

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 SSSAATTBBB, 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

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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.

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Requiem

Edited by
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ANTONIO LOTTI
(1667 - 1740)

1. Introit

The musical score is arranged in systems. The first system includes Oboe 1, Oboe 2, and Bassoon, all with whole rests. The second system includes Violin 1, Violin 2, Violas (Tutti), and Basso, all starting with a piano (*p*) dynamic and playing a rhythmic pattern of eighth notes. The third system includes Soprano (whole rest), Alto (whole rest), Tenor (whole rest), and Bass (whole rest). The fourth system shows the vocal entries: Alto, Tenor, and Bass, each with a piano (*p*) dynamic and a long note, with the lyrics "Re - - - - - qui -". The Continuo part is at the bottom, playing a rhythmic pattern of eighth notes. The score is in common time (C) and G major (one sharp).

Oboe 1

Oboe 2

Bassoon

Violin 1

Violin 2

Violas
(Tutti)

Basso

Soprano

Alto

Tenor

Bass

Continuo

p

p

p

p

p

p

p

p

Re - - - - - qui -

Re - - - - - qui -

Re - - - - - qui -

2 4 5 6 6
2 3 4 5

Requiem

[illegible]

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 5 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 -

6

6

6

6

6

6

6

6

6

Introit

5

23

The musical score is written for a vocal ensemble and piano. It consists of five systems of staves. The first system has three staves (Soprano, Alto, Bass). The second system has four staves (Soprano, Alto, Tenor, Bass). The third system has four staves (Soprano, Alto, Tenor, Bass). The fourth system has four staves (Soprano, Alto, Tenor, Bass). The fifth system has four staves (Soprano, Alto, Tenor, Bass). The piano accompaniment is written in the right and left hands. The lyrics are in Latin and are placed below the vocal staves.

- 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 - - - - -

5 6 ♭6 4 3 7 ♭6 2 6 6 5 3 6 5

28

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

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

[illegible]

39

f

f

f

- us in Si - - on

___ in Si - on

f

et ti - bi red - de - tur

f

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

f

6

45

f

f

f

f

et ti - bi red - de - tur vo - - - - - tum in Je -

f

et ti - bi red - de - tur vo - - - - - tum in Je - ru -

8 vo - tum, et ti - bi red - de - tur vo - tum in Je -

- - tum, et ti - bi red - de - tur vo - tum in Je - ru -

7 ♭6 6 ♭6 7

50

- 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 -

9 8 7 6

6 6

6

Introit

11

56

The musical score for page 56 consists of three systems. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin, and the music features various note values including quarter, eighth, and half notes, as well as rests and ties. The piano part includes chords and single notes, with some measures featuring a double bar line and a repeat sign.

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 5 6 4

61

- et, ad te om - nis ca - ro__

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

ad te om - nis ca - ro__ ve - - - 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 5 9 8 5 5 6 4 6 4 5 3 6 4

70

First system of musical notation, measures 70-74. Treble and bass staves with piano accompaniment.

Second system of musical notation, measures 75-79. Treble and bass staves with piano accompaniment.

Third system of musical notation, measure 80. Treble staff with vocal line and piano accompaniment.

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

Fourth system of musical notation, measure 81. Treble staff with vocal line and piano accompaniment.

- - - - - ni - et.

Fifth system of musical notation, measure 82. Treble staff with vocal line and piano accompaniment.

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

Sixth system of musical notation, measure 83. Bass staff with vocal line and piano accompaniment.

- - - - - ni - et.

Seventh system of musical notation, measures 84-88. Treble and bass staves with 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

The musical score is for a piece titled "2. Kyrie". It is in the key of B-flat major (two flats) and 3/2 time. The tempo is Adagio, with a quarter note equal to 120 beats per minute. The score is written for a large ensemble, including woodwinds, strings, and voices. The instruments listed are Oboe 1, Oboe 2, Bassoon, Violin 1, Violin 2, Violas (Tutti), Basso, Soprano 1, Soprano 2, Alto, Tenor, Bass, and Continuo. The music is written in five measures. The Bassoon, Violin 1, Violin 2, Violas, and Basso parts have a piano (p) dynamic marking in the second measure. The Continuo part has a piano (p) dynamic marking in the first measure.

6

16

Requiem

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11

The musical score is written for a piano and voice. It consists of three systems of staves. The first system has two staves (treble and bass clef) with a brace on the left. The second system has four staves (two treble and two bass clefs) with a brace on the left. The third system has six staves (three treble and three bass clefs) with a brace on the left. The music is in B-flat major and 4/4 time. The first system shows a piano introduction with a bass line of eighth notes. The second system shows a vocal melody in the treble staves and a piano accompaniment in the bass staves. The third system shows a vocal melody in the treble staves and a piano accompaniment in the bass staves.

23

p

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

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

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

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

Solo

p

Ky - ri - e e - le - i -

29

Measures 29-33. Measures 29-32 are whole rests. Measure 33 has a forte (*f*) dynamic and a rising eighth-note scale in all staves.

