

PARS SECUNDA.—JUDICIUM.

SOMNUS MORTUORUM.

No. 1.

PRELUDIO.

Adagio.
pp sempre sostenuto.

Adagio.
pp sempre.

Ped. *

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of music. The first system begins with the tempo marking 'Adagio.' and the dynamic marking 'pp sempre sostenuto.' The first two systems feature a melody in the right hand and a sustained accompaniment in the left hand. The third system continues the accompaniment with a more active right hand. The fourth system concludes with a 'Ped.' marking and an asterisk. The fifth system begins with 'Adagio.' and 'pp sempre.' and features a more active right hand with triplets and a sustained accompaniment in the left hand.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a triplet of eighth notes marked with a '3' above it. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff shows further development of the melodic theme, while the lower staff maintains the accompaniment with various chordal textures.

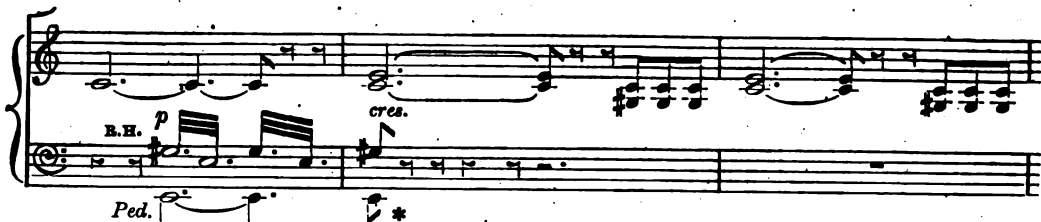
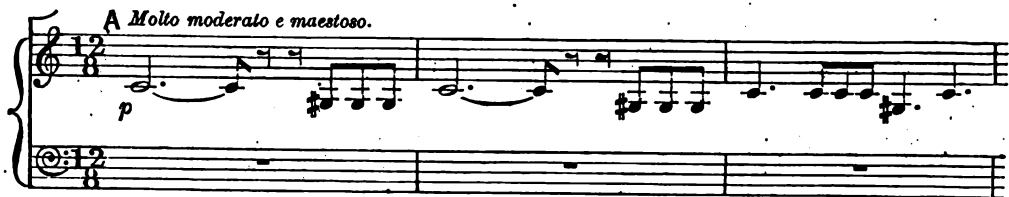
The third system features two staves. The upper staff has a more active melodic line with some grace notes. The lower staff continues the accompaniment, showing a steady flow of chords.

The fourth system consists of two staves. The upper staff continues the melodic development, and the lower staff provides a consistent harmonic support.

The fifth system shows two staves. The upper staff has a melodic line that becomes more chromatic. The lower staff continues the accompaniment with a series of chords.

The sixth system is the final one on the page, consisting of two staves. The upper staff concludes the melodic phrase. The lower staff ends with a final chord and a 'Ped.' (pedal) marking. The piece concludes with a double bar line.

A Molto moderato e maestoso.



B



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation. The right-hand part has a long, sweeping melodic line. The left-hand part has a steady accompaniment. The instruction *ff sempre.* is written above the right-hand staff.

Third system of musical notation, continuing the complex rhythmic and melodic patterns from the previous systems.

Fourth system of musical notation, featuring a prominent melodic line in the right hand and a supporting accompaniment in the left hand.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation. The right-hand part has a melodic line with the instruction *Sra.....* above it. The left-hand part has a rhythmic accompaniment. The instruction *ff* is written above the right-hand staff, and *Ped.* is written below the left-hand staff. A small asterisk is at the end of the system.

System 1: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Pedal markings are present below the bass staff.

Ped. * Ped. * Ped. *

System 2: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Pedal markings are present below the bass staff.

f
Ped. * Ped. * Ped. * Ped.

System 3: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Pedal markings are present below the bass staff.

ff
Ped. * Ped. * Ped. *

System 4: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Pedal markings are present below the bass staff.

sempre ff
Ped. * Ped. *

System 5: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Pedal markings are present below the bass staff.

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

System 6: Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Pedal markings are present below the bass staff.

