

MESSE DE REQUIEM

CATALOGUE DES MORCEAUX.

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Pour la Partition et les Parties d'Orchestre s'adresser aux Éditeurs-propriétaires.

NOTE DE L'AUTEUR: *Les mouvements marqués au Métronome peuvent subir une légère modification selon la dimension du local et le nombre des exécutants.*

MESSE DE REQUIEM

C. SAINT SAËNS.

REQUIEM - KYRIE.

Op. 54.

N° 1.

Andante sostenuto. ♩ = 76

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

CHŒUR.

Andante sostenuto.

PIANO.

Ped.

Ped.

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a series of chords and melodic fragments, with a forte (f) dynamic and accents (^) over several notes. The left hand (bass clef) provides a rhythmic and harmonic foundation with sustained chords and moving lines. A pedal point (Ped.) is indicated at the end of the system.

First system of piano accompaniment. The right hand features arpeggiated chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics include *f* and *sf*. An accent (^) is placed over the first measure.

Second system of piano accompaniment. The right hand continues with arpeggiated figures and eighth-note runs. Dynamics include *sf* and *sfz > p*. Accents (^) are present over the first and third measures.

Third system of piano accompaniment. The right hand has a melodic line with eighth-note patterns. Dynamics include *sfz* and *sfz > p*. The system concludes with a *dim.* marking.

SOPRANO SOLO.

A
p

Re - qui - em æ -

CONTRALTO SOLO.

p

Re - qui - em æ -

TÉNOR SOLO.

p

Re - qui - em æ -

Fourth system of piano accompaniment. The right hand features a melodic line with eighth-note patterns. Dynamics include *p* and *A*. An accent (^) is placed over the first measure.

S. - ter - nam do - na e - is, Do - - mine;

C. - ter - nam do - na e - is, Do - - mine;

T. - ter - nam do - na e - is, Do - - mine;

Sopranos.

pp

Re - qui - em æ - ter - nam Do - na e - is,

Contraltos.

pp

Re - qui - em æ - ter - nam Do - na e - is,

Ténors.

pp

Re - qui - em æ - ter - nam Do - na e - is,

Basses.

CEŒUR.

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

C
Re - qui - em æ - ter - nam do - na e - is.

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

S
Do - - mine; Re - qui - em æ - ter - - nam

C
Do - - mine; Re - qui - em æ - ter - - nam

T
Do - - mine; Re - qui - em æ - ter - - nam

cresc. *f* *dim.*
Do - mine; et lux per - pe - tua lu - ce - at e - -

cresc. *f* *dim.*
Do - mine; et lux per - pe - tua lu - ce - at e - -

cresc. *f* *dim.*
Do - mine; et lux per - pe - tua lu - ce - at e - -

BASSE SOLO.

cresc.

dim.

Et lux per - pe - tua lu - ce - at e - -

do - na e - is Do - mine;

do - na e - is Do - mine;

do - na e - is Do - mine;

pp
do - na e - is Do - mine;

sf *dim.*

B

Soprano: - is.

Alto: - is.

Tenore: - is. *dolce.* Te de - cet

Basso: - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

B

cresc. *mf* *dim.* *pp*

CONTRALTO SOLO.

dolce.

Te de - cet

hym - - nus, De - us, in Si - - on,

pp > Ky - - ri - e,

hym - nus, De - us, in Si - - on;

BASSE SOLO.

dolce.

Te de - cet

pp > Ky - ri - e,

pp > Ky - ri - e,

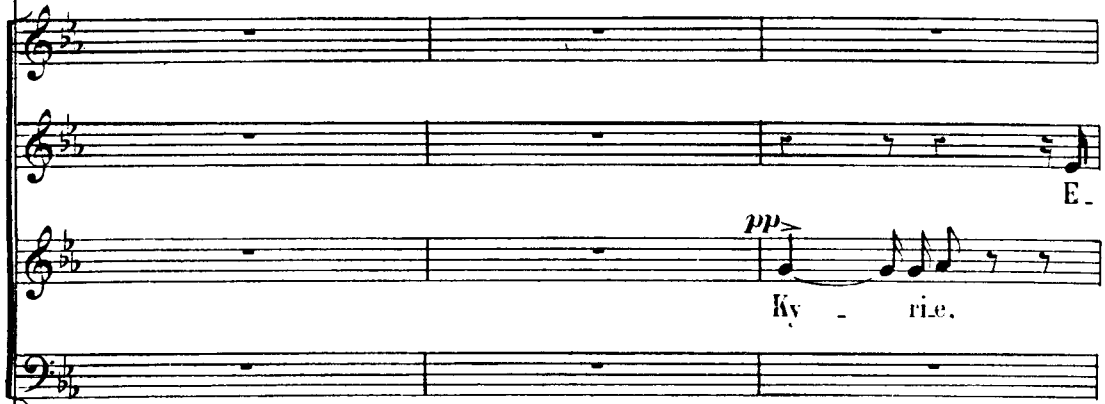
sempre p

SOPRANO SOLO.

poco cresc.



Et ti - bi red -
hym - nus, De - us, in Si - - on;



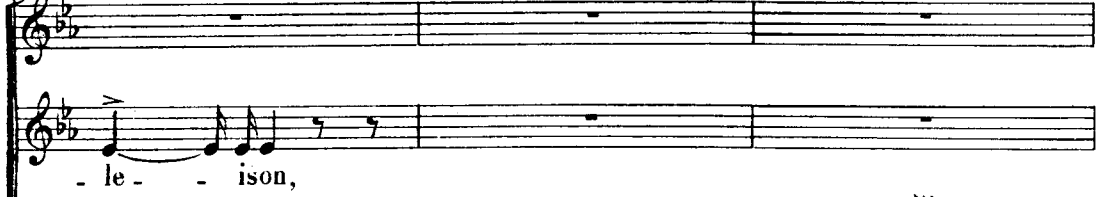
E -
Ky - rie.




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

CONTRALTO SOLO.

poco cresc.



- le - - ison,



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

sempre pp

sempre pp



S. *cresc.*
 Et ti - bi red - de - tur vo - -

C. *cresc.*
 - ru - salem, vo - tum

T. *cresc.*
 Et ti - bi red - de - tur vo - tum

B. red - de - tur vo - tum

poco cresc.
 Ky - ri - e,

cresc.
 ky - ri -

- e, e - le - i - son,

cresc.

