mi-ne . . Je - su Chris - te, Rex glor - ri - æ, ..

p

Do - mi-ne . . Je - su Chris - te, Rex glor - ri - æ, ..

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

A

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

li - be-ra . . a - ni - mas .. om - ni - um fi - de - li - um . .

A

cres. *p* *cres.* *p*

p

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

B

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

la - cu; li - be-ra . . e - as . . de o -

cres.

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

re . . . le - o - nis, . . . ne ab - sor - be - at e - as

p *cres.*

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

p *dim.* *pp*
Tar - ta - rus, ne ca - dant, ne ca - dant in ob - scu - rum. . .

Molto moderato.

Sed

Molto moderato.

pp

Ped.

* *Ped.*

* *Ped.*

*

si - - gni-fer . . sanc - tus . . Mi - cha-el . . re - præ -

pp sempre.

Ped.

* *Ped.*

* *Ped.*

Ped.

*

- sen - - tet e - - as in lu - cem sanc - -

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

*

- tam, . . si - - gni-fer sanc - - tus,

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

*

si - - gni-fer sanc - - tus Mi - cha-el . .

Ped. simili.

re - præ - sen - tet e - as in lu - cem

sanc - tam, . . re - præ - sen - tet e - as in

lu - cem sanc - tam,

p *Ped.*

Allegro. SOPRANI.

ALTI.

TENORI.

BASSI.

Allegro.

Quam o - lim A - bra - hæ pro - mi - sis

Quam o - lim A - bra-hæ pro - mi -
 ti, quam o - - lim A - - - bra-hæ pro - mi - sis - ti,

Quam o - lim A - bra-hæ
 sis - - - ti, o - lim A - bra - hæ pro -
 pro - mi - sis - - ti, quam o - - - lim . . . A - - - bra -

Quam o - lim
 pro - mi - sis - - ti, quam o - lim, A -
 - mi - sis - ti, . . . pro - mi - sis - ti, quam o - lim
 hæ pro - mi - sis - - ti, quam o - - - lim

A - bra - hæ pro - - mi - sis - - - ti, et se - -
 - - - bra - hæ pro - mi - sis - - - ti, et
 A - bra - hæ pro - - mi - sis - - ti,
 A - - bra - hæ . . pro - mi - sis - - ti,

mi - ni e - jus, et se - mi - ni e - jus,
 se - - mi - ni e - jus, et
 et se - - mi - ni e - jus,
 et se - - mi - ni e - jus, et se - -

sempre

et se - - mi - ni e - jus, quam o - lim
 se - - mi - ni e - jus,
 et se - - mi - ni e - jus,
 - - mi - ni e - jus, et . . se - mi - ni e - jus,

A - bra - hæ . . . pro - mi - sis - ti, quam o - lim
 quam o - lim A - bra - hæ pro - mi - sis - ti,
 quam . . . A - bra - hæ pro - mi - sis - ti,
 quam . . . A - bra - hæ . . . pro - mi - sis - ti,

A - bra - hæ pro - mi - sis - ti, . . .
 A - bra - hæ pro - mi - sis - ti, . . .
 A - bra - hæ pro - mi - sis - ti, . . .
 A - bra - hæ pro - mi - sis - ti, . . . quam

quam
 quam o - lim
 quam o - lim A - bra - hæ pro - mi - sis - ti quam
 o - lim A - bra - hæ pro - mi - sis - ti quam

o - lim A - bra-hæ, A - bra-hæ pro - - - mi -
 A - bra-hæ, A - - bra - hæ, A - bra - hæ pro - - mi - -
 - ti, quam o - lim A - bra-hæ pro - - mi - -
 o - lim A - bra-hæ pro - mi - sis - - ti,

- sis - - ti, quam o - - lim A - bra - hæ
 - sis - - ti, quam . . o - lim A - bra - hæ
 - sis - - ti, quam . . o - lim A - bra - hæ
 quam o - - lim A - bra - hæ pro - - mi - -

pro - - mi - sis - - ti, et se - mi - ni
 pro - - mi - sis - - ti, et se - mi - ni
 pro - - mi - sis - - ti, et se - mi - ni
 - sis - ti, pro - mi - sis - - ti, et se - mi - ni

f

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

Ped. *

F *Andante.*

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

p *cres.* *dim.* *p*

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

p *cres.*

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - - ci - mus . . . Fac e - as, Do - mi - ne, de

cen - - - do. *Allegro.*
 mor - te tran - si - re ad vi - tam,
cen - - - do. *f* vi - tam,
cen - - - do. *f* vi - tam,
cen - - - do. *f* vi - tam, *ff* quam

cen - - - do. *Allegro.*
f *ff marcato.*

quam
 quam o - - lim
 quam o - - lim A - bra-hæ pro - mi - sis -
 o - lim A - bra-hæ pro - mi - sis - ti, quam

o - lim A - bra-hæ, A - bra-hæ pro - - - mi -
 A - bra-hæ, A - bra-hæ, A - bra-hæ pro - - ni -
 ti, quam o - - lim A - bra-hæ pro - - mi -
 o - - lim A - bra-hæ pro - ni - sis - ti, . . .

