

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Requiem

Edited by

BEN BYRAM-WIGFIELD

For SSATTTBBB chorus & SSATB soli
2 violins, 2 violas, 2 oboes, bassoon, trumpet in C,
bass and keyboard continuo

FULL SCORE



www.ancientgroove.co.uk

NOTES

SOURCES & ORIGIN

Lotti's *Requiem* is found in four manuscripts in the Dresden Sächsische Landesbibliothek (SLUB D-Dlb) Mus.2159-D-7, 7a, 7b & 7c. Antonio Lotti stayed in Dresden from 1717 to 1719, primarily to write opera for the court of the Saxon Elector Friederich Augustus I. However, the work is likely to have been written in Venice before his arrival. The earliest manuscript (D-7a) is written on Venetian paper, and while the first half of the material may be an autograph, the music from *Quaerens me* onward is in another hand (also found in other Venetian copies of Lotti's music). This source contains only the *Introit* and *Dies Irae*, lacking the *Kyrie* and the *Offertorium* (Nos 22-24). The complete setting is found in a set of vocal and instrumental parts (D-7b), made in Dresden around 1730. The remaining Dresden sources (D-7, D-7c) are 19th-century transcriptions of the parts into score. (A handful of other libraries contain copies of the *Dies Irae*.)

There is certainly no mistaking Lotti's style throughout the music: the *Requiem* is a patchwork of short settings in a variety of different scorings and styles. Some of the choral writing is derived from an earlier setting of the *Requiem*, written for SATB and organ in 1704.

It is not known for what occasion Lotti wrote this work. The autograph source seems rushed, and the frequent reworking of material from Lotti's earlier *a cappella* setting would suggest that an unexpected death urgently called for an impressive ceremony.

FORCES

The work requires an SSATB chorus (with the tenors and basses split into three), with soli for SSATB. Originally, the soloists would have been members of the choir, so the work would therefore be best performed by an ensemble of at least SSSAAATTTBBB, each of whom can hold a line. Alternatively, many of the ensemble *soli* passages could be performed by a semi-chorus, though the Soprano and Alto arias would still need soloists.

Instrumentally, the requirements are 2 violin parts, 2 violas, 2 oboes, trumpet, and a continuo section of at least cello and organ (plus bassoon, contrabass, theorbo and others). In the Venetian source, the bassoon is not mentioned; the oboes are only scored where they have independent lines. The Dresden parts flesh out the woodwind lines more explicitly, doubling the violins for much of the work. The bassoon acts similarly, as a continuo ripieno. It might be feasible to perform closer to Lotti's original intentions by removing the bassoon and only using one oboe along with the trumpet. (Coincidentally, San Marco had no bassoonist and only one oboe player in Lotti's time.) The bassoon part could be used as a ripieno part for a contrabass. The Dresden parts have 3 of each violin, 1 of each viola and oboe, with 2 violoncelli, a violone, theorbo, organ and 2 bassoons on the continuo.

EDITORIAL METHOD

Mus.2159-7a has been afforded primacy for the *Introit* and *Dies Irae*, and 7b for the *Kyrie* and *Offertorium*.

The continuo part in the source has been expanded to create a keyboard realisation. Much of the source material is unfigured. Keyboard players will wish to ornament and amend the right hand as they see fit. The source occasionally makes a distinction between the keyboard continuo line and a separate basso part, as '*violoncello senza organo*' in *Mors stupebit* and *Lacrimosa*; and separate organ and basso lines in *Confutatis*. The *Qui Mariam* section is marked '*Violone, senza V'celli e Tiorba*'.

The major editorial interventions are as follows:

Kyrie II has been re-barred as 4/2. Lotti always writes ♯ as a 4/2 metre, (as in the *Introit* and *Inter oves*): the Dresden parts and scores halve the bar length of all these sections to 2/2, without altering the note values or the time signature. The Venetian source uses 4/2 for the other sections, but lacks the *Kyrie*.

The key signature of *Hostias et preces* has been given one extra flat.

The 2nd Alto in *Quid sum miser* has been presented in the tenor G clef, to reduce the soli requirements for the whole work to a quintet.

Editorial accidentals have been added in parentheses; other additions and alterations have been kept to a minimum:

Kyrie

46, Viola: Source has 5 As and a B flat. Changed to all B flats.
48, Oboe 2: Source has B flat as first note. Changed to A.

Quantus tremor

38, violins: source has B flats throughout. Changed to A (except first note) to match bar 42.

39, viola: first note is C in source, changed to D, to match b. 43.

Quid sum miser

10-11: The last note of bar 10 is given in the bassi parts as an F; though in the earliest score, it is uncertain and either an F or a G. If an F is correct, it 'suggests' that the first note of the following bar should be an E flat (FGF EbCC). The alternative rendering, FGG CCC, is stated more clearly in the parts and score in bar 60-61, and has been shown thus in the edition. Either option may be used in either instance.

Ben Byram-Wigfield
London, 2018

ANCIENT GROOVE MUSIC

ANTONIO LOTTI Requiem

CONTENTS

1.	Introit	<i>(SATB, 2 vln, vla, vlc, 2 ob, fag, tr, org.)</i>	1
2.	Kyrie	<i>(SATB, SSATB soli, 2 vln, vla, vlc, 2 ob, fag, org.)</i>	15
3.	Dies Irae	<i>(SSATB, SSATB soli, 2 vln, vla, vlc, 2 ob, fag, tr, org.)</i>	54
4.	Quantus tremor	<i>(SAB soli, vln, vla, vlc, fag, org.)</i>	66
5.	Tuba mirum	<i>(SSATB, 2 vln, 2 vla, vlc, 2 ob, fag, tr, org.)</i>	72
6.	Mors stupebit	<i>(S solo, 2 vln, vla, vlc.)</i>	77
7.	Liber scriptus	<i>(AT soli, 2 vln, 2 vla, vlc, 2 ob, fag, org.)</i>	80
8.	Judex ergo	<i>(SSATB, 2 vln, 2 vla, vlc, 2 ob, fag, tr, org.)</i>	89
9.	Quid sum miser	<i>(SSATB soli, 2 vln, 2 vla, vlc, 2 ob, fag, tr, org.)</i>	92
10.	Rex tremendae	<i>(TTTBBB, 2 vln, 2 vla, vlc, org.)</i>	101
11.	Recordare	<i>(S solo, 2 vln, vla.)</i>	106
12.	Quaerens me	<i>(SATB, 2 vln, vla, vlc, 2 ob, fag, tr, org.)</i>	108
13.	Juste judex	<i>(SAB soli, vln, vla, vlc, ob, fag, org.)</i>	111
14.	Ingemisco	<i>(SATB, 2 vln, vla, vlc, fag, org.)</i>	116
15.	Qui Mariam	<i>(S solo, vln solo, vlc, org.)</i>	120
16.	Preces meae	<i>(AT soli, vln, vla, vlc, 2 ob, fag, org.)</i>	122
17.	Inter oves	<i>(SATB, 2 vln, vla, vlc, 2 ob, fag, org.)</i>	128
18.	Confutatis	<i>(A solo, vln, vla, vlc, org.)</i>	134
19.	Oro supplex	<i>(TTBB, 2 ob, fag, tr, vlc.)</i>	137
20.	Lacrimosa	<i>(SA soli, 2 vln, vla, vlc.)</i>	139
21.	Judicandus	<i>(SATB, 2 vln, vla, vlc, 2 ob, fag, tr, org.)</i>	141
22.	Domine Jesu Christe	<i>(SATB, 2 vln, vla, vlc, 2 ob, fag, org.)</i>	150
23.	Hostias et preces	<i>(SAB soli, 2 vln, vla, vlc.)</i>	158
24.	Quam olim Abrahae	<i>(SATB, 2 vln, 2 vla, vlc, 2 ob, fag, org.)</i>	161

PERFORMANCE SUGGESTIONS

Lotti uses the term 'Adagio' in in 3/2 metre sections (*Kyrie*, *Quantus tremor*) where the music would otherwise suggest a much faster tempo. It is suggested that the Adagio be felt on the bar, rather than on the minim. Also, the repetition of the word 'Adagio' for the initial vocal entries in the *Dies Irae* might indicate that the preceding instrumental fugue is at a different tempo.