C

S. *f*
- tum in Je - ru - sa - lem, ad te

C. *f*
in Je - ru - sa - lem, ad te

T. *f*
in Je - ru - sa - lem, ad te

B. *f*
in Je - ru - sa - lem, ad te

f
Ky - rie, e - le - ison.

f
- e, Ky - rie, e - le - ison.

f div.
Ky - rie, e - le - ison.

f
Ky - rie. e - le - ison.

C

f *f*

8^{va} ad lib.

S. Om - nis ca - ro Ve - ni - et

C. Om - nis ca - ro Ve - ni - et

T. Om - nis ca - ro Ve - ni - et

B. Om - nis ca - ro Ve - ni - et

Chris - te, e - le - ison.

Chris - te, e - le - ison.

Chris - te, e - le - ison.

div.

Chris - te, e - le - ison.

ff Ky - rie, *p* Chris - te e - le - i -

ff Ky - rie, *p* Chris - te e - le - i -

ff Ky - rie, *p* Chris - te e - le - i -

ff Ky - rie, *p* Chris - te e - le - i -

dim. *p*

D

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

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

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

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

D

p

Ped.

CHOEUR.

Sopranos. *pp*
Ky - ri - e, e - le - i -

Contraltos. *pp*
Ky - ri - e, e - le - i -

Ténors. *pp*
Ky - ri - e, e - le - i -

Basses. *pp*
Ky - ri - e, e - le - i -

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

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

ppp div.
- son, e - le - i - son.

- son.

pp *pp* *m.g.*
pp

DIES IRAE.

Nº 2.

Allegro. $\text{♩} = 84$

sotto voce.

SOPRANO SOLO.



Musical staff for Soprano Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a whole rest followed by a melodic phrase starting with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5.

Di . es i . ræ

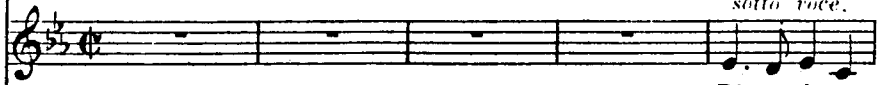
CONTRALTO SOLO.



Musical staff for Contralto Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a whole rest followed by a melodic phrase starting with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5.

Di . es i . ræ

TENOR SOLO.



Musical staff for Tenor Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a whole rest followed by a melodic phrase starting with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5.

Di . es i . ræ

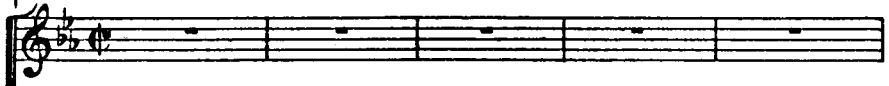
BASSE SOLO.



Musical staff for Bass Solo, showing a bass clef, key signature of two flats, and common time. The staff contains a whole rest followed by a melodic phrase starting with a quarter note G3, quarter note A3, quarter note B3, and quarter note C4.

Di . es i . ræ

SOPRANOS.



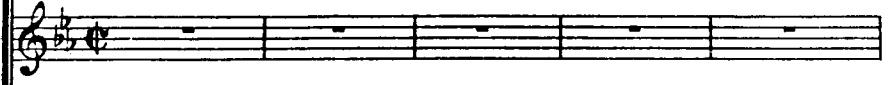
Musical staff for Sopranos, showing a treble clef, key signature of two flats, and common time. The staff contains a whole rest.

CONTRALTOS.



Musical staff for Contraltos, showing a treble clef, key signature of two flats, and common time. The staff contains a whole rest.

TÉNORS.



Musical staff for Tenors, showing a treble clef, key signature of two flats, and common time. The staff contains a whole rest.

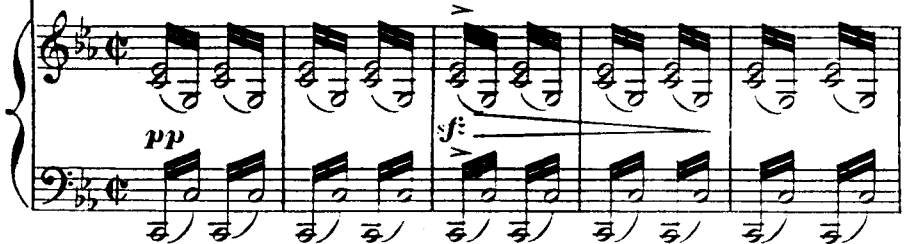
BASSES.



Musical staff for Basses, showing a bass clef, key signature of two flats, and common time. The staff contains a whole rest.

Allegro.

PIANO.



Piano accompaniment for the Dies Irae movement. It features a treble and bass clef, key signature of two flats, and common time. The music consists of a rhythmic pattern of eighth notes in both hands, with dynamic markings *pp* and *sfz*.

S. Solvet seclum in fa-vil-la Di-es il-la,

C. Solvet seclum in fa-vil-la Di-es il-la,

T. Solvet seclum in fa-vil-la Di-es il-la,

B. Solvet seclum in fa-vil-la Di-es il-la,

sotto voce.
Di-es il-la, Di-es i-rae

sotto voce.
Di-es il-la, Di-es i-rae

sotto voce.
Di-es il-la, Di-es i-rae

sotto voce.
Di-es il-la, Di-es i-rae

S.

C.

T.

B.

Tes - te David cum si - bylla.

Solvete seclum in favi - la. Tes - te David cum si -

Solvete seclum in favi - la.

Solvete seclum in favi - la. Tes - te David cum si -

Solvete seclum in favi - la.

f

cresc.
 S Tes - te David cum si - byl - - la

cresc.
 C cum si - byl - - la

cresc.
 T Tes - te David cum si - byl - - la

cresc.
 B cum si - byl - - la

cresc.
 - byl - la, cum si - byl - - la

cresc. *cresc.*
 Tes - te David cum si - byl - - la

cresc.
 - byl - la, cum si - byl - - la

cresc.
 Tes - te David cum si - byl - - la

f

A

LES SOLI avec le Chœur.

f Quantus tremor est fu -

f Quantus tremor est fu - tu - rus,

f Quantus tremor est fu - tu - rus.

f Quantus tremor est fu - tu - rus, quando

f

- tu - rus quan - do ju - dex est ven - tu - rus

quan - do ju - dex est ven - tu - rus, est ven -

quando ju - dex est ven - tu - rus, cuncta stricte dis - cus -

ju - dex est ven - tu - rus cun - cta stricte dis - cus - su -

Mod^{to} ♩ = 96

Cuncta stricte discus - su - rus!