- sis - - ti, quam o - - lim A - bra - hæ
 - sis - - ti, quam . . o - lim A - bra - hæ
 - sis - - ti, quam . . o - lim A - bra - hæ
 quam o - - lim A - bra - hæ pro - - - - mi -

pro - - - mi - sis - - - - ti, et se - mi - ni
 pro - - mi - sis - - - - ti, et se - mi - ni
 pro - - mi - sis - - - - ti, et se - mi - ni
 - sis - ti, pro - mi - sis - - - - ti, et se - mi - ni

e - jus, et se - mi - ni e - - jus. . . .
 e - jus, et se - mi - ni e - - jus. . . .
 e - jus, et se - mi - ni e - - jus. . . .
 e - jus, et se - mi - ni e - - jus. . . .

Ped. *

Molto moderato.

Molto moderato.

p

Ped. *

TENORE SOLO.

Sanc - - tus, sanc - - tus, sanc - - tus, . .

p

Ped. * *Ped.* * *Ped.* *

Do - mi-nus, . . . sanc - - tus,

CORO. SOPRANI. *pp*

Sanc - - tus, . .

ALTI. *pp*

Sanc - - tus, . .

TENORI. *pp*

Sanc - - tus, . .

BASSI. *pp*

Sanc - - tus, . .

pp

pp

pp

pp

Ped. * *Ped.* * *Ped.* *

sanc - tus, sanc - tus, . . . Do - mi-nus, . . .

Ped. * *Ped.* * *Ped.* *

sanc - tus, De - us

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

pp *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Sa - - - - ba - oth, . . .

p

Ped. * *Ped.* * *Ped.* *

sanc - tus, . . . sanc - tus, . . . sanc - tus, . . .

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . sanc - tus, . . . sanc - tus,

p

sanc - tus, . . . Do - mi-nus. . . ,

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .

De - us . . .
dim. *p*
 De - us . . . Sa - ba - oth. . .
dim. *p*
 De - us Sa - ba - oth. . .
dim. *p*
 De - us Sa - ba - oth. . .
dim. *p*
 De - us Sa - ba - oth. . .

B

Sa - ba - oth. . .

Ple - ni sunt

Ple - ni sunt

Ple - ni sunt

Ple - ni sunt

p

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

glo - ri - â Tu - â, . . ple - ni sunt

glo - ri - â Tu - â, . . ple - ni sunt

glo - ri - â Tu - â, . . ple - ni sunt

glo - ri - â Tu - â, . . ple - ni sunt

Cœ - li, . . Cœ - li et Ter - ra . . .

Cœ - li, . . Cœ - li et Ter - ra . . .

Cœ - li, . . Cœ - li et Ter - ra . . .

Cœ - li, . . Cœ - li et Ter - ra . . .

glo - ri - â, . . glo - ri - â . . Tu

glo - ri - â, . . glo - ri - â . . Tu

glo - ri - â, . . glo - ri - â . . Tu

glo - ri - â, . . glo - ri - â . . Tu

Ho - 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 - cel - sis,

Ho - 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 - cel - sis.

sis.

sis.

sis.

sis.

sis.

p sempre.

Ped.

Andante.

SOPRANO SOLO.

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

ALTO SOLO.

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

TENORE SOLO.

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

BASSO SOLO.

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

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

A p

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

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

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

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

A

p

Ped.

* *Ped.*

*

Ped. * *Ped.* *

Ped. *

p do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

Ped.

dim.

dim.

p

dim. do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim. do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim. do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim. do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim.

dim.

p

pp

p

Ped.

*

B

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

Ped. * *Ped.* * *Ped.* * *Ped.* *

cres. *p*

B

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

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

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

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

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

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

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

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

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

do - na e - is re - qui - em sem - pi - ter

is, do - na, do - na e - is re - qui - em sem - pi - ter

is, do - na, do - na e - is re - qui - em sem - pi - ter

is, do - na e - is re - qui - em sem - pi - ter

pp nam, . . .

pp nam, . . .

pp nam, . . .

pp nam, . . .

pp Ped. *

p pi - e . . . Je - su, . . . Je - su, Do - - mi - ne,

p pi - e Je - su, . . . Do - - mi - ne,

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

p pi - e Je - su, Do - mi - ne, do - na . . .

p

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

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

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

e - is, e - is . . . re . . . qui - em, . . .

p

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

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

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

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

poco rit. sem - pi - ter nam. *tempo.*

poco rit. sem - pi - ter nam. *tempo.*

poco rit. sem - pi - ter nam. *tempo.*

poco rit. sem - pi - ter nam. *tempo.*

ten. poco rit. *tempo.*

Ped. * *Ped.* *

p A - men. . .

p A - men. . .

p A - men. . .

p A - men. . .

p

Ped. * *Ped.* *

Andante non troppo.

Andante non troppo.

p *cres* - - *cen* - - *do.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

SOPRANO SOLO.

Ag - nus . . .

f *dim.* *pp*

Ped. *

De - - i, . . . Ag - nus . . . De - - i, Qui

tol - - lis, Qui tol - lis, Qui tol - lis . . . pec - ca - ta

Ped. * *Ped.*

mun - - di, do - - na . . e - - is,

Ped. * *Ped.* *

do - - na . . re - - qui-em, . . do - - na . .

e - - is . . re - - qui - em.

pp

A CORO.
SOPRANI.

Ag - - nus De - - i, Qui tol - lis pec - ca - ta

cres.

ALTI.

TENORI.

BASSI.

