



# REQUIEM



for  
Solo Quartet, Mixed Chorus and Orchestra

by  
Alan Gray

FULL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

#### COVER IMAGE

**“To the Unknown British Soldier in France”** by William Orpen, 1923

Imperial War Museum Collection © IWM Art.IWM ART 4438

Reproduced in accordance with the IWM Non-Commercial Licence  
<http://www.iwm.org.uk/collections/item/object/4438>



## ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see *The RCM Novello Library – The Musical Times*, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works. The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

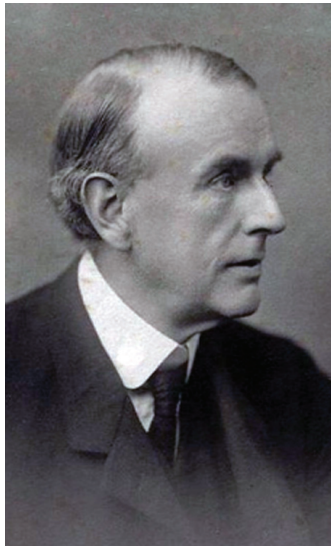
---

### Source Information

Autograph Manuscripts:  
*Full Score (Alan Gray)* Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/14  
*Vocal Score (Howard Carr)* Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15  
Photo Scans provided by Cambridge University Library in accordance with UK Intellectual Property Office Orphan Works Licences OWLS000255-1 and OWLS000255-2 issued to the English Heritage Music Series on June 17, 2021

### Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Adobe In Design CS5   *Music Notation Reference:* *Behind Bars* by Elaine Gould, Faber Music © 2011



Alan Gray (23 December 1855 – 27 September 1935) was an English organist and composer.

Born in York, Gray attended St Peter's School and initially trained as a solicitor, qualifying in 1881. But after musical studies with Edwin G Monk at York Minster he turned to music, studying as an undergraduate at Trinity College, Cambridge, where Charles Villiers Stanford came across him. From 1883 until 1893 he was Director of Music at Wellington College. Other staff members in the music department at the same time were A H Fox Strangways and Hugh Allen. In 1893 he returned to Cambridge to be organist at Trinity College, succeeding Stanford. One of his organ pupils was Ralph Vaughan Williams. He remained there until 1930. During the war Gray was badly affected, losing two of his three sons towards the end of the conflict. He died in Cambridge, aged 79.

Among his compositions are liturgical music for Morning and Evening Prayer and the Office of Holy Communion for use in the Church of England according to the Book of Common Prayer: the Magnificat and Nunc dimittis in F minor for double choir (1912); a setting of Holy Communion in G; and several anthems, including perhaps his best known piece, What are these that glow from afar (1915), words from Christina Rossetti's poem Martyrs' Song), and dedicated "To the Memory of the Brave." There is also a collection of descants to various hymn tunes.

During the war Gray composed a cycle of partsongs entitled 1914 which set three of the five poems in Rupert Brooke's collection 1914 and Other Poems; an Elegy (1915) for organ and strings (or solo organ) in memory of the composer W C Denis Browne, who had been the organ scholar at Clare College, Cambridge and who died in action in 1915. There are a number of other works for organ, for violin solo and for voice and orchestra, set to religious and secular texts.

Following the death of his youngest son, Edward in March 1918, Gray composed an anthem for memorial services "Christ Will Gather in His Own", utilizing the text from hymn no. 400 in the Hymns Ancient & Modern (1896) and dedicated the composition "In Memoriam - E.J.G." The anthem first appeared in the September 1, 1918 issue of The Musical Times.

Sadly, the death of Gray's eldest son Maurice followed on August 8, 1918 and it was this tragedy which led the composer to memorialize his sons, finding solace in composing a setting of the Requiem. Beginning in August, he worked on the composition throughout the remainder of the year, completing the setting in December 1918. Gray chose English composer/conductor Howard Carr to craft a piano reduction and vocal score which was completed sometime in early 1919.

There is no record at Trinity College, the Cambridge University Library, or any publisher to suggest that this magnificent setting of the Requiem was ever engraved, published or performed. The two manuscripts, Full Score (Alan Gray) - Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/14 and Vocal Score (Howard Carr) - Cambridge University Library GBR/0012/MS Add.7793/1-16/13-15/15, used in the preparation of these performance scores, were purchased by the Cambridge University Library from G. David Bookseller (Cambridge) in March 1955 and have been held in the Library's Special Collections since that time.

Because there is not evidence that the Requiem was ever published or performed, under the copyright laws of the United Kingdom, both manuscripts are under copyright protection and, therefore, could not be scanned/copied without permission from either the Gray or Carr Estates or their surviving relation(s), if any. With assistance from staff at Trinity College Chapel and utilizing all available online search resources, it was determined that no such entities or individuals existed as of 2021. The Music Series then prepared an application for an Orphan Works Licence from the UK Intellectual Property Office in the spring of 2021. The application was approved in June which provide the Cambridge University Library with the permission to proceed with the provision of copies for the creation of engraved performance scores.

Because Howard Carr died in 1960, his vocal score manuscript does not enter the Public Domain in the U.S. until January 2031. In the meantime, a rehearsal vocal score has been prepared using Gray's full score which is in the U.S. Public Domain. The piano reduction created by Howard Carr will be uploaded to the EHMS website in 2031.



*Full Score Manuscript  
Title Page Dedication*

### *In Memoriam*

*E.J.G. (Mar 31 1918)      M.G. (Aug 8 1918)*

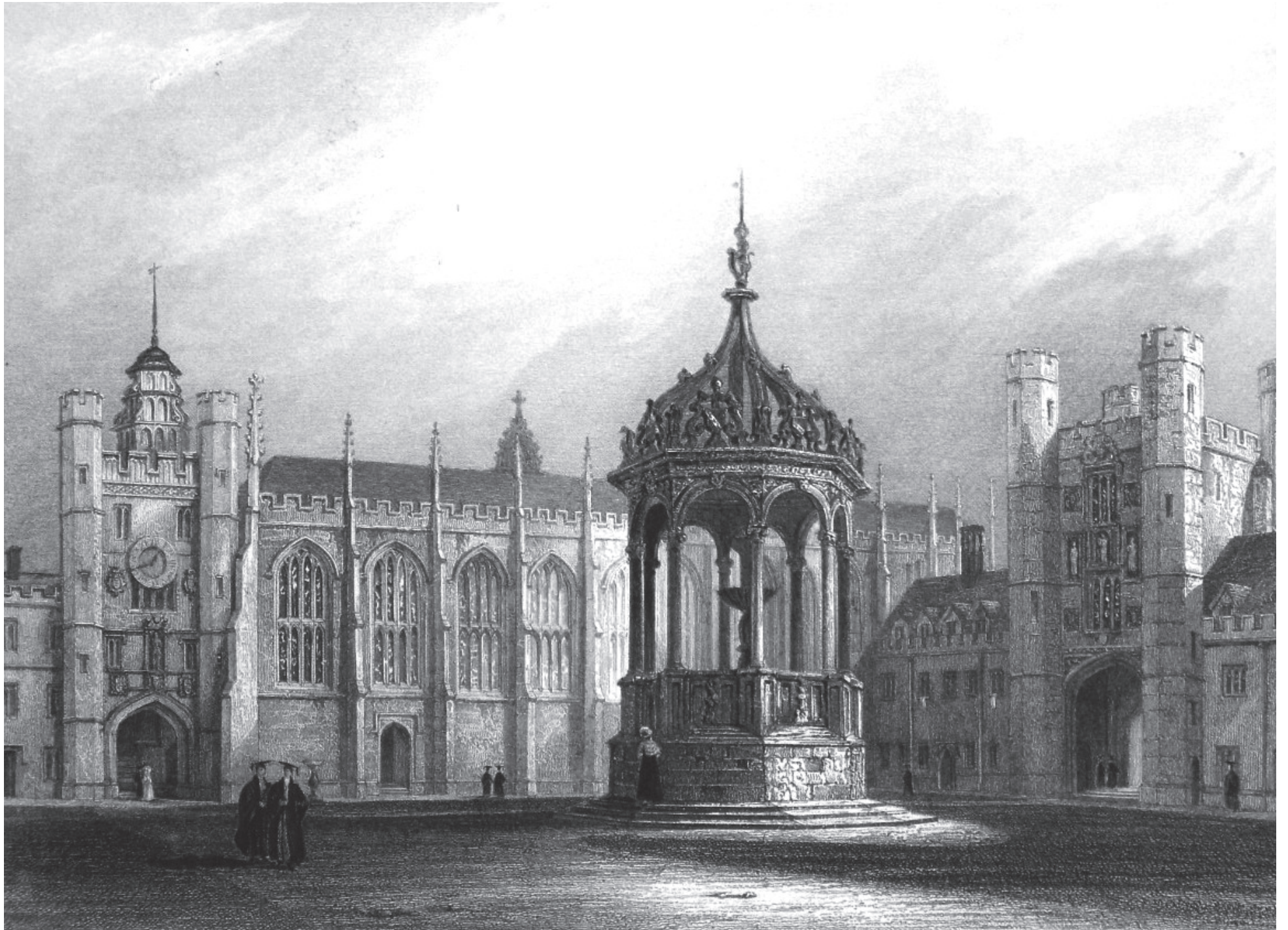


Edward Jasper Gray was born 20 January 1898, the youngest son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

In January 1917, Gray was gazetted to the 6th Battalion Rifle Brigade, and went to the front in June. Edward fell in the neighbourhood of Arras on 31 March 1918, shot by a sniper, whose position he had just located. Burial site in the Fampoux British Cemetery (Pas de Calais Region, France), Grave E.1

Maurice Gray was born 11 October 1889, the second son of Dr. Alan Gray, Organist of Trinity College, Cambridge.

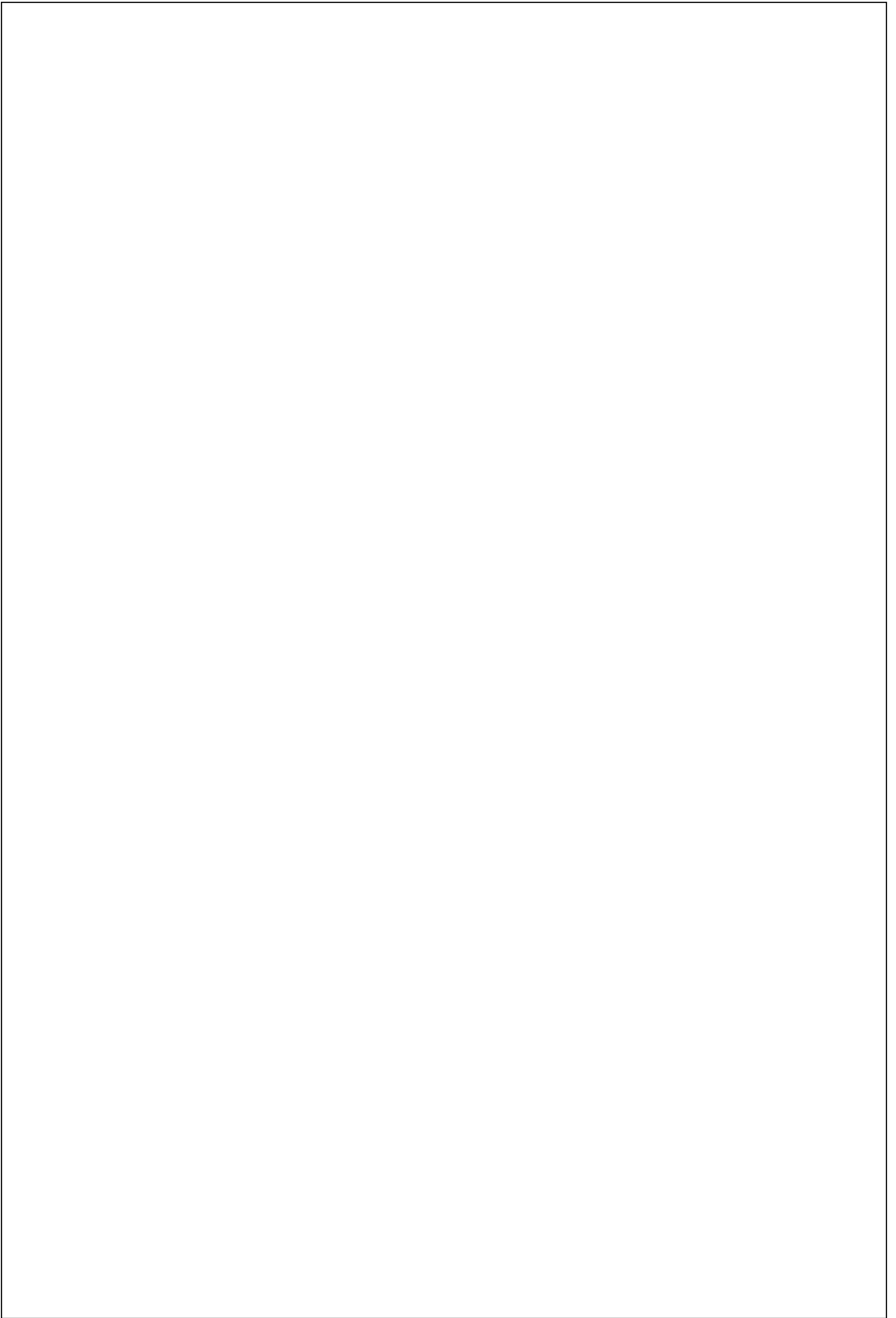
He left for France in June 1915 and was subsequently transferred to the Machine Guns Corps (Cavalry). Maurice fell on 8 August 1918, at Beaucourt-en-Santerre. He was in command of a squadron engaged in an undertaking of special danger, for which he had volunteered. Burial site in the Caix British Cemetery (Somme Region, France), Grave 1.1.15



THE GREAT COURT, TRINITY COLLEGE SHOWING THE CHAPEL

## CONTENTS

	Page
I. Introitus .....	7
II. Kyrie Eleison .....	25
III. Dies Iræ .....	49
IV. Recordare .....	85
V. Confutatis .....	107
VI. Lacrimosa .....	117
VII. Domine, Jesu Christe .....	131
VIII. Hostias .....	153
IX. Sanctus .....	169
X. Benedictus .....	185
XI. Agnus Dei .....	205



# I Introitus *Requiem æternam*

**Andante**

Flute 1  
2

Oboe 1  
2

Clarinet in B $\flat$  1  
2

Bassoon 1  
2

Horn in F 1  
2  
3  
4

Trumpet in C 1  
2

Trombone 1  
2  
3

Tuba

Harp

Organ

Soprano Solo

Alto Solo

Tenor Solo  
*p*  
Re - - - qui - em æ - ter - nam do - - - na, do - na

Bass Solo

Soprano

Alto

Tenor

Bass

**Andante**

Violin I

Violin II

Viola

Cello

Double Bass

1

2

3

4

5

6

A

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Hp.