- tu - rus. Cuncta stricte discus - su - rus!

- su - rus!

- rus!

Mod^{to}

ff

ff

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

tutta forza.

ff

ff

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

The piano accompaniment consists of two staves with chords and melodic lines.

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

The piano accompaniment consists of two staves with chords and melodic lines.

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

The piano accompaniment consists of two staves with chords and melodic lines.

Silence.

Silence.

Silence.

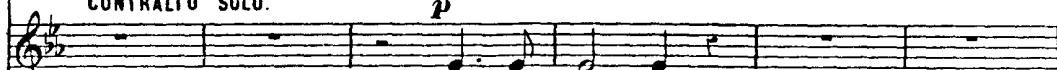
B

SOPRANO SOLO.

p

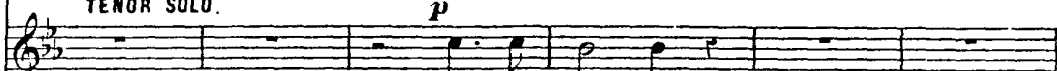
Mors stu - pe - bit

CONTRALTO SOLO.

p

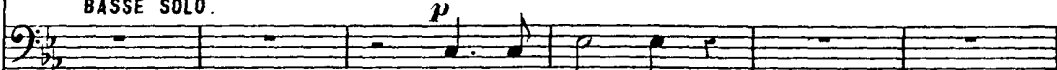
Mors stu - pe - bit

TÉNOR SOLO.

p

Mors stu - pe - bit

BASSE SOLO.

p

Mors stu - pe - bit

B

S. et na - tu - ra, Cum re - surget cre - a - tu - ra,

C. et na - tu - ra, Cum re - surget cre - a - tu - ra,

T. et na - tu - ra, Cum re - surget cre - a - tu - ra,

B. et na - tu - ra, Cum re - surget cre - a - tu - ra,

SOPRANO SOLO.

cresc.

Silence.



Ju - di - can - ti respon - su - ra.

CONTRALTO SOLO.

cresc.

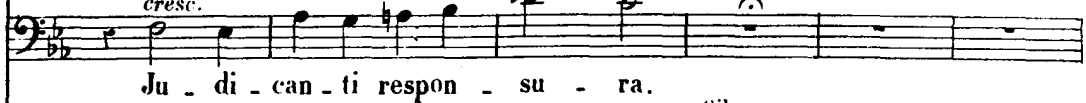
Ju - di - can - ti respon - su - ra.

TÉNOR SOLO.

cresc.

Ju - di - can - ti respon - su - ra.

BASSE SOLO.

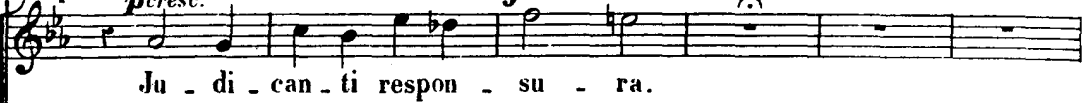
cresc.

Ju - di - can - ti respon - su - ra.

Sopranos

p cresc.

Silence.



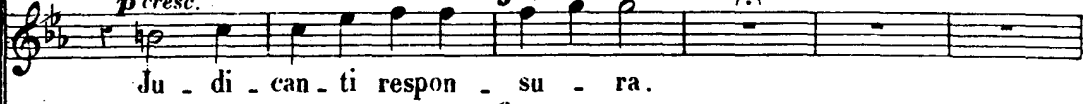
Ju - di - can - ti respon - su - ra.

Contraltos

p cresc.

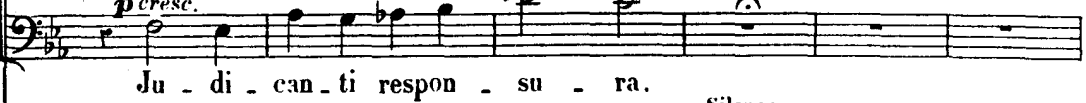
Ju - di - can - ti respon - su - ra.

Ténors

p cresc.

Ju - di - can - ti respon - su - ra.

Basses

p cresc.

Ju - di - can - ti respon - su - ra.

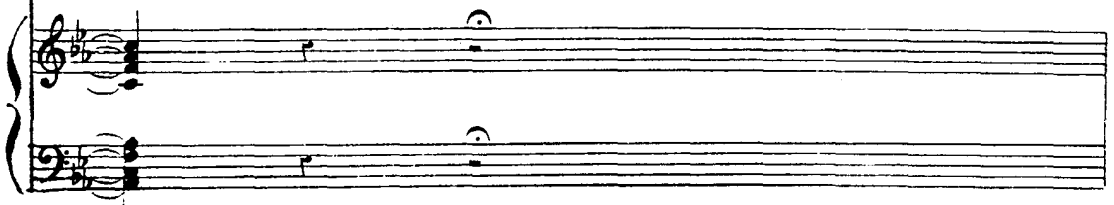
Silence.



TÉNOR SOLO.

f Récit. *ad lib.*

Liber Scripturę profe_ retur, In quo totum conti_ netur. Undè mundus judi_ ce_ tur.



BASSE SOLO. *Récit. ad lib.*

Judex ergo cum se - de - bit, Quid quid latet ap - pa - re - bit

mf *pp*

Nil in - ultum rema - ne - bit

p *pp* *p* *mf*

TÉNOR SOLO. *dol.*

Quid sum miser tunc di -

Un peu plus lent.

espress.

p

Ped.

- cturus? Quem pa - tronum ro - ga - tu - rus

mf *espress.*

Sopranos.
espress.

Quid sum mi - ser, tunc di -

Contraltos.
espress.

Quid sum mi - ser, tunc di -

Ténors.
espress.

Quid sum mi - ser, tunc di -

Basses.
espress.

Quid sum mi - ser, tunc di -

cresc. *f*
- ctu - - rus? quem pa - tro - num ro - ga

cresc. *f*
- ctu - - rus? quem pa - tro - num ro - ga

cresc. *f*
- ctu - - rus? quem pa - tro - num ro - ga

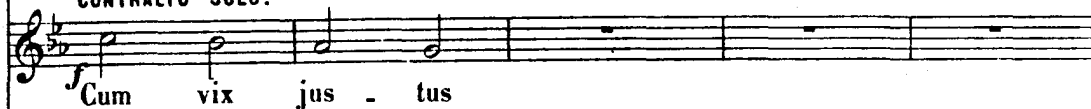
cresc. *f*
- ctu - - rus? quem pa - tro - num ro - ga

SOPRANO SOLO.