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

L'istesso tempo.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system begins with a piano (*pp*) dynamic and the instruction *L'istesso tempo.* The second system includes a *Ped.* (pedal) marking and a *pp* dynamic. The third system continues the piece. The fourth system features a *cres.* (crescendo) marking. The fifth system includes a *f* (forte) dynamic marking. The sixth system concludes with a *Ped.* marking and a final chord. The music is characterized by intricate textures, including sixteenth-note patterns and complex chordal structures.

Musical staff 1, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble and a corresponding bass line. The dynamic marking *ff marcato* is present.

Musical staff 2, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble and a corresponding bass line. The dynamic marking *ff* and the instruction *Ped.* are present.

Musical staff 3, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble and a corresponding bass line. The dynamic marking *ff marcato* is present.

Musical staff 4, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble and a corresponding bass line. The dynamic marking *ff* and the instruction *Ped.* are present.

Musical staff 5, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble and a corresponding bass line. The instruction *Ped.* is present.

Musical staff 6, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble and a corresponding bass line. The instruction *Ped.* is present.

C BARITONO SOLO.

Cum au - tem ve - ne - rit Fi - li - us Ho - mi - nis in . .

ma - jes - ta - te Su - a , . . et om - nes an - ge - li cum

E - o , . . tunc se - de - bit su - per se - dem . .

ma - jes - ta - tis Su - a . . e . .

p sempre.

Ped.

No. 4.

JUDEX.

Andante maestoso.

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

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

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

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

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. similis.*

p *dim.*

p

cres. cen do. *f*

B CORO. SOPRANI.

ALTI. Se - den - - ti in Thro - - no, et

TENORI. Se - den - - ti in Thro - - no, et

BASSI. Se - den - - ti in Thro - - no, et

Se - den - - ti in Thro - - no, et

B

Ag - - no, be - ne -

Ag - - no, be - ne -

Ag - - no, be - ne -

Ag - - no, be - ne -

- dic - - ti-o, et ho - nor, et glo - ri-a, . .

- dic - - ti-o, et ho - - nor, et glo - ri-a, . .

- dic - - ti-o, et ho - - nor, et glo - ri-a, . .

- dic - - ti-o, et ho - - nor, et glo - ri-a, . .

be - - - ne - dic - ti - o, et .. ho - - - nor, et

be - - - ne - dic - ti - o, et ho - - - nor, et

be - - - ne - dic - ti - o, et ho - - - nor, et

be - - - ne - dic - ti - o, et ho - - - nor, et

glo - ri - a, et .. ho - - - nor, et glo - - - ri - a,

glo - ri - a, et ho - - - nor, et glo - - - ri - a,

glo - ri - a, et ho - - - nor, et glo - - - ri - a,

glo - ri - a, et ho - - - nor, et glo - - - ri - a,

et po - tes - - tas, in sæ - cu - la sæ - cu -

et po - tes - - tas, in sæ - cu - la sæ - cu -

et po - tes - - tas, in sæ - cu - la sæ - cu -

et po - tes - - tas, in sæ - cu - la sæ - cu -

Sva.....

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

Sva.....

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Ped. *

f *dim.* *p*

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

Sva.....

JUDICIUM ELECTORUM.

No. 5.

Molto moderato.
BARITONO SOLO.

Et con - gre - ga - bun - tur an - te E - um om - nes gen - tes;

Molto moderato.

f

et se - pa - ra - bit e - os ab in - vi - cem, si - cut pas - tor ..

se - gre - gat o - ves ab hæ - dis: et sta - tu - et

dim.

o - ves qui - dem a dex - tris, . . hæ - dos au - tem . . a si -

nis - tris. Tunc di - cet Rex his qui a

p

dex-tris E - jus sunt: . . .

A

Ve

- ni - te, be-ne - dic - ti Pa - tris Me - i, pos - si

- de - - te pa - ra - tum vo - bis reg - - num,

pos - - si - de - - te pa - ra - tum vo - bis

reg - - num a con - sti - tu - ti - o - ne

mun - di, a con - sti - tu - ti - o - ne

B **SOPRANO SOLO.**
mun di. Be - a - ti qui la - vant, qui

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

la - vant' sto - las su - as, qui la - vant' sto - las su - as in

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

San - gui-ne Ag - ni, be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni.