Measures 34-38. Measures 34-37 have a piano (*p*) dynamic. Measure 38 has a forte (*f*) dynamic. The bass line is active throughout.

Measures 39-43. All staves contain whole rests.

Solo

Soprano line, measures 44-48.

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

Solo

Alto line, measures 44-48.

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

Bass line, measures 44-48.

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

Piano accompaniment, measures 44-48. Measure 48 has a forte (*f*) dynamic.

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,

Tutti

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

f

39

f

p

f

p

f

f

Solo

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

Solo

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

Tutti

Ky - ri - e e - le - i -

- le - i - son,

- le - i - son,

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

f

44

44

45

46

47

48

Tutti

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

Tutti

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

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

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

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

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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 -

59

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

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

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

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

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

64

- 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, e - le - i - son, 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

76

The musical score is written for a keyboard instrument, likely a piano, and is divided into three systems. The first system consists of three staves: a treble staff, a middle staff, and a bass staff. The second system consists of four staves: a treble staff, a middle staff, and two bass staves. The third system consists of five staves: a treble staff, a middle staff, and three bass staves. The music is written in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat). The score is numbered 76 in the top left corner.

80

Chri - ste e - le - - i -

Chri - ste e - le - - i -

Chri - ste e - le - - i -

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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 -

91

f

f

f

f

f

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Tutti

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

f

99

Instrumental Introduction (Measures 99-102):

- Measure 99:** Piano accompaniment in B-flat major, 4/4 time. Treble and bass staves show a simple harmonic pattern.
- Measure 100:** Continuation of the piano accompaniment.
- Measure 101:** Continuation of the piano accompaniment.
- Measure 102:** Piano accompaniment with a forte (*f*) dynamic marking.

Vocal Entry (Measures 103-106):

- Measure 103:** Solo voice entry with the lyrics: "son, Chri - ste e - le -".
- Measure 104:** Solo voice entry with the lyrics: "- i - son, Chri - ste e - le -".
- Measure 105:** Solo voice entry with the lyrics: "i - son, Chri - ste e - le -".
- Measure 106:** Tutti voice entry with the lyrics: "son, Chri - ste e -".

Chorus (Measures 107-110):

- Measure 107:** Solo voice entry with the lyrics: "son, Chri - ste e - le -".
- Measure 108:** Solo voice entry with the lyrics: "- i - son, Chri - ste e - le -".
- Measure 109:** Solo voice entry with the lyrics: "i - son, Chri - ste e - le -".
- Measure 110:** Tutti voice entry with the lyrics: "son, Chri - ste e -".

Final Section (Measures 111-114):

- Measure 111:** Tutti voice entry with the lyrics: "son, Chri - ste e -".
- Measure 112:** Tutti voice entry with the lyrics: "son, Chri - ste e -".
- Measure 113:** Tutti voice entry with the lyrics: "son, Chri - ste e -".
- Measure 114:** Tutti voice entry with the lyrics: "son, Chri - ste e -".

103

The musical score is divided into two systems. The first system contains two systems of piano accompaniment, each with a grand staff (treble and bass clef). The second system contains four vocal staves (two soprano/tenor and two alto/bass) and a piano accompaniment staff. The lyrics are in Latin and are distributed across the vocal staves.

System 1 (Piano Accompaniment):

- Staff 1 (Treble): Rapid sixteenth-note passages in the first two measures, followed by a more melodic line.
- Staff 2 (Bass): Similar rapid sixteenth-note passages in the first two measures, followed by a more melodic line.

System 2 (Vocal and Piano):

- Vocal Staves 1 and 2 (Soprano/Tenor):

- ste, Chri - - - ste, Chri - - - ste, Chri - - ste e - le - i - son,
- Vocal Staves 3 and 4 (Alto/Bass):

- ste, Chri - - - ste, Chri - - - ste, Chri - - ste e - le - i - son,
- Piano Staff (Bass):

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

System 3 (Vocal and Piano):

- Vocal Staves 1 and 2 (Soprano/Tenor):

- le - - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i -
- Vocal Staves 3 and 4 (Alto/Bass):

Chri - - ste, Chri - - ste, Chri - ste e - le - i - son, e - le - i - son,
- Piano Staff (Bass):

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

System 4 (Piano Accompaniment):

- Staff 1 (Treble): Chords and sustained notes.
- Staff 2 (Bass): Chords and sustained notes.

107

p

p

p

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 -

p

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

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

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

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

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

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

117

The musical score for measures 117-120 of the Requiem. The piano part consists of two systems of grand staves (treble and bass clef). The vocal parts are arranged in two systems, each with four staves (two treble and two bass clef). The lyrics are in Latin and are repeated across the vocal staves.

Lyrics:

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

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

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

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

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

The musical score is written for piano and is divided into three systems. The first system consists of three staves: a treble staff, a middle staff, and a bass staff. The second system consists of four staves: a treble staff, a middle staff, and two bass staves. The third system consists of five staves: a treble staff, a middle staff, and three bass staves. The music is in 3/4 time and B-flat major. The first system shows a piano introduction with a melody in the treble and bass staves. The second system continues the piano introduction. The third system shows the piano introduction ending with a final chord in the treble and bass staves.

