

Fagotto 1

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

ff

Allegro

2

2

attacca

3. DIES IRAE

Sub. Agitato

♩ = 68

p

28

sempre precipitando

Deciso

Meno Mosso

29 30 31 32 33 34 35 36 37 38 39 40 41 42 3

f

ff

sub. mf

43 3 44 3 45 3 46 3 47 3 48 3 49 50 3 51 52 3 53 54

55 >> 56

17

73

ff

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Fagotto 1

7. SANCTUS

Allegretto

♩ = 106

simile

The musical score is written in bass clef with a common time signature (C). It consists of six staves of music. The first staff begins with a dynamic marking of *f* and contains a series of eighth notes, followed by a triplet of eighth notes and a sixteenth-note triplet. The second staff starts at measure 8 and features a sixteenth-note triplet, followed by a sixteenth-note triplet with accents, and ends with a six-measure rest. The third staff starts at measure 19 and begins with a six-measure rest, followed by a series of notes with a dynamic marking of *f*, and ends with a four-measure rest. The fourth staff starts at measure 34 and begins with a two-measure rest, followed by a series of notes with a dynamic marking of *ff*, a triplet of eighth notes, and ends with a dynamic marking of *f*. The fifth staff starts at measure 45 and contains a series of notes with dynamic markings of *ff*, *mp*, *mf*, and *f*. The sixth staff starts at measure 56 and contains a series of notes with a dynamic marking of *mp*.

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

Musical staff 1: Bass clef, common time signature, measure 1 with a fermata and measure number 23.

Musical staff 2: Bass clef, common time signature, measure 24 with a fermata and measure number 24.

Musical staff 3: Bass clef, common time signature, measure 48 with a fermata and measure number 24.

Musical staff 4: Bass clef, common time signature, measure 72 with a fermata, dynamic marking *f*, and musical notation.

Musical staff 5: Bass clef, common time signature, measure 83 with dynamic marking *fff*, accents, and musical notation.

Musical staff 6: Bass clef, common time signature, measure 90 with accents, musical notation, and a fermata.

Musical staff 7: Bass clef, common time signature, measure 99 with accents, musical notation, and a fermata.

9. LUX AETERNA - tacet

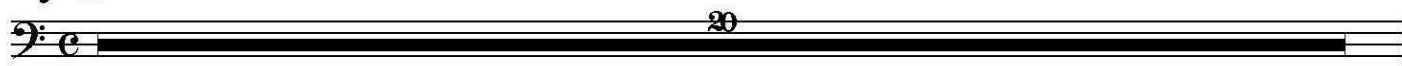
Fagotto 1

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68



21



25



29



31 bis !



34



5



Grave

49 ♩ = 56



VI-DE bars (measures) 73 - 96 !!!

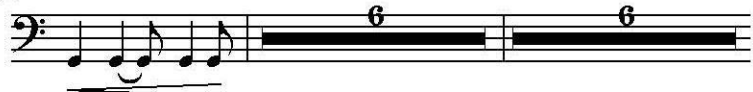
Fagotto 1

97

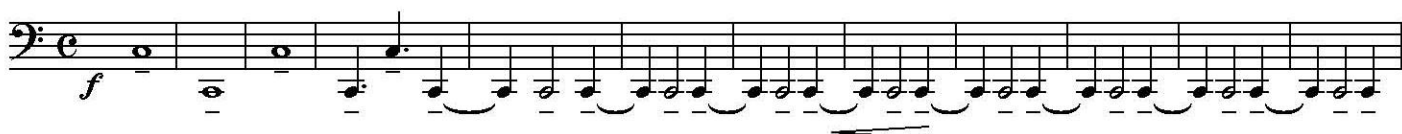
simile



104



117



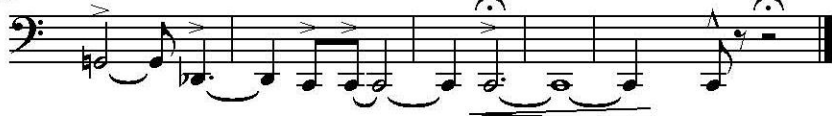
129



136



142



Fagotto 2

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Allegro

3. DIES IRAE

Sub. Agitato

♩ = 68

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Fagotto 2

- 3 -

7. SANCTUS

Allegretto

$\text{♩} = 106$

simile

The musical score for Bassoon 2, Sanctus, consists of six staves of music in bass clef with a common time signature (C). The tempo is marked 'Allegretto' with a quarter note equal to 106 beats per minute. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 3, 4, 6). Measure numbers 8, 19, 34, 45, and 50 are indicated at the start of their respective staves. The piece concludes with a double bar line at measure 56.

Fagotto 2

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

Musical staff 1: Bass clef, common time signature, measure 1 with a fermata and measure number 23.

Musical staff 2: Bass clef, common time signature, measure 24 with a fermata and measure number 24.

Musical staff 3: Bass clef, common time signature, measure 48 with a fermata and measure number 24.

Musical staff 4: Bass clef, common time signature, measure 72 with a fermata, dynamic *f*, and musical notation.

Musical staff 5: Bass clef, common time signature, measure 83 with dynamic *fff*, musical notation, and a triplet.

Musical staff 6: Bass clef, common time signature, measure 90 with musical notation and a triplet.

Musical staff 7: Bass clef, common time signature, measure 99 with musical notation and a fermata.

9. LUX AETERNA - tacet

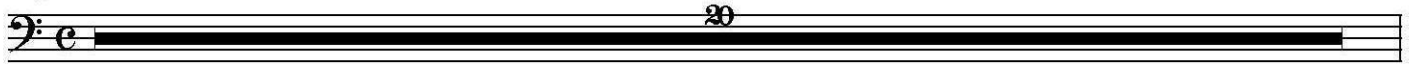
Fagotto 2

10. LIBERA ME

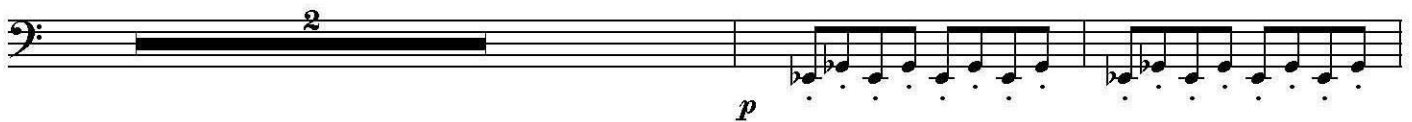
- 05 -

Tranquillo

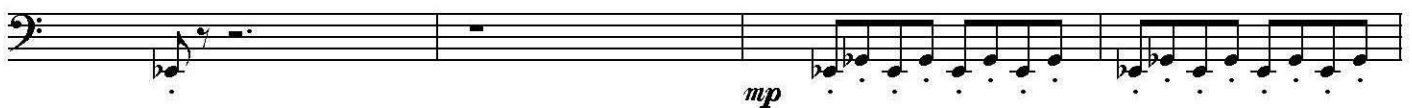
♩ = 68



21



25



29



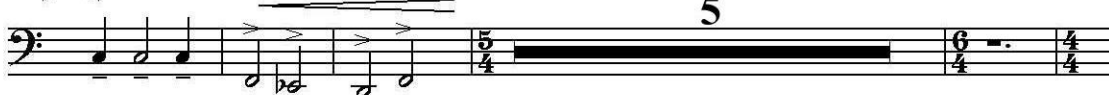
31 bis !



34

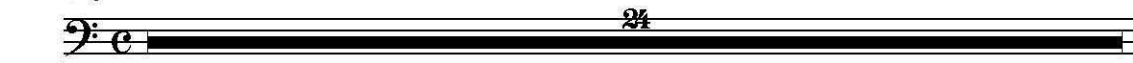


40



Grave

49 ♩ = 56



VI-DE bars (measures) 73 - 96 !!!

Fagotto 2

97

simile

Musical staff for measures 97-103. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *ff*. The music consists of a series of eighth and sixteenth notes, with some slurs and ties.

104

Musical staff for measures 104-105. The staff is in bass clef. Measure 104 contains a few notes, while measure 105 contains two sixteenth-note chords, each marked with a '6' above the staff, indicating a sixteenth-note figure.

117

Musical staff for measures 117-128. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *f*. The music features a series of sixteenth-note patterns with slurs and ties.

129

Musical staff for measures 129-135. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *ff*. The music consists of sixteenth-note patterns with slurs and ties.

136

Musical staff for measures 136-141. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *fff*. The music consists of sixteenth-note patterns with slurs and ties.