Ag - - nus De - - i, Qui tol - lis pec - ca - ta

cres.

cres.

cres.

cres.

p *cres.*

mun - di, Ag - nus De - i, Qui

mun - di, Ag - nus De - i, Qui

mun - di, Ag - nus De - i, Qui

mun - di, Ag - nus De - i, Qui

tol - lis pec - ca - ta mun - di, Ag - nus

tol - lis pec - ca - ta mun - di, Ag - nus

tol - lis pec - ca - ta mur - di, Ag - nus

tol - lis pec - ca - ta mun - di, Ag - nus

De - i, Qui tol - lis pec - ca - ta mun - di,

De - i, Qui tol - lis pec - ca - ta mun - di,

De - i, Qui tol - lis pec - ca - ta mun - di,

De - i, Qui tol - lis pec - ca - ta mun - di,

B SOPRANO SOLO.

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

pp SOPRANI E ALTI.

do - - na e - - is re - - qui

do - - na e - - is re - - qui

do - - na e - - is re - - qui

B

p

re - qui - em, . . . Ag - - nus De - - i,

em, . . . Ag - - nus De - - i, Qui

em, . . . Ag - - nus De - - i, Qui

em, . . . Ag - - nus De - - i, Qui

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

tol - - lis pec - ca - ta mun - di,

tol - - lis pec - ca - ta mun - di,

tol - - lis pec - ca - ta mun - di.

Sua.....

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

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

p *C* *Ped.* *

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

p *pp* *pp sempre.*

SOPRANI.

D Andante quasi Adagio.

ALTI.

Lux æ - ter - na lu - ce - at e - is, Do - mi -

TENORI.

Lux æ - ter - na lu - ce - at e - is, Do - mi -

BASSI.

Lux æ - ter - na lu - ce - at e - is, Do - mi -

Lux æ - ter - na lu - ce - at e - is, Do - mi -

D Andante quasi Adagio.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

pp

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

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

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

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

pp sempre.

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

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

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

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

Tu - is, . . . in æ - ter - num, qui - a pi - us

Tu - is, . . . in æ - ter - num, qui - a pi - us

Tu - is, . . . in æ - ter - num, qui - a pi - us

Tu - is, . . . in æ - ter - num, qui - a pi - us

es.

es.

es.

es.

pp **F**

Ped. * *Ped.* * *Ped.* *

F

Ped. * *Ped.* * *Ped.* *

F

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Attacca.

EPILOGUS.

The musical score is written for piano and consists of seven systems of two staves each. The first system begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first measure is marked with a 'G' above the staff and a 'p' (piano) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'p#'. Pedal markings are indicated by 'Ped.' and asterisks (*). The second system includes a 'ten.' (tension) marking. The third system includes a 'ten' marking. The fourth system includes a 'p' marking. The fifth system includes a 'p' marking. The sixth system includes a 'p' marking. The seventh system includes a 'do' marking and a 'Sva' (Sustained) marking. The score concludes with a 'Ped.' marking and an asterisk (*).

8va.....

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the annotation 'allargando.' and a dynamic marking 'D'. Pedal markings are indicated by 'Ped.' and '* Ped.' throughout. The second system continues with similar notation and pedal markings. The third system also features 'Ped.' and '* Ped.' markings. The fourth system is marked 'Sva.' and includes 'Ped.' and '* Ped.' markings. The fifth system continues with 'Ped.' and '* Ped.' markings. The sixth system concludes with 'Ped.' and '* Ped.' markings. The score is densely written with complex rhythmic patterns and chordal textures.

PARS SECUNDA.—JUDICIUM.

SOMNUS MORTUORUM.

No. 1.

PRELUDIO.

Adagio.
pp sempre sostenuto.

Adagio.
pp sempre.

Ped. *

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff with a triplet of eighth notes and a sustained bass line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines.

Third system of musical notation, consisting of two staves. The upper staff features a more active melodic line with slurs and ties. The lower staff continues with a complex harmonic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some chromaticism. The lower staff features a steady accompaniment with chords.

Fifth system of musical notation, consisting of two staves. The upper staff shows a melodic line with a change in key signature to two flats (Bb, Eb). The lower staff continues with a bass line.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and ties. The lower staff includes a pedal point marked "Ped." and ends with an asterisk "*" indicating a final or special ending.

A Molto moderato e maestoso.

The musical score is written for tuba and consists of six systems of staves. The first system is marked *A Molto moderato e maestoso.* and begins with a treble clef, a 12/8 time signature, and a dynamic marking of *p*. The second system includes a right-hand part marked *R.H. p* and a *cres.* marking. The third system features a *cres. molto.* marking. The fourth system includes a *Ped.* marking. The fifth system is marked *B* and begins with a fortissimo *ff* dynamic. The sixth system continues the fortissimo texture. Performance instructions include *Ped.* (pedal) and *R.H.* (right hand) markings, along with asterisks indicating specific notes.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and chords. A small number '127' is visible in the lower left corner of the system.

Second system of musical notation. The right-hand part features a prominent melodic line with many sharps. The instruction *ff sempre.* is written above the right-hand staff.

Third system of musical notation, continuing the complex texture of the previous systems.

Fourth system of musical notation, featuring a melodic line with many sharps in the right hand.

Fifth system of musical notation, continuing the complex texture.

Sixth system of musical notation. The instruction *Sva* is written above the right-hand staff. The instruction *Ped.* is written below the left-hand staff. An asterisk *** is located at the bottom right of the system.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Pedal markings are present: *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*. Vertical lines with 'V' indicate specific points in the music.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes some chords. Pedal markings include *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*. Vertical lines with 'V' are present.

Third system of musical notation. The right hand has a melodic line with a *ff* dynamic marking. The left hand accompaniment features chords. Pedal markings include *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*. Vertical lines with 'V' are present.