128

Musical score for Kyrie, page 43, starting at measure 128. The score is in B-flat major and 4/4 time. It features a piano accompaniment and three vocal parts (Soprano, Alto, and Tenor/Bass). The piano part has a melodic line in the right hand and a supporting line in the left hand. The vocal parts enter in measure 128 with the lyrics "Ky - ri - e e - le - son, e - le - son". The score continues for several measures, with the piano part providing harmonic support and the vocal parts singing in harmony.

134

This musical score page contains measures 134 through 139 of a Requiem. It features a piano accompaniment and vocal parts. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts include a Soprano line, an Alto line, and a Bass line. The lyrics are: Ky - ri - e e - le - i - son, e - i - son, e - le - i - son, e - Ky - ri - e e - le -

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

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

- i - son, e - le -

Ky - ri - e e - le -

[illegible]

146

The musical score for page 46 of the Requiem, measures 146-150, is presented in two systems. The piano accompaniment is in G major (one sharp) and 4/4 time. The vocal parts are in G major and 4/4 time. The lyrics are: e - le - i - son, i - son, e - le i - son, e - le.

System 1 (Measures 146-150):

- Measure 146: Piano accompaniment (right hand) has a half note G4, quarter note A4, quarter note B4, and half note C5. The left hand has a half note G2, quarter note A2, quarter note B2, and half note C3.
- Measure 147: Piano accompaniment (right hand) has a half note G4, quarter note A4, quarter note B4, and half note C5. The left hand has a half note G2, quarter note A2, quarter note B2, and half note C3.
- Measure 148: Piano accompaniment (right hand) has a half note G4, quarter note A4, quarter note B4, and half note C5. The left hand has a half note G2, quarter note A2, quarter note B2, and half note C3.
- Measure 149: Piano accompaniment (right hand) has a half note G4, quarter note A4, quarter note B4, and half note C5. The left hand has a half note G2, quarter note A2, quarter note B2, and half note C3.
- Measure 150: Piano accompaniment (right hand) has a half note G4, quarter note A4, quarter note B4, and half note C5. The left hand has a half note G2, quarter note A2, quarter note B2, and half note C3.

System 2 (Measures 151-155):

- Measure 151: Vocal part (soprano) has a half note G4, quarter note A4, quarter note B4, and half note C5. The lyrics are: e - le - i - son,.
- Measure 152: Vocal part (soprano) has a half note G4, quarter note A4, quarter note B4, and half note C5. The lyrics are: i - son, e - le - .
- Measure 153: Vocal part (soprano) has a half note G4, quarter note A4, quarter note B4, and half note C5. The lyrics are: i - son, e - le - .
- Measure 154: Vocal part (soprano) has a half note G4, quarter note A4, quarter note B4, and half note C5. The lyrics are: i - son, e - le - .
- Measure 155: Vocal part (soprano) has a half note G4, quarter note A4, quarter note B4, and half note C5. The lyrics are: i - son, e - le - .

151

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

161

This musical score is for a Kyrie eleison setting. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems, each with five measures. The vocal parts enter in the second measure of the first system. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The lyrics are: "Kyrie eleison, Kyrie eleison, Kyrie eleison." The score concludes with a final cadence in the fifth measure of the second system.

171

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

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

Ky - ri - e e - le -

176

The musical score is arranged in three systems. Each system includes piano accompaniment (grand staff) and vocal parts (treble and bass staves). The piano accompaniment consists of a right hand and a left hand. The vocal parts include a soprano line, an alto line, and a bass line. The lyrics are written below the vocal staves.

System 1 (Measures 176-179):

Measures 176-179: The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The vocal parts enter with the lyrics "i - son, e - le -".

System 2 (Measures 180-183):

Measures 180-183: The piano accompaniment continues with the eighth-note pattern. The vocal parts continue the phrase "i - son, e - le -".

System 3 (Measures 184-187):

Measures 184-187: The piano accompaniment continues with the eighth-note pattern. The vocal parts continue the phrase "i - son, e - le -".