In the Venetian source, several sections starts on the same page as the preceding music. This may merely be economy with a precious resource (paper), or it may indicate that the music is to follow on as quickly as is practical. Page turns, which inevitably fall between sections, need to be executed as swiftly as possible.

It is fair to say that the *Offertorium* (Nos. 22 - 24), though lovely, does not make as a good a finale for a concert performance as the Amen at the conclusion of the *Dies Irae* (No. 21). Lotti's *Requiem* setting for four-part choir and organ includes the *Sanctus*, *Benedictus* and *Agnus Dei*, and these could conceivably be added to this work, with *colla voce* accompaniment, for both a more liturgically complete setting and a more conclusive ending.

Instrumental parts and vocal scores are available from Ancient Groove Music.

ANCIENT GROOVE MUSIC

Requiem

Edited by
Ben Byram-Wigfield

ANTONIO LOTTI
(1667 - 1740)

1. Introit

Oboe 1

Oboe 2

Bassoon

Violin 1

Violin 2

Violas
(Tutti)

Basso

Soprano

Alto

Tenor

Bass

Continuo

p

Re - - - - - qui -

Re - - - - - qui -

Re - - - - - qui -

2 4 5 6 6
2 3 4 5

Requiem

ae - - - ter - nam do -

- em ae - - - ter - nam

- em ae - - - ter - nam do - -

- em ae - - - ter - nam, ae - -

4 5 6 5 7 4 4 3

12

- na e - is Do - - - - - mi - ne et

do - - - - na e - is Do - - - - - mi - ne

- na e - - is Do - - mi - ne, e - - is Do - - - - mi - ne

- - ter - nam do - na e - is Do - - - - - mi - ne

7 6 9 8 2 5 6 7 6 4 (b)

18

lux per - pe - - - tu - a, et lux per - pe - tu -

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

et lux per - pe - - tu - a, et lux per - pe - - - tu -

et lux per - pe - tu - a, et lux per - pe - tu - a lu -

6 6 6 6 6 6 6 6 6 6

23

Musical notation for the first system, featuring a treble staff with a melodic line and a bass staff with a supporting line. The key signature is one flat (B-flat).

Musical notation for the second system, continuing the melodic and supporting lines from the first system.

- a lu - ce - at e - is, lu - ce - at e - - - -

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

- a lu - ce - at e - - - - - - - - - - - - - - - is,

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

Piano accompaniment for the final system, featuring chords and melodic fragments in both hands.

5 6 ♭6 4 3 7 ♭6 2 6 6 5 6

34

7 8 6 5 4
 4 5 4 3 2
 2 3 3

39

- us in Si - - on

— in Si - on

et ti - bi red - de - tur

et ti - bi red - de - tur vo - -

45

7 ♭6 6 ♭6 7

50

The first system of music consists of six measures. It features a piano accompaniment with a treble and bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. There are fermatas over the final notes of the first two measures in both staves.

The second system of music consists of six measures. The piano accompaniment continues with similar rhythmic patterns. The treble clef melody includes a half note G4, quarter notes A4, B4, and C5. The bass line includes a half note G3, quarter notes F3, E3, and D3. Fermatas are present over the final notes of the first two measures.

ru - sa - lem: _____ ex - au - di o - ra - ti -

- sa - - - lem: ex - au - di o - ra - ti - o - nem me - - - - am

- ru - sa - lem: ex - au - di o - ra - ti - o - nem me - am, _____ ex -

- - sa - - lem: _____ ex - au - di o -

The final system of music consists of six measures. The piano accompaniment concludes with a treble and bass clef. The treble clef melody includes a half note G4, quarter notes A4, B4, and C5. The bass line includes a half note G3, quarter notes F3, E3, and D3. Fermatas are present over the final notes of the first two measures.

9 8 7 6

6 6

6

56

- o - nem me - - am ad te om - nis ca - ro__ ve - - - - -

ad__ te om - nis ca - ro__ ve - - - - - ni -

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

- ra - ti - o - nem me - - - am ad te om - nis ca - ro__ ve - - - -

6 5 6 6 7 6 6 4

61

- - - - - ni - et, ad te om - nis ca - ro__

- et, ad__ te om - nis ca - ro__ ve - - - - -

ad te om - nis ca - ro__ ve - - - ni - et,

- - - - - ni - et, ad__ te om - nis

5

2

6 6 6

65

ve - - - - - ni - et, ad te

- - - - - ni - et, ad te om - nis ca - ro__ ve - -

ad te om - nis ca - ro__ ve - - - ni - et, ad te

ca - ro__ ve - - - - -

9 6 6 9 8 5 5 6 6 5 3 6

5 4 4 4 3 4

70

Musical score system 1, measures 70-74. Treble clef, bass clef, piano accompaniment.

Musical score system 2, measures 75-79. Treble clef, bass clef, piano accompaniment.

om - nis ca - ro__ ve - - - - - ni - et.

- - - - - ni - et.

om - nis ca - ro__ ve - - - - - ni - et.

- - - - - ni - et.

Musical score system 3, measures 80-84. Treble clef, bass clef, piano accompaniment.

9 7 8 7 8 6 7 6 4 5 3

2. Kyrie

Adagio (♩ = 120)

Oboe 1

Oboe 2

Bassoon

Violin 1

Violin 2

Violas (Tutti)

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

p

p

p

p

p

Adagio (♩ = 120)

p

The musical score for page 16 of the Requiem is organized into four systems. Each system consists of a grand staff with a treble clef and a bass clef. The first system begins with a treble clef and a bass clef. The second system continues with a treble clef and a bass clef. The third system continues with a treble clef and a bass clef. The fourth system continues with a treble clef and a bass clef. The music is in a minor key and features a steady bass line and melodic lines in the upper staves.

11

The musical score is organized into four systems. The first system consists of a grand staff with two treble clefs and one bass clef. The second system consists of a grand staff with two treble clefs, one alto clef, and one bass clef. The third system consists of five staves, all with treble clefs and one with a bass clef. The fourth system consists of a grand staff with two treble clefs and one bass clef. The music is in a key with one flat and a common time signature. The first system shows a bass line with a sequence of eighth notes. The second system shows a complex melodic line in the upper staves and a bass line with eighth notes. The third system is mostly empty staves. The fourth system shows a grand staff with chords and a bass line.

23

First system of piano accompaniment, measures 23-28. It consists of three staves: Treble, Middle, and Bass. The music features a steady eighth-note accompaniment in the bass and treble, with a melodic line in the middle staff.

Second system of piano accompaniment, measures 29-34. It consists of three staves: Treble, Middle, and Bass. The music continues with a steady eighth-note accompaniment and a melodic line in the middle staff. A *p* dynamic marking is present at the end of the system.

Third system of vocal staves, measures 35-40. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are: "e - le - i - son, e - le - - i - son,". A *Solo* marking is placed above the bass line staff, and the lyrics "Ky - ri - e e - le - i -" are written below it.

Fourth system of piano accompaniment, measures 41-46. It consists of two staves: Treble and Bass. The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble. A *p* dynamic marking is present at the end of the system.

29

Solo

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

34

f

f

f

f

p

p

p

f

f

f

f

Solo

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

Solo

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

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

Tutti

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

e - le - i - son, e -

Tutti

- le - - - - i - - - - son,

e - le - i - son, e -

f

49

Solo

Solo

Tutti

54

Tutti

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

Tutti

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

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

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

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

64

The first system of music is a piano accompaniment for measures 64-69. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A piano dynamic marking is present at the beginning of measure 66.

The second system of music is a piano accompaniment for measures 64-69, identical to the first system. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A piano dynamic marking is present at the beginning of measure 66.

The vocal parts for the first system, measures 64-69, consist of four staves. The first two staves are for Soprano and Alto, and the last two are for Tenor and Bass. The lyrics are: - son, Ky - ri - e, e - le - i - son, e - le - i - son, - son, Ky - ri - e, e - le - i - son, e - le - i - son, - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e

The second system of music is a piano accompaniment for measures 64-69, identical to the first system. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A piano dynamic marking is present at the beginning of measure 66.