Fourth system of musical notation. The right hand has a melodic line with a *sempre ff* dynamic marking. The left hand accompaniment features chords. Pedal markings include *Ped.*, ** Ped.*, and ** Ped.*. Vertical lines with 'V' are present.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment features chords. Pedal markings include *Ped.*, ** Ped.*, and ** Ped.*. Vertical lines with 'V' are present.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment features chords. Pedal markings include *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*. Vertical lines with 'V' are present.

L'istesso tempo.

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff of the first system is marked with a piano-piano (*pp*) dynamic. The second system includes a *Ped.* (pedal) marking and an asterisk (*) above the staff. The third system features a *cres.* (crescendo) marking. The fourth system is marked with a forte (*f*) dynamic. The fifth system includes a section labeled 'A' and a *Ped.* marking. The notation includes various rhythmic values, accidentals, and dynamic markings throughout.

3
ff marcato.

ff
Ped.

3
ff marcato.

3
ff
Ped.

* Ped.

Ped. * Ped. * Ped. *

C BARITONO SOLO.

Cum au - tem ve - ne - rit Fi - li - us Ho - mi - nis in . .

ma - jes - ta - te Su - a, . . et om - nes an - ge - li cum

E - o, . . tunc se - de - bit su - per se - dem . .

ma - jes - ta - tis Su - a.

p sempre.

Ped. *

Andante maestoso.

f *dim.* *p* *Ped.* *

f *dim.* *p* *f* *Ped.* *

dim. *p* *p* *Ped.* *

p *A* *p* *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. simil.*

p *dim.*

p

ces - cen - do. *f*

B. CORO. SOPRANI.

ALTI. Se - den - - ti in Thro - - no, et

TENORI. Se - den - - ti in Thro - - no, et

BASSI. Se - den - - ti in Thro - - no, et

Se - den - - ti in Thro - - no, et

Ag - - no, be - ne -

Ag - - no, be - ne -

Ag - - no, be - ne -

Ag - - no, be - ne -

dic - - ti-o, et ho - nor, et glo - ri-a, . .

dic - - ti-o, et ho - nor, et glo - ri-a, . .

dic - - ti-o, et ho - nor, et glo - ri-a, . .

dic - - ti-o, et ho - nor, et glo - ri-a, . .

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal parts are marked with a forte (f) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including a triplet of eighth notes. The lyrics are in Italian and describe the Resurrection and Ascension of Christ.

be - - - ne - dic - ti - o, et . . ho - - - nor, et
 be - - - ne - dic - ti - o, et ho - - - nor, et
 be - - - ne - dic - ti - o, et ho - - - nor, et
 be - - - ne - dic - ti - o, et ho - - - nor, et

glo - ri - a, et . . ho - - nor, et glo - - ri - a, . .
 glo - ri - a, et ho - - nor, et glo - - ri - a, . .
 glo - ri - a, et ho - - nor, et glo - - ri - a, . .
 glo - ri - a, et ho - - nor, et glo - - ri - a, . .

et po - tes - - tas, in sæ - cu - la sæ - cu -
 et po - tes - - tas, in sæ - cu - la sæ - cu -
 et po - tes - - tas, in sæ - cu - la sæ - cu -
 et po - tes - - tas, in sæ - cu - la sæ - cu -

Sva.....

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

Sva.....

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Ped. *

Sva.....

f *dim.* *p*

Ped. * *Ped.* * *Ped.* *

JUDICIUM ELECTORUM.

No. 5.

Molto moderato.
BARITONO SOLO.

Et con - gre - ga - bun - tur an - te E - um om - nes gen - tes ;

Molto moderato.

f

et se - pa - ra - bit e - os ab in - vi - cem, si - cut pas - tor ..

se - gre - gat o - ves ab hæ - dis : et sta - tu - et

dim.

o - ves qui - dem a dex - tris, . . hæ - dos au - tem . . a si -

nis - tris. Tunc di - cet Rex his qui a

p

dex-tris E-jus sunt: . . . Ve

- ni - te, be-ne - dic - ti Pa - tris Me - i, pos - si -

- de - - te pa - ra - tum vo - bis reg - - num,

pos - - si - de - - te pa - ra - tum vo - . bis

reg - - num . . . a con - sti - tu - ti - o - ne

mun - di, a con - sti - tu - ti - o - ne

B SOPRANO SOLO.

mun di. Be - a - ti qui la - vant, qui

Ped. * *Ped.* * *Ped.* *

la - vant sto - las su - as, qui la - vant sto - las su - as in

Ped. * *Ped.* * *Ped.* *

San - gui - ne Ag - ni, be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni.

CORO. SOPRANI.

Be - a - ti qui la - vant, qui

ALTI.

Be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni, . . . be - a - ti, be - a . . .

San - gui - ne Ag - ni, . . . be - a - ti, be - a . . .

ti, . . . be - a - ti qui la - vant, qui la - vant sto - las

ti, . . . be - a - ti qui la - vant, qui la - vant sto - las

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -
 su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

SOPRANO SOLO.

Be - a - - - ti qui la - -
 - ni, . . be - a - ti qui la - vant, qui la - vant sto - las
 - ni, . . be - a - ti qui la - vant, qui la - vant sto - las

Ped. *

- vant, qui la - vant sto - las su - as in San - gui - ne Ag -
 su - as, qui la - vant sto - las su - as in San - gui - ne Ag -
 su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

ni, . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . be - a - ti qui la - vant, qui la - vant sto - las

p

su - as in San - gui-ne in San - gui-ne, in San - gui-ne Ag - -

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

dim.

ni.

ni.

ni.