180

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

- 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

Adagio

Continuo *f* *p* **Tasto solo**

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

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21

The musical score is for the piece "Dies irae" on page 57. It begins with a piano introduction in B-flat major (two flats) and 4/4 time. The first system (measures 1-6) features a piano introduction with a forte (*f*) dynamic. The second system (measures 7-12) continues the piano introduction, also marked *f*. The third system (measures 13-18) shows the full orchestral entry, marked *f* and *Tutti*. The fourth system (measures 19-24) continues the orchestral entry, marked *f*. The fifth system (measures 25-30) shows the full orchestral entry, marked *f*. The sixth system (measures 31-36) continues the orchestral entry, marked *f*. The seventh system (measures 37-42) shows the full orchestral entry, marked *f*. The eighth system (measures 43-48) continues the orchestral entry, marked *f*. The ninth system (measures 49-54) shows the full orchestral entry, marked *f*. The tenth system (measures 55-60) continues the orchestral entry, marked *f*. The eleventh system (measures 61-66) shows the full orchestral entry, marked *f*. The twelfth system (measures 67-72) continues the orchestral entry, marked *f*. The thirteenth system (measures 73-78) shows the full orchestral entry, marked *f*. The fourteenth system (measures 79-84) continues the orchestral entry, marked *f*. The fifteenth system (measures 85-90) shows the full orchestral entry, marked *f*. The sixteenth system (measures 91-96) continues the orchestral entry, marked *f*. The seventeenth system (measures 97-102) shows the full orchestral entry, marked *f*. The eighteenth system (measures 103-108) continues the orchestral entry, marked *f*. The nineteenth system (measures 109-114) shows the full orchestral entry, marked *f*. The twentieth system (measures 115-120) continues the orchestral entry, marked *f*. The twenty-first system (measures 121-126) shows the full orchestral entry, marked *f*. The twenty-second system (measures 127-132) continues the orchestral entry, marked *f*. The twenty-third system (measures 133-138) shows the full orchestral entry, marked *f*. The twenty-fourth system (measures 139-144) continues the orchestral entry, marked *f*. The twenty-fifth system (measures 145-150) shows the full orchestral entry, marked *f*. The twenty-sixth system (measures 151-156) continues the orchestral entry, marked *f*. The twenty-seventh system (measures 157-162) shows the full orchestral entry, marked *f*. The twenty-eighth system (measures 163-168) continues the orchestral entry, marked *f*. The twenty-ninth system (measures 169-174) shows the full orchestral entry, marked *f*. The thirtieth system (measures 175-180) continues the orchestral entry, marked *f*. The thirty-first system (measures 181-186) shows the full orchestral entry, marked *f*. The thirty-second system (measures 187-192) continues the orchestral entry, marked *f*. The thirty-third system (measures 193-198) shows the full orchestral entry, marked *f*. The thirty-fourth system (measures 199-204) continues the orchestral entry, marked *f*. The thirty-fifth system (measures 205-210) shows the full orchestral entry, marked *f*. The thirty-sixth system (measures 211-216) continues the orchestral entry, marked *f*. The thirty-seventh system (measures 217-222) shows the full orchestral entry, marked *f*. The thirty-eighth system (measures 223-228) continues the orchestral entry, marked *f*. The thirty-ninth system (measures 229-234) shows the full orchestral entry, marked *f*. The fortieth system (measures 235-240) continues the orchestral entry, marked *f*. The forty-first system (measures 241-246) shows the full orchestral entry, marked *f*. The forty-second system (measures 247-252) continues the orchestral entry, marked *f*. The forty-third system (measures 253-258) shows the full orchestral entry, marked *f*. The forty-fourth system (measures 259-264) continues the orchestral entry, marked *f*. The forty-fifth system (measures 265-270) shows the full orchestral entry, marked *f*. The forty-sixth system (measures 271-276) continues the orchestral entry, marked *f*. The forty-seventh system (measures 277-282) shows the full orchestral entry, marked *f*. The forty-eighth system (measures 283-288) continues the orchestral entry, marked *f*. The forty-ninth system (measures 289-294) shows the full orchestral entry, marked *f*. The fiftieth system (measures 295-300) continues the orchestral entry, marked *f*. The fifty-first system (measures 301-306) shows the full orchestral entry, marked *f*. The fifty-second system (measures 307-312) continues the orchestral entry, marked *f*. The fifty-third system (measures 313-318) shows the full orchestral entry, marked *f*. The fifty-fourth system (measures 319-324) continues the orchestral entry, marked *f*. The fifty-fifth system (measures 325-330) shows the full orchestral entry, marked *f*. The fifty-sixth system (measures 331-336) continues the orchestral entry, marked *f*. The fifty-seventh system (measures 337-342) shows the full orchestral entry, marked *f*. The fifty-eighth system (measures 343-348) continues the orchestral entry, marked *f*. The fifty-ninth system (measures 349-354) shows the full orchestral entry, marked *f*. The sixtieth system (measures 355-360) continues the orchestral entry, marked *f*. The sixty-first system (measures 361-366) shows the full orchestral entry, marked *f*. The sixty-second system (measures 367-372) continues the orchestral entry, marked *f*. The sixty-third system (measures 373-378) shows the full orchestral entry, marked *f*. The sixty-fourth system (measures 379-384) continues the orchestral entry, marked *f*. The sixty-fifth system (measures 385-390) shows the full orchestral entry, marked *f*. The sixty-sixth system (measures 391-396) continues the orchestral entry, marked *f*. The sixty-seventh system (measures 397-402) shows the full orchestral entry, marked *f*. The sixty-eighth system (measures 403-408) continues the orchestral entry, marked *f*. The sixty-ninth system (measures 409-414) shows the full orchestral entry, marked *f*. The seventieth system (measures 415-420) continues the orchestral entry, marked *f*. The seventy-first system (measures 421-426) shows the full orchestral entry, marked *f*. The seventy-second system (measures 427-432) continues the orchestral entry, marked *f*. The seventy-third system (measures 433-438) shows the full orchestral entry, marked *f*. The seventy-fourth system (measures 439-444) continues the orchestral entry, marked *f*. The seventy-fifth system (measures 445-450) shows the full orchestral entry, marked *f*. The seventy-sixth system (measures 451-456) continues the orchestral entry, marked *f*. The seventy-seventh system (measures 457-462) shows the full orchestral entry, marked *f*. The seventy-eighth system (measures 463-468) continues the orchestral entry, marked *f*. The seventy-ninth system (measures 469-474) shows the full orchestral entry, marked *f*. The eightieth system (measures 475-480) continues the orchestral entry, marked *f*. The eighty-first system (measures 481-486) shows the full orchestral entry, marked *f*. The eighty-second system (measures 487-492) continues the orchestral entry, marked *f*. The eighty-third system (measures 493-498) shows the full orchestral entry, marked *f*. The eighty-fourth system (measures 499-504) continues the orchestral entry, marked *f*. The eighty-fifth system (measures 505-510) shows the full orchestral entry, marked *f*. The eighty-sixth system (measures 511-516) continues the orchestral entry, marked *f*. The eighty-seventh system (measures 517-522) shows the full orchestral entry, marked *f*. The eighty-eighth system (measures 523-528) continues the orchestral entry, marked *f*. The eighty-ninth system (measures 529-534) shows the full orchestral entry, marked *f*. The ninetieth system (measures 535-540) continues the orchestral entry, marked *f*. The ninety-first system (measures 541-546) shows the full orchestral entry, marked *f*. The ninety-second system (measures 547-552) continues the orchestral entry, marked *f*. The ninety-third system (measures 553-558) shows the full orchestral entry, marked *f*. The ninety-fourth system (measures 559-564) continues the orchestral entry, marked *f*. The ninety-fifth system (measures 565-570) shows the full orchestral entry, marked *f*. The ninety-sixth system (measures 571-576) continues the orchestral entry, marked *f*. The ninety-seventh system (measures 577-582) shows the full orchestral entry, marked *f*. The ninety-eighth system (measures 583-588) continues the orchestral entry, marked *f*. The ninety-ninth system (measures 589-594) shows the full orchestral entry, marked *f*. The hundredth system (measures 595-600) continues the orchestral entry, marked *f*.