Org.

S Solo

T Solo

S

A

T

B

VI

V II

Vla.

Vc.

Db.

8 e - - is, *dim.* Do - - mi - ne.

*p* Re - - qui - em æ -

*p* Re - - qui - em æ -

*p* Re - - qui - em æ -

*p* Re - - qui - em æ -

A



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

1  
2  
Hn.

3  
4

C Tpt. 1  
2

1  
2  
Trb.

3

Tuba

Hp.

Org.

S Solo

T Solo

S  
ter - nam do - na - na do - na e - is, Do -

A  
ter - nam, do - na - na do - na e - is,

T  
ter - nam, do - na - na do - na e - is,

B  
ter - nam, do - na - na do - na e - is,

VI

VII

Vla.

Vc.

Db.

13 14 15 16 17 18



B

Fl. 1 2  
 Ob. 1 2  
 B♭ Cl. 1 2  
 Bsn. 1 2

Hn. 1 2  
 3 4  
 C Tpt. 1 2  
 Trb. 1 2  
 3  
 Tuba

Hp.

Org.

S Solo

T Solo

S  
 A  
 T  
 B

ne.  
 ne.  
 ne.  
 ne.

B

V I  
 V II  
 Vla.  
 Vc.  
 Db.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp. [FCG] tr mf

Hp.

Org. mf Ped.

S Solo

T Solo

S  
A  
T  
B

V I  
V II

Vla.  
Vc.  
Db.

*f*

31

32

33

34

35

36

C

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Timp.

Hp.

Org.

S Solo

T Solo

S  
Lux — per - pet - u - a lu - ce - at lu - c - at e - is, lu - ce - at,

A  
Lux — per - pet - u - a lu - ce - at, lu - ce - at e - is, lu - ce - at,

T  
Lux — per - pet - u - a lu - ce - at, lu - ce - at e - is, lu - - - ce - at,

B  
Lux — per - pet - u - a lu - ce - at, lu - ce - at e - is, lu - - - ce - at,

V I

V II

Vla.

Vc.

Db.

37

38

39

40

41

42

C

*f*



**D** *più moto*

The musical score is arranged in systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bass Clarinet (B♭ Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Trb. 1, 2, 3), and Tuba. The second system includes Harp (Hp.), Organ (Org.), and Solo voices (S Solo, T Solo). The third system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The fourth system includes Violins (V I, V II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance markings include *p* (piano), *pp* (pianissimo), *f* (forte), *arco* (arco), and *pizz.* (pizzicato). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and a vocal soloist with lyrics: "Te de - cet hym - nus, De - us in Si - on et ti - bi re - is."

49

50

51

52

53

54

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Hp.

Org.

S Solo  
de - tur vo - - - tum in Je - ru - - - sa - lem.

T Solo

S  
Te de - cet - - - hym - nus,

A  
Te de - cet - - - hym - nus, De -

T  
Te de - cet hym - nus, De -

B  
Te de - cet - - - hym - nus,

V I

V II

Vla. arco

Vc.

Db.

E

E



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Hp.

Org.

S Solo

T Solo

S  
De - us in Si - on Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

A  
- - us in Si - on Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

T  
- - us in Si - on, Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

B  
De - us in Si - on, Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

VI

V II

Vla.

Vc.

Db.

**F**

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Hp.

Org.

S Solo  
T Solo

S  
A  
T  
B

V I  
V II  
Vla.  
Vc.  
Db.

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

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

Ex - au - di, Ex - au - di o - ra - ti - o -

Ex - au - di, Ex - au - di o - ra - ti - o -

Ex - au - di o - ra - ti - o -

67 68 69 70 71 72

rall.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2

Trb. 1 2 3

Tuba

Hp.

Org.

S Solo

T Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*pizz.*

*pizz.*

*rall.*

G Tempo primo

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

Re - - - qui - em æ - ter - nam

Re - - - qui - em æ - ter - nam

Re - qui - em

te om - nis ca - ro ven - i - et. Re - - -

te om - nis ca - ro ven - i - et. Re - - -

te om - nis ca - ro ven - i - et. Re - - -

G Tempo primo

V I

V II

Vla.

Vc.

Db.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Trb. 1  
2  
3

Tuba

Hp.

S Solo  
do - na - e - is do - na - e - - - is *cresc.*

A Solo  
do - na - e - is do - na - e - - - is *cresc.*

T Solo  
do - na e - is do - na e - - - is *cresc.*

B Solo

S  
- qui - em æ - ter - nam do - na - e - is do - na e - - -

A  
- qui - em æ - ter - nam do - na - e - is do - na e - - -

T  
- qui - em æ - ter - nam do - na e - is do - na e - - -

B  
do - na e - - - *p*

V I

V II

Vla.

Vc.

Db.

85

86

87

88

89

90

H

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

1  
2

Hn.

3  
4

C Tpt. 1  
2

1  
2

Trb.

3

Tuba

Hp.

S Solo

Do - - - - - mi - ne

A Solo

Do - - - - - mi - ne

T Solo

Do - - - - - mi - ne

B Solo

Do - - - - - mi - ne

S

is Do - - - - - mi -

A

is Do - - - - - mi -

T

is Do - - - - - mi -

B

is Do - - - - - mi -

H

V I

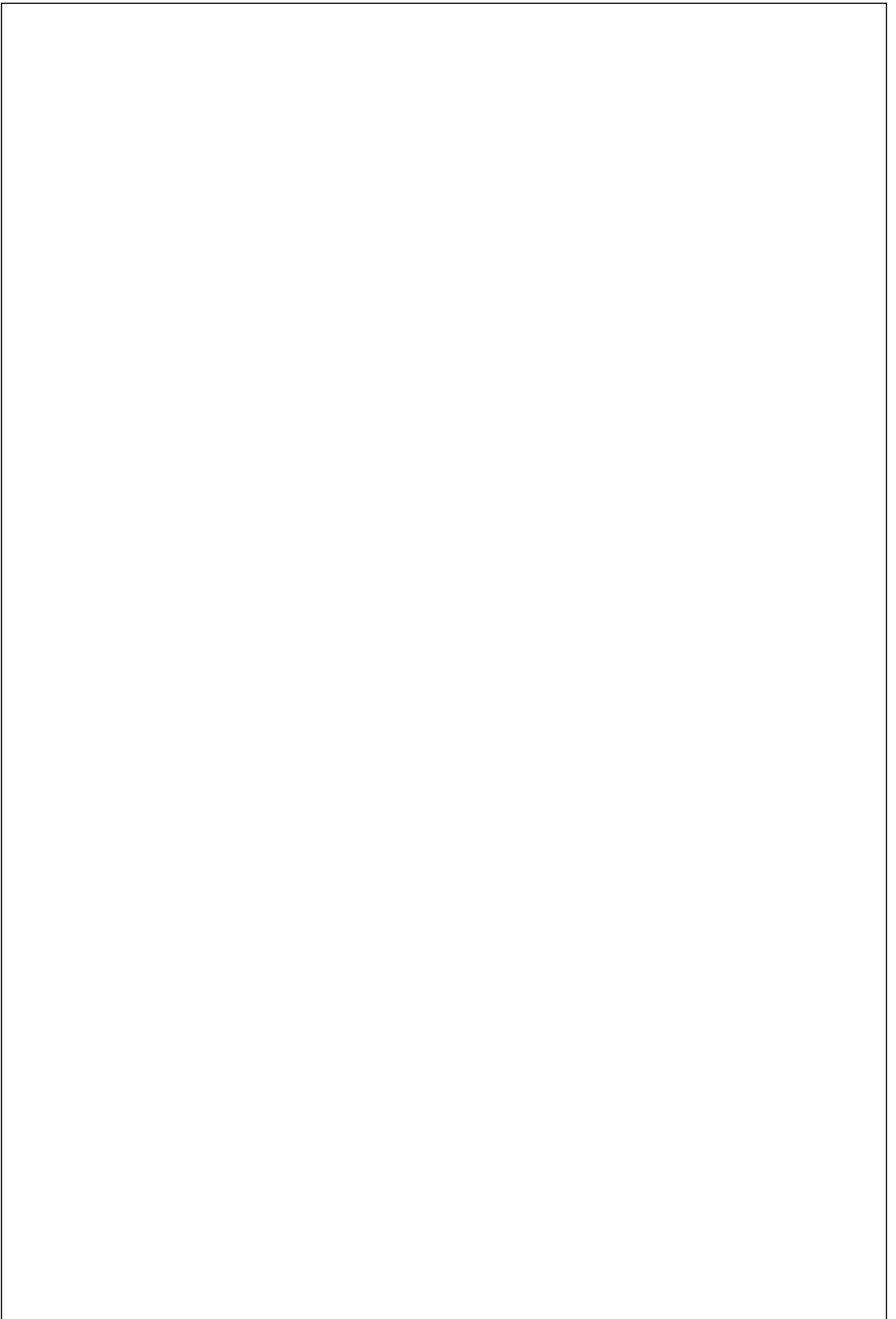
V II

Vla.

Vc.

Db.







# II Kyrie Eleison

**Andante sostenuto.**

Flute 1/2 *p*

Oboe 1/2

Clarinet in B $\flat$  1/2 *p*

Bassoon 1/2

Horn in F 1/2/3/4

Trombone 1/2/3

Timpani

Harp

Organ

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

Soprano *p*  
Ky - ri - e - lei - son, Ky

Alto

Tenor

Bass

Viola

Cello

Contrabass

1

2

3

4

5

6

A

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Hp.

Org.

S Solo

T Solo

B Solo

S  
ri - e e - lei - - - - son,

A

T  
*p* Ky - ri - e e - lei - - -

B

I  
*p*

II  
*p*

Vla.  
*p*

Vc.  
*p*

Cb.  
*p*

7

8

9

10

11

12



B

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Hp.

Org.

S Solo

T Solo

B Solo

S  
Ky - ri - e e - lei - son Ky - ri - e e - lei - son

A  
- ri - e e - lei - son Ky - ri - e e - lei - son

T  
rie e - lei - son Ky - ri - e e - lei - son

B  
- ri - e e - lei - son Ky - ri - e e - lei - son

I arco cresc.

II arco cresc.

Vla. arco cresc.

Vc. arco

Cb. arco



C

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Hp.

Org.

S Solo

T Solo

B Solo

S  
lei - - - - son.

A  
lei - - - - son.

T  
lei - - - - son.

B  
lei - - - - son.

I

II

Vla.

Vc.

Cb.

32 33 34 35 36 37 38

*più animato*

Fl. 1 2  
*mf*

Ob. 1 2  
*mf*

B♭ Cl. 1 2  
*mf*

Bsn. 1 2  
*p* *mf*

Hn. 1 2  
3 4

Trb. 1 2  
3

Org.

S Solo  
*f*  
Chris - - - te, Chris - te e - lei - - son,

A Solo  
*f*  
Chris - - - te, Chris - te e - lei - - son, *f* e -

T Solo  
8  
*f*  
Chris - te e - lei - -

B Solo  
*f*  
Chris - te e - lei - -

S

A

T  
8

B

I  
*mf*

II  
*mf*

Vla.  
*mf*

Vc.  
*mf* arco

Cb.  
pizz.

39

40

41

42

43

44





Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Org.

S Solo  
lei - son, Chris - te e - lei - son, e -

A Solo  
lei - son, Chris - te e - lei - son, e -

T Solo  
lei son, Chris - te e - lei - son, e - lei -

B Solo  
e - lei - son, Chris - te e - lei - son,

S

A

T

B

I arco  
p

II arco  
p

Vla. arco  
p

Vc. p cresc.

Cb.

E

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Org.

S Solo  
lei - - - son, Chris - - - te Chris - - -

A Solo  
lei - - - son, e - - lei - - son, e - -

T Solo  
- - - son, Chis - - - te e - - lei - - son

B Solo  
e - - lei - - son, e - - lei - - son, e - -

S

A

T

B

I

II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

57

58

59

60

61

62





Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

B♭ Cl. 1, 2 *p* *1<sup>o</sup> p* *pp*

Bsn. 1, 2 *pp*

Hn. 1, 2, 3, 4

Trb. 1, 2, 3

Org.

S Solo *dim.* *p*  
son, e - lei - son. e -

A Solo *dim.* *p*  
son, e - lei - son. e -

T Solo *dim.* *p*  
Chris - te, e - lei - son. e -

B Solo *p*  
son, e - lei - son. e -

S *pp*  
e - lei - son

A *pp*  
e - lei - son

T *pp*  
e - lei - son

B *pp*  
e - lei - son

I, II, Vla., Vc., Cb.

Vc. *pizz.*

75

76

77

78

79

80

**G** *pp*

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Trb. 1 2 3

Timp.

Hp.

Org.

Ped.

S Solo  
lei - - - son.

A Solo  
lei - - - son.

T Solo  
lei - - - son.

B Solo  
lei - - - son.