CORO. SOPRANI.
Be - a - ti qui la - vant, qui

ALTI.
Be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni, be - a - ti, be - a

San - gui - ne Ag - ni, be - a - ti, be - a

C
ti, be - a - ti qui la - vant, qui la - vant sto - las

C
ti, be - a - ti qui la - vant, qui la - vant sto - las

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

SOPRANO SOLO.

Be - a - - - ti qui la -

- ni, . . be - a - ti qui la - vant, qui la - vant sto - las

- ni, . . be - a - ti qui la - vant, qui la - vant sto - las

Ped. *

- vant, qui la - vant sto - las su - as in San - gui - ne Ag -

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

ni, . . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . . be - a - ti qui la - vant, qui la - vant sto - las

p

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - -

dim.

ni.

ni.

ni.

p *pp*

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

D Moderato maestoso.

SOPRANI.

In me-mo-ri-â æ-ter-nâ e-rit jus-tus; . .

ALTI.

In me-mo-ri-â æ-ter-nâ e-rit jus-tus; . .

TENORI.

In me-mo-ri-â æ-ter-nâ e-rit jus-tus; . .

BASSI.

In me-mo-ri-â æ-ter-nâ e-rit jus-tus; . .

D Moderato maestoso.

ff Voci Soli.

ab au-di-ti-o-ne ma-lâ non . . ti-me-bit. . .

ab au-di-ti-o-ne ma-lâ non ti-me-bit. . .

ab au-di-ti-o-ne ma-lâ non . . ti-me-bit. . .

ab au-di-ti-o-ne ma-lâ non ti-me-bit. . .

JUDICIUM REJECTANEORUM.

No. 6.

Moderato maestoso.
E BARITONÓ SOLO.

Tunc di - cet his qui a si - nis - tris E - jus sunt: . . .

Moderato maestoso.

p

Largo.
CORO. TENORI.

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

BASSI.

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

Largo.

ff

ter - num,

ter - num,

ff

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

dis - ce - di - te a Me, ma - le - dic - ti, in

dis - ce - di - te a Me, ma - le - dic - ti, in

ff

Ped. *

ig - nem æ - ter - num,

ig - nem æ - ter - num,

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

B

qui pa - ra - tus est Di -

qui pa - ra - tus est Di -

f **B**

*Ped. * Ped. * Ped. **

- a - bo - lo et an - ge - lis e - jus.

- a - bo - lo et an - ge - lis e - jus.

f

*Ped. * Ped. **

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

C

p Nes - ci - o vos, un - de si - tis.

p Nes - ci - o vos, un - de si - tis.

C

p

Ped. *

Ped. * *Ped.* *

D BARITONO SOLO.

Et di - cent in - tra se :

p *cres.* *molto.* *ff*

Ped. *

ALTI.

TENORI.

BASSI.

f Er - go er

f Er - go er

f Er - go er - ra - vi - mus

f Er - go er - ra - vi - mus

f Ped. *

- ra vi - mus

- ra vi - mus

f a vi - - à ve - ri - ta - - tis,

f a vi - - à ve - ri - ta - - tis,

f Ped. *

f Ped. *

vi - - à ve - ri - ta - - tis,

vi - - à ve - ri - ta - - tis,

f Ped. *

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

Er - go er - ra - vi - mus a vi - â ve - ri - ta -

f *p*

E

p tis.

p tis.

p tis.

p tis.

E

p

p

Ped. *

Ped. *

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.

“CÆLUM NOVUM : NOVA TERRA.”—*Apocalypsis*, Cap xxi.

Adagio.
p legato.

p
* Ped. *

p
* Ped. *

Ped. * *Ped.*

p

B BARITONO SOLO.
Et vi - di Cœ - lum

Ped. *

no - vum, et Ter - ram no - vam, . .

p

pri - mum e - nim Cœ - lum et pri - ma Ter - ra . . a - bi -

e - runt . . . Et

Ma - re jam . . non est . . .

No. 2.

JERUSALEM CŒLESTIS.

Andante.

pp

p

A

First system of musical notation. The piano part begins with a *cres.* (crescendo) marking, followed by a *dim.* (diminuendo) and *p* (piano) marking. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piano accompaniment with various chordal textures and melodic fragments.