142

Musical staff for measures 142-148. The staff is in bass clef with a common time signature (C). The music consists of sixteenth-note patterns with slurs and ties, ending with a double bar line.

Controfagotto

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Allegro

Musical notation for the beginning of the Kyrie, measures 1-16. It starts with a 7-measure rest, followed by a series of notes with dynamics *ff* and *fff*, and ends with a 3-measure rest.

Musical notation for measures 17-18, including a 4-measure rest and a 2-measure rest, with the instruction *attacca*.

3. DIES IRAE

Sub. Agitato

♩ = 68

Musical notation for the beginning of Dies Irae, measures 1-28, starting with a piano (*p*) dynamic and ending with a 3-measure rest.

Musical notation for measures 29-41, including a 10-measure rest and a section marked *sempre crescendo ed affretando* with dynamics *mf*.

Musical notation for measures 42-56, including a 12-measure rest and dynamics *ff*.

Musical notation for measures 57-73, including a 5-measure rest.

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Controfagotto

7. SANCTUS

Allegretto

♩ = 106

f simile

8

19 15

34 *ff* 2 3 3 2

45 *ff* 7

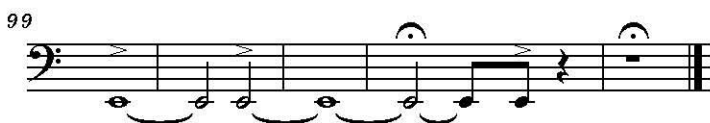
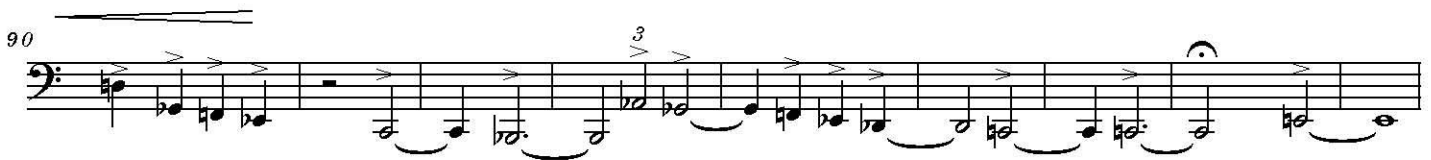
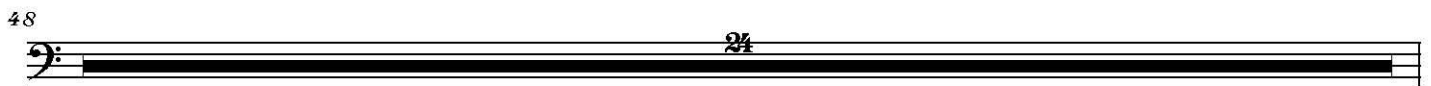
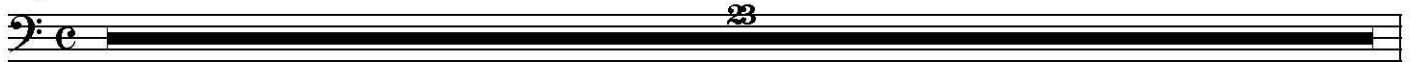
50 9

Controfagotto

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

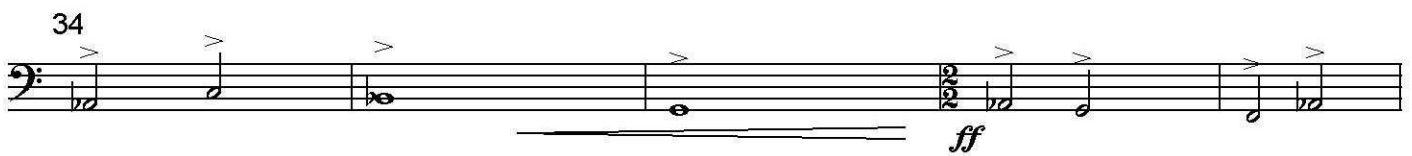
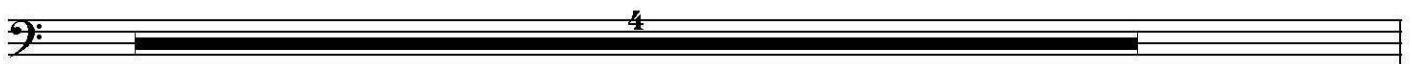
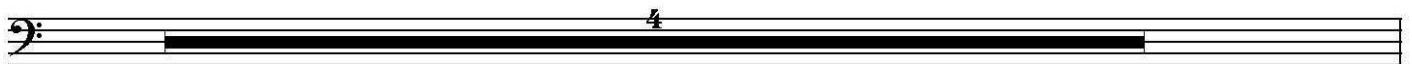
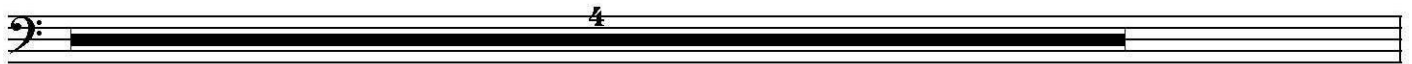
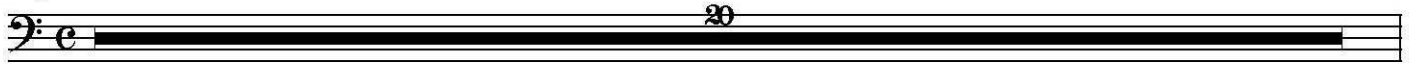
Controfagotto

10. LIBERA ME

- 05 -

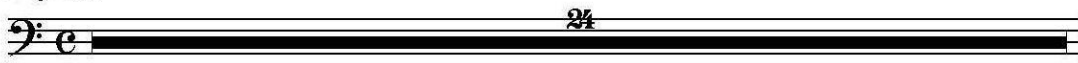
Tranquillo

♩ = 68



Grave

49 ♩ = 56



VI-DE bars (measures) 73 - 96 !!!

Controfagotto

- 6 -

97 *ff* simile

104

117

129

136 *fff*

142

Corno 1 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Musical notation for the beginning of the Kyrie. It starts with a 7-measure rest, followed by an *animando* section marked *ff*. The notation includes a slur over a series of notes.

Allegro

Musical notation for the middle of the Kyrie, marked *Allegro* and *ff*. It features a 3-measure rest, a 4-measure rest, and a double bar line with the instruction *attacca*.

3. DIES IRAE

Sub.Agitato

♩ = 68

Musical notation for the beginning of Dies Irae, marked *Sub.Agitato*. It consists of a 9-measure rest.

Musical notation for the second line of Dies Irae, marked *Sub.Agitato*. It consists of a 9-measure rest.

Musical notation for the third line of Dies Irae, marked *Sub.Agitato*. It features a 10-measure rest, a 3-measure rest, and a 5-measure rest.

Musical notation for the fourth line of Dies Irae, marked *Sub.Agitato* and *Meno Mosso*. It includes a 7-measure rest and dynamic markings *f* and *ff*.

Musical notation for the fifth line of Dies Irae, marked *Sub.Agitato*. It features a 17-measure rest and dynamic markings *ff*.

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

7. SANCTUS

Allegretto

f

12 *f*

28 *ff* simile

38

44 *f* *ff*

56 *mp* Con Sord Via Sord.

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

24

48

24

72

f

81

fff

4

fff

94

9. LUX AETERNA - tacet

Corno 1 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

20

21

p *mp*

28

mf *f*

31 bis !

31 bis !

37

ff 5

Grave

49

♩ = 56

24

VI-DE bars (measures) 73 - 96 !!!

Corno 1 in Fa

97

simile



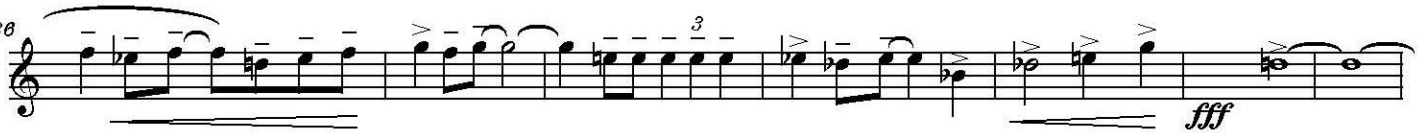
117



129



138



143



Corno 2 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$

ff *animando* *Allegro* *fff*

14 3 4 2 2 *attacca*

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$

9 10 9 19 10 3 5 37 *f* *ff* *Meno Mosso* 7 *f* 52 *ff* 17

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Corno 2 in Fa

7. SANCTUS

Allegretto

$\text{♩} = 106$

f

12 *3* 15

28 *f* *ff* simile 6

38 *3* *3* *3* *3* *3*

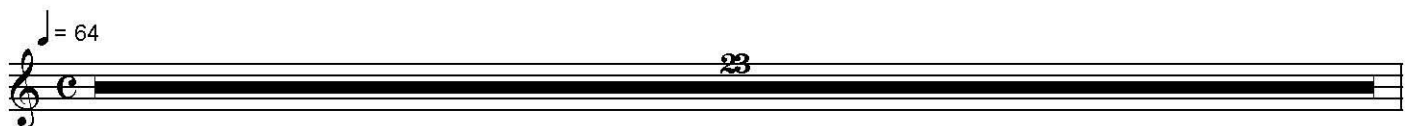
44 *f* *ff* 7

56 *mp* Con Sord Via Sord.