7 6 5
4

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27

58 Requiem

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33

33

6
5

4 (4)

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

Adagio

Tutti

48

p

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

$$\begin{array}{cccc} 5 & 6 & 5 & 6 \\ 3 & 4 & 3 & 4 \end{array}$$

54

Da - - - - - vid, tes - te Da - - - - - vid, tes - te

Tutti f

Solo

Tutti f

f

58

f *p*

f *f* *p*

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

Tutti *f*

Tutti *f* tes - te Da - vid cum Si - byl - la!

Solo sol - vet sae - clum

Solo sol - vet

Solo sol - vet sae -

p

63

in fa - vil - - la

sae - clum in fa - vil - - la

- - clum in fa - vil - - la

Solo

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

tes - te Da - - -

Tutti

tes - te Da - - -

Tutti

tes - te Da - - -

Tutti

tes - te

Tutti

tes - te Da - - -

f

67

The musical score is for the 'Dies irae' section of a larger work. It begins with a piano introduction (measures 67-70) in B-flat major, marked with a forte (*f*) dynamic. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of quarter notes. This is followed by four vocal parts (Soprano, Alto, Tenor, and Bass) which enter in measure 71. The lyrics are in Latin: '- vid, tes - te Da - - - - - vid cum Si - byl - - - - - la!'. The vocal parts are written in B-flat major and 4/4 time. The Soprano and Alto parts have a melodic line with some grace notes, while the Tenor and Bass parts provide a harmonic foundation. The piano part continues to play throughout the vocal section, providing accompaniment. The score ends with a double bar line in measure 74.

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

Adagio (♩ = 120)

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 large ensemble, including strings, woodwinds, brass, and voices. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a complex rhythmic pattern in the strings, with a prominent tremolo effect in the bass line. The woodwinds and brass parts are mostly rests, with some melodic lines in the woodwinds. The vocal parts are marked with "- rus." and are mostly rests.

59

Musical score for measures 59-63. The score continues the complex rhythmic pattern in the strings, with a prominent tremolo effect in the bass line. The woodwinds and brass parts are mostly rests, with some melodic lines in the woodwinds. The vocal parts are marked with "- rus." and are mostly rests.