Third system of musical notation, featuring more complex piano textures with overlapping chords and melodic lines.

Fourth system of musical notation. It includes a *Ped.* (pedal) marking and a star symbol (*) at the end of the system.

Fifth system of musical notation. It includes a section for **BARITONO SOLO.** (Baritone Solo) marked *a tempo*. The piano part continues with *rit molto.* (ritardando molto) and *a tempo* markings. It also features *Ped.* markings and star symbols (*).

e - go . . . Jo - an - nes . . . vi - - - di

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

sanc - tam ci - vi - ta - tem, . . . Je - ru - sa - lem

no - - - van, . . . de . . . scen - -

p

- den - tem de cœ - lo a De - o, pa -

ra - tam si - - cut spon - sam, . . .

p

cres.

si - - - cut spon - sam or - - na - - - tam

cres.

vi - - - ro su - - - o,

p

p

Ped. *

dim.

or - na - - tam . . . vi - ro

p *rit. molto.*

Ped. *

su - - - o.

p a tempo.

Ped. * *Ped.* *

Ped. * *Ped.* *

*L'istesso tempo.
La melodia ben marcato.*

The piano accompaniment consists of five systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 9/8. The first system includes the dynamic marking *pp* and the instruction *Ped.* (pedal). The second system includes the dynamic marking *sempre pp*. The music features a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand.

The sixth system features a vocal line for six sopranos and a piano accompaniment. The vocal line is in a soprano clef with a common time signature (C) and a dynamic marking of *pp*. The lyrics are "Sanc - tus, sanc". The piano accompaniment continues with a rhythmic accompaniment of chords in the left hand and a melodic line in the right hand. A trill (*tr*) is indicated in the vocal line.

pp

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

De - us om - ni - po-tens, . . .

SEI ALTI.
Sanc - - -

tr *tr* *tr* *tr*

D

tus, . . . sanc - - tus,

tr *tr* *tr* *tr*

sanc - - tus Do - - mi-nus De - us om -

tr *tr* *tr* *tr*

Sanc - - tus Do - - mi-nus

ni - po-tens, . .

tr.

tr.

tr.

De - us om - ni - po-tens, . .

E

ALTI. TUTTI.

p

Sanc - -

tr.

tr.

E

tus, . .

TENORI. TUTTI. p

Sanc - - - tus, . .

p

SOPRANI. TUTTI. *cres.*
 Sanc - tus, BASSI. TUTTI. *cres.*
 Sanc
cres cen do.

SOPRANI. *ff*
 ALTI. *ff* sanc - tus
 TENORI. *ff* sanc - tus
 sanc - tus
 tus, sanc - tus
molto. *ff*
 Ped. *

Do - mi - nus . . . De - us om - ni - po - tens, . . .
 Do - mi - nus . . . De - us om - ni - po - tens, . . .
 Do - mi - nus . . . De - us om - ni - po - tens, . . .
 Do - mi - nus . . . De - us om - ni - po - tens, . . .
 Ped. * Ped. * Ped. *

sanctus Dominus Deus omni-

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

nipotens, Qui erat,

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

et Qui est, et Qui venturus est,

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

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

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

*

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

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

et Qui ven - tu - rus est. . . .

et Qui ven - tu - rus est. . . .

et Qui ven - tu - rus est. . . .

et Qui ven - tu - rus est. . . .

Sva

ff *fz*

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

VOX MAGNA IN CÆLO.

Andante.

BARITONO SOLO.

Et au - di - - vi vo - cem mag - - nam

Andante.

p

Ped. 3

de Thro - no, . . .

p

Ped. 3

di - - cen - tem: . . .

p

Ped. 3

A

CORO. SOPRANI.

Ec - ce, ta - ber - na - - cu-lum De - - i

ALTI.

Ec - ce, ta - ber - na - - cu-lum De - - i

TENORI.

Ec - ce, ta - ber - na - - cu-lum De - - i

BASSI.

Ec - ce, ta - ber - na - - cu-lum De - - i

p armonioso.