S  
*p*  
Ky - - - ri - e Ky - - - ri -

A  
*p*  
Ky - - - ri - e Ky - - - ri -

T  
*p*  
Ky - - - ri - e Ky - - - ri -

B  
*p*  
Ky - - - ri - e Ky - - - ri -

I  
*p* arco

II  
*p* pizz.

Vla.  
*p* pizz.

Vc.  
*p* arco

Cb.  
*p* arco

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Timp.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Cb.

*p*

*f*

*tr*

Ky - ri - e,  
Ky - ri - e,  
Ky - ri - e,  
Ky - ri - e,  
Ky - ri - e,

e, e - lei - son.  
e, e - lei - son.  
e, e - lei - son.  
e, e - lei - son.

H

Fl. 1 2 *sfp*

Ob. 1 2 *sfp*

B♭ Cl. 1 2 *sfp*

Bsn. 1 2 *sfp*

Hn. 1 2 *sfp*

3 4 *sfp*

Trb. 1 2 *sfp*

3 *sfp*

Timp. *sfp*

Hp. *sfp*

Org.

S Solo Ky - ri - e e -

A Solo Ky - ri - e

T Solo Ky - ri - e

B Solo Ky - ri - e

S *f* e - lei - son, *mf* e - lei - son

A *f* e - lei - son, *mf* e - lei - son

T *f* e - lei - son, *mf* e - lei - son

B *f* e - lei - son, *mf* e - lei - son

I

II

Vla.

Vc. *f*

Cb.







Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Timp.

Hp.

Org.

S Solo  
Ky - ri - e, e - lei - son, e - lei - son

A Solo  
Ky - ri - e, e - lei - son, e - lei - son

T Solo  
Ky - ri - e, e - lei - son, e - lei - son

B Solo  
Ky - ri - e, e - lei - son, e - lei - son

S

A

T

B

I

II

Vla.

Vc.

Cb.

*cresc.* *mf* *p* *dim.* *f* *pizz.*



Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Trb. 1  
2  
3

Timp.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S  
lei - son, lei - son, e - lei -

A  
son, e - lei - son, e - lei -

T  
lei - son, e - lei -

B  
son, e - lei - son, e - lei -

I  
dim. 3 3 3 p

II  
dim. p

Vla.  
dim. p

Vc.  
dim. p

Cb.  
dim. p

121

122

123

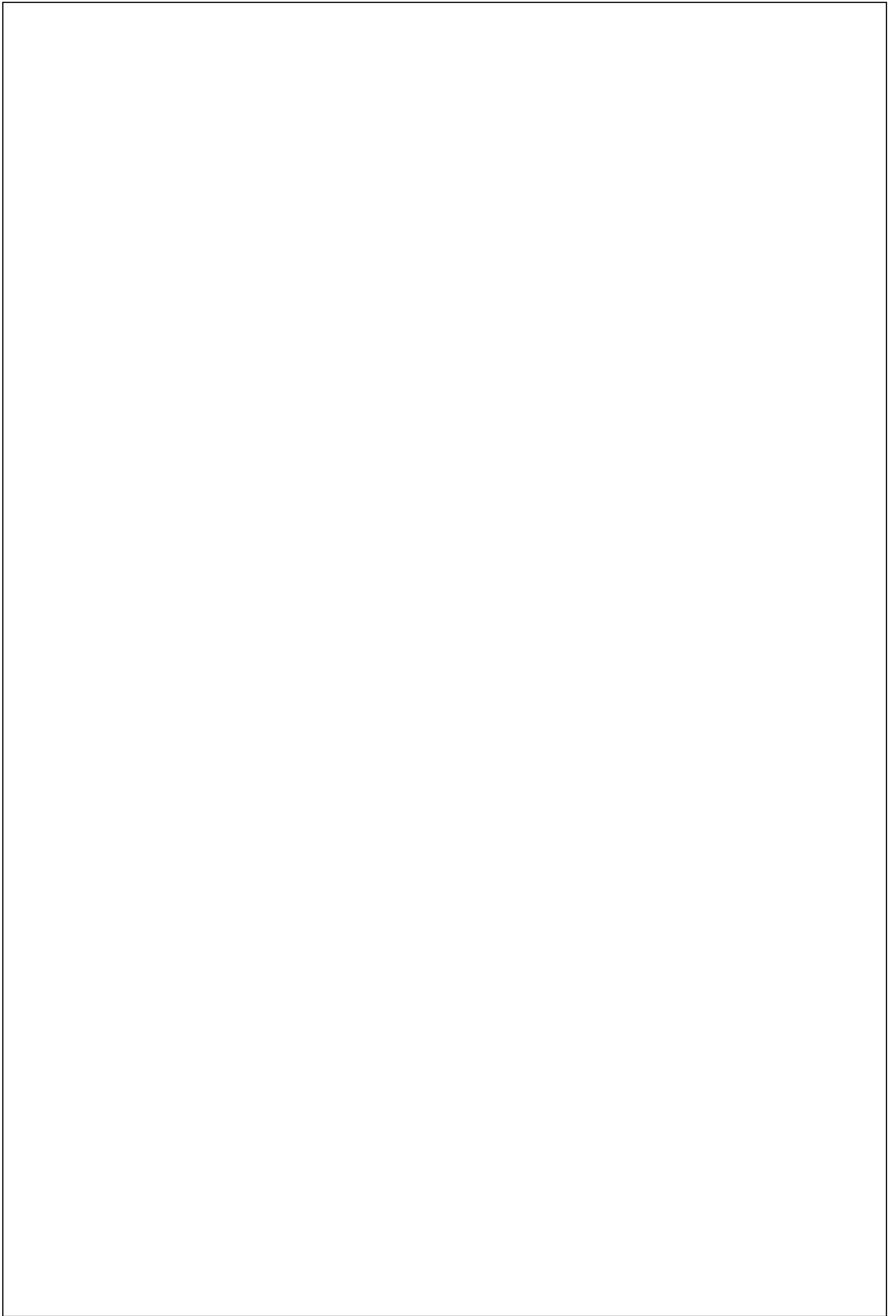
124

125

126













A

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Piatti / G.C.  
Org.  
S  
A  
T  
B  
V I  
V II  
Vla.  
Vc.  
Db.

Measures 13-18 are shown. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Organ, Strings, and Double Bass. The key signature has one flat (B♭). The time signature is 4/4. The section is marked 'A' in a box at the top. The first measure of the section (measure 13) has a 'pp' dynamic marking. The second measure of the section (measure 14) has a 'tr' marking above the bass drum line. The third measure of the section (measure 15) has a 'tr' marking above the bass drum line. The fourth measure of the section (measure 16) has a 'pp' dynamic marking. The fifth measure of the section (measure 17) has an 'arco' marking above the double bass line and a 'p' dynamic marking below it. The sixth measure of the section (measure 18) has a 'pizz.' marking below the double bass line.

13

14

15

16

17

18

This musical score page covers measures 19 through 24. The instruments and their parts are as follows:

- Fl. 1/2:** Flute 1 and 2, both with rests.
- Ob. 1/2:** Oboe 1 and 2. Measure 19 starts with a first-octave (*1<sup>o</sup>*) dynamic. The oboe 1 part has a melodic line with a slur over measures 19-20, followed by a rest in measure 21. Oboe 2 has a similar line.
- B♭ Cl. 1/2:** Bass Clarinet 1 and 2. Both parts have slurred chords in measures 19 and 20, followed by rests.
- Bsn. 1/2:** Bassoon 1 and 2. Both parts have slurred chords in measures 21 and 22, followed by rests.
- Hn in F 1/2:** Horns in F, both parts with rests.
- Hn. in F 3/4:** Horn in F, 3rd and 4th parts, both with rests.
- C Tpt. 1/2:** Trumpet in C, both parts with rests.
- Tbn. 1/2:** Trombone 1 and 2, both with rests.
- Tbn. 3 & Tuba:** Trombone 3 and Tuba, both with rests.
- Timp.:** Timpani, with rests.
- Piatti / G.C.:** Cymbals / Gong, with rests.
- Org.:** Organ, with rests.
- S, A, T, B:** Soprano, Alto, Tenor, and Bass vocal parts, all with rests.
- V I, V II:** Violin I and Violin II, both with rests.
- Vla.:** Viola, with rests.
- Vc.:** Violoncello. The part features a melodic line with slurs across measures 19-24.
- Db.:** Double Bass. The part features a rhythmic accompaniment with slurs across measures 19-24.

19

20

21

22

23

24



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S

A

T

B

V I

V II

Vla.

Vc.

Db.

con sord.

*iv<sup>o</sup>*

*p*

*sempre pp*

[A Few Voices]

*p*

Di - es ir - æ, Di - es il - la sol - vet sæ - clum in fa - vil - la,

31

32

33

34

35

36



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S

A

T

B

VI

V II

Vla.

Vc.

Db.

*pp*

Tes - te Da - vid cum Si - byl - la, Tes - te Da - vid cum - Si - byl - la

Tes - te Da - vid cum Si - byl - la, Tes - te Da - vid cum Si - byl - la, cum Si - byl - la

43

44

45

46

47

48





E

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S

A

T

B

V I

V II

Vla.

Vc.

Db.

senza sord.

I° senza sord.

*pp* [A Few Voices]

Quan - tus tre - mor est fu - tu - - - rus Cunc - - - - ta

Quan - tus tre - mor est fu - tu - - - rus Cunc - ta stric - te

Quan - tus tre - mor est fu - tu - - - rus Cunc - ta stric - te

Quan - tus trem - mor est fu - tu - - - rus Cunc - ta stric - te

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

[ Full ] *p*

[ Full ] *p*

[ Full ] *p*

[ Full ] *p*

Fl. 1/2

Ob. 1/2 *a2*

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2 *mf*

Hn in F 3/4 *mf*

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S *cresc.*  
stric - - - te, cunc - ta stric - te dis - cus - su - rus!

A *cresc.*  
cunc - ta stric - te, cunc - ta stric - te dis - cus - su - rus!

T *cresc.*  
cunc - ta stric - te, cunc - ta stric - te dis - cus - su - rus!

B  
cunc - ta stric - te

VI *arco* *mf* *cresc.*

VII *arco* *mf* *cresc.*

Vla. *arco* *mf* *cresc.*

Vc. *arco* *mf* *cresc.*

Db. *cresc.*

61

62

63

64

65

66





This page of a musical score contains measures 79 through 84. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Bass Clarinet (B $\flat$  Cl. 1, 2)
- Bassoon (Bsn. 1, 2)
- Horn in F (Hn. in F 1, 2)
- Horn in F (Hn. in F 3, 4)
- Trumpets (C Tpt. 1, 2)
- Trombones (Tbn. 1, 2)
- Tuba (Tbn. 3 & Tuba)
- Timpani (Timp.)
- Percussion (Piatti / G.C.)
- Organ (Org.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (V I)
- Violin II (V II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "es il - la". The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *tr* (trill) and *rit.* (ritardando). The organ part is marked with *f*. The woodwinds and strings play sustained chords and melodic lines. The percussion part includes trill markings.



This musical score page covers measures 91 through 96. The instruments and parts are arranged as follows:

- Flutes (Fl. 1, 2):** Measure 91 has a *p* dynamic. Measure 95 has a *pp* dynamic with a fermata.
- Oboes (Ob. 1, 2):** Measure 91 has a *p* dynamic.
- Bass Clarinet (B $\flat$  Cl. 1, 2):** Measure 91 has a *p* dynamic. Measure 95 has a *p* dynamic with a fermata.
- Bassoon (Bsn. 1, 2):** Measure 91 has a *p* dynamic.
- Horn in F (Hn in F 1, 2):** Measure 91 has a *mp* dynamic.
- Horn in F (Hn in F 3, 4):** Measure 91 has a *p* dynamic.
- Trumpets (C Tpt. 1, 2):** Measure 91 has a *p* dynamic.
- Trombones (Tbn. 1, 2):** Measure 91 has a *p* dynamic.
- Tuba (Tbn. 3 & Tuba):** Measure 91 has a *p* dynamic.
- Timpani (Timp.):** Measure 91 has a *p* dynamic.
- Piatti / G.C.:** Measure 91 has a *p* dynamic.
- Organ (Org.):** Measure 91 has a *p* dynamic.
- Voice (Vc.):** Measure 91 has a *p* dynamic.
- Double Bass (Db.):** Measure 91 has a *p* dynamic.
- Violin I (VI):** Measure 91 has a *p* dynamic.
- Violin II (VII):** Measure 91 has a *p* dynamic.
- Viola (Vla.):** Measure 91 has a *p* dynamic.





Lunga J a tempo

The musical score consists of the following parts:

- Fl. 1/2**: Flute parts, mostly rests.
- Ob. 1/2**: Oboe parts, mostly rests.
- B $\flat$  Cl. 1/2**: Bass Clarinet parts, mostly rests.
- Bsn. 1/2**: Bassoon parts, with notes in measures 107 and 108 marked *p* and *1 $^{\circ}$* .
- Hn in F 1/2**: Horn in F parts, mostly rests.
- Hn. in F 3/4**: Horn in F parts, mostly rests.
- C Tpt. 1/2**: Trumpet in C parts, mostly rests.
- Tbn. 1/2**: Trombone parts, mostly rests.
- Tbn. 3 & Tuba**: Trombone and Tuba parts, mostly rests.
- Timp.**: Timpani, mostly rests.
- Piatti / G.C.**: Percussion/Gong/Cymbal, with notes in measures 107 and 108 marked *pp*.
- Org.**: Organ, mostly rests.
- S**: Soprano vocal part with lyrics: mi - ram spar - gens so - - - - num,
- A**: Alto vocal part with lyrics: mi - ram spar - gens so - - - - num,
- T**: Tenor vocal part with lyrics: mi - ram spar - gens so - - - - num,
- B**: Bass vocal part with lyrics: mi - ram spar - gens so - - - - num,
- VI**: Violin I, mostly rests.
- VII**: Violin II, mostly rests.
- Vla.**: Viola, with notes in measures 107 and 108 marked *p* and *arco*.
- Vc.**: Violoncello, with notes in measures 107 and 108 marked *p* and *arco*.
- Db.**: Double Bass, mostly rests.