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

D Moderato maestoso.

SOPRANI.

In me-mo - ri - à æ - ter - nâ e - rit jus - - tus; . .

ALTI.

In me-mo - ri - à æ - ter - nâ e - rit jus - tus; . .

TENORI.

In me-mo - ri - à æ - ter - nâ e - rit jus - - tus; . .

BASSI.

In me-mo - ri - à æ - ter - nâ e - rit jus - - tus; . .

D Moderato maestoso.

ff Voci Soli.

ab au - di - ti - o - ne ma - lâ non . . ti - me - bit. . .

ab au - di - ti - o - ne ma - lâ non ti - me - - bit. . .

ab au - di - ti - o - ne ma - lâ non . . ti - me - bit. . .

ab au - di - ti - o - ne ma - lâ non ti - me - - bit. . .

f

JUDICIUM REJECTANEORUM.

No. 6.

Moderato maestoso.
E BARITONO SOLO.

Tunc di - cet his qui a si - nis - tris E - jus sunt : . .

Moderato maestoso.
p

This system contains the Baritone Solo part. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato maestoso' and the dynamics include a piano (*p*) marking.

Largo.
CORO. TENORI.
ff

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

BASSI.
ff

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

Largo.
ff

This system contains the vocal parts for Tenors and Basses. The tempo is marked 'Largo' and the dynamics include fortissimo (*ff*). The piano accompaniment features a 'Largo' tempo and fortissimo (*ff*) dynamics.

- ter - num,

- ter - num,

A

A

3

3

3

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

This system continues the vocal parts and piano accompaniment. It includes a section marked 'A' and features triplets in the piano part. Pedal points are indicated with 'Ped.' and asterisks.

ff

dis - ce - di - te a Me, ma - le - dic - ti, in

ff

dis - ce - di - te a Me, ma - le - dic - ti, in

ff

Ped. *

This system continues the vocal parts and piano accompaniment. It features fortissimo (*ff*) dynamics and a pedal point marked 'Ped.' with an asterisk.

ig - nem æ - ter - num,

ig - nem æ - ter - num,

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

B

qui pa - ra - tus est Di -

qui pa - ra - tus est Di -

*Ped. * Ped. * Ped. **

- a - bo - lo et an - ge - lis e - jus.

- a - bo - lo et an - ge - lis e - jus.

*Ped. * Ped. **

Musical score for the first system, featuring piano accompaniment with triplets and a melody line above.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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

Nes - ci - o vos, un - de si - tis.

Nes - ci - o vos, un - de si - tis.

Musical score for the third system, featuring piano accompaniment with triplets.

Ped.

*

Musical score for the fourth system, featuring piano accompaniment with triplets.

Ped.

* *Ped.*

*

Musical score for the fifth system, including a baritone solo and piano accompaniment.

D BARITONO SOLO.

Et di - cent in - tra se:

Ped.

*

Er - go er

Er - go er

TENORI.
Er - go er - ra - vi - mus

BASSI.
Er - go er - ra - vi - mus

f

Ped. *

- ra - vi - mus

- ra - vi - mus

f
a vi - - â ve - ri - ta - - tis,

f
a vi - - â ve - ri - ta - - tis,

f

Ped. * *Ped.* *

vi - - â ve - ri - ta - - tis,

vi - - â ve - ri - ta - - tis,

Ped. *

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

tis.

tis.

tis.

tis.

Ped. *

Ped. *

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.

“CÆLUM NOVUM : NOVA TERRA.”—*Apocalypsis*, Cap xxi.

Adagio.

p legato.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music begins with a whole rest in the treble staff, followed by a series of chords and single notes in both staves. The lower staff starts with a half note G2, followed by a half note F#2, and then a series of chords.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music features a series of arpeggiated chords in the right hand, with a 'Ped.' marking at the beginning. The left hand has a simple accompaniment.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music features a series of chords in the right hand, with a 'p' dynamic marking. The left hand has a simple accompaniment. There are two 'Ped.' markings, one at the beginning and one in the middle of the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music features a series of arpeggiated chords in the right hand, with a 'Ped.' marking at the beginning. The left hand has a simple accompaniment.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music features a series of chords in the right hand, with a 'p' dynamic marking. The left hand has a simple accompaniment. There are two 'Ped.' markings, one at the beginning and one in the middle of the system.

Ped. * *Ped.*

p *

B BARITONO SOLO.

Et vi - di Cœ - lum

Ped. *

no - vum, et Ter - ram no - vam, . .

p

pri - mium e - nim Cœ - lum et pri - ma Ter - ra . . a - bi -

e . . . runt . . . Et

Ma - re jam . . non est.

No. 2.

JERUSALEM CÆLESTIS.

Andante.

pp

A

p

cres. *dim.* *p*

p *p* *Ped.* *

B BARITONO SOLO.
a tempo.

p *rit molto.* *p* *p* *a tempo.* *Ped.* *

Et

e - go . . Jo - an - nes . . vi - - - di

Ped. * *Ped.* * *Ped.* *

sanc - tam ci - vi - ta - tem, . . Je - ru - sa - lem

no - - - - - van, . . de . . scen - -

p *p* *p*

- den - tem de cœ - lo a De - o, pa -

- ra - - - tam si - - - cut spon - sam, .

p

cres.

si - - - cut spon - sam or - - na - - - tam

cres.

p

vi - - - ro su - - - - - o,

p

Ped. *

dim.

or - na - - tam . . . vi - ro

p *rit. molto.*

Ped. *

su - - - o.

p a tempo.