70

Piano accompaniment for the first system, measures 70-72. The music is in 3/4 time with a key signature of one flat. Measures 70-72 feature a melodic line in the right hand and a bass line in the left hand. The dynamic marking *p* is present in measures 71 and 72.

Piano accompaniment for the second system, measures 70-72. This system is identical to the first system, featuring piano accompaniment for measures 70-72 with a dynamic marking of *p*.

Vocal staves for the first system, measures 70-72. The lyrics are "e - le - - - i - son." The music is in 3/4 time with a key signature of one flat. The vocal lines are arranged in four parts: Soprano, Alto, Tenor, and Bass. The dynamic marking *p* is present in measures 71 and 72.

Piano accompaniment for the second system, measures 70-72. This system is identical to the first system, featuring piano accompaniment for measures 70-72 with a dynamic marking of *p*.

76

80

p

p

p

Solo

Chri - ste e - le - - i -

Solo

Chri - ste e - le - - i -

Solo

Chri - ste e - le - - i -

84

- son, Chri - ste e - le - i - son, Chri - ste e - le - - i - son, Chri - ste e - le - i - son,

- son, Chri - ste e - le - i - son, Chri - ste e - le - - i - son, Chri - ste e - le - i - son,

- son, e - le - i - son, Chri - ste e - le - - i - son, Chri - ste e - le - i - son,

Solo
Chri - ste e - le - - i - son, e - le - i - son, Chri - ste e - le - i -

Solo
Chri - ste e - le - - i -

88

Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i -

- son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i -

- son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i -

95

Piano accompaniment for the first system, measures 95-98. The score consists of three staves: two treble clefs and one bass clef. The music is in a minor key and features a complex, flowing melodic line in the upper staves and a more rhythmic bass line.

Piano accompaniment for the second system, measures 95-98. This system is identical to the first system, providing a continuous instrumental background for the vocal parts.

Vocal parts for the first system, measures 95-98. This system contains five vocal staves, each with lyrics underneath. The lyrics are: "Chri - - ste, Chri - - - ste, Chri - ste e - le - i - son, e - le - i - son, e - le - i -". The vocal lines are written in a simple, homophonic style, with some staves featuring rests in certain measures.

Piano accompaniment for the second system, measures 95-98. This system is identical to the first system, providing a continuous instrumental background for the vocal parts.

103

- ste, Chri - - - ste, Chri - - - ste, Chri - - ste e - le - i - son,
 - ste, Chri - - - ste, Chri - - - ste, Chri - - ste e - le - i - son,
 - le - - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i -
 Chri - - ste, Chri - - ste, Chri - ste e - le - i - son, e - le - i - son,
 Chri - - ste, Chri - - ste, Chri - ste e - le - i - son,

107

e - le - i - son, e - le - i - son,
 e - le - i - son, e - le - i - son,
 - son, - e - le - i - son, e - le - i - son, Chri - ste e - le - i -
 e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i -
 e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i -

110

f

f

f

f

Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

- son, Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

- son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

- son, Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

f

114

The first system of the piano accompaniment consists of three measures. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a simple harmonic accompaniment with long notes and rests.

The second system of the piano accompaniment also consists of three measures. The right hand continues the intricate melodic pattern from the first system. The left hand maintains the harmonic support with long notes and rests.

This section contains five vocal staves, each with a line of lyrics underneath. The lyrics are: "Chri - - - ste, Chri - - - ste, Chri - ste e - le - i - -". The first four staves are for different vocal parts, and the fifth is for the bass. The music is simple, with long notes and rests corresponding to the syllables of the text.

The final system of the piano accompaniment consists of three measures. The right hand has block chords, and the left hand has long notes and rests, providing a simple harmonic accompaniment for the vocalists.

117

The first system of music consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a complex, flowing melodic line in the upper staves and a more rhythmic, accompanimental line in the bass staff.

The second system of music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat. The music continues with similar melodic and rhythmic patterns as the first system.

The third system of music consists of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The vocal parts have lyrics: "- son, e - le - i - son, e - le - i - son, Chri - - - ste, Chri - ste e - le - i -". The piano accompaniment continues with the same musical texture as the previous systems.

The fourth system of music consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has one flat. The music concludes with sustained chords in the upper staff and a final melodic phrase in the bass staff.

121

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

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

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

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

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

125

First system of musical notation, measures 125-127. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass clef staff and a more melodic line in the grand staff.

Second system of musical notation, measures 128-130. It consists of four staves: a grand staff (treble and bass clefs) and two additional staves (one treble and one bass clef). The music continues with the same accompaniment and melodic lines as the first system.

Third system of musical notation, measures 131-133. It consists of five staves: a grand staff (treble and bass clefs) and three additional staves (two treble and one bass clef). All staves in this system contain whole rests, indicating a period of silence for all instruments.

Fourth system of musical notation, measures 134-136. It consists of two staves: a grand staff (treble and bass clefs). The music resumes with the same accompaniment and melodic lines as the first system.

128

System 1: Piano accompaniment. Treble clef, bass clef, and a grand staff. The music is in 4/4 time with a key signature of one flat. The right hand has a melodic line starting in the fifth measure, while the left hand is mostly silent.

System 2: Piano accompaniment. Treble clef, bass clef, and a grand staff. The music is in 4/4 time with a key signature of one flat. The right hand is mostly silent, while the left hand has a melodic line starting in the fifth measure.

System 3: Vocal and piano accompaniment. Treble clef, bass clef, and a grand staff. The music is in 4/4 time with a key signature of one flat. The vocal line (soprano) has lyrics: "Ky - ri - e e - le - - - - -". The piano accompaniment continues with the same melodic lines as in the previous systems.

System 4: Piano accompaniment. Treble clef, bass clef, and a grand staff. The music is in 4/4 time with a key signature of one flat. The right hand has a melodic line starting in the fifth measure, while the left hand has a bass line.

134

First system of musical notation, measures 134-139. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key and features a melodic line in the upper voice and a supporting bass line.

Second system of musical notation, measures 140-145. It continues the musical composition with the same three-staff structure as the first system.

Third system of musical notation, measures 146-151. This system includes vocal lines with lyrics. The lyrics are: "Ky - ri - e e - le - i - son, e - i - son, e - le - i - son, e - le - i - son, e - le -". The lyrics are distributed across the vocal staves.

Fourth system of musical notation, measures 152-157. It concludes the page with a grand staff and a bass staff, providing a final harmonic resolution.

140

The first system of music consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It features a melodic line in the upper staves and a more rhythmic, accompanimental line in the lower staff.

The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The musical notation continues from the first system, maintaining the same key and time signature.

The third system of music features a vocal line with lyrics. The lyrics are:
- le - - - - - i - son, e - le - - - - - i - son,
- le - - - - - i - son, e - le - - - - -
- - - - - i - son, e - le - - - -
- - - - - i - son, e - le - -

The fourth system of music consists of two staves, treble and bass clef. The piano accompaniment continues, providing harmonic support for the vocal line.

146

The first system of the musical score, measures 146-150. It features a grand staff with three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The music consists of a piano accompaniment and a vocal line. The piano part has a melodic line in the Treble staff and a bass line in the Bass staff. The vocal line is in the Middle staff, with rests in measures 146 and 147, and a melodic phrase starting in measure 148.

The second system of the musical score, measures 151-155. It continues the piano accompaniment and vocal line from the first system. The piano part continues with its melodic and bass lines. The vocal line has rests in measures 151 and 152, and continues its melodic phrase in measures 153 and 154.

The third system of the musical score, measure 156. It shows the vocal line with the lyrics "e - le - - i - son,". The piano accompaniment continues with its melodic and bass lines.

The fourth system of the musical score, measures 157-158. The vocal line has the lyrics "- - - - - i - son, e - le - - - -". The piano accompaniment continues with its melodic and bass lines.

The fifth system of the musical score, measures 159-160. The vocal line has the lyrics "- - - - - i - son, e - le - - - -". The piano accompaniment continues with its melodic and bass lines.