103

104

105

106

107

108



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S  
om - - - nes an - te thro - - - - - num

A  
om - - - nes an - te thro - - - - - num

T  
om - - - nes an - te thro - - - - - num

B  
om - - - nes an - te thro - - - - - num

VI

V II

Vla.

Vc.

Db.

115

116

117

118

119

120

K

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Piatti / G.C.  
Org.  
S  
A  
T  
B  
VI  
VII  
Vla.  
Vc.  
Db.

1° >  
*p*  
*fp*  
*fp*  
g.c.  
*p*  
*sotto voce*  
Mors stu - pe - bit  
*sotto voce*  
Mors stu - pe - bit  
*sotto voce*  
Mors stu - pe - bit  
*sotto voce*  
Mors stu - pe - bit  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
pizz.  
*f*

121

122

123

124

125

126

L

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S

A

T

B

V I

V II

Vla.

Vc.

Db.

*mf*

senza sord.

*p*

*p*

Trombone 3

*p*

*tr*

*p*

*mf cresc.*

et na - tu - ra cum re - sur - get cre - a -

*mf cresc.*

et na - tu - ra cum re - sur - get cre - a -

*mf cresc.*

et na - tu - ra cum re - sur - get cre - a - tu - ra

*mf cresc.*

et na - tu - ra cum re - sur - get cre - a - tu - ra

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

*f*

*mp*

*mp*

*mp*

arco

*mf*

arco

*mf*

127

128

129

130

131

132



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S  
mir - um spar - gens so - num Co - get Co - get om - nes

A  
mir - um spar - gens so - num Co - get, Co - get om - - -

T  
mir - um spar - gens so - num Co - - - get om - - -

B  
mir - um spar - gens so - num Co - - - get om - - -

VI

V II

Vla.

Vc.

Db.





Attacca

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S

[A Few Voices]  
*mf*

A  
Li - ber scrip - tus pro - fer - e - tur, In — quo to - tum con - ti - ne - tur, Un - de mun - dus ju - di - ce - tur.

T

B

V I

V II

Vla.

Vc.

Db.

Attacca

**N** Adagio maestoso

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Piatti / G.C.  
Org.  
S  
A  
T  
B  
VI  
VII  
Vla.  
Vc.  
Db.

*f* Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit  
*f* Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit  
*f* Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit  
*f* Ju - dex er - go cum se - de - bit, Quid - quid la - tet ap - par - e - bit

152

153

154

155

156

157

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S  
A  
T  
B

VI

V II

Vla.

Vc.

Db.

*p*

*f* *r<sup>o</sup>*

*p*

*mf*

*mp*

*Solo mp*

*pizz.*

nil in - ul - tum re - man - e - bit. Quid sum mi - ser

nil in - ul - tum re - man - e - bit.

nil in - ul - tum re - man - e - bit.

nil in - ul - tum re - man - e - bit.

158 159 160 161 162 163

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S  
tunc di - tu - rus? Quem pa - tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cur -

A

T

B

VI

VII

Vla.

Vc.  
arco

Db.

164

165

166

167

168

169

P

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Tuba

Timp.

Piatti / G.C.

Piatti

G.C.

Org.

S

us?

A

T

B

[ Full ]

Rex tre - men - dae ma - jes -

[ Full ]

Rex tre - men - dae ma - jes -

[ Full ]

Rex tre - men - dae ma - jes -

[ Full ]

Rex tre - men - dae ma - jes -

VI

pizz.

arco

V II

pizz.

arco

Vla.

pizz.

arco

Vc.

pizz.

arco

Db.

pizz.

arco









R

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S  
A  
T  
B

V I

V II

Vla.

Vc.

Db.

Fons pi - e - ta - tis, fons pi - e - ta - tis.  
Fons pi - e - ta - tis, fons pi - e - ta - tis.  
Fons pi - e - ta - tis, fons pi - e - ta - tis.  
me Fons pi - e - ta - tis, fons pi - e - ta - tis.

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

194

195

196

197

198

199

200

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S

A

T

B

V I

V II

Vla.

Vc.

Db.

*p*

*pp*

*pp*

*pp*

*p*

*Solo*

*Solo*

*div.*

1°

201

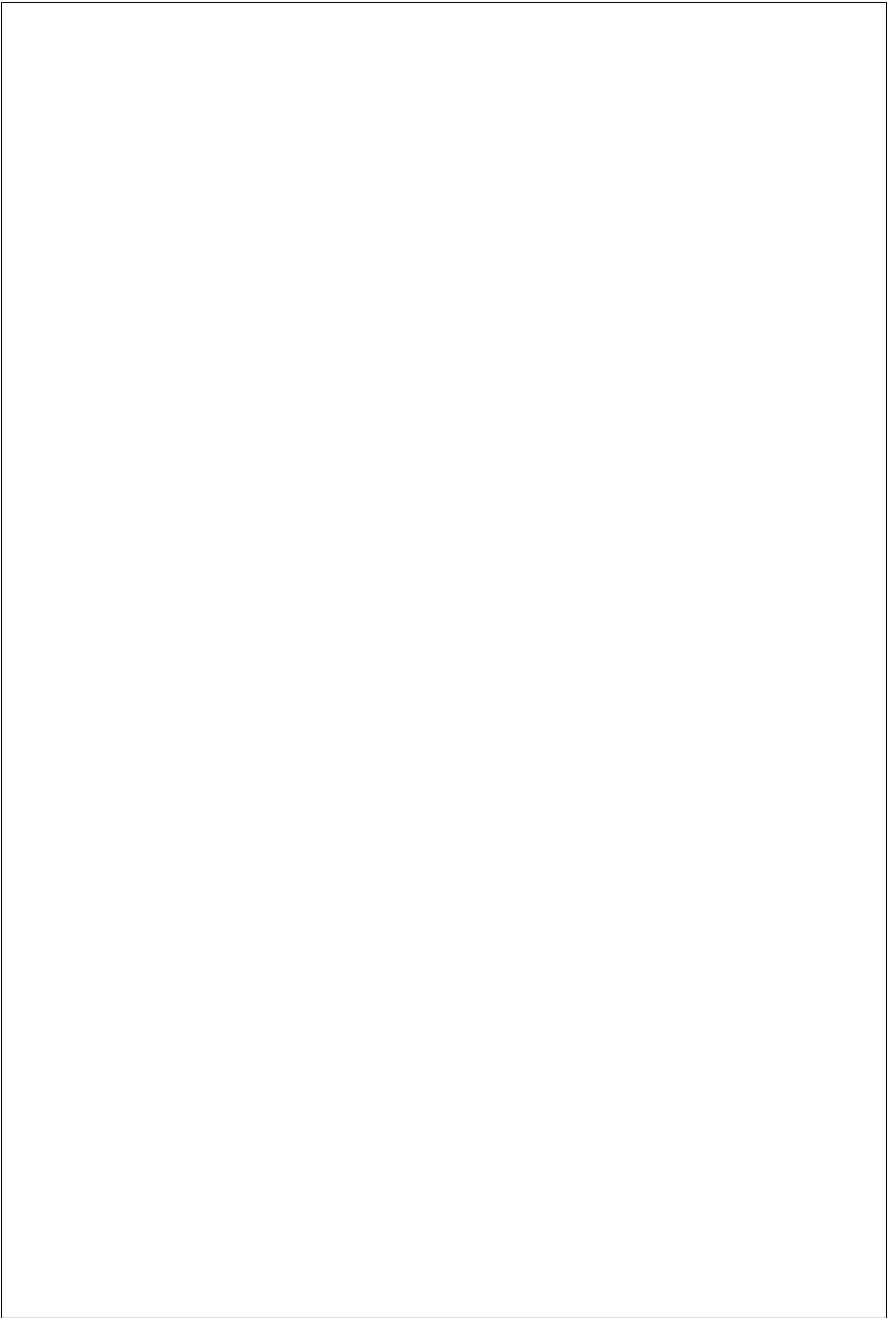
202

203

204

205

206



# IV Recordare

Andante tranquillo

The score is arranged in a standard orchestral format. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B $\flat$  1 & 2, Bassoon 1 & 2, and Horns in F 1, 2, 3, & 4. The string section consists of Violin I, Violin II, Viola, Cello, and Double Bass. The vocal section includes a Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, and a full Chorus (Soprano, Alto, Tenor, Bass). The Harp is also present. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante tranquillo'. The Oboe 1 part begins with a first-octave (1<sup>o</sup>) dynamic marking and a piano (p) dynamic. The Horn 1 part also begins with a piano (p) dynamic. The score is divided into six measures, numbered 1 through 6 at the bottom.

1

2

3

4

5

6

A

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo  
Re - cor - da - re, Je - su pi - e quod sum —

A Solo

T Solo

B Solo

S

A

T

B

V I  
Solo  
*p*

V II  
*p*

Vla.  
*p*

Vc.  
*p*

Db.

7

8

9

10

11

12

B

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn in F 3/4  
Hp.  
S Solo  
A Solo  
T Solo  
B Solo  
S  
A  
T  
B  
VI  
VII  
Vla.  
Vc.  
Db.

cau - sa tu - æ vi - æ; ne me per - das il - la di - e.

*cresc.*

*p*

*p*

13

14

15

16

17

18

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo  
Quæ - rens me, se - dis - ti las - sus, Re - de - mis - ti

A Solo

T Solo

B Solo

S

A

T

B

Tutti

VI  
p

V II  
p

Vla.  
p

Vc.

Db.

cresc.

cresc.

cresc.



Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo  
cru - cem pas - sus; tan - - - tus la - - - bor

A Solo

T Solo

B Solo

S

A

T

B

VI

V II

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*p*

25 26 27 28 29 30

D

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn in F 3/4  
Hp.  
S Solo  
A Solo  
T Solo  
B Solo  
S  
A  
T  
B  
VI  
VII  
Vla.  
Vc.  
Db.

pp  
p  
p

non sit cas - - - - sus.

E

*poco più moto*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

VI

V II

Vla.

Vc.

Db.

*p*

*p*

*p*

*mf*

Jus - te ju - dex

*mp*

*pizz.*

*p*

*pizz.*

*pizz.*

*pizz.*

*p*

*p*

*p*

37

38

39

40

41

42

Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

VI

VII

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

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

*mf*

*mf*

arco

pizz.

arco

pizz.

43

44

45

46

47

48

F

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

VI

V II

Vla.

Vc.

Db.

*mp*

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

49

50

51

52

53

54

*colla voce*

**G** *a tempo*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

VI

VII

Vla.

Vc.

Db.

*sfp*

*sfp*

*sfp*

*sfp*

*mp*

In - ge - mis - co,

nis.

*colla voce*

*a tempo*

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, and Bassoon 1 & 2. The second system includes Horn in F 1 & 2 and Horn in F 3 & 4. The third system is for the Harp (Hp.). The fourth system is for vocal soloists: Soprano (S Solo), Alto (A Solo), Tenor (T Solo), and Bass (B Solo). The T Solo part includes the lyrics: "tam - quam re - us: cul - pa ru - bet vul - tus". The fifth system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The sixth system includes Violin I (VI), Violin II (VII), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

61

62

63

64

65

66

H

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

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

*cresc.*

*mf*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*













Fl. 1/2 *p*

Ob. 1/2 *p*

B♭ Cl. 1/2 *p*

Bsn. 1/2 <sup>(a2)</sup> *p* *pp* *1<sup>o</sup>*

Hn in F 1/2 *p* *pp* *1<sup>o</sup>* *2<sup>o</sup>*

Hn. in F 3/4

Hp. *p*

S Solo *dim.*

A Solo *dim.*

T Solo *dim.*

B Solo

S

A

T

B

VI *p*

VII *p*

Vla. *p*

Vc. *p*

Db.



Fl. 1  
2

Ob. 1  
2

B $\flat$  Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

VI

V II

Vla.

Vc. *divisi*

Db.

