



# Serra Vicent

Arrangeur, Compositeur, Interprete

Espagne, Picassent

## A propos de la pièce



**Titre:** Messe de Réquiem. Sanctus  
**Compositeur:** Vicent, Serra  
**Arrangeur:** Vicent, Serra  
**Licence:** Public domain  
**Instrumentation:** Voix, Ensemble à cordes  
**Style:** Romantique

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# Missa de Requiem

Vicent Serra  
novembre 2010

## Sanctus

Moderato ♩ = 80

Adagio ♩ = 40

The musical score is written for a full orchestra and organ. It is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The score is divided into two main sections: Adagio (♩ = 40) and Moderato (♩ = 80). The organ part is the most active in the first section, playing a complex, rhythmic pattern. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are mostly silent in the first section, with some light accompaniment in the second section. The Horn in F part is also silent in the first section and plays a simple, sustained note in the second section. Dynamics include piano (*p*), piano-piano (*pp*), and pizzicato (*pizz.*).

organ

Violin I

Violin II

Viola

Violoncello

Contrabass

Horn in F

2  
5

Organ

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hn. in F

The musical score is written for a chamber ensemble. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/5. The Organ part is in the upper register, while the strings and horn are in the lower register. The Organ part features a melodic line with eighth and sixteenth notes, often beamed together. The Violin I and II parts play a similar melodic line, with dynamics ranging from *pp* to *p*. The Viola part has a more rhythmic, eighth-note pattern, with dynamics from *cresc.* to *mp*. The Violoncello and Contrabass parts play a steady eighth-note accompaniment, with dynamics from *p* to *cresc.*. The Horn in F part is mostly silent, with a few notes in the final measures, marked *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

10 *rit.* *a tempo* *rit.*

Organ *cresc.* *p* *pp*

Vln. I *cresc.* *mf* *dim.* *p*

Vln. II *cresc.* *mf* *dim.* *p*

Vla. *cresc.* *mf* *p*

Vc. *cresc.* *mf* *p*

Cb. *cresc.* *mf* *p* *dim.* arco

Hn. in F *mp* *dim.* *mp* *dim.*

4

*meno mosso*

15

*a tempo*

S  
A  
T  
B

Sanc - - - tus Sanc - - - tus Do-mi-nus Sa - ba - oth ple-ni sunt  
 Sanc - - - tus Sanctus Do-mi - nus Sa-ba - oth, Do-mi-nus De-us  
 Sanc - ctus Sanctus Do-mi - nus Sa - ba - oth Do-mi-nus De-us

Organ

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Hn. in F

*pp*  
*pp*

22

S  
coe - li ple - ni - sunt coe - li et ter - ra glo - ri - a tu - a. Ho -

A  
coe - li ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho -

T  
ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

B  
ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

Vln. I

Vln. II

Vla.

Vc.

S  
san - na Ho - san - - - na Ho - san - na in ex -

A  
san - na Ho - san - - - na Ho - san - na in ex -

T  
Ho - san - na Ho - san - - - na in ex -

B  
Ho - san - na Ho - san - - - na in ex -

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*pizz.*  
*p*

*dim.*

Harp

*mp*  
*mp*

30

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

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

T  
cel - - - - sis Hosan - na Hosan - na in ex - cel -

B  
cel - - - - sis Hosan - na Hosan - na in ex - cel -

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
*pp*

Cb.  
*pp*

Hn. in F  
*p*

Harp  
3 3 3 3



*rit.*

S  
A  
T  
B

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Hn. in F

Harp

37 *a tempo*

S  
Be - ne - di - ctus Be - ne - di - ctus qui ve - nit qui ve - nit in no - mi - ne

A  
Be - ne - di - ctus Be - ne - di - ctus qui ve - nit qui ve - nit in no - mi - ne

T  
Be - ne - di - ctus Be - ne - di - ctus qui ve - nit qui ve - nit in no - mi - ne

B  
qui ve - nit in no - mi - ne Do - mi - ne

Organ  
*pp*

Harp  
37  
*p*

S  
Do - mi - ni. Ho - san - na Ho - san - - - - na Ho -

A  
Do - mi - ni. Ho - san - na Ho - san - - - - na Ho -

T  
Do - mi - ni. Ho - san - na Ho - san - - - -

B  
Do - mi - ni. Ho - san - na Ho - san - - - -

Organ

Vln. I

Vln. II

Vla.

Vc.

Cb.

Harp

*p*

*p*

*p*

*p*  
pizz.

*mp*

48

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

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

T  
na in ex - - - cel - - - - sis Hosan - na

B  
na in ex - - - cel - - - - sis Hosan - na

Organ

Vln. I  
pp

Vln. II  
pp

Vla.  
pp

Vc.  
pp

Cb.  
dim. pp p pizz.

Hn. in F  
p

Harp

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

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

T  
8  
Hosan - na in ex - cel - sis

B  
Hosan - na in ex - cel - sis

Organ

Vln. I

Vln. II  
*p*

Vla.  
*mp*

Vc.  
*p*

Cb.  
pizz.  
*p*

Hn. in F

Harp

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*pp*

*pp*

*pp*

*pp*

*pp*

55

Hn. in F

55

Harp

*pp*

Detailed description of the musical score: The score is for page 13, measures 55-56. It features seven staves. The first system (measures 55-56) includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a sustained, soft (*pp*) accompaniment. The second system (measures 55-56) is for the Horn in F, which plays a sustained, soft (*pp*) accompaniment. The third system (measures 55-56) is for the Harp. The right hand plays a melodic line with triplets and a decrescendo (*dim.*) leading to a soft (*pp*) ending. The left hand provides harmonic support with chords.