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

cum ho - mi - ni - bus, et ha - bi
 cum ho - mi - ni - bus, et ha - bi
 cum ho - mi - ni - bus, et ha - bi
 cum ho - mi - ni - bus, et ha - bi

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

ta - bit cum e - is, et ha - bi
 ta - bit cum e - is, et ha - bi
 ta - bit cum e - is, et ha - bi
 ta - bit cum e - is, et ha - bi

Ped. simili.

ta - bit, et ha - bi - ta - bit,
 ta - bit, et ha - bi - ta - bit,
 ta - bit, et ha - bi - ta - bit,
 ta - bit, et ha - bi - ta - bit,

Ped

et ha - bi - ta - - bit cum e - -

et ha - bi - ta - - bit cum e - -

et ha - bi - ta - - bit cum e - -

et ha - bi - ta - - bit cum e - -

B
is, et ip - - si . . . po - pu-lus

is, et ip - - si . . . po - pu-lus

is, et ip - - si . . . po - pu-lus

is, et ip - - si . . . po - pu-lus

B

E - jus e - - runt, et Ip - se De - us cum e - -

E - jus e - - runt, et Ip - se De - us cum e - -

E - jus e - - runt, et Ip - se De - us cum e - -

E - jus e - - runt, et Ip - se De - us cum e - -

- is e - rit e - o - rum De - us, . . . Ip - se
 - is e - rit e - o - rum De - us, . . . Ip - se
 - is e - rit e - o - rum De - us, . . . Ip - se
 - is e - rit e - o - rum De - us, . . . Ip - se

De - us cum . . . e - is e - rit e - o - rum De -
 De - us cum . . . e - is e - rit e - o - rum De -
 De - us cum . . . e - is e - rit e - o - rum De -
 De - us cum . . . e - is e - rit e - o - rum De -

us, . . . et Ip - se De - us
 us, . . . et Ip - se De - us
 us, . . . et Ip - se De - us
 us, . . . et Ip - se De - us

The score consists of three systems of vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The piano part includes a right-hand melody with triplets and a left-hand accompaniment. The lyrics are in Latin and are printed below the vocal staves.

cres.
 cum e - is e - rit e - o - rum
cres.
 cum e - is e - rit e - o - rum
cres.
 cum e - is e - rit e - o - rum
cres.
 cum e - is e - rit e - o - rum
cres.

cen do. *f*
 De - us, e - o - rum De - us.
cen do. *f*
 De - us, e - o - rum De - us.
cen do. *f*
 De - us, e - o - rum De - us.
cen do. *f*
 De - us, e - o - rum De - us.

C
p
 Ec - ce, ta - ber - na - cu - lum
p
 Ec - ce, ta - ber - na - cu - lum
p
 Ec - ce, ta - ber - na - cu - lum
p
 Ec - ce, ta - ber - na - cu - lum

dim. *p*

De - i - cum ho - mi - ni - bus,

De - i - cum ho - mi - ni - bus,

De - i - cum ho - mi - ni - bus,

De - i - cum ho - mi - ni - bus,

et ha - bi - ta - bit cum e - is,

et ha - bi - ta - bit cum e - is,

et ha - bi - ta - bit cum e - is,

et ha - bi - ta - bit cum e - is,

et ha - bi - ta - bit, et ha - bi

et ha - bi - ta - bit, et ha - bi

et ha - bi - ta - bit, et ha - bi

et ha - bi - ta - bit, et ha - bi

ta - bit, et ha - bi - ta - bit cum

ta - bit, et ha - bi - ta - bit cum

ta - bit, et ha - bi - ta - bit cum

ta - bit, et ha - bi - ta - bit cum

Ped. * *Ped.* *

e - is.

e - is.

e - is.

e - is.

e - is.

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

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

Ped. * *Ped.* *

QUARTETTO.

E Molto moderato.

SOPRANO SOLO.

p Et ab - ster - get De - us om - nem . . la - cry - mam,

poco cres. *dim.* *p*

om - nem, . . om - nem . . la - cry - mam, om - nem la - cry -

pp *F*

- mam ab o - cu - lis e - o - rum,

ALTO SOLO. *pp*

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

TENORE SOLO. *pp*

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

BASSO SOLO. *pp*

Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

pp

ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

p *pp*

ster - get . . De - us . . om - nem la - cry - mam ab
ster - get De - us om - nem . . la - cry - mam ab
ster - get De - us om - nem la - cry - mam ab
ster - get De - us om - nem la - cry - mam ab

pp poco rit.
o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -
pp poco rit.
o - cu - lis e - o - rum, om - nem la - crymam ab o - cu - lis e - o -
pp poco rit.
o - cu - lis e - o - rum, om - nem la - crymam ab o - cu - lis e - o -
pp poco rit.
o - cu - lis e - o - rum, om - nem la - cry - mam ab o - cu - lis e - o -

G tempo.
rum.
tempo.
rum.
tempo.
rum.
tempo.
rum.