Ped. * *Ped.* *

Ped. * *Ped.* *

L'istesso tempo.
La melodia ben marcato.

The piano accompaniment consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The first system includes the dynamic marking *pp* and the instruction *Ped.* (pedal). The second system includes the dynamic marking *sempre pp*. The accompaniment features a steady eighth-note bass line and a more melodic treble line with various articulations and phrasing.

This system includes the vocal part for six sopranos and the piano accompaniment. The vocal line is marked *p* and begins with the lyrics "Sanc - tus, sanc". The piano accompaniment continues with the same grand staff as the previous systems, providing harmonic support for the vocal line.

pp

tus, . . . sanc - tus Do - mi-nus

De - us om - ni - po-tens, . . .

SEI ALTI.

Sanc - - - -

tr *tr* *tr* *tr*

D

tus, . . . sanc - tus, . . .

sanc - tus Do - mi-nus De - us om -

tr *tr* *tr* *tr*

Sanc - - tus Do - - mi-nus

ni - po-tens, . . .

De - us om - ni - po-tens, . . .

ALTI. TUTTI.

Sanc - - - -

tus, . . .

TENORI. TUTTI. *p*

Sanc - - - - tus, . . .

SOPRANI. TUTTI.

cres. Sanc - tus, BASSI. TUTTI.

BASSI. TUTTI.

cres.

Sanc

cres

cen

do.

SOPRANI. *ff*

ALTI. *ff*

TENORI. *ff*

sanc - tus

sanc - tus

sanc - tus

sanc - tus

tus,

molto.

ff

Ped.

*

Do - mi-nus . . . De - us om - ni - po-tens, . . .

Do - mi-nus . . . De - us om - ni - po-tens, . . .

Do - mi-nus . . . De - us om - ni - po-tens, . . .

Do - mi-nus . . . De - us om - ni - po-tens, . . .

Ped.

* *Ped.*

* *Ped.*

*

sanc - tus . . . Do - mi - nus . . . De - us om -

sanc - tus . . . Do - mi - nus . . . De - us om -

sanc - tus . . . Do - mi - nus . . . De - us om -

sanc - tus . . . Do - mi - nus . . . De - us om -

Ped. * *Ped.* * *Ped.* *

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

Ped. * *Ped.* * *Ped.* *

et Qui est, . . . et Qui ven - tu - rus est, . .

et Qui est, . . . et Qui ven - tu - rus est, . .

et Qui est, . . . et Qui ven - tu - rus est, . .

et Qui est, . . . et Qui ven - tu - rus est, . .

Ped. * *Ped.* * *Ped.* * *Ped.* * . . . *Ped.* * *Ped.* * *Ped.* * *Ped.* *

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

Ped. * *Ped.* * *Ped.*

et Qui ven - tu - rus est.

et Qui ven - tu - rus est.

et Qui ven - tu - rus est.

et Qui ven - tu - rus est.

8va.....

ff *fz*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Andante.

BARITONO SOLO.

Andante.

Et au - di - - vi vo - cem mag - - nam

p

Ped. 3

*

de Thro - no, . . .

p

Ped. 3

*

di - - cen - tem: . . .

p

Ped. 3

*

CORO. SOPRANI.

Ec - ce, ta - ber - na - - cu-lum De - - i

ALTI.

Ec - ce, ta - ber - na - - cu-lum De - - i

TENORI.

Ec - ce, ta - ber - na - - cu-lum De - - i

BASSI.

Ec - ce, ta - ber - na - - cu-lum De - - i

p armonioso.

Ped.

* *Ped.*

* *Ped.*

*

cum ho - - mi - - ni - bus, . . . et ha - bi -
 cum ho - - mi - - ni - bus, . . . et ha - bi -
 cum ho - - mi - - ni - bus, . . . et ha - bi -
 cum ho - - mi - - ni - bus, . . . et ha - bi -

Ped. * *Ped.* * *Ped.* * *Ped.* *

ta - - bit cum e - - is, . . . et ha - bi -
 ta - - bit cum e - - is, . . . et ha - bi -
 ta - - bit cum e - - is, . . . et ha - bi -
 ta - - bit cum e - - is, . . . et ha - bi -

Ped. simili.

ta - - bit, . . . et ha - bi - ta - - bit, . . .
 ta - - bit, . . . et ha - bi - ta - - bit, . . .
 ta - - bit, . . . et ha - bi - ta - - bit, . . .
 ta - - bit, . . . et ha - bi - ta - - bit, . . .

Ped

- is e - rit e - o - rum De - - us, . . Ip - se
 - is e - rit e - o - rum De - - us, . . Ip - se
 - is e - rit e - o - rum De - - us, . . Ip - se
 - is e - rit e - o - rum De - - us, . . Ip - se

De - us cum . . e - is e - rit e - o - rum De - -
 De - us cum . . e - is e - rit e - o - rum De - -
 De - us cum e - is e - rit e - o - rum De - -
 De - us cum . . e - is e - rit e - o - rum De - -

us, . . et Ip - se De - - us
 us, . . et Ip - se De - - us
 us, . . et Ip - se De - - us
 us, . . et Ip - se De - - us

De - - i cum ho - - mi - ni-bus, . . .

De - - i cum ho - - mi - ni-bus, . . .

De - - i cum ho - - mi - ni-bus, . . .