8. AGNUS DEI

Pioso, dolce e semplice


♩ = 64



24



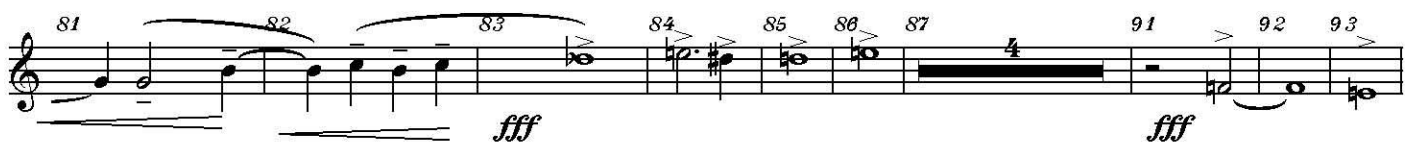
48



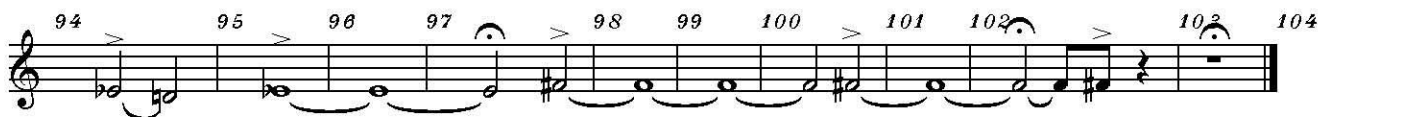
72 73 74 75 76 77 78 79 80



81 82 83 84 85 86 87 91 92 93



94 95 96 97 98 99 100 101 102 103 104



9. LUX AETERNA - tacet

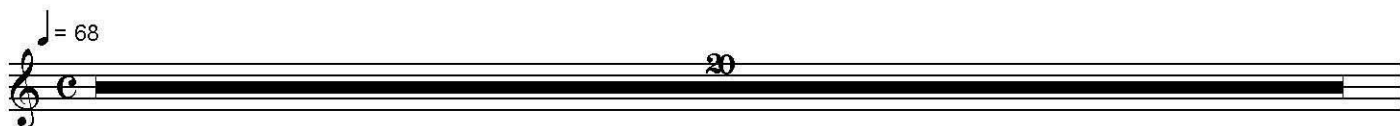
Corno 2 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68



20

21



p *mp*

28



mf *f*

31 bis !



ff

38

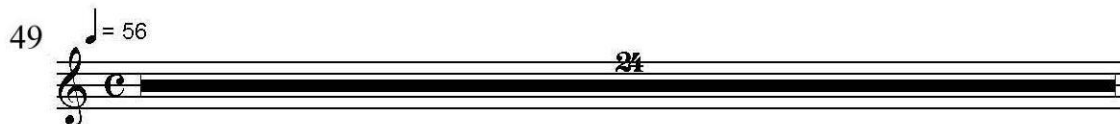


5

Grave

49

♩ = 56



24

VI-DE bars (measures) 73 - 96 !!!

Corno 2 in Fa

- 6 -

97 *ff* simile

103 *f* 3 4 2 6

117 *f* 4

129 *ff*

136 *fff* 3

143

Detailed description: This page contains six staves of musical notation for the second horn part in F major. The music is in common time (C). The first staff (measures 97-102) begins with a fortissimo (*ff*) dynamic and a 'simile' instruction. The second staff (measures 103-106) features a triplet of eighth notes, followed by a four-measure rest, a two-measure rest, and a six-measure rest. The third staff (measures 107-116) starts with a four-measure rest and a forte (*f*) dynamic, followed by a series of eighth notes with sharp signs. The fourth staff (measures 117-128) continues with eighth notes, some with accents, and includes a slur over a group of notes. The fifth staff (measures 129-135) begins with a fortissimo (*ff*) dynamic and features a series of eighth notes with accents and slurs. The sixth staff (measures 136-142) starts with a fortissimo fortissimo (*fff*) dynamic and includes a triplet of eighth notes. The final staff (measures 143-144) concludes the piece with a few final notes and a double bar line.

Corno 3 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

animando

♩ = 60

7

2

13

Allegro

fff

3

4

2

2

attacca

3. DIES IRAE

Sub.Agitato

♩ = 68

9

10

9

19

10

29

3

5

37

Meno Mosso

f

ff

3

3

7

f

52

17

ff

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Corno 3 in Fa

7. SANCTUS

Allegretto

$\text{♩} = 106$

f

12

13

f

28

6

ff

simile

38

3

3

3

3

3

44

f

ff

7

56

mp

Con Sord

Via Sord.

8. AGNUS DEI

Pioso, dolce e semplice

64

23

24

24

48

24

72

f

81

fff

fff

94

9. LUX AETERNA - tacet

Corno 3 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

18

21

28

31 bis !

38

5

Grave

♩ = 56

49

24

VI-DE bars (measures) 73 - 96 !!!

Corno 3 in Fa

- 6 -

97 *ff* simile

103

117 *f*

129 *ff*

136 *fff*

143

Detailed description: This page contains six staves of musical notation for Corno 3 in Fa. The first staff (measures 97-102) begins with a forte fortissimo (*ff*) dynamic and a 'simile' instruction. The second staff (measures 103-106) features a triplet of eighth notes, followed by two sixteenth-note runs. The third staff (measures 107-116) starts with a four-measure rest, then continues with a forte (*f*) dynamic. The fourth staff (measures 117-128) is marked *ff* and includes various articulations like accents and slurs. The fifth staff (measures 129-135) is marked *fff* and contains a triplet of eighth notes. The sixth staff (measures 136-143) concludes the piece with a final cadence.

Corno 4 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$

7

ff

animando

Allegro

fff

14

3

4

2

2

attacca

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$

9

10

9

19

10

29

3

5

37

f

ff

Meno Mosso

7

f

52

ff

17

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Corno 4 in Fa

7. SANCTUS

Allegretto

$\text{♩} = 106$

12 15

28 31 simile

38 43

44 50

Con Sord Via Sord.

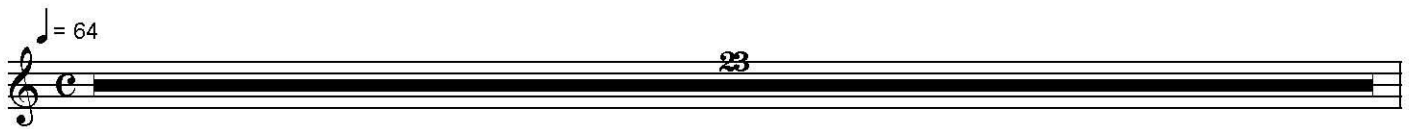
f *ff* *mp*

Corno 4 in Fa

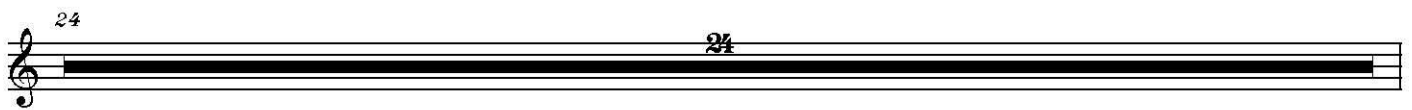
8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