The sixth system of the musical score, measures 161-162. The vocal line has the lyrics "- - - - - i - son, e - le - - - -". The piano accompaniment continues with its melodic and bass lines.

The seventh system of the musical score, measures 163-167. It shows the final part of the piano accompaniment and the end of the vocal line. The piano part has a melodic line in the Treble staff and a bass line in the Bass staff. The vocal line has rests in measures 163 and 164, and continues its melodic phrase in measures 165 and 166.

151

The first system of music consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key signature of one flat (B-flat major or D minor) and a common time signature. It features a melodic line in the right hand of the grand staff and a supporting bass line in the left hand of the grand staff and the separate bass staff.

The second system of music continues the piano accompaniment from the first system, maintaining the same instrumental texture and key signature.

Ky - ri - e e - le - - - Ky - - - - - i -

- - - - - i - son, Ky - ri -

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

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

The final system of music continues the piano accompaniment, concluding the piece with a final chord in the grand staff and a sustained bass line in the separate bass staff.

156

The first system of music features a piano accompaniment with three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and begins with a series of eighth notes in the right hand, followed by a melodic line in the left hand.

The second system of music continues the piano accompaniment from the first system, maintaining the same instrumental texture and melodic development.

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

The fourth system of music features a piano accompaniment with three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a similar texture to the previous systems, ending with a final chord.

161

The first system of music consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It features a melodic line in the right hand of the grand staff and a bass line in the left hand of the grand staff and the separate bass staff.

The second system of music is identical in notation to the first system, continuing the piano accompaniment.

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

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

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

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

The final system of music consists of a grand staff and a single bass clef staff, continuing the piano accompaniment from the previous systems.

166

- son, Ky - ri - e e - le - - - - -

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

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

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

176

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

The second system of music consists of three staves, continuing the piano accompaniment from the first system. It maintains the same key signature and rhythmic patterns.

The first vocal line is in treble clef. It contains the lyrics: "i - son, e - le -".

The second vocal line is in treble clef. It contains the lyrics: "i - son, e - le - i -".

The third vocal line is in treble clef. It contains the lyrics: "i - son, e - le - i - son, e - le -".

The fourth vocal line is in bass clef. It contains the lyrics: "i - son, e - le -".

The final system of music consists of three staves, continuing the piano accompaniment. It concludes with a sustained chord in the right hand and a final note in the left hand.

180

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

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

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

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

3. Dies irae

Adagio
con sordino

Trumpet in C
f

Oboe 1
f

Oboe 2
f

Bassoon
f *p*

Violin 1
f

Violin 2
f

Viola 1
f

Viola 2
f

Basso
f *p*

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo
f *p* Tasto solo

$\flat 7/5$ 6 $\flat 7/5$ 7

10

Musical score for 'Dies irae', page 55, measures 10-15. The score is written for a piano and includes a vocal line. The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score consists of six systems of staves. The first system (measures 10-11) shows the vocal line and piano accompaniment. The second system (measures 12-13) continues the vocal line and piano accompaniment. The third system (measures 14-15) shows the vocal line and piano accompaniment. The fourth system (measures 16-17) shows the vocal line and piano accompaniment. The fifth system (measures 18-19) shows the vocal line and piano accompaniment. The sixth system (measures 20-21) shows the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with eighth and sixteenth notes, and a treble line with chords and melodic fragments. The vocal line is mostly rests, with some notes in measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

16

The musical score for page 56, measure 16, is in G minor and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano accompaniment is divided into two systems, each with a right-hand and left-hand part. The vocal line is mostly rests, with some notes in the final measure. The piano accompaniment is marked 'p' (piano). The right-hand part of the piano accompaniment features a melodic line with some chromaticism, while the left-hand part provides a steady accompaniment. The score is written in a standard musical notation style with a key signature of two flats and a common time signature.

27

This page of the musical score for the Requiem, page 58, measure 27, features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a lower grand staff (alto and bass clefs). The music is in a minor key, indicated by the key signature of two flats. The score includes various musical notations such as rests, notes, and accidentals.

33

The musical score is arranged in three systems. The first system contains a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The second system is identical to the first. The third system features five staves, all of which are empty, indicating a section where the instruments are silent. The final system shows the vocal line and piano accompaniment continuing. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines.

6
5

4 (4)

39 Adagio

f

f

f

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

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

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

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

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

f Tutti

48

p

p

p

p

p

Solo

sol - vet sae - clum in fa - vil - la tes - te

Solo

sol - vet sae - clum in fa - vil - la

Solo

sol - vet sae - clum in fa - vi - la

p

5 6 5 6
3 4 3 4

54

Da - - - - - vid,
 tes - te Da - - - - - vid, *Tutti f*
 tes - te
Tutti f
 tes - te Da - -
Solo tes - te Da - - - - - vid, *Tutti f* tes - te

58

Tutti *f*

tes - te Da - vid cum Si - byl - la!

Tutti *f* **Solo**

tes - te Da - - - - vid cum Si - byl - la! sol - vet sae - clum

Solo

Da - - - - - vid cum Si - byl - la! sol - vet

Solo

- - - - - vid cum Si - byl - la! sol - vet sae - -

Da - - - - - vid cum Si - byl - la!

63

tes - te Da - - -

Tutti
in fa - vil - - la tes - te Da - - -

Tutti
sae - clum in fa - vil - - la tes - te Da - - -

Tutti
- - clum in fa - vil - - la tes - te

Solo
sol - vet sae - clum in fa - vil - - la tes - te Da - - -

67

f

- vid, tes - te Da - - - - vid cum Si - byl - - - - la!

- - - vid, tes - te Da - - vid cum Si - byl - - - - la!

- - - vid, tes - te Da - - vid cum Si - byl - - - - la!

Da - - - vid, tes - te Da - - vid cum Si - byl - - - - la!

- vid, tes - te Da - - - - vid cum Si - byl - - - - la!

4. Quantus tremor

Adagio (♩ = 120)

Bassoon

Violins (Tutti)

Violas (Tutti)

Basso

Soprano

Alto

Bass

Continuo

5

Solo

Quan - tus tre - - -

Solo

Quan - tus

11

Solo
Quan - tus tre - - - mor est fu - - tu - rus,
- - mor, quan - tus tre - mor est fu - - tu - rus,
tre - mor, tre - - - mor est fu - - tu - rus,

16

quan - tus
quan - tus tre - - - mor,
quan - tus tre - mor, quan - tus tre - mor,

tre - - - mor est fu - - tu - rus quan - do_ ju - dex

— quan - tus tre - mor est fu - - tu - rus quan - do_

tre - - - mor est fu - - tu - rus quan - do

est ven - tu - rus, cun - cta stri - cte, cun - cta stri - cte

ju - dex est ven - tu - rus, cun - cta stri - cte, cun - cta

ju - dex est ven - tu - rus, cun - cta stri - cte, cun - cta

34

dis - cus - - - - su - - - rus, quan - do ju - - dex
 stri - cte dis - cus - su - - - rus, quan - do ju - -
 stri - cte dis - cus - su - - - - - rus, quan - do ju - - dex

39

est ven - tu - - rus, cun - cta stri - - cte dis - - cus -
 - dex est ven - tu - rus, cun - - cta stri - - - cte dis - -
 est ven - tu - - rus, cun - cta stri - - cte dis - - cus -

- su - - rus, cun - cta stri - - - - - cte dis - cus - su - - - -
 - cus - su - rus, cun - cta stri - cte di - - cus - su - -
 - su - - rus, cun - cta stri - cte dis - cus - su - - - -

- rus, cun - cta stri - - - - - cte dis - cus - su - - - -
 - rus, cun - cta stri - cte dis - - cus - su - -
 - rus, cun - cta stri - cte dis - cus - su - - - -

54

Musical score for measures 54-58. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The vocal parts feature a melodic line with some rests, and the piano accompaniment provides a rhythmic and harmonic foundation. The lyrics '- rus.' are written below the vocal staves.

59

Musical score for measures 59-63. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The vocal parts feature a melodic line with some rests, and the piano accompaniment provides a rhythmic and harmonic foundation. The lyrics '- rus.' are written below the vocal staves.