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*

Spiritoso

Continuo *f*

Tu - ba

Tu - ba mi - rum

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,

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

p

p

p

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 - - - - -

23



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

30



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

36



- tu - ra ju - di - - can - - - - - - - - - - - - - - - - ti

43

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

47

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

54

7. Liber scriptus

Lento

Oboe 1

Oboe 2

Bassoon

Violin 1

Violin 2

Violas
(Tutti)

Basso

Alto

Tenor

Lento

Continuo

5

p

p

p

p

Solo

Li - ber

Solo

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

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

The musical score is written for a piano and two voices. The piano part begins with a series of chords in the right hand and a bass line in the left hand. The first system of the piano part consists of four measures of whole notes. The second system of the piano part consists of four measures of eighth notes. The third system of the piano part consists of four measures of eighth notes. The fourth system of the piano part consists of four measures of eighth notes. The vocal parts enter in the second system. The first vocal part has the lyrics "un - de__ mun - dus ju - di - ce - - - - -". The second vocal part has the lyrics "mun - dus ju - di - ce - - - - -".

un - de__ mun - dus ju - di - ce - - - - -

mun - dus ju - di - ce - - - - -

19

Piano introduction for the Requiem, measures 19-23. The music is in B-flat major and 4/4 time. It features a simple, somber melody in the right hand and a supporting bass line in the left hand, both consisting of whole and half notes.

Piano accompaniment for the first vocal entry, measures 24-28. The music continues the somber mood with a steady eighth-note pattern in the right hand and a bass line of whole and half notes in the left hand.

Vocal entry for the first voice part, measures 29-33. The melody is in B-flat major and 4/4 time, featuring a simple, somber tune. The lyrics are: - tur, un - de mun - dus ju - di - ce - tur, un - de mun - dus ju - di - ce -

Vocal entry for the second voice part, measures 34-38. The melody is in B-flat major and 4/4 time, featuring a simple, somber tune. The lyrics are: - tur, un - de mun - dus ju - di - ce - tur, un - de mun - dus ju - di - ce -

Piano accompaniment for the vocal entries, measures 39-43. The music continues the somber mood with a steady eighth-note pattern in the right hand and a bass line of whole and half notes in the left hand.

24

The musical score is divided into three systems. The first system (measures 24-27) shows a grand staff with three staves, all containing whole rests. The second system (measures 28-31) shows a grand staff with five staves. The top two staves have eighth-note patterns, the middle staff has eighth-note patterns with rests, and the bottom two staves have eighth-note patterns. The third system (measures 32-35) shows a grand staff with five staves. The top staff has a continuous eighth-note melody, the second staff has eighth-note patterns, and the bottom three staves have eighth-note patterns. The key signature is one flat (B-flat) and the time signature is 4/4.

28

Measures 28-31 of the score. Measures 28-31 are empty staves. Measures 1-4 of the next system are shown below.

Measures 5-8 of the system. Measures 5-8 contain musical notation for the piano accompaniment.

Measures 9-12 of the system. Measures 9-12 contain the vocal entry with lyrics: - - tur, un - de mun - dus ju - di - ce - - - - -

Measures 13-16 of the system. Measures 13-16 contain the vocal accompaniment with lyrics: - - tur, un - de mun - dus ju - di - ce - - - - -

Measures 17-20 of the system. Measures 17-20 contain the piano accompaniment.

32

f

f

f

f

f

f

tur.

tur.

f

36

The musical score is written for a piano and voice. The piano part is in the grand staff, with the right hand playing a complex arpeggiated figure and the left hand playing a more rhythmic bass line. The vocal line is written for a single voice part, likely a soprano or alto, and consists of a single melodic line. The score is divided into two systems, each with six measures. The first system ends with a double bar line, and the second system ends with a double bar line. The key signature has two flats (B-flat and E-flat).

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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

Trumpet in C

Oboe 1 Solo

Oboe 2

Bassoon

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

Languido non presto

7

Tutti

p

p

p

p

p

p

p

Solo

Quid sum

p

14

14

Solo

Quid sum mi - - ser

Solo

Quid sum mi - - ser_____ tunc

Solo

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

mi - - ser_____ tunc di - ctu - - rus?

Solo

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

22

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment consists of a right hand with a half note G4, a half note A4, and a half note B4, and a left hand with a half note G3, a half note A3, and a half note B3. The second system continues the vocal line with a half note C5, a half note D5, and a half note E5. The piano accompaniment continues with a right hand with a half note C5, a half note D5, and a half note E5, and a left hand with a half note C4, a half note D4, and a half note E4. The lyrics are in Latin and are written below the vocal line.

tunc di - ctu - rus? Quem pa - tro - num

di - ctu - - rus? Quem pa - tro - num ro - ga - -

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,

b #

ro - ga - - tu - rus, cum vix jus - tus sit _____ se -

- tu - - - rus, cum vix jus - tus sit se - -

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

b # b 5 5 6

36

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a series of notes and rests. The piano accompaniment consists of a right hand with a series of notes and rests, and a left hand with a series of notes and rests. The second system continues the vocal and piano parts. The vocal line includes the following lyrics: - 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, The piano accompaniment continues with a series of notes and rests.

The image displays a musical score for a piece titled "Cum Vix Jus-tus Sit Se-cu-rus?". The score is written for voice and piano. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score is divided into two systems. The first system consists of a vocal staff and a piano staff. The second system consists of a vocal staff, a piano staff, and a basso continuo staff. The lyrics are written below the vocal staves.