24



48



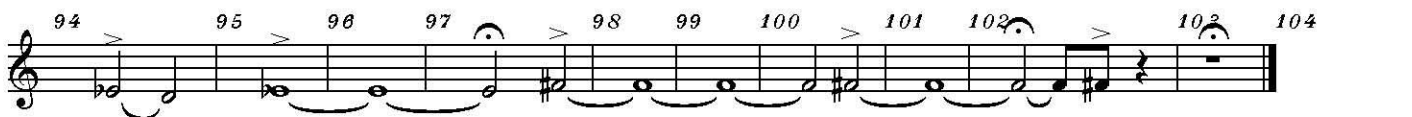
72 73 74 75 76 77 78 79 80



81 82 83 84 85 86 87 91 92 93



94 95 96 97 98 99 100 101 102 103 104



9. LUX AETERNA - tacet

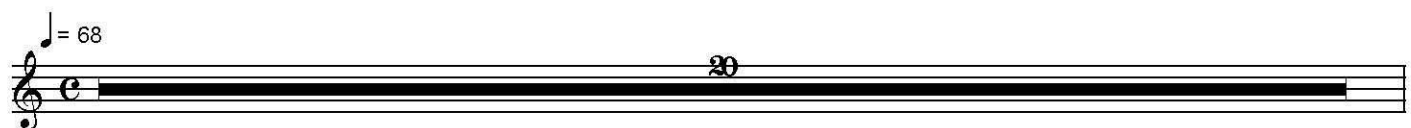
Corno 4 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68



68

21



p *mp*

28



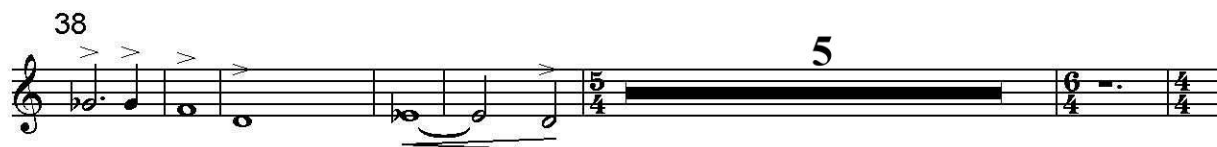
mf *f*

31 bis !



ff

38



5

$\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Grave

49

♩ = 56



24

VI-DE bars (measures) 73 - 96 !!!

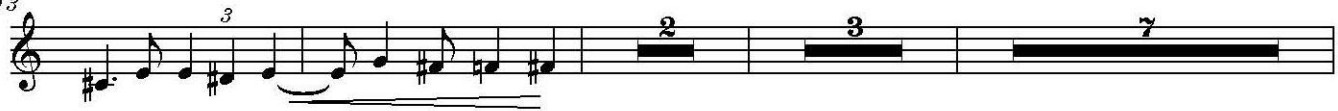
Corno 4 in Fa

97

simile



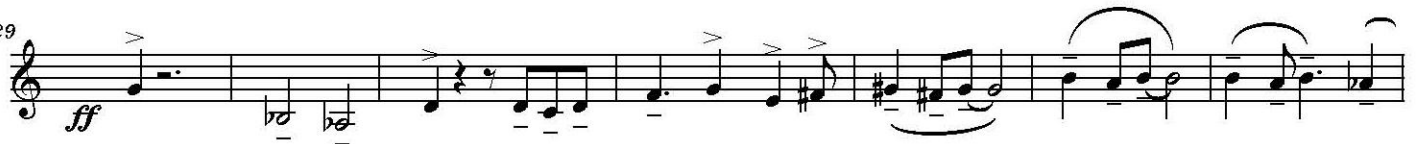
103



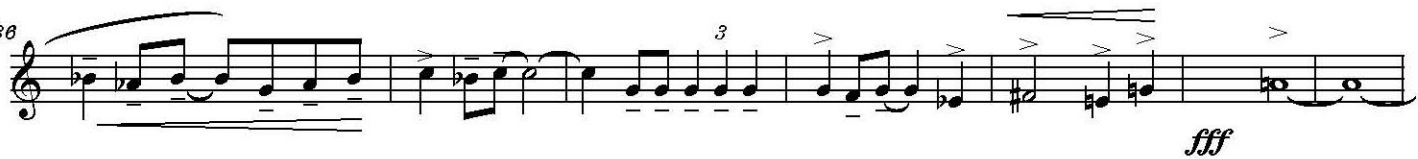
117



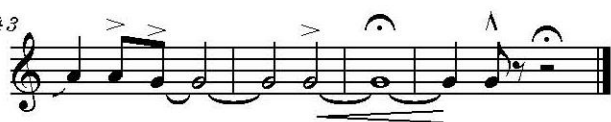
129



136



143



Tromba 1 in Do

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ *ff* simile animando

10 *fff* **2/2** **attacca**

3. DIES IRAE

Sub. Agitato

$\text{♩} = 68$ *p* 28 29 3

32 41 42 43 44 45 46

Meno Mosso

Solo - Senza Sord. *mf*

47 48 49 3 50 51 52 53 54 55

56 65 8 73

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Tromba 1 in Do

- 3 -

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$
f

9

19

38

47

Solo espressivo

mp *mf* *f*

55

Con Sord

mp *p*

liscio

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24 12

mf

40 9

mf

53 15

f

70 7

81 *fff*

91

9. LUX AETERNA - tacet

Tromba 1 in Do

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

16

Allegro molto
♩ = 120
Con Sord.
p

19

Senza Sord.

p *mp*

29

mf *f*

31 bis !

32

ff

39

5

Grave

49

♩ = 56

15

64 Solo

f

66

4

VI-DE bars (measures) 73 - 96 !!!

Tromba 1 in Do

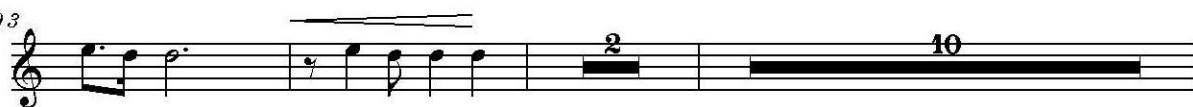
- 6 -

97

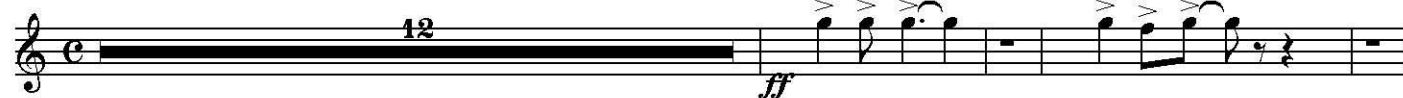
simile



103



117



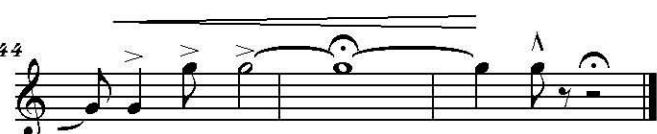
133



138



144



Tromba 2 in Do

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

simile

animando

$\text{♩} = 60$

10

fff

fff

2
2

attacca

3. DIES IRAE

Sub. Agitato

$\text{♩} = 68$

p

28

29 Con Sord. **mf**

sempre precipitando

30 31 32 33 34 35 36 37

Deciso

38 39 40 41 42

f **ff**

3

45 **Via Sord** **f**

50 51 52 53 54 55 56

ff

9

65 73

8

Tromba 2 in Do

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

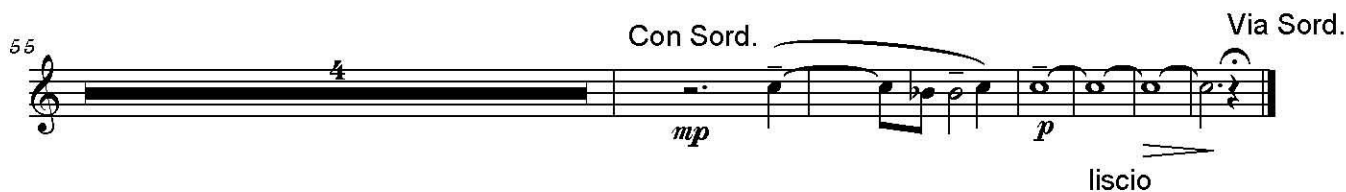
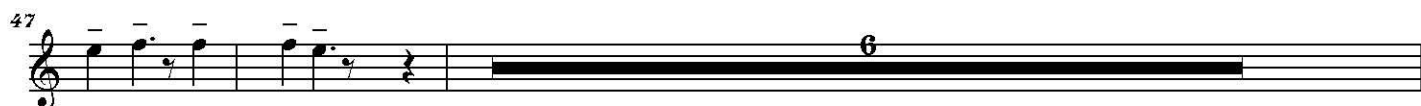
Tromba 2 in Do

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$



8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

16

40

3

9

mf

53

17

70

f

4

81

fff

91

9. LUX AETERNA - tacet

Tromba 2 in Do

10. LIBERA ME

- 05 -

Tranquillo

Allegro molto

♩ = 68

16

p

19

9

30

Senza Sord.