De - - i cum ho - - mi - ni-bus, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit cum e - - is, . . .

et ha - bi - ta - - bit, . . . et ha - bi

et ha - bi - ta - - bit, . . . et ha - bi

et ha - bi - ta - - bit, . . . et ha - bi

et ha - bi - ta - - bit, . . . et ha - bi

ta - - bit, . . . et ha - bi - ta - - bit cum
ta - - bit, . . . et ha - bi - ta - - bit cum
ta - - bit, . . . et ha - bi - ta - - bit cum
ta - - bit, . . . et ha - bi - ta - - bit cum

The first system contains four vocal staves and a grand piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Pedal markings are present at the bottom of the piano part.

e - - is. D
e - - is. D
e - - is. D
e - - is. D

The second system contains four vocal staves and a grand piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Pedal markings are present at the bottom of the piano part.

The third system contains a grand piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Pedal markings are present at the bottom of the piano part.

The fourth system contains a grand piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Pedal markings are present at the bottom of the piano part.

QUARTETTO.

E *Molto moderato.*

Molto moderato.

p Legato. *cres* *cen* *do.*

SOPRANO SOLO.

p

Et ab - ster - get De - us om - nem . . la - cry - mam,

poco cres. *dim.* *p*

om - nem, . . om - nem . . la - cry - mam, om - nem la - cry -

poco cres. *dim.* *p*

pp **F**

- mam ab o - cu - lis e - o - rum,

pp

ALTO SOLO.
pp

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

TENORE SOLO.
pp

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

BASSO SOLO
pp

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

pp

ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . ab -

p *pp*

ster - get . . De - us . . om - nem la - cry - mam ab
 ster - get De - us om - nem . . la - cry - mam ab
 ster - get De - us om - nem la - cry - mam ab
 ster - get De - us om - nem la - cry - mam ab

o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -
 o - cu - lis e - o - rum, om - nem la - crymam ab o - cu - lis e - o -
 o - cu - lis e - o - rum, em - nem la - crymam ab o - cu - lis e - o -
 o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -

pp poco rit.
pp poco rit.
pp poco rit.
pp poco rit.

rum. . . .
 rum. . . .
 rum. . . .
 rum. . . .
 rum. . . .

G tempo.
G tempo.
G tempo.
G tempo.
G tempo.

p tempo.

The first system of the score features a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo).

H

BASSO SOLO.

Et mors . .

The Basso Solo section begins with a vocal line on a single staff. The lyrics are "Et mors . .". The piano accompaniment continues below, with dynamics ranging from *p* (piano) to *pp* (pianissimo).

TENORE SOLO.

Et mors . .

ul - tra non e - rit,

The Tenore Solo section features a vocal line with the lyrics "Et mors . ." and "ul - tra non e - rit,". The piano accompaniment is visible below the vocal line, with dynamics including *p* (piano).

ALTO SOLO.

Et mors . .

ul - tra non e - rit,

The Alto Solo section features a vocal line with the lyrics "Et mors . ." and "ul - tra non e - rit,". The piano accompaniment continues below, with dynamics including *p* (piano).

SOPRANO SOLO.

Et mors . . .

ul - tra non e - rit,

ne - que luc - tus . . .

ne - que luc - tus . . .

cres - cen - do molto.

cres - cen - do molto.

ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit, ul - tra ;

Sva

cres - cen - do molto.

f qui - - - a . . pri - ma, qui - a . . pri - - ma

f qui - - - a . . pri - ma, qui - a . . pri - - ma

f qui - - - a . . pri - ma, qui - a . . pri - - ma

fp qui - - - a . . pri - ma, qui - a . . pri - - ma

8va.....

p a - bi - e - - runt . . .

p a - bi - e - - runt . . .

p a - bi - e - - runt . . .

p a - bi - e - - runt . . .

L Andante. BARITONO SOLO.

Et dix - it . . Qui se - de - bat in Thro - no :

Andante.

f

Ped. * *Ped.* *

CORO.

SOPRANI. Et dix - it

Ec - ce, no - va fa - ci - o om - ni - a. . .

ALTI.

Ec - ce, no - va fa - ci - o om - ni - a. . .

TENORI.

Ec - ce, no - va fa - ci - o om - ni - a. . .

BASSI.

Ec - ce, no - va fa - ci - o om - ni - a. . .

p

fp

mi - hi: Scri - be, qui - a hæc ver - ba fi - de - lis - si - ma sunt et

fp *f* *f*

pp *M*

ve - ra. Et dix - it mi - hi :

The first system of the score features a vocal line at the top with lyrics "ve - ra. Et dix - it mi - hi :". The vocal line begins with a *pp* dynamic and a *M* tempo marking. Below the vocal line are four staves for piano accompaniment. The piano part includes dynamics *f*, *dim.*, and *p*. The piano accompaniment consists of chords and arpeggiated figures in both hands.

ff

Fac - tum est. . .

ff

Fac - tum est. . .

ff

Fac - tum est. . .

ff

Fac - tum est. . .

dim.

The second system of the score features four vocal staves and two piano accompaniment staves. Each vocal staff has the lyrics "Fac - tum est. . ." and is marked with a *ff* dynamic. The piano accompaniment includes dynamics *ff* and *dim.*. The piano part features arpeggiated chords and melodic lines in both hands.

N Molto moderato.

E - - - go sum Al - - - pha . . .

E - - - go sum Al - - - pha . . .

E - - - go sum Al - - - pha . . .

E - - - go sum Al - - - pha . . .