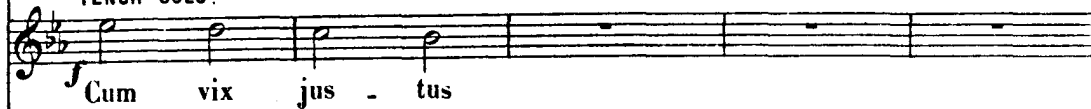
f Cum vix jus - tus

CONTRALTO SOLO.



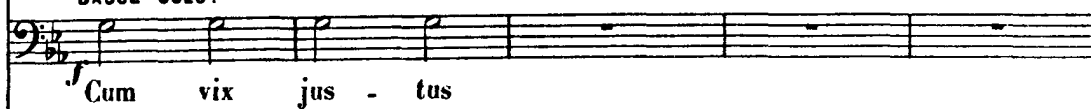
f Cum vix jus - tus

TÉNOR SOLO.



f Cum vix jus - tus

BASSE SOLO.



f Cum vix jus - tus



- tu - rus, *mf* Cum vix jus - - tus *dim.*



- tu - rus. *mf* Cum vix jus - - tus *dim.*



- tu - rus, *mf* Cum vix jus - - tus *dim.*



- tu - rus, *mf* Cum vix jus - - tus



sempre f

p
S. sit se - cu - rus.

p
C. sit se - cu - rus.

p
T. sit se - cu - rus.

p
B. sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

fz
p
pp

REX TREMENDÆ.

Nº 5.

Allegro moderato. ♩ = 404

TÉNOR SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CŒUR.

Allegro moderato.

PIANO.

pp

pp

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Qui sal - van - dos sal - vas gra - tis, Sal - va me.

Qui sal - van - dos sal - vas gra - tis.

Qui sal - van - dos sal - vas gra - tis.

Qui sal - van - dos sal - vas gra - tis.

fons pi - e - ta - tis..

Sal - va me, fons pi - e -

Sal - va me, fons pi - e - ta - tis.

TENOR SOLO.

A

dolce.

Re - cor - da - re,

Sal - va me.

- ta - tis.

Sal - va me.

Sal - va me.

A

pp

cresc.

Je - su pi - e, Quod sum cau - sa tu - æ

dim.

vi - æ, Ne me per - das il - la di -

pp

T. - e.

Sopranos.

Contraltos.

Ténors.

Basses.

CHOEUR.

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp - van - dos sal - vas gra - tis, Sal - va me,

pp - van - dos sal - vas gra - tis. Sal - va me.

pp - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.

pp - van - dos sal - vas gra - tis.

fons pi - e - ta - tis. Sal - va me.
 fons pi - e - ta - tis. Sal - va me.
dim.
 Sal - va me fons pi - e - ta - tis.

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with a *dim.* marking. The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

TÉNOR SOLO
espress. *cresc.*
 Quæ - rens me se - dis - ti las - sus: Re - de -

This system contains three staves. The top staff is a Tenor Solo with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

dim.
 - mis - ti eru - cem pas - sus: Tan - tus la - bor

This system contains three staves. The top staff is a Tenor Solo with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

B

T.  non sit cas - - - sus

Sopranos.

 Jus - te Ju - dex ul - ti

Contraltos.

 Jus - te Ju - dex ul - ti

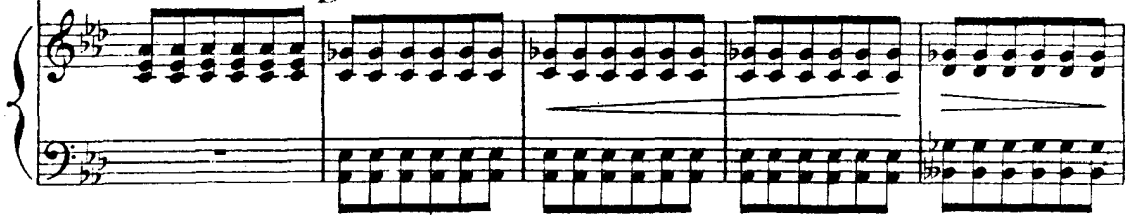
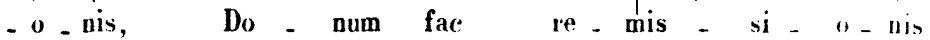
Ténors.

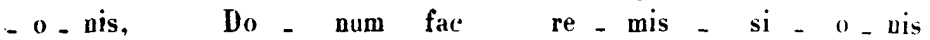
 Jus - te Ju - dex ul - ti

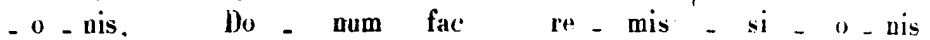
Basses.

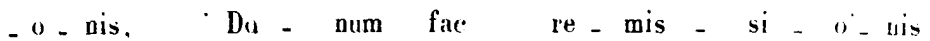
 Jus - te Ju - dex ul - ti

B


 - o - nis, Do - num fac re - mis - si - o - nis

 - o - nis, Do - num fac re - mis - si - o - nis

 - o - nis, Do - num fac re - mis - si - o - nis

 - o - nis, Do - num fac re - mis - si - o - nis



TENOR SOLO.

f
lu - ge -

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f* *p*

dim.
- mis - co, tan - quam re - us, Cul - pa ru - bet

pp
vul - tus me - us, Sup - pli - can - ti par - ce. De -

C

us.

Sopranos. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Contraltos. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Ténors. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Basses. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

C

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

TENOR SOLO.

Pre - ces me - æ non sunt di - gnæ; Sed tu

bo - nus fac be - ni - gne, Ne per - en - ni

D

CHŒUR.

ere - mer ig - ne.