5. Tuba mirum

Spiritoso
senza sordino

Trumpet in C *f*

Oboe 1 *f*

Oboe 2 *f*

Bassoon *f*

Violin 1 *f*

Violin 2 *f*

Viola 1 *f*

Viola 2 *f*

Basso *f*

Soprano 1

Soprano 2

Alto

Tenor *f*

Bass *f* Tu - ba

Tu - ba mi - rum

Spiritoso

Continuo *f*

7

f
Tu - ba mi - rum spar - gen so - num, spar - gens so - num

f
Tu - ba mi - rum spar - gens so - - num, spar - gens so - num

f
Tu - ba mi - rum spar - gens so - num, spar - gens so - num, spar - gens so - num

f
mi - rum spar - gens so - num, spar - gens so - - num, spar - gens so - num

spar - gens so - num, spar - gens so - num, spar - gens so - num, spar - gens so - num

13

per se - pul - chra, per se - pul - chra re - gi - o - - - num co - get

per se - pul - chra re - gi - o - num, per se - pul - chra re - gi - o - num co - get

per se - pul - chra re - gi - o - num, per se - pul - chra re - gi - o - num, re - gi - o - num co - get

per se - pul - chra re - gi - o - num, re - gi - o - - - num co - get

per se - pul - chra re - gi - o - num, per se - pul - chra re - gi - o - num, re - gi - o - num co - get

18

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num, spar - gens so - num

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num, spar - gens so - num,

om - nes an - te thro - num, tu - ba mi - rum spar - gens so - num, spar - gens so - num, spar - gens so - num,

25

per se - pul - chra re - gi - o - num co - get om - nes an - te thro - - num.

per se - pul - chra re - gi - o - num co - get om - nes an - te thro - - num.

per se - pul - chra re - gi - o - num co - get om - nes an - te thro - - - num.

per se - pul - chra re - gi - o - num, re - gi - o - num co - get om - - nes an - te thro - - num.

per se - pul - chra re - gi - o - num co - get, co - get om - nes an - te thro - - num.

6. Mors stupebit

Adagio **con sordini**

Violin 1

Violin 2

Violas
(Tutti)

Basso

Soprano

8

Mors _____ stu - pe - bit, mors stu - pe - bit et na - tu - ra, et na - tu -

17

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

43

Piano accompaniment for measures 43-46. The score consists of four staves: two treble clefs and two bass clefs. The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

Vocal line for measures 43-46. The melody is in a minor key and includes a trill (tr) on the first measure. The lyrics are: re - spon - su - - ra, ju - di - - can - - -

47

Piano accompaniment for measures 47-53. The score consists of four staves: two treble clefs and two bass clefs. The music continues with a similar eighth-note accompaniment, featuring some rests in the right hand.

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

Vocal line for measures 47-53. The melody includes a trill (tr) on the final measure. The lyrics are: - - - - - ti re - spon - su - - - ra.

54

Piano accompaniment for measures 54-60. The score consists of four staves: two treble clefs and two bass clefs. The music features a more complex accompaniment with some rests in the right hand.

Empty vocal line for measures 54-60.

7. Liber scriptus

Lento

The musical score is arranged in a system with ten staves. The top three staves are for Oboe 1, Oboe 2, and Bassoon. The next three staves are for Violin 1, Violin 2, and Violas (Tutti). The following two staves are for Basso, Alto, and Tenor. The bottom two staves are for the Continuo. The tempo is marked 'Lento'. The key signature has one flat (B-flat), and the time signature is common time (C). The score consists of four measures. The Oboe parts play a melodic line with eighth notes and quarter notes. The Bassoon and Basso parts play a rhythmic accompaniment of eighth notes. The Violin and Viola parts play a similar melodic line to the oboes. The Alto and Tenor parts are silent. The Continuo part provides a harmonic accompaniment with chords and single notes.

5

Solo

Solo

10

scrip - tus pro - fe - re - tur in_ quo to - tum con - ti - ne - tur, un - de_ mun - dus,

in_ quo to - tum con - ti - ne - tur, un - de_ mun - dus, un - de_

15

Four staves of piano introduction. The top two staves are treble clef with a flat key signature, and the bottom two are bass clef. All staves contain whole rests for the first four measures.

Four staves of piano accompaniment. The top two staves are treble clef with a flat key signature, and the bottom two are bass clef. The music begins in measure 15 with eighth-note patterns. A dynamic marking *p* is present in the bass staff of measure 16.

Vocal line starting with the lyrics "un - de_ mun - dus ju - di - ce". The melody is in treble clef with a flat key signature. The lyrics are: un - de_ mun - dus ju - di - ce

Vocal line continuing the lyrics "mun - dus ju - di - ce". The melody is in treble clef with a flat key signature. The lyrics are: mun - dus ju - di - ce

Four staves of piano accompaniment. The top two staves are treble clef with a flat key signature, and the bottom two are bass clef. The music continues from the previous system.

19

- 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 -

24

Musical notation for measures 24-27. The system consists of three staves: two treble clefs and one bass clef. All staves are empty, indicating a rest for the piano accompaniment.

Musical notation for measures 28-31. The system consists of four staves: two treble clefs, one alto clef, and one bass clef. The piano accompaniment begins with rhythmic patterns in the treble and bass staves.

Musical notation for measures 32-35. The system consists of four staves: two treble clefs, one alto clef, and one bass clef. The piano accompaniment continues with more complex rhythmic and melodic lines.

28

Piano accompaniment for measures 28-31, consisting of three staves (treble, middle, and bass clefs) with whole rests.

Piano accompaniment for measures 32-35, featuring rhythmic patterns in the treble and bass staves.

tur, un - de mun - dus ju - di - ce

tur, un - de mun - dus ju - di - ce

Piano accompaniment for measures 36-39, featuring chords and melodic lines in the treble and bass staves.

32

The musical score for page 87, measures 32-35, is written in 3/4 time with a key signature of one flat. The score is divided into two systems. The first system (measures 32-35) features a piano accompaniment consisting of a bass line and two treble staves. The vocal parts are in the upper system. The piano accompaniment begins with a forte (*f*) dynamic. The vocal parts enter in measure 32. The second system (measures 36-39) continues the piano accompaniment and vocal parts. The piano accompaniment includes a bass line and two treble staves. The vocal parts are in the upper system. The piano accompaniment includes a forte (*f*) dynamic and a *tur.* (tutti) marking. The vocal parts continue their melodic lines.

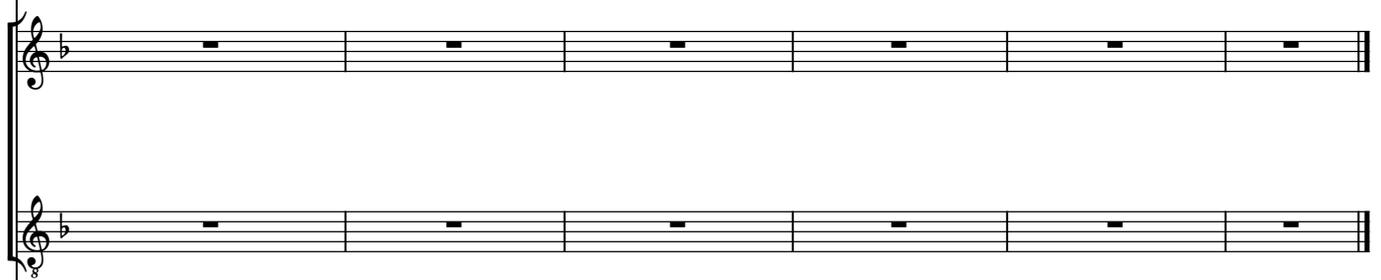
36



System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes and rests.



System 2: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes and rests.



System 3: Two empty staves, one Treble and one Bass clef, indicating a section where the instrument is silent.



System 4: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes and rests.