Vocal Part:

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 -

Piano Part:

The piano part consists of a right hand and a left hand. The right hand plays a simple harmonic accompaniment, while the left hand plays a bass line. The piano part is written in G major and 4/4 time.

Basso Continuo Part:

The basso continuo part is written in G major and 4/4 time. It consists of a single staff with a bass clef. The lyrics are written below the staff.

51 con sordino

Solo

Tutti

p

p

p

p

p

p

p

- rus?

- rus?

- rus?

- rus?

- rus?

- rus?

p

58

The musical score is written for a vocal part and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems. The first system contains the vocal line. The second system contains the piano accompaniment, which is written for a grand staff (treble and bass clef). The third system contains the string section, which is written for four staves (two treble and two bass clef). The score ends with a double bar line and a repeat sign.

#

10. Rex tremendae

Spiritoso

Violins
(Tutti)

Viola 1

Viola 2

Basso

Tenor 1

Tenor 2

Tenor 3

Bass 1

Bass 2

Bass 3

Spiritoso

Continuo

Che sonano tutti li organi

p

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

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

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

6

p

8

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

The musical score is written for piano and four voices (Soprano, Alto, Tenor, and Bass). It begins with a piano introduction of 11 measures, marked with a '11' above the first measure. The piano part consists of a treble and bass staff with a key signature of one flat (B-flat) and a 4/4 time signature. The piano introduction features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Following the introduction, there are four vocal parts, each with a treble and bass staff. The lyrics are in Latin and are repeated across the four parts. The lyrics are: - 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.

- 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.

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

15

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

The musical score is divided into two systems. The first system consists of a piano introduction with four staves (treble and bass clef, and two alto clefs) playing a rhythmic pattern of eighth and sixteenth notes. The second system contains vocal parts for Soprano, Alto, Tenor, and Bass, each with a piano accompaniment. The lyrics are: 'sal - va me, fons pie - ta - tis, fons pie - ta - tis.' The piano accompaniment for the vocal parts features a steady eighth-note rhythm. The score concludes with a final piano section of four staves, marked with a forte (f) dynamic.

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

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

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

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

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

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

11. Recordare

Largo assai

Violin 1 *con sordino*

Violin 2 *con sordino*

Violas (Tutti) *con sordino*

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

f *p* *f* *p*

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

5

The musical score is written for a piano and voice. It begins with a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of two grand staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often with triplets. The vocal part enters in the fifth measure with the lyrics: "las - - - sus: re - de - mi - sti cru - cem pas - - sus, tan - tus". The vocal line is written in a treble clef with a key signature of one flat. The lyrics are repeated in the subsequent measures. The score ends with a final chord in the piano part.

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 judex

Oboe 1
 Bassoon
 Violins
(Tutti)
 Violas
(Tutti)
 Basso
 Soprano
 Alto
 Bass
 Continuo

p
 5

The musical score is for a piece titled "13. Juste judex". It is written for a large ensemble including Oboe 1, Bassoon, Violins (Tutti), Violas (Tutti), Basso, Soprano, Alto, Bass, and Continuo. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The first system shows the initial measures, with the Oboe 1 and Bassoon playing a rhythmic pattern of eighth notes. The Violins and Violas play a similar pattern, while the Basso and Continuo provide a steady bass line. The vocal parts (Soprano, Alto, Bass) are marked with a "p" (piano) dynamic. The second system, starting at measure 5, continues the rhythmic patterns, with the Oboe 1 and Bassoon playing a more complex figure. The Violins and Violas play a similar pattern, while the Basso and Continuo provide a steady bass line. The vocal parts are marked with a "p" (piano) dynamic. The score is written for a large ensemble, including Oboe 1, Bassoon, Violins (Tutti), Violas (Tutti), Basso, Soprano, Alto, Bass, and Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system shows the initial measures, with the Oboe 1 and Bassoon playing a rhythmic pattern of eighth notes. The Violins and Violas play a similar pattern, while the Basso and Continuo provide a steady bass line. The vocal parts (Soprano, Alto, Bass) are marked with a "p" (piano) dynamic. The second system, starting at measure 5, continues the rhythmic patterns, with the Oboe 1 and Bassoon playing a more complex figure. The Violins and Violas play a similar pattern, while the Basso and Continuo provide a steady bass line. The vocal parts are marked with a "p" (piano) dynamic.

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,

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.

[illegible]

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 musical score is divided into two systems. The first system contains the piano introduction and accompaniment. The piano part is written in treble and bass staves, featuring a rhythmic pattern of eighth and sixteenth notes. The vocal part is written in a single staff, with lyrics in Latin. The second system contains the vocal parts and the piano accompaniment. The vocal parts are written in two staves, with lyrics in Latin. The piano accompaniment is written in treble and bass staves, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics are: In - ge - mi - sco, tan - quam re - - - us, In - ge - mi - sco, tan - quam re - - - us, - mi - sco, tan - quam re - - - - - us, re - us, tan - quam re - - - - - us, The piano part features a rhythmic pattern of eighth and sixteenth notes, and the vocal parts feature a melodic line with lyrics in Latin.