31 bis !

mf *f* *f*

33

ff

40

5

Grave

49

♩ = 56

24

VI-DE bars (measures) 73 - 96 !!!

Tromba 2 in Do

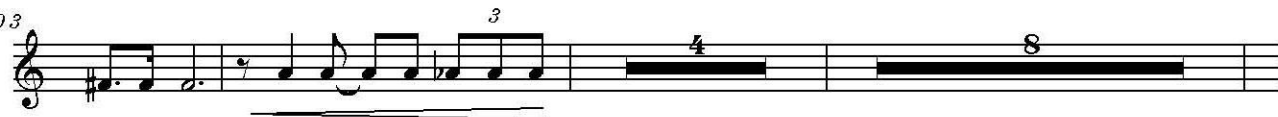
- 6 -

97

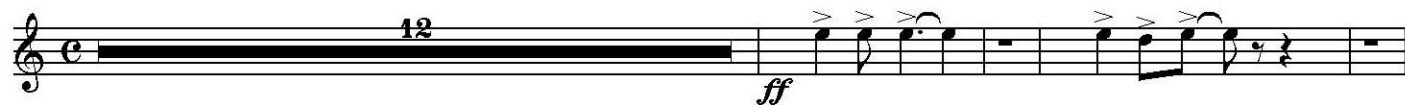
simile



103



117



133



138



144



Tromba 3 in Do

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ simile

animando Allegro

2/2 **attacca**

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$

28

29 Con Sord. *mf* sempre precipitando 30 31 32 33 34 35 36 *f* Deciso 37 38 39 40 3 41 *ff* 3 42 *Meno Mosso* 2

44 6 50 Via Sord. *f* 51 52 53 54 55 *ff* 56 2

58 3 61 5 66 7 73

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Tromba 3 in Do

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$

5

9

19

38

47

55

f

ff

ff

mp

p

Con Sord

Via Sord.

liscio, non vibrato

liscio

Tromba 3 in Do

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

16

40

3

mf

9

53

17

70

11

81

2

fff

91

9. LUX AETERNA - tacet

Tromba 3 in Do

10. LIBERA ME

- 05 -

Tranquillo

Allegro molto

♩ = 68



16

♩ = 120 Con Sord.

p

19



21

10

31



2

Senza Sord.



31 bis !

f

33



ff

40




5

Grave

49

♩ = 56



24

VI-DE bars (measures) 73 - 96 !!!

Tromba 3 in Do

97 *ff* simile

102 *3* *10*

117 *12* *ff*

133 *3*

138 *3* *fff*

144

Trombone 1

- 1 -

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$

ff

simile

8 *animando*

Allegro *fff*

5

19

2

2

attacca

3. DIES IRAE

Sub. Agitato

$\text{♩} = 68$

9

10

19

10

29

Con Sord. *mf*

34

3

3

Meno Mosso

7

Via Sord. *f*

52

15

2

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Trombone 1

7. SANCTUS

Allegretto

$\text{♩} = 106$

f
simile

8

f

14

21

ff

37

ff

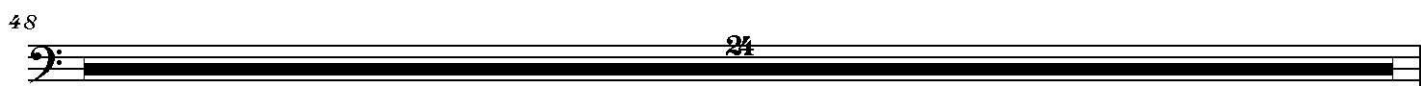
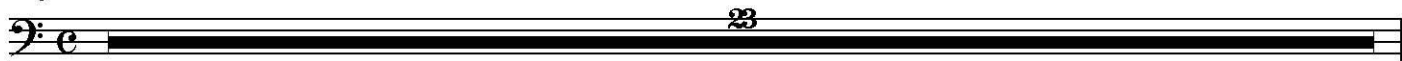
49

mp *mf* *f*

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

Trombone 1

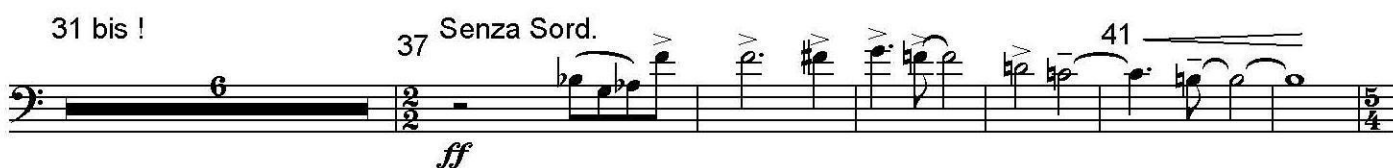
10. LIBERA ME

- 05 -

Tranquillo

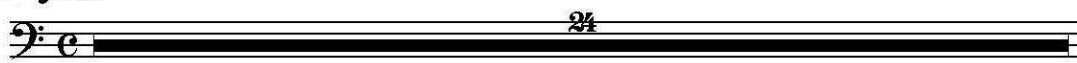
♩ = 68

Con Sord.



Grave

♩ = 56



VI-DE bars (measures) 73 - 96 !!!

Trombone 1

97 *ff* simile

103

117 *ff* *ff*

132

137 *ff*

140 *fff* 145

Trombone 2

- 1 -

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

simile

animando

Allegro

3. DIES IRAE

Sub. Agitato

♩ = 68

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Trombone 2

7. SANCTUS

- 3 -

Allegretto

♩ = 106

f

8 simile

f

14

ff

37

ff

49

mp *mf* *f*

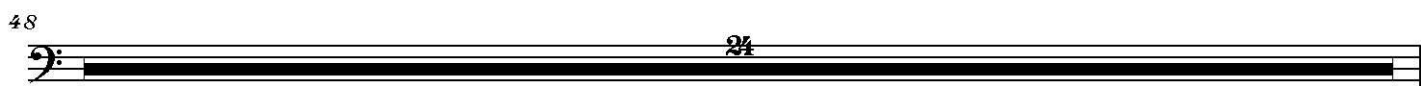
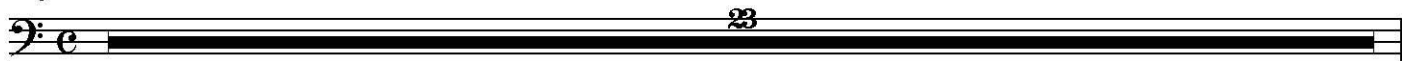
63

f

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

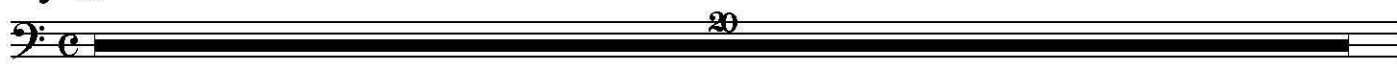
Trombone 2

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68



Grave

49 ♩ = 56



VI-DE bars (measures) 73 - 96 !!!

Trombone 2

- 6 -

simile

97 *ff*

103 *ff*

117 *ff* *ff*

132 *ff*

137 *ff*

140 *fff*

145

Detailed description: This page contains six staves of music for Trombone 2. The first staff (measures 97-102) begins with a *ff* dynamic and includes the instruction 'simile'. The second staff (measures 103-116) features a triplet in measure 103 and two measures with a '3' above a thick black bar. The third staff (measures 117-131) has a measure with a '12' above a thick black bar, followed by two measures with *ff* dynamics and accents. The fourth staff (measures 132-136) consists of a single measure with a '5' above a thick black bar. The fifth staff (measures 137-139) starts with *ff* and includes a triplet in measure 138. The sixth staff (measures 140-145) begins with *fff* and features a measure with a '145' above a thick black bar.