Sopranos. *mf*

Contraltos. *mf*

Ténors. *mf*

Basses. *mf*

In - ter o - ves lo - cum præ - ta;
In - ter o - ves lo - cum præ - ta;
In - ter o - ves lo - cum præ - ta;
In - ter o - ves lo - cum præ - ta;

D

TENOR SOLO

Et ab hoc dis me seques - tra. Sta - tu -

- cus in par - te dex - tra.

dim. *pp*

Sopranos.

pp

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

Contraltos.

pp

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

Ténors.

pp

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

Basses.

pp

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

pp

_ bus ad - dic - tis, Vo - ca me cum be - ne - die - tis Vo - ca
 _ bus ad - dic - tis, Vo - ca me cum be - ne - die -
 _ bus ad - dic - tis, Vo - ca
 _ bus ad - dic - tis, Vo - ca

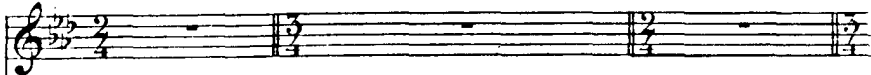
ppp rit.
 me. cum be - ne - die - tis.
ppp rit.
 - tis. cum be - ne - die - tis.
ppp rit.
 me. cum be - ne - die - tis.
ppp rit.
 me. cum be - ne - die - tis.
ppp rit.

ORO SUPPLEX.

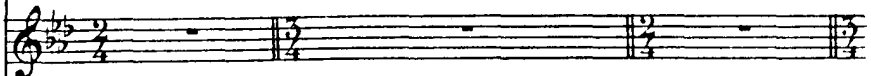
N^o 4.

Adagio. ♩ = 66

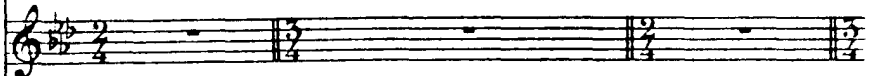
SOPRANO SOLO.



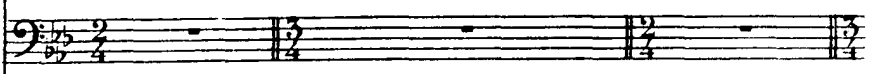
CONTRALTO SOLO.



TÉNOR SOLO.

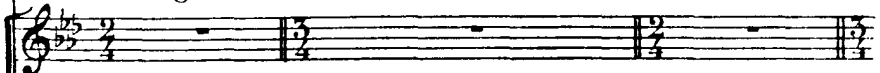


BASSE SOLO.

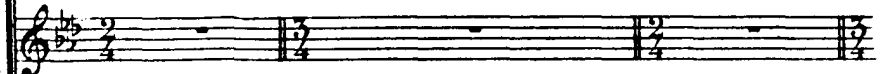


Adagio.

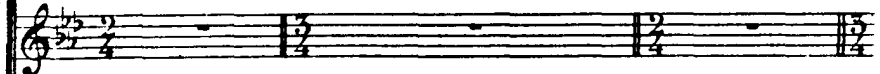
SOPRANOS.



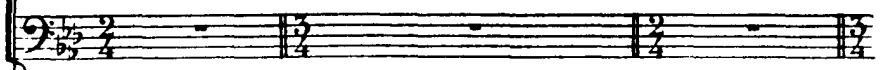
CONTRALTOS.



TÉNORS.



BASSES.



CHŒUR.

Adagio.

PIANO.



A

First system of musical notation for section A, featuring treble and bass staves with piano (*p*) dynamics.

Second system of musical notation for section A, featuring treble and bass staves with piano (*p*) dynamics.

Third system of musical notation for section A, featuring treble and bass staves with piano (*p*) dynamics.

B SOPRANO SOLO.

dolce. >

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

CONTRALTO SOLO.

dolce. >

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

TÉNOR SOLO.

dolce. >

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

B

Piano accompaniment for section B, featuring treble and bass staves with pianissimo (*pp*) dynamics.

S. O - ro sup - plex et ac - li - nis, Cor contri - tum.

C. O - ro sup - plex et ac - li - nis, Cor contri - tum.

T. O - ro sup - plex et ac - li - nis, Cor con - tri - tum.

S. cor contri - tum quasi ci - nis, Gere curam me - i fi - nis.

C. cor contri - tum quasi ci - nis, Gere curam me - i fi - nis.

T. qua - si ci - nis, Gere curam me - i fi - nis.

cresc.

cresc.

cresc.

Sopranos.

Contraltos.

Ténors.

Basses.

f Lacrymosa.

f Lacrymosa.

f Lacrymosa.

f Lacrymosa.

f Lacrymosa.

CHOEUR.

la-crymo - sa di - es il-la, La-crymo - sa di - es

la-crymo - sa di - es il-la, La-crymo - sa di - es

la-crymo - sa di - es il-la, La-crymo - sa di - es

la-crymo - sa di - es il-la, La-crymo - sa di - es

D

il - la, Q resur - get ex fa-vil - la

il - la, Qua resur - get ex fa-vil - la

il - la, Qua resur - get ex fa-vil - la

il - la, Qua resur - get ex fa-vil - la

D

Ju - dian - dus ho - mo re - us *ff* Hu - ie
 Ju - dian - dus ho - mo re - us *ff* Hu - ie
 Ju - dian - dus ho - mo re - us *ff* Hu - ie
 Ju - dian - dus ho - mo re - us *ff* Hu - ie

Musical score for the first system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Ju - dian - dus ho - mo re - us Hu - ie". The music is in a minor key with a 3/4 time signature. The piano part includes chords and arpeggiated figures. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

er - go par - ce, De - us. *p* *doler.* Pi - e
 er - go par - ce, De - us. *p* *doler.* Pi - e
 er - go par - ce, De - us. *p* *doler.* Pi - e
 er - go par - ce, De - us. *p* *doler.* Pi - e

Musical score for the second system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "er - go par - ce, De - us. Pi - e doler.". The music is in a minor key with a 3/4 time signature. The piano part includes chords and arpeggiated figures. Dynamics include *p* (piano) and *pp* (pianissimo).

SOPRANO SOLO. *dolce.*

Pi - e Je - su Do - mine,

CONTRALTO SOLO. *dolce.*

Pi - e Je - su Do - mine,

TÉNOR SOLO. *dolce.*

Pi - e Je - su Do - mine,

BASSE SOLO.

dolce.