G p tempo.

pp

pp

H

BASSO SOLO.

Et mors

TENORE SOLO.

Et mors . . .

ul - tra non e - rit,

ALTO SOLO.

Et mors . . .

ul - tra non e - rit,

SOPRANO SOLO.

Et mors . . .

ultra non erit,

I

ultra non erit,

ne - que luc - - tus

ne - que luc - - tus

I

cres - - cen - - do molto.

cres - - cen - - do ne - que do - lor e - rit ul - tra ;

cres - - cen - - do ne - que do - lor e - rit ul - tra ;

cres - - cen - - do ne - que do - lor e - rit ul - tra ;

cres - - cen - - do ne - que do - lor e - rit ul - tra ;

Sva

cres - - cen - - do molto.

qui - - - a .. pri - ma, qui - a .. pri - - ma

qui - - - a .. pri - ma, qui - a .. pri - - ma

qui - - - a .. pri - ma, qui - a .. pri - - ma

qui - - - a .. pri - ma, qui - a .. pri - - ma

8va.....

a - bi - e - - runt. . .

a - bi - e - - runt. . .

a - bi - e - - runt. . .

a - bi - e - - runt. . .

ECCE OMNIA NOVATA.

L Andante. BARITONO SOLO.

Et dix - it . . . Qui se - de - bat in Thro - no :

f

Ped. *

CORO.

SOPRANI.

ALTI.

TENORI.

BASSI.

f

Et dix - it

Ec - ce, no - va fa - ci - o om - ni - a . . .

Ec - ce, no - va fa - ci - o om - ni - a . . .

Ec - ce, no - va fa - ci - o om - ni - a . . .

Ec - ce, no - va fa - ci - o om - ni - a . . .

p

pp

mi - hi: Scri - be, qui - a hæc ver - ba fi - de - lis - si - ma sunt et

pp

f

ve - ra. Et dix - it mi - hi:

f *dim.* *p* *M*

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a half note 've' and a quarter note 'ra.' followed by a full rest. The piano accompaniment features a series of chords and moving lines in both hands, with dynamic markings of *f*, *dim.*, and *p*. A tempo marking 'M' is placed above the piano part.

Fac - tum est. . .

ff *ff* *ff* *dim.*

Detailed description: This system contains the second vocal line and the continuation of the piano accompaniment. The vocal line consists of four staves, each with the lyrics 'Fac - tum est. . .'. The piano accompaniment continues with complex textures, including triplets and chords, with dynamic markings of *ff* and *dim.*

N Molto moderato.

E - - - go sum Al - - - pha . .

E - - - go sum Al - - - pha . .

E - - - go sum Al - - - pha . .

E - - - go sum Al - - - pha . .

N Molto moderato.

et O - - me - ga, i -

et O - - me - ga, i -

et O - - me - ga, i -

et O - - me - ga, i -

- ni - - ti - um et fi - - -

- ni - - ti - um et fi - -

- ni - - ti - um et fi - -

- ni - - ti - um et fi - -

nis. E go si ti en ti da bo de
 nis. E go si ti en ti da bo de
 nis. E go si ti en ti da bo de
 nis. E go si ti en ti da bo de

fon te a quæ vi tæ gra tis.
 fon te a quæ vi tæ gra tis.
 fon te a quæ vi tæ gra tis.
 fon te a quæ vi tæ gra tis.