9

cum se - de - bit, quid - quid la - - tet ap - pa - re - - bit: nil__ in - ul - tum,

- - - bit, quid - quid__ la - - - - tet ap - pa - re - bit:

- - - bit, quid - quid__ la - - - tet__ ap - pa - re - bit: nil__

- de - - bit, quid - quid__ la - - - - tet ap - pa - re - bit: nil__ in - ul - tum re - ma -

- - - bit, quid - quid la - - tet ap - pa - re - - bit: nil__ in - ul -

18

nil in - ul - tum, nil in - ul - tum re - ma - ne - bit.
 nil in - ul - tum re - ma - ne - bit, nil in - ul - tum re - ma - ne - bit.
 in - ul - tum re - ma - ne - bit, re - ma - ne - bit.
 - ne - bit, nil in - ul - tum re - ma - ne - bit.
 - tum re - ma - ne - bit, nil in - ul - tum re - ma - ne - bit.

8 7

9. Quid sum miser

Languido non presto
con sordino

The musical score is arranged in a standard orchestral format. At the top, the **Trumpet in C** part is written in a single staff with a treble clef, 3/2 time signature, and a key signature of two flats. It begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and ends with a whole note G5. Above the first staff, the tempo and performance instructions "Languido non presto" and "con sordino" are written. The **Oboe 1** part is written in a single staff with a treble clef, 3/2 time signature, and a key signature of two flats. It begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and ends with a whole note G5. Above the second staff, the instruction "Solo" is written. The **Oboe 2** and **Bassoon** parts are written in single staves with treble and bass clefs, respectively, and contain whole rests. The string section consists of **Violin 1**, **Violin 2**, **Viola 1**, **Viola 2**, **Basso**, **Soprano 1**, **Soprano 2**, **Alto**, **Tenor**, and **Bass**, all written in single staves with their respective clefs and containing whole rests. The **Continuo** part is written in a grand staff (treble and bass clefs) and contains whole rests. The tempo instruction "Languido non presto" is repeated above the Continuo part.

Quid sum mi - - ser

Quid sum mi - - - ser tunc

Quid sum mi - - ser tunc di - ctu - rus?

mi - - ser tunc di - ctu - - rus?

Quid sum mi - - ser tunc di - ctu - rus? Quid sum mi - - - ser

22

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G4, a half note A4, and a whole note B4. The piano accompaniment consists of whole rests in both staves.

Second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line continues with a whole rest, followed by a half note G4, a half note A4, and a whole note B4. The piano accompaniment consists of whole rests in both staves.

Third system of musical notation. It consists of a vocal line on a single staff with lyrics underneath, and a piano accompaniment on a grand staff. The lyrics are: "tunc di - ctu - rus? Quem pa - tro - num di - ctu - - rus? Quem pa - tro - num ro - ga - - tu - rus, Quem pa - tro - num ro - ga - - tu - - - rus, tunc di - ctu - rus? Quem pa - tro - num ro - ga - - tu - rus,". The piano accompaniment consists of whole rests in both staves.

b #

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line consists of a single whole rest across the entire system. The piano accompaniment is also mostly rests, with some notes in the bass line.

Second system of musical notation. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, a whole note Bb4, a half note G4, a half note F4, a whole note E4, and a whole note D4. The piano accompaniment follows a similar melodic contour in the bass line.

Third system of musical notation with lyrics. The vocal line contains the following lyrics: "ro - ga - - tu - rus, cum vix jus - tus sit se - tu - - rus, cum vix jus - tus sit se - - cu - rus? cum vix jus - tus sit se - - cu - rus? cum vix jus - tus sit se - - cu - rus? cum vix jus - tus". The piano accompaniment provides harmonic support for the vocal line.

Fourth system of musical notation. The vocal line continues with the lyrics: "cum vix jus - tus sit se - - cu - rus? cum vix jus - tus". The piano accompaniment continues with its melodic and harmonic accompaniment.

b # b 5 5 6

36

- cu - rus, sit se - cu - rus? cum vix jus - tus sit se - cu - rus,
 - cu - rus, sit se - cu - rus? cum vix jus - tus sit se - cu rus,
 cum vix jus - tus, cum vix jus - tus sit se -
 cum vix jus - tus, cum vix jus - tus sit se -
 sit se - cu - rus, cum vix jus - tus, cum vix jus - tus sit se - cu - rus,

43

sit se - - cu - rus? cum vix jus - tus sit se - cu -
 sit se - - cu - rus? cum vix jus - tus sit se - cu -
 - cu - rus, sit se - cu - rus, cum vix jus - tus, cum vix jus - tus sit se - cu -
 - cu - rus, sit se - cu - rus, cum vix jus - tus, cum vix jus - tus sit se - cu -
 sit se - - cu - rus, cum vix jus - tus, cum vix jus - tus sit se - cu -

51 con sordino

Solo

Tutti

p

- rus?

- rus?

- rus?

- rus?

- rus?

- rus?

p

58

System 1: A single melodic line in G minor, starting with a whole rest followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The system concludes with a double bar line.

System 2: A piano accompaniment system with four staves. The right hand (treble clef) plays a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand (bass clef) plays a series of quarter notes: G3, Bb3, C4, D4, E4, F4, G4. The system concludes with a double bar line.

System 3: A system of five empty staves, all containing whole rests, indicating a section where the instruments are silent.

System 4: A piano accompaniment system with two staves. The right hand (treble clef) plays chords: G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4. The left hand (bass clef) plays a series of quarter notes: G3, Bb3, C4, D4, E4, F4, G4. The system concludes with a double bar line.

#

10. Rex tremendae

Spiritoso

Violins
(Tutti)

Viola 1

Viola 2

Basso

Tenor 1

Tenor 2

Tenor 3

Bass 1

Bass 2

Bass 3

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

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

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

Spiritoso

Continuo

Che sonano tutti li organi

p

6

p

p

p

p

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

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

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

Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis,

Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis,

Rex tre - men - dae ma - je - sta - tis, qui sal - van - dos sal - vas gra - tis, qui sal -

p

11

- van - dos sal - vas gra - tis, sal - va me, sal - va me, fons pie - ta - - tis.

- van - dos sal - vas gra - tis, sal - va me, sal - va me, fons pie - ta - - tis.

- van - dos sal - vas gra - tis, sal - va me, sal - va me, fons pie - ta - - tis.

sal - va me, sal - va me, fons pie - ta - - tis.

sal - va me, sal - va me, fons pie - ta - - tis.

- van - dos sal - vas gra - tis, sal - va me, sal - va me, fons pie - ta - - tis.

15

f *p*

f *p*

f *p*

f *p*

qui sal - van - dos sal - vas gra - tis, sal - va me,

qui sal - van - dos sal - vas gra - tis, sal - va

qui sal - van - dos sal - vas gra - tis, sal - va

qui sal - van - dos sal - vas gra - tis, sal - va

qui sal - van - dos sal - vas gra - tis, sal - va

qui sal - van - dos sal - vas gra - tis, sal - va

f *p*

19

Piano accompaniment for measures 19-23. The score consists of four staves: Treble, Alto, Bass, and Bass. The music is in 3/4 time with a key signature of one flat (B-flat). The first four measures feature a rhythmic pattern of eighth notes. The fifth measure begins with a forte (*f*) dynamic marking.

Vocal line 1 (Soprano). The lyrics are: sal - va me, _____ fons pie - ta - - tis, fons pie - ta - - tis.

Vocal line 2 (Alto). The lyrics are: me, sal - va me, fons pie - ta - - tis, fons pie - ta - - tis.

Vocal line 3 (Tenor). The lyrics are: me, sal - va me, fons pie - ta - - tis, fons pie - ta - - tis.

Vocal line 4 (Bass). The lyrics are: me, sal - va me, fons pie - ta - - tis, fons pie - ta - - tis.

Vocal line 5 (Bass). The lyrics are: me, sal - va me, fons pie - ta - - tis, fons pie - ta - - tis.

Vocal line 6 (Bass). The lyrics are: me, sal - va me, fons pie - ta - - tis, fons pie - ta - - tis.

Piano accompaniment for measures 24-28. The score consists of two staves: Treble and Bass. The music continues with a rhythmic pattern of eighth notes. The fifth measure begins with a forte (*f*) dynamic marking.