Pi - e Je - su Do - mine,



Je - su Do - mi - ne Do - na



Je - su Do - mi - ne Do - 'na'



Je - su Do - mi - ne Do - na



Je - su Do - mi - ne Do - na



S. Do - na e - is,

C. Do - na e - is,

T. Do - na e - is,

B. Do - na e - is.

dim.
e - is, re - - - quiem.

dim.
e - is, re - - - quiem.

dim.
e - is, re - - - quiem.

dim.
e - is, re - - - quiem.

dim.
pp

pp *pp*
S re-qui-em. A - men. _____

pp *pp*
C re-qui-em. A - men. _____

pp *pp*
T re-qui-em. A - men. _____

pp *pp*
B re-qui-em. A - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

Piano accompaniment for the final section of the page, featuring a treble and bass clef with various rhythmic patterns and rests.

HOSTIAS.

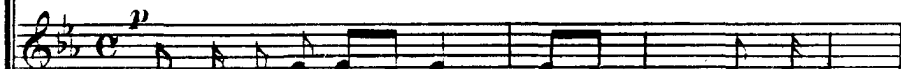
N^o 5.Andantino. $\text{♩} = 88$

SOPRANOS.



Hos - ti - as et pre - ces ti - bi Do - mini

CONTRALTOS.



Hos - ti - as et pre - ces ti - bi Do - mini

TÉNORS.



Hos - ti - as et pre - ces ti - bi Do - mini

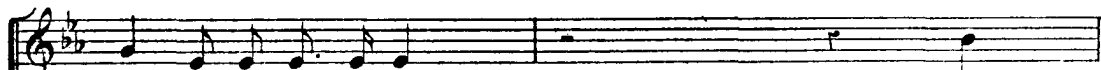
BASSES.



Hos - ti - as et pre - ces ti - bi Do - mini

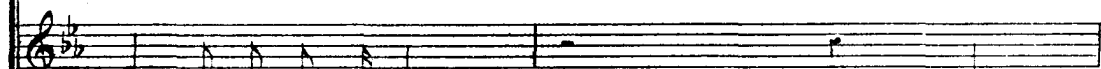
Andantino.

PIANO.



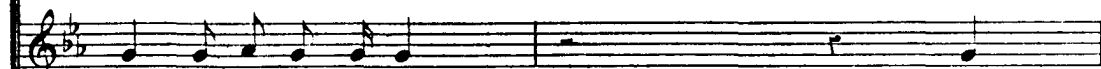
lau - dis of - fe - rimus

Tu



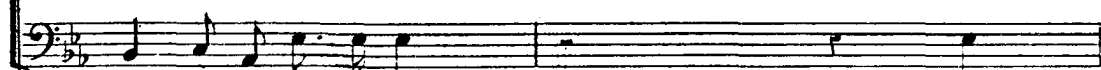
lau - dis of - fe - rimus

Tu



lau - dis of - fe - rimus

Tu



lau - dis of - fe - rimus

Tu



cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e.

cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e.

cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e.

cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e,

p
 me_mo_ri_am fa_cimus

p
 me_mo_ri_am fa_cimus

p
 me_mo_ri_am fa_ci_mus

p
 me_mo_ri_am fa_ci_mus

p *pp*

A

dolce. *cresc.*
 Fac e - as, Do - mi - ne de
dolce. *cresc.*
 Fac e - as, Do - mi - ue de
dolce. *cresc.*
 Fac e - as, Do - mi - ne de
dolce. *cresc.*
 Fac e - as, Do - mi - ne de

A

dolce. *pp*
mf

mf
 mor - te transi - re ad - vi - tam Quam
mf
 mor - te transi - re ad - vi - tam Quam
 mor - te transi - re ad - vi - tam
 mor - te transi - re ad - vi - tam
pp *mf*

o - lim. quam o - lim A - bra - hae pro - mi - si - sti, et

o - lim. quam o - lim A - bra - hae pro - mi - si - sti, et se - mini

mf Quam o - lim A - bra - hae pro - mi - si - sti, et se - mini

mf Quam o - lim Abra - hae pro - mi - si - sti, et

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the text 'o - lim. quam o - lim A - bra - hae pro - mi - si - sti, et'. The piano accompaniment provides a rhythmic and harmonic foundation. The system concludes with a double bar line.

dim. se - mini e - jus, *p* et se - mini e - jus. *dim. pp*

dim. e - jus, *p* et se - mini e - jus. *dim. pp*

dim. e - jus, *p* et se - mini e - jus. *dim. pp*

dim. se - mini e - jus, *p* et se - mini e - jus. *dim. pp*

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts enter with the text 'se - mini e - jus, et se - mini e - jus.'. The piano accompaniment includes a prominent piano introduction marked *pp* in the second measure. The system concludes with a double bar line.

SANCTUS.

N° 6.

All^o maestoso. $\text{♩} = 72$

SOPRANOS

CONTRALTOS.

TÉNORS.

BASSES.

CHOEUR.

PIANO.

f

Sanc -

f

Sanc -

f

Sanc -

f

Sanc -

All^o maestoso.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of sixteenth-note patterns, often beamed in groups of four, creating a rhythmic accompaniment. The left hand plays a steady bass line with quarter notes and half notes, providing harmonic support.

The second system features four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Sanc-tus" on a long note, followed by "tus, Sanc-tus, tus." The piano accompaniment continues with the same sixteenth-note patterns in the right hand and bass line in the left hand.

A

Sanctus - - - tus.

Sanctus - - - tus,

Sanctus - - - tus,

Sanctus - - - tus, Sanctus -

A

Do - - mi - nus De - us

Sanctus - - - tus, Do - minus De - us

Sanctus - - - tus, Do - mi - nus De - us

- - - tus, Sanctus - tus, Do - - mi - nus De - us

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

f

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

B

ter - ra glo - ri - a tu - a, glo -

ter - ra glo - ri - a

ter - ra glo - ri - a,

ter - ra glo -

B

- ri - a tu - a.

tu - a. Ho - san - na,

glo - ri - a tu - a. Ho -

- ri - a tu - a.

f

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

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

- san - na, ho - san - na, ho - san - na,

ho - san - na, ho - san - na,

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter with the lyrics 'Ho - san - na, ho - san - na,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- na in ex - cel - sis,

- na in ex - cel - sis,

- na in ex - cel - sis,

- na in ex - cel - sis,

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts continue with the lyrics '- na in ex - cel - sis,'. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes in the right hand and chords in the left hand.

BENEDICTUS.

Nº 7.

Moderato, ♩ = 66

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CHŒUR.

Moderato.

PIANO.

sempre pianissimo.

Ped.

SOPRANO SOLO.



Be - - - ne - dic - tus,

CONTRALTO SOLO.