N Molto moderato.

p

et o - - me - ga, . . . i - -

et o - - me - ga, . . . i - -

et o - - me - ga, . . . i - -

et o - - me - ga, . . . i - -

- ni - - ti - um . . . et fi - - -

- ni - - ti - um . . . et fi - - -

- ni - - ti - um . . . et fi - - -

- ni - - ti - um . . . et fi - - -

nis. . . . E - go . . . si - ti - en - ti da - bo de

nis. . . . E - go . . . si - ti - en - ti da - bo de

nis. . . . E - go . . . si - ti - en - ti da - bo de

nis. . . . E - go . . . si - ti - en - ti da - bo de

fon - te a - quæ vi - tæ gra - - tis. . . .

fon - te a - quæ vi - tæ gra - - tis. . . .

fon - te a - quæ vi - tæ gra - - tis. . . .

fon - te a - quæ vi - tæ gra - - tis. . . .

f Qui vi - ce - rit . . . pos - si - de - bit hæc ;

f Qui vi - ce - rit . . . pos - si - de - bit hæc ;

f Qui vi - ce - rit . . . pos - si - de - bit hæc ;

Qui vi - ce - rit . . . pos - si - de - bit hæc ;

et e - - ro il - - - li

et e - - ro il - - - li

et e - - ro il - - - li

et e - - ro. il - - - li

legato.
p.

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

De - - us, et e - rit il - - le

cres - - - *cen*

cres - - - *cen*

cres - - - *cen*

cres - - - *cen*

cres - - - *cen*

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

do . . . *molto.*

Mi - - hi fi - - li - us, . . . e - ro il - li

De - - us, . . et e - rit il - - le

De - - us, . . et e - rit il - - le

De - - us, . . et e - rit il - - le

De - - us, . . et e - rit li - - le

dim. Mi - - hi fi - - li - us. . . *p*

dim. Mi - - hi fi - - li - us. . . *p*

dim. Mi - - hi fi - - li - us. . . *p*

dim. Mi - - hi fi - - li - us. . . *p*

dim. *p* *p*

Ped. *

R *p* Piccolo Coro. Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i. cum ho - mi - ni - bus,

R *pp* *p*

Ped. * *Ped.* * *Ped.* *

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

S is, *GRAN CORO. f* Ec-ce,

is, *GRAN CORO. f* Ec-ce, ta-ber-na-cu-lum

is, *f GRAN CORO.* Ec-ce, ta-ber-na-cu-lum De-i,

is, Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum

ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . .

De - i cum . . ho - mi - ni - bus, . .

ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . .

De - i cum ho - mi - ni - bus, . .

et ha - bi - ta - bit cum e - - - is, . . .

et ha - bi - ta - bit cum e - - - is, . . .

et . . ha - bi - ta - bit cum e - - - is,

et ha - bi - ta - bit cum e - - - is,

et ha - bi - ta - bit, . . et ha - bi -

et ha - bi - ta - bit, . . et ha - bi -

et ha - bi - ta - bit, . . et ha - bi -

et ha - bi - ta - bit, . . et ha - bi -

8va

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

Sva

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

Sva

dim. *p* **T**

dim. *p*

dim. *p*

dim. *p*

dim. *p*

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

E - jus o - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

p

Ped. * *Ped.* * *Ped.* *

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

pp

pp

pp

pp

Ped. * *pp* 3 3

us. . .

us. . .

us. . .

us. . .

pp

Ped. * *Ped.* * *Ped.* *

V Allegro maestoso.

Ho - san - na in ex - cel - sis De - o, Ho - san -

f

V Allegro maestoso.

f

con 8vi.

san - na in ex - cel - sis De - o, Ho -

na, Ho - san - na in ex - cel - sis De - o,

Ho -

san - na in ex - cel - sis De - o,

san - na, Ho - san - na, Ho - san -

Ho - san - na, Ho - san

san - na in ex - cel - sis De - o, Ho - san - na
 Ho - san - na in . . . ex - cel - sis De - o,
 - na, Ho - san - na in ex - cel - sis De - - - o, Ho - san - na
 - na in . . . ex - cel - sis De - - - o, Ho - san

sempre ff

in ex - cel - - sis, Ho - san - na in ex - cel - - sis,
 Ho - san - na in ex - cel - - sis, Ho - san
 in ex - cel - - sis, in . . . ex - cel - - sis, Ho -
 - - - na in ex - cel - - sis De - o,

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

na, . . . Ho - san - na, . . . Ho - san -
 san - na, . . . Ho - san - na, . . . Ho -
 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 - cel - sis, Ho -

na, Ho - san - na in ex -
 san - na, Ho - san - na in ex -
 'san - na, Ho - san - na in ex -
 san - na, Ho - san - na in ex -

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

cel - sis . . . De - o, . . . Ho - san - na in ex -

cel - sis . . . De - o, . . . Ho - san - na in ex -

in ex - cel - sis De - o, . . . Ho - san - na in ex -

in ex - cel - sis De - o, . . . Ho - san - na in ex -

Sva.

cel - sis, . . . Ho - san - na, Ho - san - na

cel - sis, . . . Ho - san - na, Ho - san - na

cel - sis, . . . Ho - san - na, Ho - san - na, Ho - san - na

cel - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na

Sva.

Ped.

poco rit.

in ex - cel - sis De - . . . o!

poco rit.

in ex - cel - sis De - . . . o!

poco rit.

in ex - cel - sis De - . . . o!

poco rit.

in ex - cel - sis De - . . . o!

poco rit.

ffz

Ped. * *Ped.* * *Ped.* * *Ped.*