Qui vi ce rit . . pos si de bit hæc;
 Qui vi ce rit . . pos si de bit hæc;
 Qui vi ce rit . . pos si de bit hæc;
 Qui vi ce rit . . pos si de bit hæc;

et e - - ro il - - - li

et e - - ro il - - - li

et e - - ro il - - - li

et e - - ro il - - - li

O

p *legato.*

cres - - - *cen*

De - - us, et e - rit il - - le

cres - - - *cen*

De - - us, et e - rit il - - le

cres - - - *cen*

De - - us, et e - rit il - - le

cres - - - *cen*

De - - us, et e - rit il - - le

cres - - - *cen*

do *molto.*

Mi - hi fi - li-us, e - ro il - li

do *molto.*

Mi - hi fi - li-us, e - ro il - li

do *molto.*

Mi - hi fi - li-us, e - ro il - li

do *molto.*

Mi - hi fi - li-us, e - ro il - li

do *molto.*

Mi - hi fi - li-us, e - ro il - li

De - - us, . . . et e - rit il - - le

De - - us, . . . et e - rit il - - le

De - - us, . . . et e - rit il - - le

De - - us, . . . et e - rit li - - le

dim. Mi - hi fi - - - li - us. . . *p*

dim. Mi - hi fi - - - li - us. . . *p*

dim. Mi - hi fi - - - li - us. . . *p*

dim. Mi - - hi fi - - - li - us. . . *p*

dim. Mi - - hi fi - - - li - us. . . *p*

dim. *p* *p*

Ped. *

P PICCOLO CORO.

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

R *pp* *p*

Ped. * *Ped.* *

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

is, GRAN CORO. *f* Ec-ce,

is, GRAN CORO. *f* Ec-ce, ta-ber-na-cu-lum

is, GRAN CORO. *f* Ec-ce, ta-ber-na-cu-lum De-i,

is, GRAN CORO. *f* Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum

ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . . .
 De - i cum . . . ho - mi - ni - bus, . . .
 ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . . .
 De - i cum ho - mi - ni - bus, . . .

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, featuring a dense texture of chords in the right hand and a simple bass line in the left hand.

et ha - bi - ta - bit cum e - is, . . .
 et ha - bi - ta - bit cum e - is, . . .
 et ha - bi - ta - bit cum e - is, . . .
 et ha - bi - ta - bit cum e - is, . . .

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, continuing the harmonic support for the vocal lines.

et ha - bi - ta - bit, . . . et ha - bi -
 et ha - bi - ta - bit, . . . et ha - bi -
 et ha - bi - ta - bit, . . . et ha - bi -
 et ha - bi - ta - bit, . . . et ha - bi -

Sva

The third system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, which includes a section marked *Sva* (Soprano) with a more active melodic line in the right hand.

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

Sca

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

Sca

dim. *p* *T*

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

p

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

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

pp

Ped. *

us.

us.

us.

us.

pp

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

san - na in ex - cel - sis De - o, Ho - san - na
 Ho - san - na in . . ex - cel - sis De o,
 - na, Ho - san - na in ex - cel - sis De - o, Ho - san - na
 - na in . . ex - cel - sis De - o, Ho - san

sempre ff

in ex - cel - sis, Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis, Ho - san
 in ex - cel - sis, in . . ex - cel - sis, Ho -
 - na in ex - cel - sis De - o,

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

ff

Ho - san - na, Ho -
 - na, Ho - san - na, Ho -
 san - na, Ho -

ff

Ho - san - na, Ho -

X

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

X

ff

sempre.

ff

Ho - san - na in ex - cel - sis De - o, Ho -
 in . . . ex - cel - sis De - o, Ho -

ff

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

na, Ho - san na in ex
 san na, Ho - san na in ex
 san na, Ho - san
 san na, Ho - san

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

cel - sis . . De - o, . . Ho - san - na in ex -

cel - sis . . De - o, . . Ho - san - na in ex -

in ex - cel - sis De - o, . . Ho - san - na in ex -

in ex - cel - sis De - o, . . Ho - san - na in ex -

Sea

cel - sis, . . Ho - san - na, Ho - san - na

cel - sis, . . Ho - san - na, Ho - san - na

cel - sis, . . Ho - san - na, Ho - san - na, Ho - san - na

cel - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na

Sua

Ped.

poco rit.

in ex - cel - sis De - o! . .

poco rit.

in ex - cel - sis De - o! . .

poco rit.

in ex - cel - sis De - o! . .

poco rit.

in ex - cel - sis De - o! . .

poco rit.

3

ffz

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

* FINIS.