*dim.*

*pp*

*pp*

*pp*

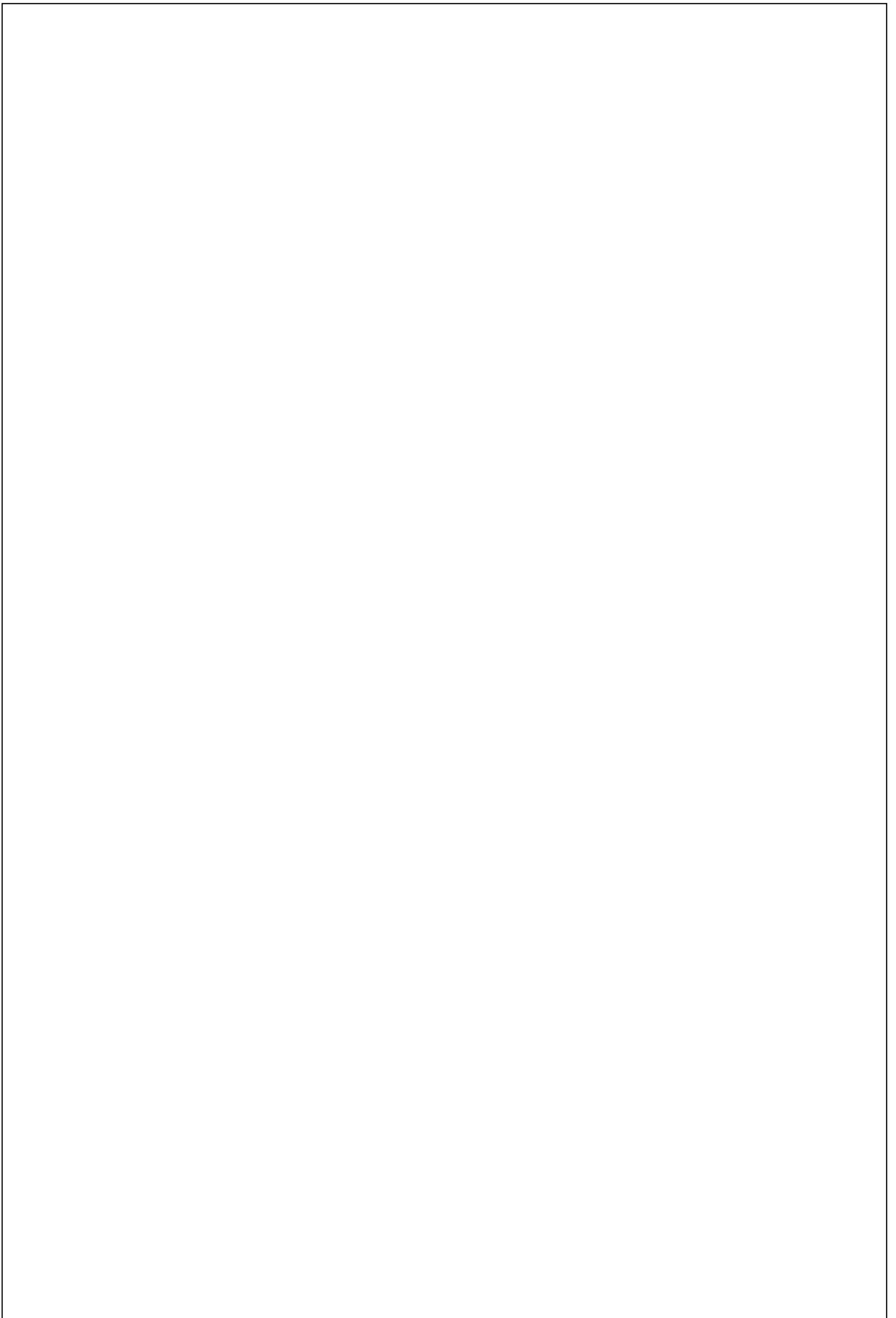
*pp*

*pp*

*pp*







# V Confutatis

Adagio maestoso

Flute 1/2

Oboe 1/2

Clarinet in B $\flat$  1/2

Bassoon 1/2

Horn in F 1/2

Horn in F 3/4

Trumpet in C 1/2

Trombone 1/2

Trombone 3 & Tuba

Timpani  
D, C, G

Piatti / Gran Cassa  
(Piatti)  
(G.C.)

Harp

Organ

Soprano 1

Soprano 2

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

**CHORUS**

Con - fu - ta - tis ma - le - dic - tis,  
 Con - fu - ta - tis ma - le - dic - tis,  
 Con - fu - ta - tis ma - le - dic - tis,  
 Con - fu - ta - tis ma - le - dic - tis,  
 Con - fu - ta - tis ma - le - dic - tis,

1 2 3 4 5

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Piatti / G.C.  
Hp.  
Org.  
S 1  
S 2  
A  
T  
B  
V I  
V II  
Vla.  
Vc.  
Db.

*ff*  
*ff*  
*tr*  
*tr*

Flam - mis a - cri - bus ad - dic - tis,  
Flam - mis a - - - cri - bus ad - dic - tis,  
Flam - mis a - - - cri - bus ad - dic - tis,  
Flam - mis a - - - cri - bus ad - dic - tis,  
Flam - mis a - - - cri - bus ad - dic - tis,

A

Fl. 1/2 *p*

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2 *p*

Hn. in F 3/4 *p*

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Hp. *p*

Org. *p*

S Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

A Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

T Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

B Solo *p*  
vo - ca me, vo - ca me cum ben - e - dic -

S

A

T

B

V I *pizz.*

V II *pizz. p*

Vla. *pizz. p*

Vc. *p*

Db. *p*

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Trombone 3

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

(Piatti)

(G.C.)

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

Con - fu - ta - tis, flam - mis a - cri - bus ad - dic - tis,

Con - fu - ta - tis, flam - mis a - cri - bus ad - dic - tis,

Con - fu - ta - tis, flam - mis a - cri - bus ad - dic - tis,

Con - fu - ta - tis, flam - mis a - cri - bus ad - dic - tis,

B

ff > >

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn in F 1 2

Hn. in F 3 4

C Tpt. 1 2

Tbn. 1 2

Tbn. 3 & Tuba

Timp. *f* E♭ to D - B♭ to A

Piatti / G.C.

Hp. *p*

Org.

S Solo *p*

A Solo *p* vo - ca me, vo - ca me cum ben - e - dic - tus.

T Solo *p* vo - ca me cum ben - e - dic - tus.

B Solo *p* vo - ca me cum ben - e - dic - tus.

S dic - tis *p* vo - ca me,

A *p* vo - ca

T dic - tis *p* vo - ca

B *p* vo - ca

VI

VII

Vla. *pizz.* *arco*

Vc. *p* *pizz.*

Db. *p* *pizz.*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

25

26

27

28

29

30





D

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

cli - nis, qua - si ci - nis, ge - re cu - ram me

cli - nis, qua - si ci - nis, ge - re cu - ram me

cli - nis, qua - si ci - nis, ge - re cu - ram me

cli - nis, qua - si ci - nis, ge - re cu - ram me

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

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

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

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

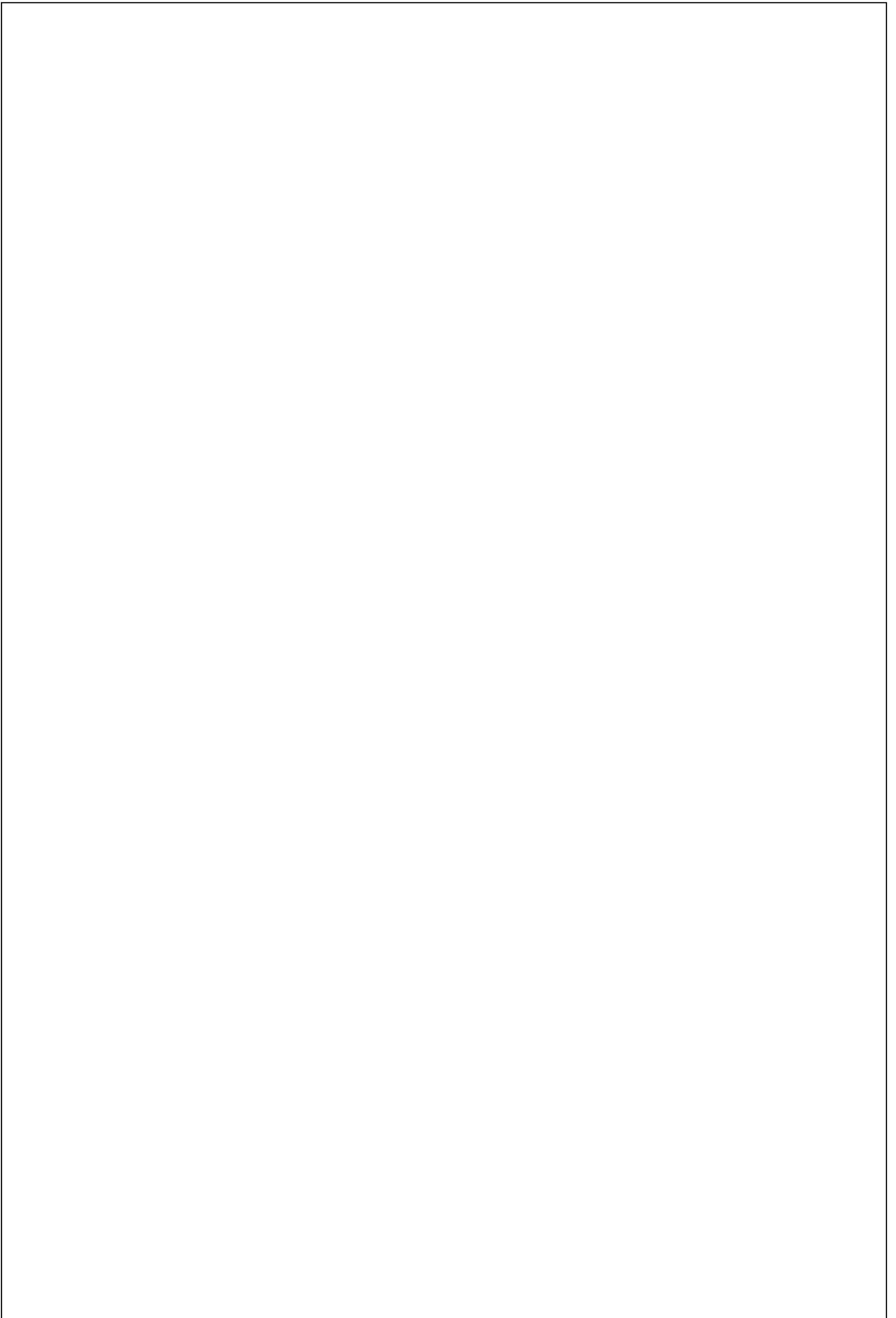
arco

unis.

pizz.

arco







A

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, keyboard, and strings. The score spans five measures, numbered 6 through 10 at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, and Horns in F (1, 2, 3, 4). The brass section includes Trumpets in C (1, 2) and Trombones (1, 2, 3 & Tuba). The percussion section includes Timpani, Gong/Cymbal (G.C.), Harp (Hp.), and Organ (Org.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (VI), Violin II (VII), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features several dynamic markings: *pp* (pianissimo) in measures 6 and 8, *mf* (mezzo-forte) in measure 7, and *p* (piano) in measures 7 and 8. There are also crescendo and decrescendo hairpins. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The vocal soloists have rests throughout the passage.

6

7

8

9

10

B

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

*mp*

*p*

La - cri - mo - sa Di - - - es il - la, qua re - sur - get il - la

11

12

13

14

15

16

C

Musical score for orchestra and vocal soloist, measures 17-22. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Trombone 3 & Tuba, Timpani, Gong/Cymbal, Harp, Organ, Soprano Soloist, Alto Soloist, Tenor Soloist, Bass Soloist, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist part includes the lyrics: ex fa - vil - - - la ju - di can - dus ho - mo re - us. The score features various musical notations including triplets, slurs, and dynamics such as *dim.*



Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn. in F 1/2, Hn. in F 3/4, C Tpt. 1/2, Tbn. 1/2, Trombone 3, Timp., G.C., Hp., Org., S Solo, A Solo, T Solo, B Solo, S, A, T, B, VI, VII, Vla., Vc., Db.

**D**

*p*, *mf*, *f*, *cresc.*, *tr*, *G.C.*

La - - - cri - mo - sa  
 La - - - cri - mo - sa  
 La - - - cri - mo - sa  
 La - - - cri - mo - sa

23

24

25

26

27

28









rall. colla voce I a tempo

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

53

54

55

56

57

58

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

**J**

*p*

*1<sup>o</sup> espress.*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

Do - na, do - na e - is

Do - na, do - na e - is

Do - na, do - na e - is

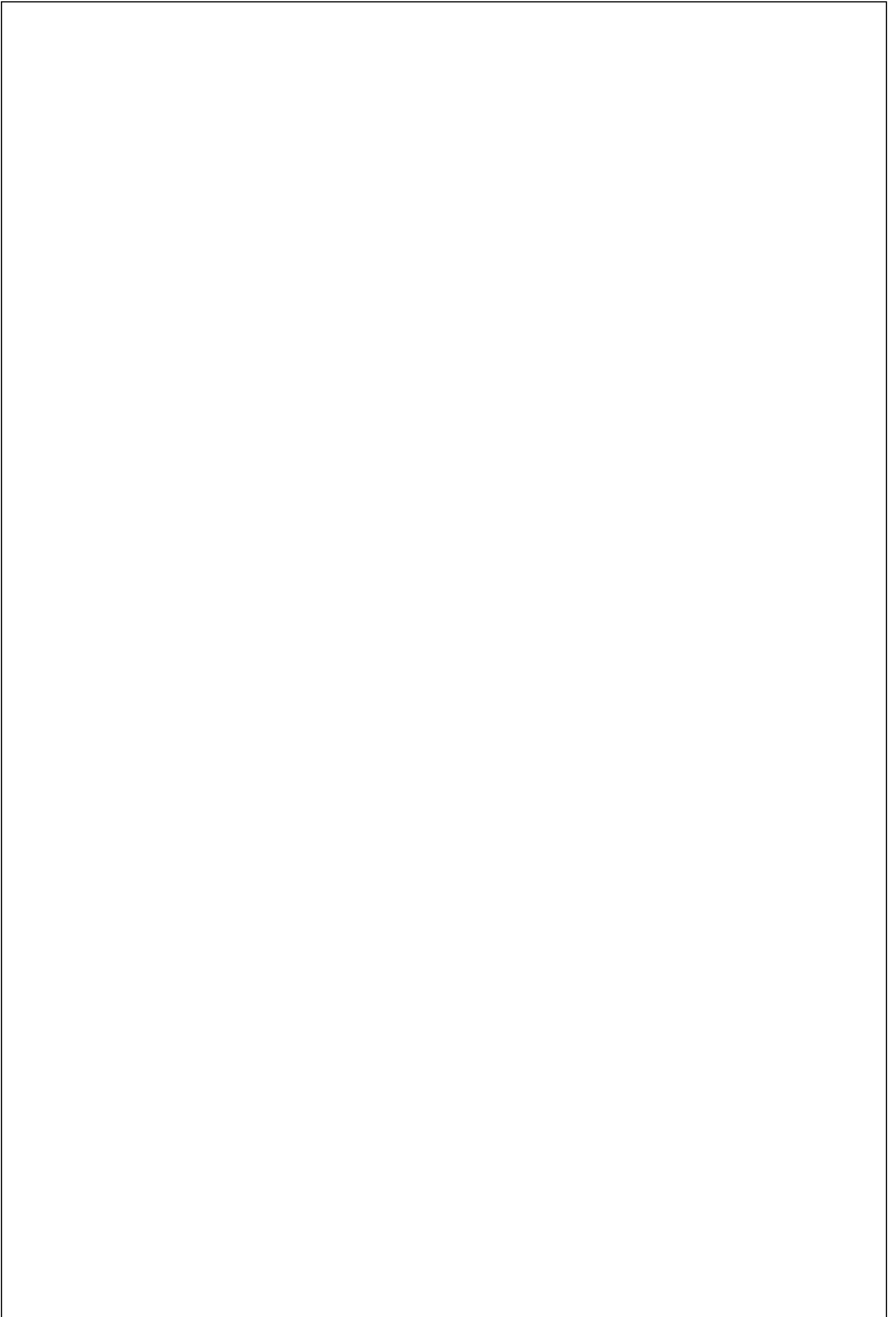
Do - na, do - na e - is

mi - ne, do - na, do - na e - is









# VII Domine, Jesu Christe

Moderato

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) sections are positioned at the top. The percussion (Timpani, Gran Cassa) and strings (Violin, Viola, Cello, Double Bass) are in the middle. The vocal choir (Soprano, Alto, Tenor, Bass) is at the bottom. The score is in 4/4 time and B-flat major. Dynamics range from *p* (piano) to *f* (forte). The chorus part includes the lyrics: "Do - mi - ne Je - su Chris - te Rex glo -".