11. Recordare

Largo assai
con sordino

Violin 1
Violin 2
Violas (Tutti)

Soprano

Re - cor - da - re,

6
p
p
re - cor - da - re Je - su pi - e, quod sum cau - sa tu - ae vi - - ae, ne me per - das, ne me per -

11
p
p
p
- das, ne me per - das il - - la - - di - e. Re - cor - da - re Je - su

16
pi - e, quod sum cau - sa tu - ae vi - ae, ne me per - das, ne me per - - das, ne me

20

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

24

cau - sa tu - ae vi - - ae, ne me per - das, ne me per - das, ne me per - das, il - - -

29

- la di - e, il - - la di - e.

12. Quaerens me

Trumpet in C *con sordino*

Oboe 1 *f*

Oboe 2 *f*

Bassoon *f*

Violin 1 *f*

Violin 2 *f*

Violas (Tutti) *f*

Basso *f*

Soprano *f*

Alto *f*

Tenor *f*

Bass *f*

Continuo *f*

Quae - rens me, se - di - sti

Quae - rens me, se - di - sti

Quae - rens me, se - di - sti

Quae - rens me, se - di - sti

Quae - rens me, se - di - sti

5

las - - - sus: re - de - mi - sti cru - cem pas - - sus, tan - tus

las - - - sus: re - de - mi - sti cru - cem pas - - - sus,

las - - - sus: re - de - mi - sti cru - cem pas - - - sus,

las - - - sus: re - de - mi - sti cru - cem pas - - sus,

10

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

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

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

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

13. Juste iudex

Oboe 1

Bassoon

Violins
(Tutti)

Violas
(Tutti)

Basso

Soprano

Alto

Bass

Continuo

p

5

The musical score is for a piece titled "13. Juste iudex". It is written in 3/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes staves for Oboe 1, Bassoon, Violins (Tutti), Violas (Tutti), Basso, Soprano, Alto, Bass, and Continuo. The Oboe 1, Violins, and Continuo parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Bassoon and Basso parts play a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Bass) are currently silent. The Continuo part has a dynamic marking of *p* (piano). The second system begins at measure 5 and continues with the same instrumental parts. The Oboe 1 and Violins parts have a dynamic marking of *ff* (fortissimo) in the first measure of the system. The Continuo part has dynamic markings of *ff* and *f* in the first and second measures of the system, respectively. The vocal parts remain silent throughout the shown measures.

9

14

Solo Ju - ste ju - dex
 Ju - ste ju - dex ul - ti - o - - - - -
 Solo Ju - ste ju - dex ul - ti - - -
 ul - ti - - - o - nis, do - num fac
 - - - - - nis, do - num
 - o - - - - - nis, do - num

18

re - mis - si - o - nis an - te di - em

fac re - mis - si - o - nis an - te

fac re - mis - si - o - nis an - te

22

ra - ti - o - nis, do - num

di - em ra - ti - o - nis,

di - em ra - ti - o - nis,

27

fac re - mis - si - o - nis an - te
do - num fac re - mis - si - o - nis
do - num fac re - mis - si - o - nis

31

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

36

40

f

(b)

(tr)

(b)

(tr)

(b)

(b)

14. Ingemisco

senza sordino

Trumpet in C

Bassoon

Violins
(Tutti)

Violas
(Tutti)

Basso

Soprano

Alto

Tenor

Bass

Continuo

In - ge -

In - ge - mi - sco, tan - quam

7

The score consists of several systems. The first system shows a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the piano accompaniment with two staves. The third system introduces the vocal line with a treble clef staff and the lyrics: "In - ge - mi - sco, tan - quam re - - - us,". The fourth system continues the vocal line with the same lyrics. The fifth system shows the vocal line with a long note and the lyrics: "- mi - sco, tan - quam re - - - - - - - - - - - - - - - us,". The sixth system continues the vocal line with the lyrics: "re - us, tan - quam re - - - - - - - - - - - - - - - us,". The seventh system shows the piano accompaniment with a treble clef staff containing chords and a bass clef staff with a rhythmic accompaniment.

13

cul - pa ru - bet vul - tus me - us,
 cul - pa ru - bet vul - tus me - us,
 cul - pa ru - bet vul - tus me - us, vul - tus me - us,
 cul - pa ru - bet vul - tus me - us, vul - tus me - us,

19

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The second system is a full piano accompaniment with three staves. The third system features three vocal lines (Soprano, Alto, and Bass) with lyrics: "sup - pli - can - ti par - ce De - - us." The fourth system is a piano accompaniment with two staves. The fifth system is a piano accompaniment with two staves. The sixth system is a piano accompaniment with two staves.

15. Qui Mariam absolvisti

Violin I *p*

Soprano

Violoni solo, senza Violoncelli

Continuo

4

Qui Ma -

8

- ri - am, qui Ma - ri - am ab - - sol - vi - sti et la - tro - nem

13

ex - au - di - sti mi - hi quo -

16

que spem de - di -

20

- sti, mi - hi quo - que spem de - di -

23

- sti.

26

- sti.

16. Preces meae

The musical score is for the piece "16. Preces meae" from a Requiem. It is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into several parts:

- Oboe 1 and Oboe 2:** Both parts play a melodic line consisting of half notes and quarter notes, starting in the fourth measure. The dynamic is *p* (piano).
- Bassoon:** Plays a rhythmic accompaniment of quarter notes and rests, starting in the first measure. The dynamic is *p*.
- Violins (Tutti):** Play a rhythmic accompaniment of eighth notes, starting in the first measure. The dynamic is *p*.
- Violas (Tutti):** Play a rhythmic accompaniment of eighth notes, starting in the first measure. The dynamic is *p*.
- Basso:** Plays a rhythmic accompaniment of quarter notes and rests, starting in the first measure. The dynamic is *p*.
- Alto and Tenor:** Both parts are silent throughout the piece.
- Continuo:** Plays a rhythmic accompaniment of quarter notes and rests, starting in the first measure. The dynamic is *p*.

10

Solo

Pre - - - ces me - ae, pre - ces me-ae non sunt di - gnae,

Solo

Pre - - - ces me - ae, pre - ces me - ae non sunt

19

sed tu bo-nus fac be - ni - gne, ne per - en - ni,

di - gnae, sed tu bo - nus fac be - ni - gne, ne per -

35

- - ni cre-mer i - gne, ne per - en - ni cre - mer i - - - gne.
 - - ni cre-mer i - gne, ne per - en - ni cre - mer i - - - gne.

44

f *p*

f *p*

p

p

p

p

17. Inter oves

Oboe 1
 Oboe 2
 Bassoon
 Violin 1
 Violin 2
 Violas
(Tutti)
 Basso
 Soprano
 Alto
 Tenor
 Bass
 Continuo

In - - ter o - ves
 In - - ter o - ves lo - cum prae - - - -
 In - ter o - ves lo - cum prae - - - -

18

sta - tu - ens in

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

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

par - te dex - tra in par - - - - - te, sta - tu -

23

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a minor key and includes various notes and rests.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music continues with similar notation and dynamics.

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

Piano accompaniment for the third system, featuring treble and bass staves. The music concludes the section with various chords and melodic lines.

27

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

- te dex - - - - tra.

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

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

18. Confutatis

Violins
(Tutti)

Violas
(Tutti)

Basso

Alto

Continuo
Tasto solo

6

Con - fu - ta - - - tis

12

ma - le - di - ctis, ma - le - di - ctis. Con - fu - ta - - - tis

20

- di - - ctis, ma - - le - di - ctis flam - mis

26

a - cri - bus ad - di - ctis, flam - mis a - cri - bus ad - di - ctis vo - ca

32

me - cum be - ne - di - ctis, cum be - - ne - di - ctis, flam - mis a - cri - bus ad -

39

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

46

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

52

19. Oro supplex

Trumpet in C *con sordino*

Oboe 1

Oboe 2

Bassoon

Basso *p*

Tenor 1

Tenor 2

Bass 1 *Tutti*

Bass 2 *Tutti*

O - ro sup - plex,

7

Tutti

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

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

sup - plex, et ac - cli - nis, cor con - tri - tum, cor con - tri - tum qua - si

o - ro sup - plex et ac - cli - nis, cor con - tri - tum, cor con - tri - tum

14

Musical notation for measures 14-19, including vocal line and piano accompaniment.