19

The musical score is divided into two systems. The first system contains two systems of piano accompaniment. The first system of piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff has a more active accompaniment. The second system of piano accompaniment also consists of a treble and bass staff, with similar melodic and accompanimental patterns. The second system of the score contains four vocal parts, each with a single line of Latin lyrics. The lyrics are: "sup - pli - can - ti par - ce De - - us." The vocal parts are arranged in a four-part setting, with each part having its own staff. The first vocal part is in the treble clef, and the other three are in the bass clef. The lyrics are written below the staves, aligned with the notes.

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

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

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

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

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 (tr)

20

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

23

- sti.

26

(tr)

16. Preces meae

Oboe 1

Oboe 2

Bassoon

Violins
(Tutti)

Violas
(Tutti)

Basso

Alto

Tenor

Continuo

10

Piano introduction for 'Preces meae'. The score is in B-flat major (two flats) and 4/4 time. It consists of three staves: two treble staves for the right hand and one bass staff for the left hand. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. The piece begins with a key signature change from B-flat major to E-flat major (three flats) in the third measure.

Piano accompaniment for the first vocal entry. The score is in E-flat major (three flats) and 4/4 time. It consists of three staves: two treble staves for the right hand and one bass staff for the left hand. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. The piece begins with a key signature change from B-flat major to E-flat major (three flats) in the third measure.

Solo

(tr)

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

Solo

(tr)

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

Piano accompaniment for the second vocal entry. The score is in E-flat major (three flats) and 4/4 time. It consists of three staves: two treble staves for the right hand and one bass staff for the left hand. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. The piece begins with a key signature change from B-flat major to E-flat major (three flats) in the third measure.

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-

27

ne per - en - ni, ne per - en - - - - -

- en - ni, ne per - en - - - - -

35

The musical score is written for piano and two vocal parts. The piano introduction consists of 8 measures. The first system (measures 35-42) shows the piano accompaniment with a forte (*f*) dynamic. The second system (measures 43-50) shows the vocal parts entering with a forte (*f*) dynamic. The third system (measures 51-58) shows the vocal parts continuing with the lyrics. The fourth system (measures 59-66) shows the piano accompaniment with a forte (*f*) dynamic.

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

The musical score is written for three systems of staves. The first system consists of two treble staves and one bass staff. The second system also consists of two treble staves and one bass staff. The third system consists of two treble staves and one bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 44. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line at the end of the third system.

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 - - - - -

[illegible]

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 -

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

con sordino

con sordino

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

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

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

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

La - - cri - mo - -

Solo

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 a piece titled "21. Judicandus homo reus". It is written in 3/4 time and the key signature has two flats (B-flat and E-flat). The score includes parts for the following instruments and voices:

- Trumpet in C
- Oboe 1
- Oboe 2
- Bassoon
- Violin 1
- Violin 2
- Violas (Tutti)
- Basso
- Soprano
- Alto
- Tenor
- Bass
- Continuo

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

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.

19

This musical score is for the piece 'Judicandus homo reus', page 19. It is written in B-flat major (two flats) and 4/4 time. The score features a vocal line and a piano accompaniment. The piano part consists of two systems of staves, each with a grand staff (treble and bass clef) and a separate bass line in the lower register. The vocal line is a single staff with lyrics in Latin. The music is characterized by a steady, rhythmic accompaniment in the piano, with the vocal line providing a melodic counterpoint. The lyrics are: 'a - - - - men, do - na e - is re - qui - em, a - - - - - A - - - - - men, a - - - - - a - - - - - men, a - - - - -'. The score is marked with a '19' in the top left corner.

a - - - - men,

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

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

a - - - - - men,

a - - - - -

27

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

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

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

do - na e - is re - - qui -

33

[illegible]

40

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

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

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

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

48

[illegible]

56

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

64

This musical score is for the piece 'Judicandus homo reus'. It is written for a choir and piano. The score is in G minor (three flats) and 4/4 time. It begins with a piano introduction of 64 measures. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a melodic line, while the piano provides harmonic support with chords and moving lines in both hands. The lyrics are: 'a - - - - - men, a - - - men. - - - - - men, a - - men, a - - men. - - - - - men, a - men. e - is re - - qui - em, a - - men, a - men.'

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

7

de - fun-cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro

de - fun - cto - rum de poe - nis in - fer - ni de poe - nis in - fer - ni, in

de - fun - cto - rum de poe - nis in - fer - ni de poe - nis in - fer - ni et de pro - fun-do, pro

de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni

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

f

p

p

p

f

f

f

f

Solo

Li - be - ra e - as de o - re le - o - nis ne ab - sor - be - at e - as tar - ta - rus.

Solo

Li - be - ra e - as de o - re le - o - nis ne ab - sor - be - at e - as tar - ta - rus.

Tutti

ne ca - dant

Tutti

ne ca - dant in ob - scu - rum,

Tutti

ne ca - dant in ob -

25

f

f

Tutti

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

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

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

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 Abrahæ

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

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

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.