B

C

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

B Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

*mf*

*pp*

*p*

*sfp*

Stopped

Ped. 32 ft.

17

18

19

20

21

22

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

S Solo

S  
sor - be - at e - as tar - ta - rus,

A  
sor - be - at e - as tar - ta - rus.

T  
Ne ca - dant in ob - scu - - - rum,

B  
Ne ca - dant in ob - scu - - - rum,

V I

V II

Vla.  
divisi arco

Vc.

Db.

23

24

25

26

27

28

**D**

Fl. 1/2 *p*

Ob. 1/2

B♭ Cl. 1/2 *p*

Bsn. 1/2 *f*

Hn. in F 1/2

Hn. in F 3/4 *f*

C Tpt. 1/2 *f*

Tbn. 1/2 *f*

Tbn. 3 & Tuba *f*

Timp. A to G *f*

G.C.

Hp. *mp*

Org. *f*

S Solo *f*  
Sed sig - ni - fer sanc - tus Mi - cha - el.

S *f*  
Sed

A *f*  
Sed

T *f*  
Sed

B *f*  
Sed

V I *f*

V II *f*

Vla. *f*

Vc. *pizz.* *f* arco

Db. *pizz.* *f* arco

**29 30 31 32 33 34**



Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

S Solo

S

A

T

B

V I

V II

Vla.

Vc.

Db.

Re - prae - sen - tet e -

sig - ni - fer sanc - tus Mi - cha - el.

sig - ni - fer sanc - tus Mi - cha - el.

sig - ni - fer sanc - tus Mi - cha - el.

sig - ni - fer sanc - tus Mi - cha - el.









Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
G.C.  
Hp.  
Org.  
S  
A  
T  
B  
VI  
VII  
Vla.  
Vc.  
Db.

mf  
mf  
f

Quam o - lim A - bra - hae prom - i - sis - ti et se - mi - ni,  
et sem - i - ni e - jus, prom - i - sis - ti et se - mi - ni

65

66

67

68

69

70

H

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn. in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
G.C.  
Hp.  
Org.  
S  
A  
T  
B  
V I  
V II  
Vla.  
Vc.  
Db.

Quam o - lim A - bra - hæ prom - i - sis - ti et se -  
 et se - mi - ni e - jus, se -  
 e - jus, se -  
 Quam o - lim A - bra - hæ

71

72

73

74

75

76





Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

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

A  
A - bra - hæ o - lim A - bra - hæ e - - - jus,

T  
e - - - jus, e - - - jus, *f* Quam o - lim

B  
*f* Quam o - lim A - bra - hæ

VI

V II

Vla.

Vc.

Db.

*p* *mf* *f* *f* *f* *f*

J

arco

83

84

85

86

87

88

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

S

A

T

B

VI

VII

Vla.

Vc.

Db.

Quam o - lim A - bra - hæ, Quam o - lim

Quam o - lim A - bra - hæ, Quam o - lim A - - -

A - bra - hæ. A - bra - hæ, Quam o - lim A - bra - hæ

A - bra - hæ, Quam o - lim A - bra - hæ prom - - - i -

arco

f

89

90

91

92

93

94



Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

G.C.

Hp.

Org.

Ped.

S

A

T

B

V I

V II

Vla.

Vc.

Db.

*f*

*mf*

*mp*

*p*

*ff*

*arco*

IV<sup>o</sup>

II<sup>o</sup> *mp*

tr

Quam o - lim

prom - i - sis - ti. Quam o - lim A - - -

prom - i - sis - ti. Quam o - lim A - - -

prom - i - sis - ti. Quam o - lim A - - -

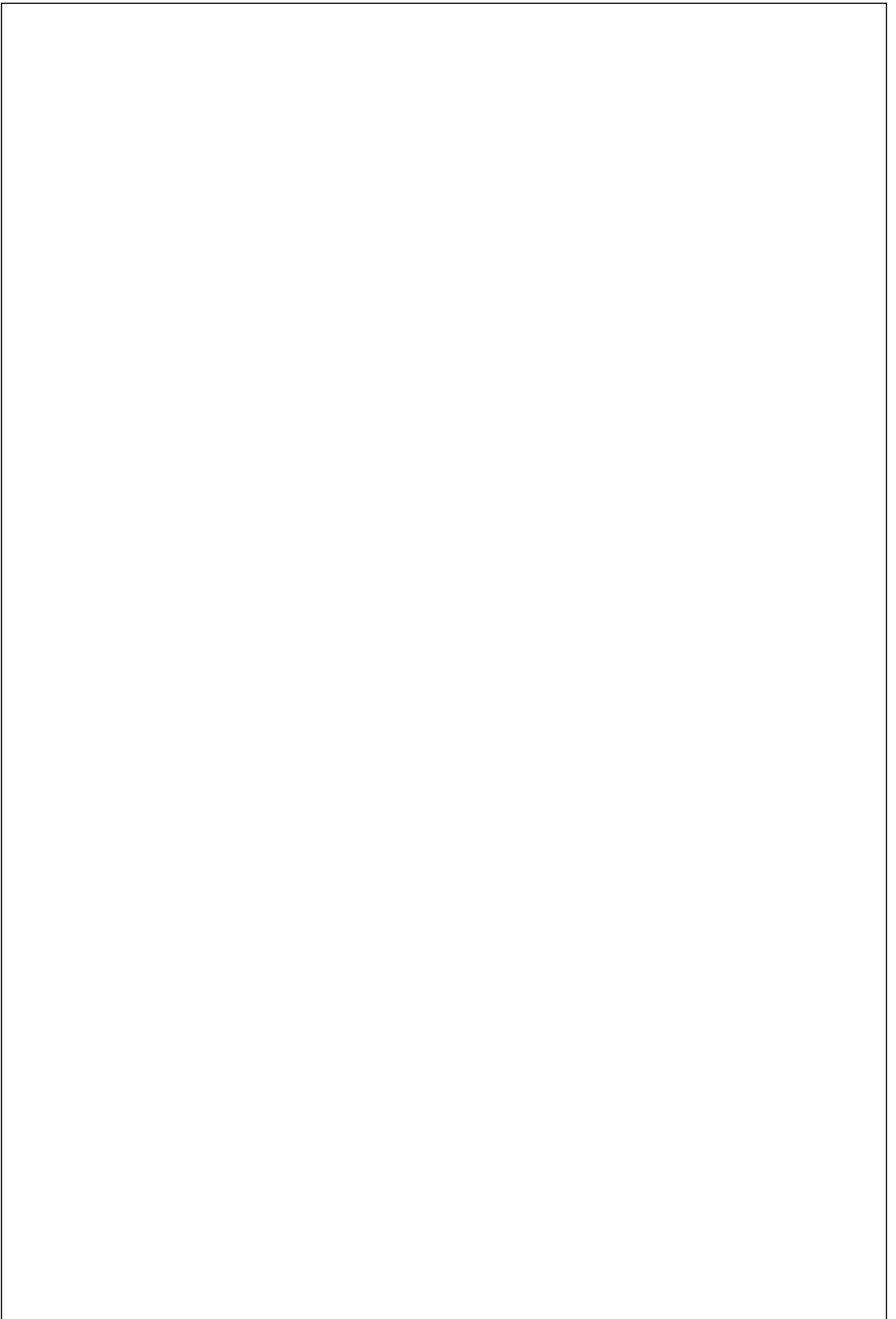




This musical score page contains the following parts and staves:

- Fl. 1/2
- Ob. 1/2
- B♭ Cl. 1/2
- Bsn. 1/2
- Hn in F 1/2
- Hn. in F 3/4
- C Tpt. 1/2
- Tbn. 1/2
- Tbn. 3 & Tuba
- Timp.
- G.C.
- Hp.
- Org.
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- VI
- V II
- Vla.
- Vc.
- Db.

The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). It features a variety of musical notations including melodic lines, chords, and rests. The vocal parts (S, A, T, B) have lyrics 'e - - - - - jus.' written below their staves. The percussion parts (Timp., G.C., Hp.) are indicated with specific rhythmic symbols and rests. The woodwind and brass parts (Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn.) contain complex rhythmic and melodic patterns. The string parts (VI, V II, Vla., Vc., Db.) provide harmonic support with chords and moving lines.





# VIII Hostias

Adagio ♩ = 50

The score is for the eighth movement, 'Hostias', in a 4/4 time signature with a tempo of Adagio (♩ = 50). The key signature has three flats (B-flat major or D-flat minor). The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, and Trombone 3 & Tuba. The brass section includes Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, and Trombone 3 & Tuba. The percussion section includes Timpani. The keyboard section includes Harp and Organ. The vocal quartet consists of Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo. The string section includes Solo Violin, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). The vocal parts have lyrics: 'Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau - dis of -'. The string parts include a prominent solo violin line starting with a *mf* dynamic and a double bass line with a *pizz.* dynamic.

QUARTET

1

2

3

4

5

6

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S Solo  
fe - ri - mus; Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos

A Solo  
fe - ri - mus; Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos

T Solo  
fe - ri - mus; Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos

B Solo  
fe - ri - mus; Tu sus - ci - pe pro a - ni - ma - bus il - lis, quos ho -

Solo Vln.

I

II

Vla.

Vc.

Db.



Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S Solo  
Do - mi - ne, Fac e - is Do - mi - ne tran - si - re tran - si - re, tran - si -

A Solo  
Do - mi - ne, Fac e - is Do - mi - ne tran - si - re tran - si - re, tran - si -

T Solo  
Do - mi - ne, Fac e - is Do - mi - ne tran - si - re tran - si - re, tran - si -

B Solo  
Do - mi - ne, Fac e - is Do - mi - ne tran - si - re tran - si - re, tran - si -

Solo Vln.  
I  
II  
Vla.  
Vc.  
Db.

*p*

*mf*

*mf*

*dim.*

*cresc.*

*f*

*pizz.*

*arco*

*cresc.*

*f*

*f*

Allegro vivace

B

Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Org.  
S Solo  
A Solo  
T Solo  
B Solo  
CHORUS  
S  
A  
T  
B  
I  
II  
Vla.  
Vc.  
Db.

re, tran - si - re.  
re, tran - si - re.  
re, tran - si - re.  
re, tran - si - re.  
Quam o - lim A - bra - hae prom - i - sis - ti

25

26

27

28

29

30

31

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S

A

T

B

I

II

Vla.

Vc.

Db.

*mf*

*f*

Quam o - lim

Quam o - lim A - bra - hae prom - - i - sis - ti et se - mi - ni, et se -

et sem - i - ni e - jus, prom - - i - sis - ti et se - mi - ni e -



**D**

Fl. 1/2 *mf*

Ob. 1/2

B♭ Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2 *f*

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Hp. *mf*

Org.

S *mf*  
e - jus, A - bra - hae o - lim A - bra - hae o - lim et se - mi - ni

A *mf*  
e - jus, et se - mi - ni e - jus et se - mi - ni e - jus, A - bra - hae

T *mf*  
e - jus, A - bra - hae et se - mi - ni e -

B  
- i - sis - ti,

I *pizz.*

II *pizz.*

Vla. *mf*

Vc.

Db.





Fl. 1/2  
Ob. 1/2  
B♭ Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Hp.  
Org.  
S  
A  
T  
B  
I  
II  
Vla.  
Vc.  
Db.

Quam o - lim A - bra - hæ, Quam o - lim A - bra - hæ,  
A - bra - hæ, Quam o - lim A - - - -  
A - bra - hæ, Quam o - lim A - bra - hæ prom - i -  
hæ, Quam o - lim A - bra - hæ prom - - - i - sis - - -

57

58

59

60

61

62



Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S.

A.

T.

B.

I.

II.

Vla.

Vc.

Db.

*f*

*p*

*mf*

*mp*

*ff*

*arco*

*tr*

*IV°*

*II°*

*Ped.*

Quam o - lim A -

i - sis - ti. Quam o - lim A - - -

i - sis - ti. Quam o - lim A - - -

sis - ti Quam o - lim A - - -

69

70

71

72

73

74

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S

A

T

B

I

II

Vla.

Vc.

Db.

**G**

*f*

*sf*

*ff*

*mf*

*fz*

*tr*

bra - hæ prom - i -

bra - hæ prom - i -

bra - hæ prom - i -

bra - hæ prom - i -

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

75

76

77

78

79

80

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S

A

T

B

I

II

Vla.

Vc.