Trombone 3

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

simile



animando

Allegro

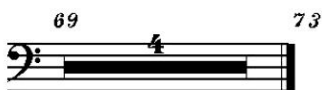
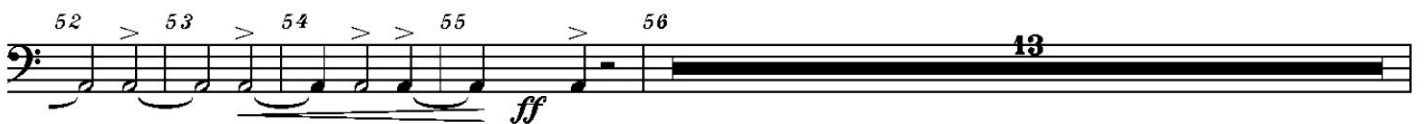
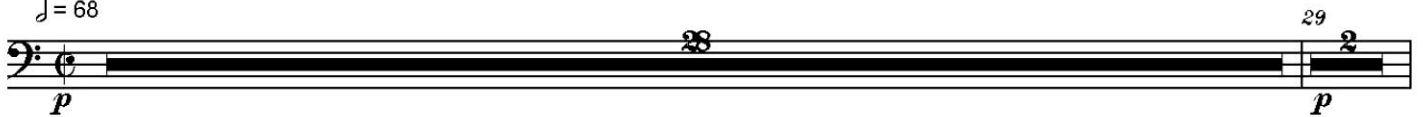


attacca

3. DIES IRAE

Sub. Agitato

♩ = 68



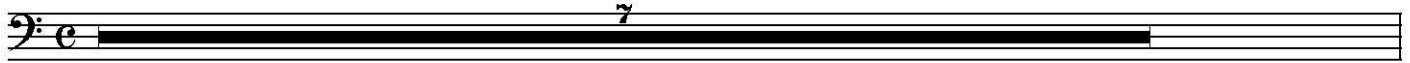
4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Trombone 3

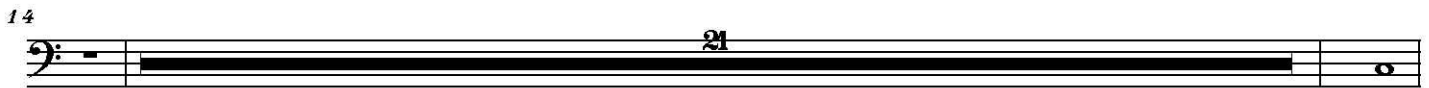
7. SANCTUS

Allegretto

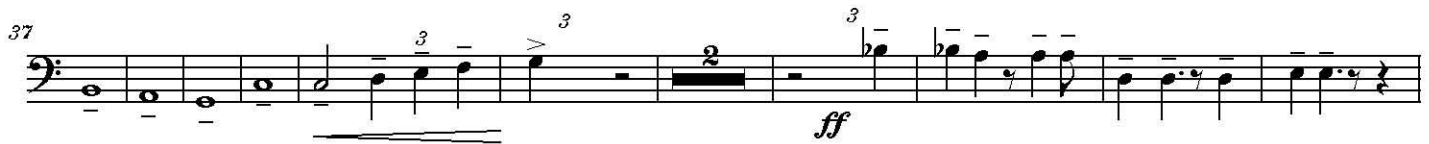
♩ = 106



f



ff



ff



mp

mf

f



p

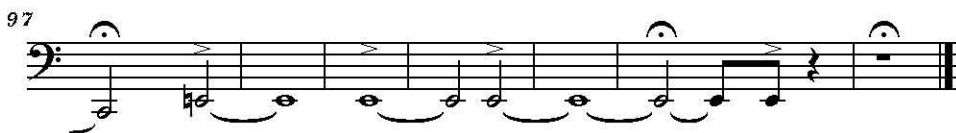
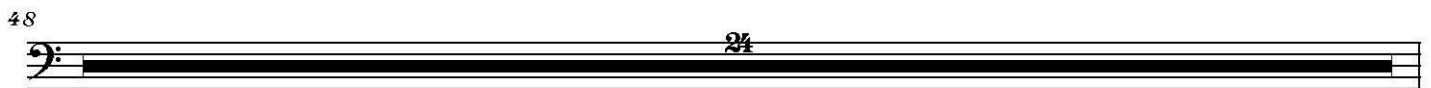
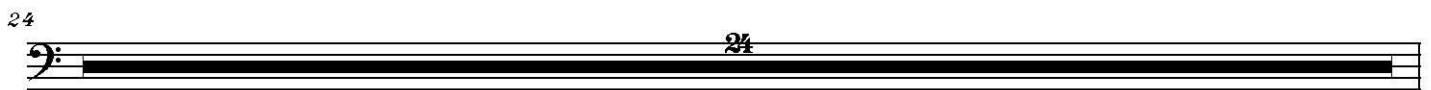
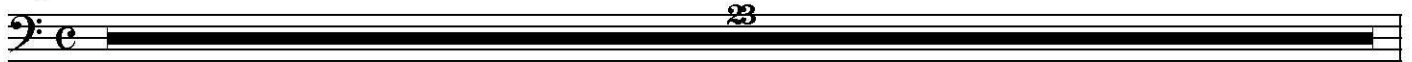
liscio

Trombone 3

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

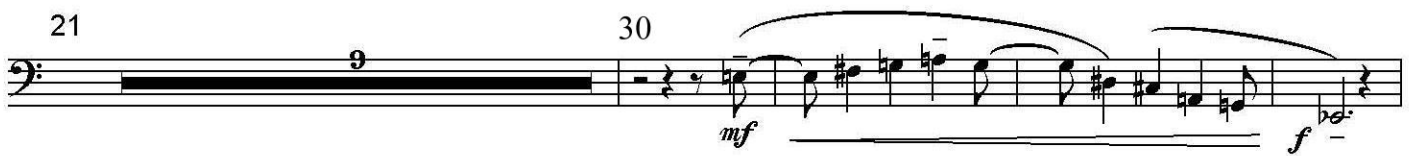
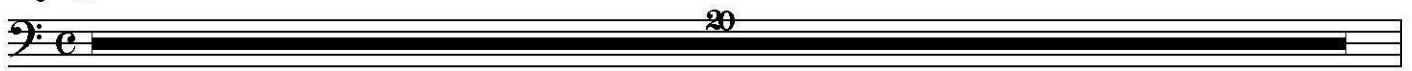
Trombone 3

10. LIBERA ME

- 05 -

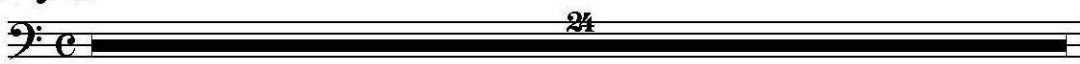
Tranquillo

♩ = 68



Grave

49 ♩ = 56



VI-DE bars (measures) 73 - 96 !!!

Trombone 3

97

simile

103

117

132

137

140

Percussione 1: Timpani, Piatti, Tam-tam

MESSA DA REQUIEM

Serban Nichifor

Tranquillo

1. REQUIEM

$\text{♩} = 60$ Tam-tam

ppp

1

2 Timpani
mf

L'Istesso Tempo

2. KYRIE

attacca

$\text{♩} = 60$

7

animando

Allegro

3 f fff 2/2

attacca

Sub.Agitato

3. DIES IRAE

$\text{♩} = 68$

9

9

10 4 3 mf

ff f

ff

4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Percussione 1: Timpani, Piatti, Tam-tam

7. SANCTUS

Allegretto

♩ = 106 Timpani simile

1 2 3 4 5 6 7 8

f Piatto medio

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

ff

41 42 43 44 45 46 47 48 49 50 51 52 53

ff *mp* *f* *mp*

54 55 56 57 58 59 60 61 62 63 64 65

p

8. AGNUS DEI

Pioso, dolce e semplice

Musical notation for measures 64 to 31, showing a grand staff with bass and treble clefs.

Musical notation for measures 32 to 57, labeled "Timpani". Includes a "Piatto medio" section with dynamics *mp* and *f*, and the instruction "l.v.".

Musical notation for measures 58 to 81, featuring dynamic markings *mf* and *f*, and slurs.

Musical notation for measures 82 to 88, including a "glissando" section and dynamic marking *fff*.

Musical notation for measures 89 to 104, featuring dynamic marking *fff* and triplet markings.

9. LUX AETERNA - tacet

Percussione 1: Timpani, Piatti, Tam-tam

- 05 -

Tranquillo

10. LIBERA ME

Allegro molto

♩ = 68 Timpani

11

Tam-Tam & Piatto medio

11

pp *f*

19

31 bis !

19

31 bis !

f

32

Timpani

f *ff*

32

43

43

49 ♩ = 56 Grave

23

72 Timpani

mp

VI-DE bars (measures) 73 - 96 !!!

Percussione 1: Timpani, Piatti, Tam-tam

Timpani

97 *ff* *pp* *secco*

107 *mp* *simile*

117 *mf* 118 119 120 121 122 123 124 125

126 127 128 129 130 131 132 *f*

133 134 135 136 137 *ff* 138

139 140 141 143 *ff*

144 145 146 147 *fff*

Percussione 2: Campane Campanelli, Piatti, Tam-tam

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM

Tranquillo

♩ = 60 Campane

p *f* *attacca*

2. KYRIE

L'Istesso Tempo

♩ = 60

animando *mp* lōntano *attacca*

3. DIES IRAE

Sub.Agitato

♩ = 68

p *mf* *attacca*

4. LACRIMOSA

Grave

Campane

$\text{♩} = 74$

p sempre l.v.