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

20

Musical notation for measures 20-24, including vocal line and piano accompaniment.

me - i fi - - nis.
 me - i fi - - nis.
 me - i fi - - nis.
 me - i fi - - nis.

20. Lacrimosa

Violin 1

Violin 2

Violas
(Tutti)

Basso

Soprano

Alto

p

p

p

Solo

Solo

La - - cri - mo - -

La - -

5

- sa, la - - cri - mo - - sa, la - cri - mo - sa di - es il - la

- - cri - mo - - sa, la - cri - mo - sa di - es il - la qua re -

9

qua re - sur - get, qua re - sur - get ex fa - vil - - la, la - - cri - mo - -

- sur - get, qua re - sur - get ex fa - vil - - la, la - -

13

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

17

- sur - get, qua re - sur - get ex fa - vil - la, ex fa - vil - la, ex fa - vil - -
 - get, qua re - sur - get ex fa - vil - la, qua re - sur - get ex fa - vil - la, ex fa - vil - -

21

- la.
 - la.

21. Judicandus homo reus

Trumpet in C

Oboe 1

Oboe 2

Bassoon

Violin 1

Violin 2

Violas
(Tutti)

Basso

Soprano

Alto

Tenor

Bass

Continuo

The musical score is for the piece '21. Judicandus homo reus'. It consists of instrumental and vocal parts. The instrumental parts include Trumpet in C, Oboe 1, Oboe 2, Bassoon, Violin 1, Violin 2, Violas (Tutti), and Basso. The vocal parts include Soprano, Alto, Tenor, and Bass. The Continuo part is also present. The score is written in 3/4 time and features a key signature of one flat (B-flat). The lyrics for the vocal parts are: 'Ju - di - can - dus ho - mo re - us hu - ic er - go par - ce De - - us.'

10

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

40

a - - - - - men, do - na e - is

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

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

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

56

a - - - - - men, a - men, a - - - - - men, a - men, a - - - - - men, do - na

64



a - - - - - men, a - - - - - men.
- - - - - men, a - - - - - men, a - - - - - men.
- - - - - men, a - - - - - men.
e - is re - - qui - em, a - - - - - men, a - - - - - men.

22. Domine Jesu Christe

Oboe 1
 Oboe 2
 Bassoon
 Violin 1
 Violin 2
 Violas
 (Tutti)
 Basso
 Soprano
 Do - mi - ne Je - su Chri - ste, rex glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi - de - li - um
 Alto
 Do - mi - ne Je - su Chri - ste, rex glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi - de - li - um
 Tenor
 Do - mi - ne Je - su Chri - ste, rex glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi - de - li - um
 Bass
 Do - mi - ne Je - su Chri - ste, rex glo - ri - ae, li - be - ra a - ni - mas om - ni - um fi - de - li - um
 Continuo

13

- fun - do_ la - cu, et de pro - fun - do_ la - cu, pro - fun - do_ la - - cu.

- fer - ni et de pro - fun - do la - cu, pro - fun - do, pro - fun - do la - - cu.

- fun - do_ la - cu, et de pro - fun - do, pro - fun - do la - cu.

et de pro - fun - do, pro - fun - do_ la - - cu.

19

Solo

Solo Tutti

Tutti

Tutti

25

Piano accompaniment for the first system, measures 25-28. The music is in G minor (one flat) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present in the second measure.

Piano accompaniment for the second system, measures 29-32. The music continues from the first system. A forte (*f*) dynamic marking is present in the second measure.

Tutti

Vocal and piano accompaniment for the third system, measures 33-36. The vocal line is in G minor. The piano accompaniment continues from the previous systems. The lyrics are: "ne ca - dant in ob - scu - rum, ne ca - dant in ob - scu - rum, sed in ob - scu - rum, ne ca - dant in - ob - scu - rum sed ne ca - dant, sed si - gni - fer san - ctus Mi - cha - el, sed si - gni - fer san - ctus - scu - rum, ne ca - dant in ob - scu - rum sed si - gni - fer san - ctus".

Piano accompaniment for the fourth system, measures 37-40. The music continues from the previous systems.

29

si - gni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in lu - cem san - ctam, quam o - lim

si - gni - fer san - ctus Mi - cha - el re - pre - sen - tet e - as in lu - cem san - ctam, quam o - lim

Mi - cha - el re - pre - sen - tet e - as, re - pre - sen - tet e - as in lu - cem san - ctam, quam o - lim

Mi - cha - el re - pre - sen - tet e - as, re - pre - sen - tet e - as in lu - cem san - ctam, quam o - lim

35

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clefs) in a key signature of one flat. The music features a steady rhythmic accompaniment with quarter and eighth notes.

Piano accompaniment for the second system, consisting of three staves (treble, middle, and bass clefs) in a key signature of one flat. The music continues with a steady rhythmic accompaniment.

Ab - - ra - hae, quam o - lim Ab - - ra - hae pro - mi -

Ab - - ra - hae, quam o - lim Ab - - ra - hae

Ab - - ra - hae, quam o - lim Ab - - ra - hae

Ab - - ra - hae, quam o - lim Ab - - ra - hae

Piano accompaniment for the final system, consisting of three staves (treble, middle, and bass clefs) in a key signature of one flat. The music concludes with a final chord in the treble clef and a final note in the bass clef.

38

- si - sti et se - mi - ni e - - - - - ius, et - se - mi - ni e - - - - - ius.

pro - mi - si - sti et se - mi - ni e - - - - - ius, et - se - mi - ni e - - - - - ius.

pro - mi - si - sti et se - mi - ni e - - - - - ius, et - se - mi - ni e - - - - - ius.

pro - mi - si - sti et se - mi - ni e - - - - - ius, et - se - mi - ni e - - - - - ius.

23. Hostias et preces

Violin 1 *p*

Violin 2 *p*

Violas (Tutti) *p*

Basso *p*

Soprano Solo
Hos - ti - as et pre - ces ti - bi,

Alto Solo
Hos - ti - as et pre - ces ti - bi,

Bass Solo
Hos - ti - as et pre - ces ti - bi,

Continuo *p*

7

Do - mi - ne, lau - dis of - fe - ri - mus. Tu su - sci - pe pro a - ni - ma - bus il -

Do - mi - ne, lau - dis of - fe - ri - mus. Tu su - sci - pe pro a - ni - ma - bus il -

Do - mi - ne, lau - dis of - fe - ri - mus. Tu su - sci - pe pro a - ni - ma - bus il -

13

- lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus, fac e - as, Do - mi - ne,
 - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus, fac e - as, Do - mi - ne,
 - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus, fac e - as, Do - mi - ne,

19

de mor - te trans - i - re, de mor - te trans - i - - re ad vi - -
 de mor - te trans - i - re, trans - i - - re ad vi - -
 de mor - te trans - i - re, de mor - te trans - i - - re ad vi - -

26

-tam, de mor-te trans-i-re, de mor-te trans-i-re, trans-i-re ad vi-

-tam, de mor-te trans-i-re, de mor-te trans-i-re, trans-i-re ad vi-

-tam, de mor-te trans-i-re, de mor-te trans-i-re, trans-i-re ad vi-

33

-tam, de mor-te trans-i-re ad vi-tam.

-tam, de mor-te trans-i-re ad vi-tam.

-tam, de mor-te trans-i-re ad vi-tam.

24. Quam olim Abrahae

The musical score is arranged in systems. The first system includes Oboe 1, Oboe 2, and Bassoon. The second system includes Violin 1, Violin 2, Violas (Tutti), and Basso. The third system includes Soprano, Alto, Tenor, and Bass. The fourth system includes Continuo. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below their staves.

Oboe 1
Oboe 2
Bassoon

Violin 1
Violin 2
Violas (Tutti)
Basso

Soprano
 Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et se - mi - ni

Alto
 Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et

Tenor
 Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et

Bass
 Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et

Continuo

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

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

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

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