Db.

sis - ti, prom - - i - sis - ti, et se - mi - ni

sis - ti, prom - - i - sis - ti, et se - mi - ni

sis - ti, prom - - i - sis - ti, et se - mi - ni

sis - ti, prom - - i - sis - ti, et se - mi - ni

81 82 83 84 85

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Hp.

Org.

S

A

T

B

I

II

Vla.

Vc.

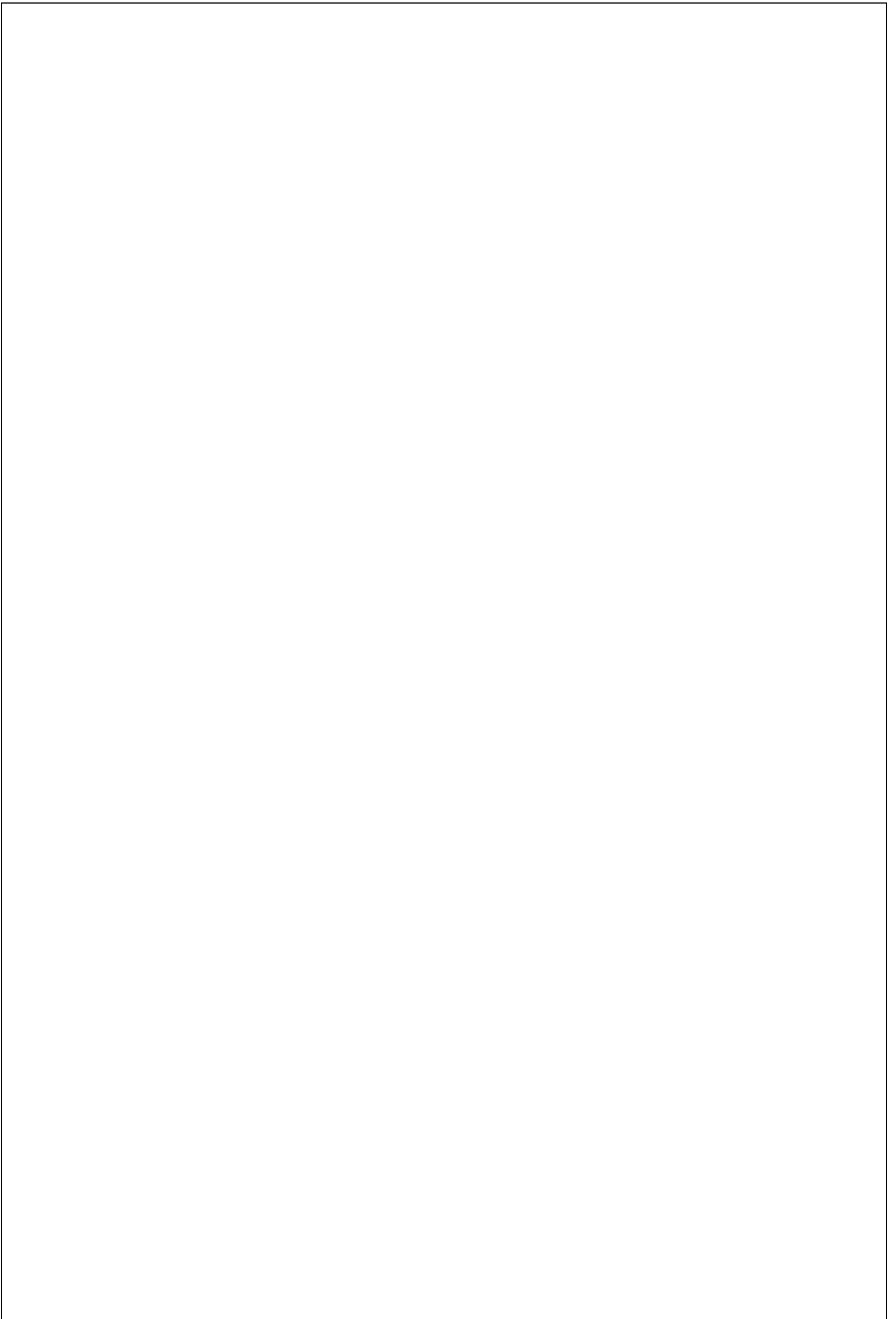
Db.

e - - - - - jus.

e - - - - - jus.

e - - - - - jus.

e - - - - - jus.





# IX Sanctus

include no indication of tempo for this movement.

The score is arranged in systems. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, and Trombone 3 & Tuba. The percussion section includes Timpani (E, D, A) and Piatti / Gran Cassa. The keyboard section includes Harp and Organ (with Pedal). The vocal section includes Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, and a Chorus with Soprano, Alto, Tenor, and Bass parts. The string section includes Violin I & II, Viola, Cello, and Double Bass. The score is in 3/4 time with a key signature of one sharp (F#). Dynamics include *ff* and *f*. The vocal parts have lyrics: "Sanc - tus, sanc - tus, sanc - tus".

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S  
- - - tus, sanc - - - tus Do - mi - nus De - us Sa -

A  
- - - tus, sanc - - - tus Do - mi - nus De - us Sa -

T  
- - - tus, sanc - - - tus Do - mi - nus De - us Sa -

B  
- - - tus, sanc - - - tus, sanc - - - tus Do - mi - nus De - us Sa -

I

II

Vla.

Vc.

Db.

6

7

8

9

10

A

Fl. 1  
 2  
 Ob. 1  
 2  
 A Cl. 1  
 2  
 Bsn. 1  
 2  
 Hn in F 1  
 2  
 Hn. in F 3  
 4  
 C Tpt. 1  
 2  
 Tbn. 1  
 2  
 Tbn. 3 & Tuba  
 Timp.  
 Piatti / G.C.  
 Hp.  
 Org.  
 S Solo  
 A Solo  
 T Solo  
 B Solo  
 S  
 A  
 T  
 B  
 I  
 II  
 Vla.  
 Vc.  
 Db.

ba - - - oth. Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -  
 ba - - - oth. Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -  
 ba - - - oth. Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -  
 ba - - - oth. Ple - ni sunt cœ - li et ter - ra glo - ri - a tu -

B

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S Solo  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

A Solo  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

T Solo  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - - - a.

B Solo  
Ple - ni sunt cœ - li et ter - ra glo - r - a tu - - - a.

S  
a. Sanc - tus, sanc - tus,

A  
a. Sanc - tus, sanc - tus,

T  
a. Sanc - tus, sanc - tus,

B  
a. Sanc - tus, sanc - tus,

I

II

Vla.

Vc.  
*mf*

Db.  
*ff*

17

18

19

20

21

22

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Org.

S Solo

A Solo

T Solo

B Solo

S  
sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth.

A  
sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth.

T  
sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth.

B  
sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth.

I

II

Vla.

Vc.

Db.

23

24

25

26

27

28



**D** *a tempo* (♩ = ♩)

Fl. 1/2  
Ob. 1/2  
A Cl. 1/2  
Bsn. 1/2  
Hn in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Piatti / G.C.  
Org.  
S Solo  
A Solo  
T Solo  
B Solo  
S  
A  
T  
B  
I  
II  
Vla.  
Vc.  
Db.

*mf*, *f*, *ff*, *dim.*, *tr*, *p*, *mf*, *f*, *sempre dim.*, *cresc.*, *ff*, *dim.*, *ff*, *ff*, *ff*, *ff*

35

36

37

38

39

40

E

*più animato*

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

C Tpt. 1/2

Tbn. 1/2

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

*f*

*f*

*f*

*f*

*f*

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

*p*







**F**

Fl. 1/2  
Ob. 1/2  
A Cl. 1/2  
Bsn. 1/2  
Hn. in F 1/2  
Hn. in F 3/4  
C Tpt. 1/2  
Tbn. 1/2  
Tbn. 3 & Tuba  
Timp.  
Piatti / G.C.  
Hp.  
Org.  
S Solo  
A Solo  
T Solo  
B Solo  
S  
A  
T  
B  
I  
II  
Vla.  
Vc.  
Db.

*mf* *f* *sf* *ff*

Ho - san - na in ex - cel - sis.

59 60 61 62 63 64 65

This page of a musical score contains the following parts and staves:

- Fl. 1/2
- Ob. 1/2
- A Cl. 1/2
- Bsn. 1/2
- Hn in F 1/2
- Hn. in F 3/4
- C Tpt. 1/2
- Tbn. 1/2
- Tbn. 3 & Tuba
- Timp.
- Piatti / G.C.
- Hp.
- Org.
- S Solo
- A Solo
- T Solo
- B Solo
- S
- A
- T
- B
- I
- II
- Vla.
- Vc.
- Db.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The woodwinds and brass play sustained chords and melodic lines, while the strings provide a rhythmic and harmonic foundation. The harp and organ parts are mostly silent, with the harp having some arpeggiated figures. The vocal soloists (S, A, T, B) and the vocal ensemble (S, A, T, B) are currently silent.



H

Fl. 1 2 *pp*

Ob. 1 2

A Cl. 1 2 *pp*

Bsn. 1 2 *pp*

Hn. in F 1 2 *mf*

Hn. in F 3 4 *mf*

C Tpt. 1 2 *pp*

Tbn. 1 2 *pp*

Tbn. 3 & Tuba

Timp.

Piatti / G.C.

Hp.

Org.

Ped. *p*

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I *p*

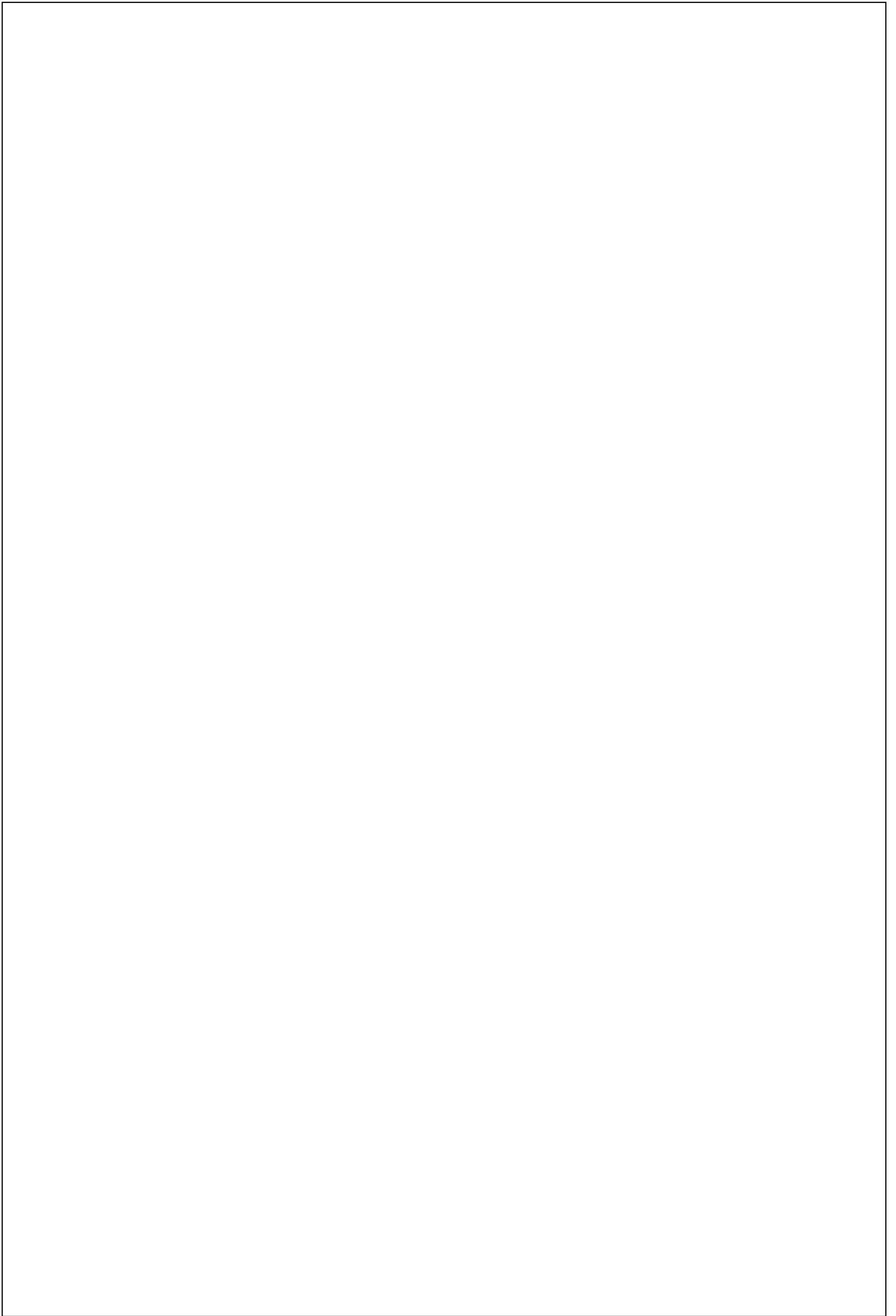
II *p*

Vla. *p*

Vc. *p*

Db. *p*







# X Benedictus

Larghetto

The musical score is arranged in a standard orchestral format. It includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Harp, Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello (labeled 'Celli I'), and Double Bass. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The woodwinds and strings play sustained chords, with dynamics marked 'p' (piano). The vocal soloists and chorus parts are currently silent, indicated by rests.