21 *mp* *mf* *p*

37 *pp*

5. DOMINE JESU, 6. MEDITATIO - tacet

7. SANCTUS

Allegretto

Campane

♩ = 106

2 3 4 5 6 7 8

9 10 11 12 13 14

21 29 32 33 34 35

38 I.v. 38 39 40 41

42 43 46 47 48 49

56 57 62 63 I.v. 64 65

f *fz* *f* *p* *f* *f* *p* *pp*

eco

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

20

Campane

47 48 49 50 51 52 53 54 55

mf *pp* *pp*

62 10 72 I. V. 73 7

80 3 83 > 84 > 85 > 86 I. V.

fff

87 4 91 > I. V. 92 93 > 94 I. V. 95 Tam-tam 96

fff *ff*

97 98 99 I. V. 100 I. V. 101 I. V. 102 I. V. 103 104

2 Piatti (medio + grande) Tam-tam + Piatto grande

fff *fff* *fff*

9. LUX AETERNA - tacet

10. LIBERA ME

Tranquillo

Campane ³ eco

$\text{♩} = 68$

16

mp *p*

Detailed description: This musical staff covers measures 1 to 16. It begins with a treble clef and a common time signature (C). The tempo is marked 'Tranquillo' with a quarter note equal to 68 beats. The first measure contains a half note with a dynamic marking of *mp*. The second measure contains a half note with a dynamic marking of *p*. The third measure contains a triplet of eighth notes. From measure 4 to measure 16, the staff is completely blacked out, indicating a rest or a specific percussive effect.

19 $\text{♩} = 120$ Allegro molto

p *mp* *mf* *f*

Detailed description: This musical staff covers measures 19 to 30. It starts with a treble clef and a common time signature. The tempo is marked 'Allegro molto' with a quarter note equal to 120 beats. Measure 19 has a dynamic of *p* and a fermata. Measure 20 has a dynamic of *mp*. Measure 21 has a dynamic of *mf*. Measure 22 has a dynamic of *f*. The staff includes various rhythmic patterns, including eighth notes, quarter notes, and a triplet of eighth notes in measure 23. There are also some rests and fermatas.

31 bis !

ff

Detailed description: This musical staff covers measures 31 to 40. It begins with a treble clef and a common time signature. The tempo is 'Allegro molto'. Measure 31 is marked '31 bis !'. The staff contains eighth notes and quarter notes with accents (>). The dynamic marking *ff* is present. The time signature changes to 2/2 in measure 35 and back to common time in measure 36.

41

5

Detailed description: This musical staff covers measures 41 to 48. It starts with a treble clef and a common time signature. Measure 41 has a dynamic of *ff*. The staff includes eighth notes and quarter notes with accents. The time signature changes to 5/4 in measure 42 and remains there until measure 48. There is a large number '5' above the staff in measure 42.

49 $\text{♩} = 56$ Grave

24


Detailed description: This musical staff covers measures 49 to 72. It begins with a treble clef and a common time signature. The tempo is marked 'Grave' with a quarter note equal to 56 beats. The staff is almost entirely blacked out, with only a few notes visible at the beginning. A large number '24' is written above the staff in measure 49.

VI-DE bars (measures) 73 - 96 !!!

Percussione 2: Campane Campanelli, Piatti, Tam-tam

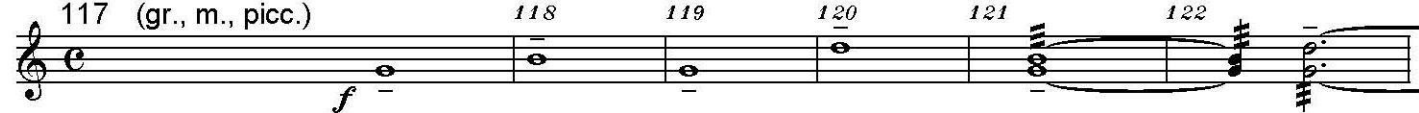
97 Campane

Muta in Piatto Grande



3 Piatti (gr., m., picc.)

117 118 119 120 121 122



Tam-tam

123 124 125 126 127 128 129




3 Piatti

130 131 132 133 134 135




Campane


136 137 138 139 140



141 142 143 144



145 l. v. 146 147



Organ Part

Serban Nichifor
(1990)

MESSA DA REQUIEM

1. REQUIEM; 2. KYRIE - tacet

Sub. Agitato (dn 68) **3) DIES IRAE**

S. solo *Coro* *f* *Di - es*

Org. *p* *molto* *f* *Coro* *(S. T.)*

Coro S. T. *p* *i - nae -* *di - es* *il - la* *Di - es*

Org. *simile*

Coro S.
T. *il - la - di - es i - nae - sol - vet*

Org. (11)

Coro S.
T. *sae - clum - in fa - vil - la - tes - te*

Org.

Coro S.
T. *Da - vid - cum sy - bil - la - Di - es*

Org.

poco a poco precipitando

Coro S.
T. *i - nae - di - es il - la - di - es*

Org. (21) *poco a poco crescendo simile*

(sempre precipitando)
 Coro S. A. T. i - rae di - es il - la sal - vet
 Org. sempre crescendo

(sempre precipitando)
 Coro S. A. T. sae - cum in fa - vil - la di - es
 B. Di - es - i - rae
 Org. sempre crescendo

(sempre precipitando)
 Coro S. A. T. i - rae di - es il - la Tes - te
 B. di - es - i - la
 Org. sempre crescendo

Deciso (♩ = 120)
 Coro S. A. T. Da - vid cum Sy - bil - la di - es
 B. di - es - i - rae , di - es
 Org. sempre crescendo

poco allargando

Meno Mosso (♩ = 96)

41

S. sola *f dolce*

Coro S. A. T. *sub. mf dolce*

Coro B. *sub. mf*

Org. *sub. mf*

Quan - tus

tre - mor - est ju -

S. sola

Coro S. A. T.

Coro B.

Org.

tu - nus , quan - do

ju - dex est ven -

poco a poco crescendo ed affrettando...

51

S. sola *ff*

Coro S. A. T. *ff*

Coro B. *ff*

Org. *ff*

Quan - tus

tre - mor est ju -

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

di - es

stri - de dis - cus -

sempre crescendo ed affrettando --- *fff quasi grido* Sub. Tempo (♩ = 68)

S. sola *ossia*

Coro S. A. T. *fff*

Coro B. *fff*

Org. *fff*

tu - nus, cum - cta

stri - de dis - cus -

nae di - es, di - les

il - la!

Organo Pieno *molto*

in rilievo

Org. *poco a poco allargando*

fff *sub. mf* *f*

Org. *(sempre allargando)* *Grandioso (♩ = 96)*

ben f *ff*

Org. *(sempre allargando)* *Sostenuto (♩ = 80)*

fff

Org. *(71)* *possibile*

4
4
(2'08" / 4'50")
(attacca subito)
(18-III-90)

4. LACRIMOSA; 5. DOMINE JESU - tacet

3. Preis an dem Kirchenmusikalischem Wettbewerb - Karlsruhe, 1996

6.) MEDITATIO ("Hostias et preces tibi...")

Andantino (♩ = 80) *legatissimo*

Organo

Org.

Org.

(sempre affrett.) - - - (♩ = 100) Sub. Tranquillo (♩ = 80), poco rubato

Recitad lib. / Solo - "Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro (in Coro)

Org.

poco a poco allargando - - - Subito Tempo 1 (♩ = 80)

(21) (Rec.) animabus illis, quarum hodie memoriam facimus: fac eas Domine, de morte transire ad vitam, quom olim Abrahæ

Org.

(Rec.) *promisisti et semini ejus...*

poco a poco crescendo ----- *poco a poco allargando* ----- *possibile*

Org.

31

Sostenuto (♩ = 68) ----- *Sub. Tempo I* (♩ = 80)

Org.

fff *Sonoro* *vivo*

Psub., come ecc.

poco a poco

Org.

crescendo ----- *mf sempre crescendo* ----- *poco a poco*

41

incalzando ----- *Subito* *Lontano e Rubato* (♩ = 60)

Org.

f *Psubito*

Sub. Più Animato (♩ = 90)

Org.