Be - - - ne - dic - tus,

TÉNOR SOLO.



Be - - - ne - dic - tus,

BASSE SOLO.



Be - - - ne - dic - tus,

Sopranos.



Be - - - ne -

Contraltos.



Be - - - ne -

Ténors.



Be - - - ne -

Basses.



Be - - - ne -

CHORUS.



5. Be - - - ne - die - tus

6. Be - - - ne - die - tus

7. Be - - - ne - die - tus

8. Be - - - ne - die - tus

- die - tus, Be - - - ne -

- die - tus, Be - - - ne -

- die - tus, Be - - - ne -

- die - tus, Be - - - ne -

The musical score is for a SATB choir and piano accompaniment. It is in the key of B-flat major (two flats) and 5/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "Be - - - ne - die - tus". The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with a slight accent on the first eighth note of each measure.

S.
qui ve - nit in no - mi - ne

A.
qui ve - nit in no - mi - ne

T.
qui ve - nit in no - mi - ne

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


S.
- dic - tus qui ve - nit in

A.
- dic - tus qui ve - nit in

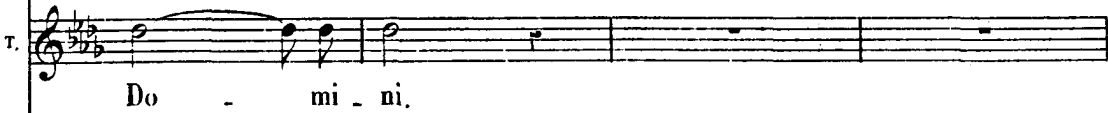
T.
- dic - tus qui ve - nit in

B.
- dic - tus qui ve - nit in


Piano accompaniment

S.  Do - mi - ni.

C.  Do - mi - ni.

T.  Do - mi - ni.

B.  Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.



A

S. Be - ne - dic - tus,

C. Be - ne - dic - tus,

T. Be - ne - dic - tus,

B. Be - ne - dic - tus,

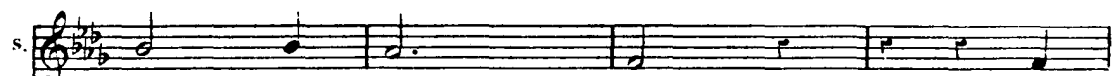
Be - ne - dic - tus,

Be - ne - dic - tus,

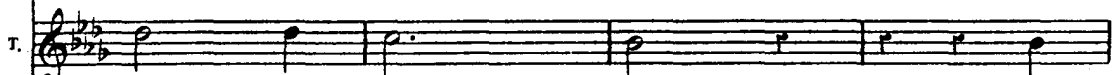
Be - ne - dic - tus,
 Be - ne - dic - tus,

Be - ne - dic - tus,

A

S. 
 Be - ne - dic - tus qui

C. 
 Be - ne - dic - tus qui

T. 
 Be - ne - dic - tus qui

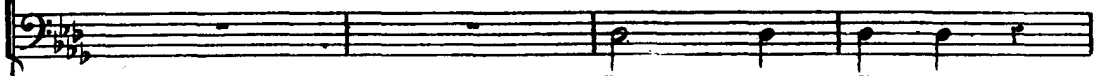
B. 
 Be - ne - dic - tus qui


 Be - ne - dic - tus


 Be - ne - dic - tus

Be - ne - dic - tus

 Be - ne - dic - tus


 Be - ne - dic - tus



S. 
 - nit in no - mi - ne Do - - mi -

C. 
 - nit in no - mi - ne Do - - mi -

T. 
 - nit in no - mi - ne Do - - mi -

B. 
 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -

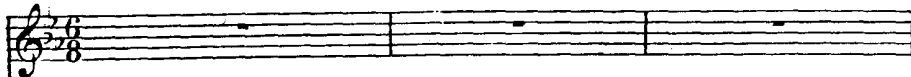
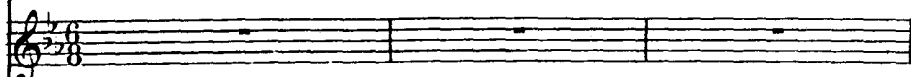
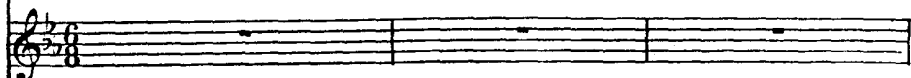
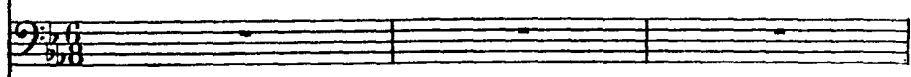


This musical score is for a voice and piano piece. It features nine staves. The first eight staves are for the voice, with parts for Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), and five other voices. Each voice part begins with the syllable "ni." and is followed by a melodic line. The piano accompaniment is shown in the final staff, consisting of a right-hand melody and a left-hand accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is written in a standard musical notation style with a grand staff for the piano and individual staves for each voice part.

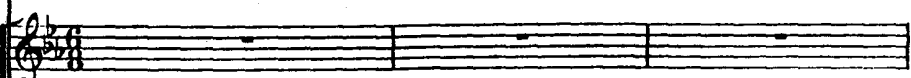
AGNUS DEI.

N° 8.

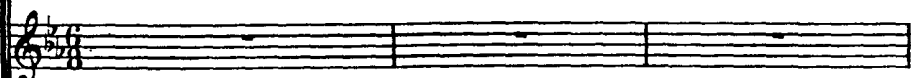
Andante sostenuto. ♩ = 76

SOPRANO
SOLO.CONTRALTO
SOLO.TÉNOR
SOLO.BASSE
SOLO.

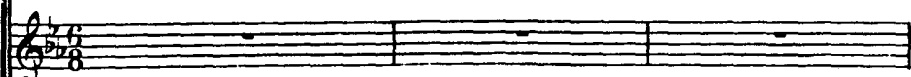
SOPRANOS.



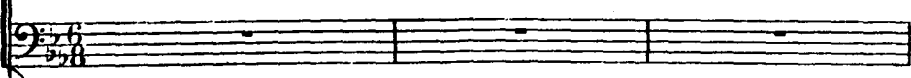
CONTRALTOS.



TÉNORS.



BASSES.



A. Andante sostenuto.

PIANO.