1

2

3

4

5

This musical score page covers measures 6 through 11. The instruments and parts are arranged as follows:

- Fl. 1/2**: Flute parts, mostly silent.
- Ob. 1/2**: Oboe parts, mostly silent.
- A Cl. 1/2**: Alto Clarinet part with a melodic line starting in measure 7, marked *p*.
- Bsn. 1/2**: Bassoon part with a melodic line starting in measure 9, marked *p*.
- Hn in F 1/2**: Horn in F part with a melodic line starting in measure 11, marked *p*.
- Hn. in F 3/4**: Horn in F part, mostly silent.
- Hp.**: Harp part, mostly silent.
- S Solo**: Soprano Soloist part, mostly silent.
- A Solo**: Alto Soloist part, mostly silent.
- T Solo**: Tenor Soloist part, mostly silent.
- B Solo**: Bass Soloist part, mostly silent.
- S**: Soprano vocal part, mostly silent.
- A**: Alto vocal part, mostly silent.
- T**: Tenor vocal part, mostly silent.
- B**: Bass vocal part, mostly silent.
- I**: Violin I part with dynamics *mf* and *pp*.
- II**: Violin II part with dynamics *mf* and *pp*.
- Vla.**: Viola part with dynamics *mf* and *pp*.
- Vc.**: Violoncello part with dynamics *mf*.
- Db.**: Double Bass part, mostly silent.

Measures 6, 7, 8, 9, 10, and 11 are indicated at the bottom of the page.

A

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*p*

*p*

*p*

Tutti

Be - ne - dic - tus, Ben - ne - dic - tus qui ve - nit in

12

13

14

15

16

17



C

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

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

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

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

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

D

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

*mp*

31

32

33

34

35

36

37

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

11<sup>o</sup>

*f*

*dim.*

*f*

*mf cresc.*

*f*

*dim.*

*f*

*dim.*

38

39

40

41

42

43







Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo  
A Solo  
T Solo  
B Solo

S  
A  
T  
B

I  
II  
Vla.  
Vc.  
Db.

in no - mi - ne Do - - - mi - ni. In  
mi - ne Do - - - mi - ni. In  
mi - ne Do - - - mi - ni. In  
- - - - - mi - - - - ni. In

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

pizz. arco

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

56 57 58 59 60 61



H

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*pp*

*pp*

*cresc.* *mf*

*p*

*p*

*f*

Ho - san - - -

*pizz.*

*pizz.*

*cresc.* *mf*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

na in ex - cel - sis!

*f* Ho - san - - - na in ex - cel - sis!

*f* Ho - san - - - na in ex - cel - sis!

*f* Ho - san - - - na in ex - cel - sis!

*mf* Ho - san - - -

*mf* Ho - san - na in ex - cel - sis, in ex -

*mf* Ho -

pizz.

pizz.

pizz.

arco

*p*

arco

*p*

74

75

76

77

78

79

Fl. 1/2 *1<sup>o</sup> mf*

Ob. 1/2

A Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Hn in F 1/2

Hn. in F 3/4

Hp.

S Solo

A Solo

T Solo

B Solo

S *dim.*  
na in ex - cel - sis. Ho -

A *dim.*  
cel - sis. Ho - san - na in ex -

T *mf*  
Ho - san - na in ex - cel - sis.

B *dim.*  
san - na in ex - cel - sis, in ex -

I

II

Vla.

Vc. *sempre p*

Db. *sempre p*

I

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in F 3/4

Hp.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*p*

*pp*

san - na. Ho - san - na in ex - cel -

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

Ho - san - - - na in ex - - - cel -

cel - sis; Ho - - - san - na in ex - cel -









*rall.*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn in F 1  
2

Hn. in F 3  
4

Hp.

S Solo  
san - - - - na in ex - cel - - - - sis.

A Solo

T Solo

B Solo

S  
san - - - - na in ex - cel - - - - sis.

A

T

B

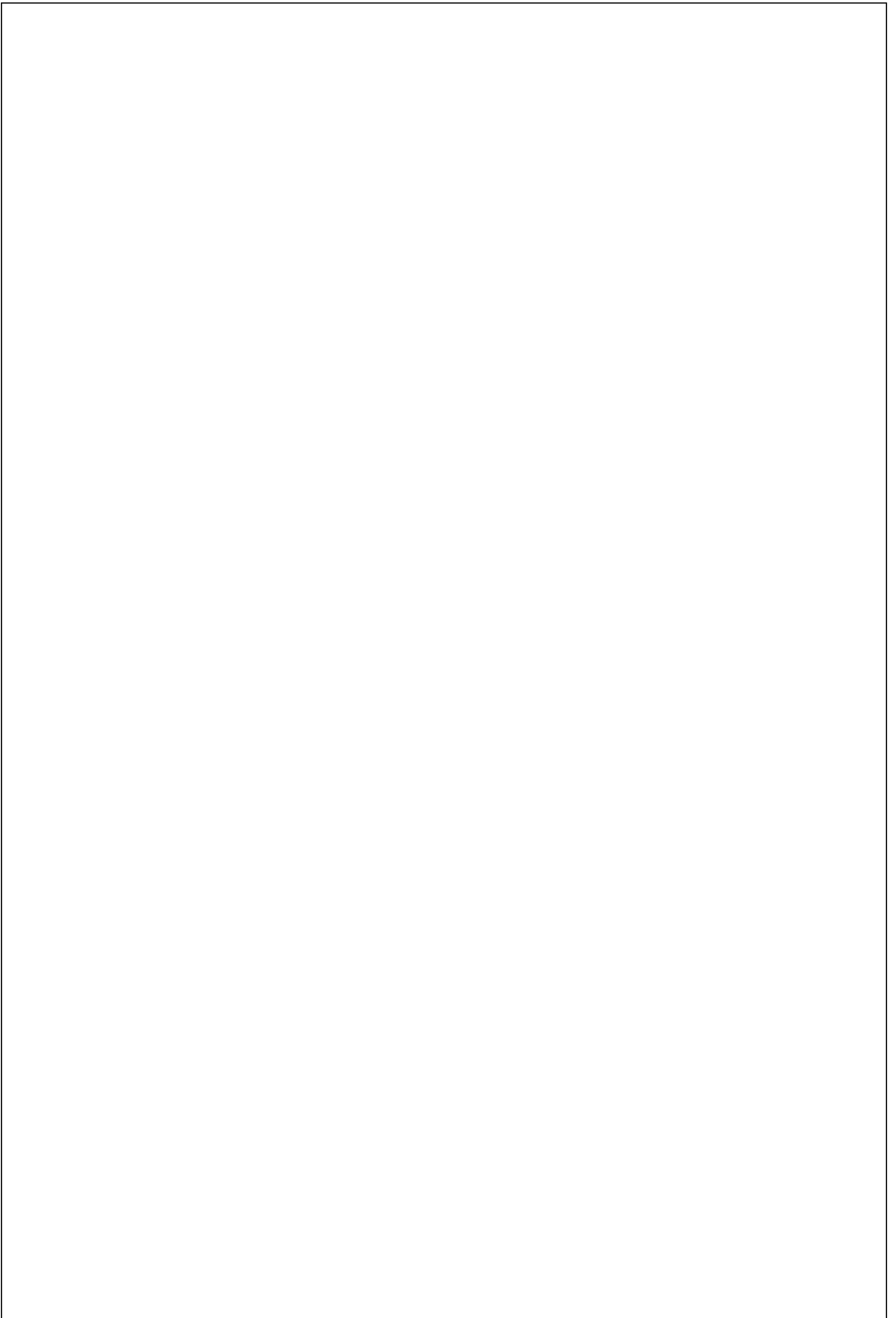
I  
2 Desks  
*pp*

II

Vla.  
Solo

Vc.

Db.



# XI Agnus Dei

Andante affettuoso

Flute 1  
2

Oboe 1  
2

Clarinet in A 1  
2

Bassoon 1  
2

Horn in F 1  
2  
3  
4

Trumpet in C 1  
2

Trombone 1  
2

Trombone 3

Timpani

Harp

Organ

QUARTET

S A Soli

T B Soli

CHORUS

Soprano 1

Soprano 2

Alto

Tenor 1

Tenor 2

Bass

I *espress.*

II *p espress.*

Viola *p pizz.*

Cello *p pizz.*

Double Bass *p*

1

2

3

4

5

6

A

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

SA Soli

T B Soli

S 1

S 2

A

T 1

T 2

B

I

II

Vla.

Vc.

Db.

*cresc.*

*f*

*arco*

*mf*

*dim.*

*divisi*

*cresc.*

*mf*

*dim.*

*dim.*

*dim.*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Timp.

Hp.

Org.

SA Soli

T B Soli

S 1  
S 2  
A

T 1  
T 2  
B

I  
II

Vla.

Vc.

Db.

Ag - nus De - i qui tol - lis pec - ca - ta  
 Ag - nus De - i qui tol - lis pec - ca - ta mun -  
 Ag - nus De - i qui tol - lis pec - ca - ta - mum -

*rall.*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Timp.

Hp.

Org.

S A Soli

T B Soli

S 1  
S 2  
A  
T 1  
T 2  
B

I  
II

Vla.  
Vc.  
Db.







Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Timp.

Hp.

Org.

SA Soli

T B Soli

S 1

S 2

A

T 1

T 2

B

I

II

Vla.

Vc.

Db.

De - i qui tol - lis pec - ca - ta mun - di, Do - na

De - i qui tol - lis pec - ca - ta mun - di, Do - na

- - i qui tol - lis pec - ca - ta mun - di, Do - na

37

38

39

40

41

42

D *poco agitato*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

S A Soli

T B Soli

S

A

T 1  
e - is, do - na e - is re - qui - em.

T 2  
e - is, do - na e - is re - qui - em.

B  
e - is, do - na e - is re - qui - em.

I

II

Vla.

Vc.

Db.

43

44

45

46

47

48

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet in C 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombone 1 & 2, Trombone 3, Timpani, Harp, and Organ. The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The third system includes Violin I & II, Viola, Violoncello (Vc.), and Double Bass (Db.).

Key musical features include:
 

- Measures 49-51:** Crescendo markings (*cresc.*) are present in the Flute, Oboe, Bassoon, and Horn parts. Triplet markings (*3*) are used in the Flute, Oboe, and Bassoon parts.
- Measure 52:** A dynamic shift to *f* (forte) occurs in the Flute, Oboe, Bassoon, Horns, and Organ parts.
- Measures 52-54:** The vocal quartet enters with the lyrics "Ag - - - nus De - i, qui". The vocal parts are marked with *f* and feature long, sustained notes.
- Measures 52-54:** The Violin, Viola, and Double Bass parts continue with a *f* dynamic.

**E**

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

S A Soli

T B Soli

S  
A  
T  
B

I  
II

Vla.

Vc.

Db.

55

56

57

58

59

60

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

SA Soli

T B Soli

S  
do - na e - is, do - na, do - na e - is

A  
e - is, do - na e - is

T  
is, do - na, do - na re

B  
is, do - na, do - na

I

II

Vla.

Vc.

Db.

61

62

63

64

65

66





*ad lib.*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

S A Soli

T B Soli

S  
ter - - - nam.

A  
ter - - - nam.

T  
ter - - - nam.

B  
ter - - - nam.

Vla. I  
II

Vc.

Db.

73

74

75

76

77

78

**G** **Moderato**

Fl. 1 2 *pp* *1<sup>o</sup>*

Ob. 1 2 *pp*

A Cl. 1 2 *pp*

Bsn. 1 2 *pp*

Hn. 1 2 *pp* *III<sup>o</sup>*

Hn. 3 4 *pp*

C Tpt. 1 2

Tbn. 1 2

Tbn. 3

Timp.

Hp. *p*

Org.

S A Soli

T B Soli

S

A

T

B

I *con sord.* *p*

II *con sord.* *p*

Vla. *con sord.* *p*

Vc.

Db. *p*

79

80

81

82

83

84



I poco animato

Fl. 1 2  
 Ob. 1 2  
 A Cl. 1 2  
 Bsn. 1 2  
 Hn. 1 2 3 4  
 C Tpt. 1 2  
 Tbn. 1 2 3  
 Timp.  
 Hp.  
 Org.

S Solo  
 A Solo  
 T Solo  
 B Solo

S  
 A  
 T  
 B

Lux æ - ter - na lu - ce - at e - is, Do - mi - ne.  
 Lux æ - ter - na lu - ce - at e - is, Do - mi - ne.  
 Lux æ - ter - na lu - ce - at e - is, Do - mi - ne.  
 Lux æ - ter - na lu - ce - at e - is, Do - mi - ne.

I  
 II  
 Vla.  
 Vc.  
 Db.



J

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Timp.

Hp.

Org.

S Solo  
A Solo  
T Solo  
B Solo

S  
A  
T  
B

I  
II

Vla.  
Vc.  
Db.

103 104 105 106 107 108

*f* *mf* *pp* *f* *p*

sanc - tis tu - is in æ - ter - num

is in æ - ter - num in æ -

is in æ - ter - num in æ -

is in æ - ter - num in æ -

is in æ - ter - num in æ -

*rall.* K *a tempo primo ma poco tranquillo*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Timp.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

ter - num

ter - num

ter - num

ter - num

ter - num

con sord.

con sord.

pizz.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*1<sup>o</sup> mf*

*p*

*pp*

Lux æ - ter - na lu - ce - at e - is

Lux æ - ter - na

Lux æ - ter - na

Lux æ - ter - na

Lux æ - ter - na

Lux æ - ter - na

Lux æ - ter - na



L

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

C Tpt. 1  
2

Tbn. 1  
2

Tbn. 3

Timp.

Hp.

Org.

S Solo

A Solo

T Solo

B Solo

S

A

T

B

I

II

Vla.

Vc.

Db.

*p*

*mp*

*pp*

*cresc.*

*mf*

*1°*

Cum sanc - tis tu - is in æ - ter - - - nam

lu - ce - at e - is

Cum sanc - tis tu - is

121

122

123

124

125

126





*poco rall.*

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Timpani, Harp, and Organ. The second system features vocal soloists: Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo, followed by Soprano, Alto, Tenor, and Bass voices. The third system includes Violin I & II, Viola, Violoncello, and Double Bass. Dynamics include *pp* and *p*. The tempo marking *poco rall.* is present at the top right.





**ENGLISH HERITAGE**  
MUSIC SERIES

 **LIBRARIES**

**PUBLISHING**

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number  
6.13/01