First system of musical notation. The piano part (treble clef) features chords with accents (^) and a dynamic marking of *sf*. The bass part (bass clef) features chords with accents (^) and a dynamic marking of *sf > p*.

Second system of musical notation. The piano part (treble clef) features melodic lines with dynamic markings of *sf* and *sf > p*. The bass part (bass clef) features chords with dynamic markings of *sf* and *sf > p*, ending with a *dim.* marking.

Third system of musical notation. It begins with the tempo marking **Moderato.** and a quarter note equal to 84 ($\text{♩} = 84$). The piano part (treble clef) features chords with dynamic markings of *p*, *dim.*, and *pp*. The bass part (bass clef) features chords with dynamic markings of *pp* and a *Ped.* marking.

Fourth system of musical notation. The piano part (treble clef) features melodic lines with a *p espressivo.* marking. The bass part (bass clef) features chords.

Fifth system of musical notation. The piano part (treble clef) features melodic lines with dynamic markings of *p* and *pp*. The bass part (bass clef) features chords with dynamic markings of *p* and *pp*.

Sixth system of musical notation. The piano part (treble clef) features melodic lines with dynamic markings of *p* and *pp*. The bass part (bass clef) features chords with dynamic markings of *p* and *pp*.

First system of piano accompaniment. Treble clef, bass clef. Dynamics: *cresc.* and *dim.*

Second system of piano accompaniment. Treble clef, bass clef. Dynamics: *p* *espress.*

Third system of piano accompaniment. Treble clef, bass clef. Dynamics: *dim.*

A
SOPRANO SOLO.

Soprano vocal line. Dynamics: *dol.*
Ag - nus De - i, ag - nus De - i

CONTRALTO SOLO.

Contralto vocal line. Dynamics: *dol.*
Ag - nus De - i, ag - nus De - i

TÉNOR SOLO.

Tenor vocal line. Dynamics: *dol.*
Ag - nus De - i, ag - nus De - i

BASSE SOLO.

Bass vocal line. Dynamics: *dol.*
Ag - nus De - i, ag - nus De - i

Fourth system of piano accompaniment. Treble clef, bass clef. Dynamics: *p*

S.
qui tol - lis pecca - ta, pecca - ta mun - di

C.
qui tol - lis pecca - ta, pecca - ta mun - di

T.
qui tol - lis pecca - ta, pecca - ta mun - di

B.
qui tol - lis pecca - ta, pecca - ta mun - di

S. *cresc.*
do - na e - is, e - is re - quiem,

C. *cresc.*
do - na e - is, e - is re - quiem,

T. *cresc.*
do - na e - is, e - is re - quiem,

B. *cresc.*
do - na e - is, e - is re - quiem,

S. *f* do - na e - - is *dim.*

C. *f* do - na e - - is

T. *f* do - na e - - is

B. *f* do - na e - - is

cresc. *dim.*

S. *p* qui - em.

C. *dim.* *p* re - - qui - em.

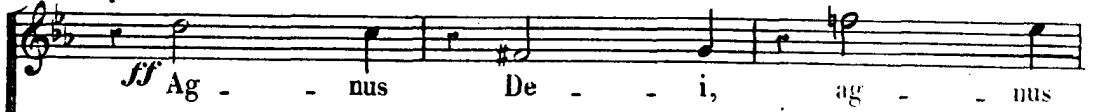
T. *dim.* *p* re - - qui - em.

B. *dim.* *p* re - - qui - em.

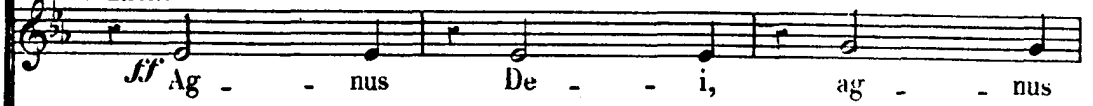
cresc. *p* *più cresc.*

molto cresc.

B Sopranos.



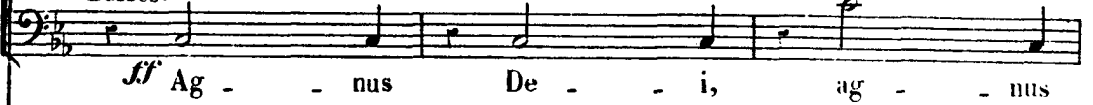
Contraltos.



Ténors.



Basses.



CHŒUR.

sf



Div.



Div.



pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

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

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

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

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

re - qui - em. —
re - qui - em. —
re - qui - em. —
re - qui - em. —

The piano accompaniment features a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. A *dim.* (diminuendo) marking is present in the right hand towards the end of the section.

Ag - nus De - i, qui
Ag - nus De - i, qui
Ag - nus De - i, qui
Ag - nus De - i, qui

C *p* *p* *Div. p* *Div. p*

The piano accompaniment includes a *C* (Crescendo) marking at the beginning and a *Div. p* (Divisiuamente piano) marking for the vocal lines. The piano part features a rhythmic accompaniment with chords and moving lines.

tol - lis pec - ca - ta mun - - di, do - na

tol - lis pec - ca - ta mun - - di, do - na

tol - lis pec - ca - ta mun - - di, do - na

tol - lis pec - ca - ta mun - - di, do - na

mp

cresc. *dim.* **D** *p*
e - is re - quiem sem - pi - ter - nam

cresc. *dim.* *p*
e - is re - quiem sem - pi - ter - nam

cresc. *dim.* *p*
e - is re - quiem sem - pi - ter - nam

cresc. *dim.* *p*
e - is re - quiem sem - pi - ter - nam

cresc. *f* *dim.* **D** *molto espress.*

p>
Lux æ - ter - na luce - at e - is

p>
Lux æ - ter - na luce - at e - is

Div. p>
Lux æ - ter - na luce - at e - is

Div. p>
Lux æ - ter - na luce - at e - is

dol.
Cum sanctis tu - is in æ - ter - num qui - a pi - us

dol.
Cum sanctis tu - is in æ - ter - num qui - a pi - us

dol.
Cum sanctis tu - is in æ - ter - num qui - a pi - us

dol.
Cum , sanctis tu - is in æ - ter - num

es, qui - a - pi - - us es. A -

es, qui - a - pi - - us es. A -

es, qui - a pi - us es. A -

qui - a pi - us es. A -

pp

pp

Div.

pp

Div.

dim.

p

pp

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

ppp

ppp

ppp

ppp

ppp

FIN.