P ----- *PP* *lontano*

Org. (51)

mf

Org. *Rec. - "Libera animas omnium fidelium"*

P dolce *legatissimo* *mf*

Org. *(Rec.:) defunctorum de poenis inferni..."* *molto allargando*

(61)

mp

Org. *Tranquilla (♩ = 60) Rec. - "... fac eas de morte transire ad vitam."*

P liscio *(attacca subito)*

(N 3'40'' / N 13')

(15-IV-90)

7.) SANCTUS

Allegretto (♩=106)

Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)

ff San-ctus! San-ctus! San-ctus! *simile* Do-mi-nus

Organo (Org.)

Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)

De-us! De-us! Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us

Organo (Org.)

poco a poco crescendo

Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)

Sa-ba-oth, Do-mi-nus De-us, Do-mi-nus, Do-mi-nus De-us, Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth

Organo (Org.)

11

S.
 R.
 A.
 O.
 T.
 C.
 B.
 Org.

mf
 Ple - ni sunt coe - li et ter - ra

fff poco a poco *deuxendo* *f*

S.
 A.
 T.
 B.
 Org.

mf
 Ple - ni sunt coe - li et ter - ra glo - ri - a

p *ff*

(21)
 S.
 A.
 T.
 B.
 Org.

ff
 tu a 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 - 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

ff *p*

ff dolce ma ben sostenuto

S. solo
S.
R.
A.
O.
T.
U.
B.
Org.

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

S. solo (31)
Org.

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

molto allargando Sub. Tempo I (♩ = 106)

S. solo
S.
R.
A.
O.
T.
U.
B.
Org.

dic-tus qui ve-nit in no-mi-ne Do-mi-ni
Ho-san-na!
Ho-san-na!
Ho-san-na!
Ho-san-na!
Ho-san-na!
Ho-san-na!
Ho-san-na!

41

S. Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-ni sunt

A. Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-ni sunt

T. Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-ni sunt

U. B. Ho-san-na in ex-cel-sis, in ex-cel-sis! Ple-ni sunt

Org.

poco a poco crescendo ed animando ----- *Deciso (♩ = 130)*

S. Cae-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-san-na! in ex-

A. Cae-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-san-na! in ex-

T. Cae-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-san-na! in ex-

B. Cae-li et ter-ra glo-ri-a tu-a, glo-ri-a tu-a! Ho-san-na! in ex-

Org.

poco a poco crescendo ed animando ----- *ff*

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

A. cel-sis! Ho-san-na! Ho-

T. cel-sis! Ho-san-na!

B. cel-sis! Ho-san-na!

Org.

sub. mf cantabile

51 *poco a poco crescendo* *f*

S. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*
 A. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*
 T. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*
 C. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*
 Org. *mf*

poco a poco allargando *(n 26)* *mf*

S. solo *cel sis*
 S. *cel sis*
 R. A. *cel sis, in ex-cel*
 O. T. *cel sis, in ex-cel*
 C. B. *cel sis, in ex-cel*
 Org. *molto mf*

(sempre poco a poco allargando) 61 *mp*

S. solo *cel sis*
 S. *in ex-cel sis*
 R. A. *in ex-cel sis*
 O. T. *in ex-cel sis*
 C. B. *in ex-cel sis*
 Org. *mp*

(n 21)
(n 15)
(1-v)
(altus)
Subi.

free-scores.com
 -20-

8.) AGNUS DEI

Pioso (♩ ~ 6/4), *dolce e semplice*

Soprano Solo

Org.

PPP *lento*, poco a poco crescendo

S. Solo

Org.

PP *sempre crescendo* - - - - P *dolce*, poco marcato

S. Solo

Org.

P *molto espressivo* (11)

Agnus Dei - i - Agnus Dei - i -

Org. poco marcato simile

S. Solo

Org.

qui tol-lis pec-ca-ta mun-di do-na e-is re-qui-em

CORO S. (tutti) *mf Cantabile*

A — gnus De — i — A — gnus De — i qui tol — lis pec — ca — ta

Org. *mp simile*

21

CORO S. (tutti) *poco allargando... Sub. A Tempo (♩ ≈ 64)*

mun — di, A — gnus De — i qui tol — lis pec — ca — ta mun — di

Org. *mf*

S. Solo *mf molto espressivo*

A — gnus De — i — A — gnus De — i —

Org. *mf sempre simile*

31

S. Solo *poco a poco*

qui tol — lis pec — ca — ta mun — di do — na e — is re — qui — em

Org. *simile*

poco a poco

CORO
S. (tutti)

Sub. Animato (♩ ≈ 80)

f *Sonoro*

A — gnus De — i, A — gnus De — i, A

Org. *f* *simile* *simile*

poco a poco accelerando

CORO
S. (tutti)

gnus De — i — A

Org. *p* *piu*

41

Scorrevole (♩ ≈ 120)

S. Solo

Sub. mf *poco a poco* *ff*

Org. *p* *ff*

Sub. Lontano (♩ ≈ 68)

S. Solo

sub. PPP *inmateriali* *misterioso, molto espressivo*

Org. *PPP poco marcato*

51

poco a poco incalzando ----->

S. Solo

Org.

poco a poco cresc.

Simile

Doloroso (♩ = 80)

S. Solo

Org.

mp dolce

sempre leggero e ritmico

Simile

gnus De — i — A — gnus De — i —

poco a poco crescendo ----->

S. Solo

Org.

molto

molto

qui — ter — spec — ca — ta mun — di do — na e — is re — qui — em

61

Sub. Risoluta (♩ = 60)

CORO

S.

A.

Org.

f

mf

sem — pi — te — runt — sem — pi — te

CORO

S. *f* Sem - pi - te - runt - 71 Sem - pi - te - runt

A. runt -

Org. *f*

Solo

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

Org.

poco a poco animando e crescendo

CORO

S. sem - pi - te - runt sem - pi -

A. re - qui - em - re - qui - em - sem - pi -

Org.

(sempre animando) *molto* **Disperato (Qu80)**

CORO

S. *ff* te - runt 81 *fff*

A. *ff* te - runt *fff*

Org. *f* *fff* (Organo Pleno) *fff pesante*

molto

CO RO

S. *grus* De ——— !

A. *grus* De ——— !

Org. *Sempre fff sonoro*

CO RO

S. 91 *Poco a poco allargando*

A.

Org. *in rilievo* *pesante*

Org. *(sempre allargando)*

Org. *Maestoso (♩ = 48)* *fff possibile (Tutti)*

Org. *sempre allargando* 101 *PPP subito* $\frac{3}{4}$

(sempre fff possibile)

$\frac{25}{20}$
(attac subito)

9.) LUX AETERNA

Sereno (♩ n 48), molto tranquillo e dolcissimo
P dolce e semplice

T. Solo

Org.

3/4

Lux ae- ter- na - lu- ce- at e- is,

PPP lontano poco a poco crescendo

T. Solo

Org.

3/4

Da- mi- ne - , cum san-ctis tu- is in ae- ter- num

(sempre poco a poco crescendo)

Sub. Poco Più Mosso (♩ n 56)

S. Solo

T. Solo

Org.

4/4

qui- a pi- us es -

Re- qui- em ae- ter- nam -

Re- qui- em ae- ter- nam -

(sempre L3-3 crescendo)

mp molto espressivo

mp molto espressivo

P dolce

S. Solo

T. Solo

Org.

4/4

do- na e- is Do- mi- ne - et lux per- pe- tu- a

do- na e- is Do- mi- ne - et lux per- pe- tu- a

lu- ce- at

lu- ce- at

mf

S. Solo
T. Solo
CORO [T. B.]
Org.

lu - ce - at e - sis

Cum sanctis tuis in aeternam qui - a pi - us es
Cum sanctis tuis in aeternam qui - a pi - us es

mp f

(21)
S. Solo
CORO [T. B.]
Org.

Re - qui - es - cant in pa - ce A men

Re - qui - es - cant in pa - ce A men

mp molto f

glissando dolce molto

molto precipitando

ARDENTE (♩=80) *sempre incalzando* → ALLEGRO (♩=120) *molto allargando* LENTO (♩=68)

S. Solo
Org.

ff sonoro

ff sonoro

ff sost.

(31)

sempre allargando ----- TEMPO I (♩=48)

S. Solo
Org.

pp sub.

ppp lontano

pp

senza rigore

(lunga)

(2/2'4 / 2/23)

(attac subit)

10.) LIBERA ME

Tranquillo ma scorevolle (♩=68)

S. (4/4) mf
 A. (4/4) mf
 T. (4/4) mf
 B. (4/4) mf
 Org. mp

Li - be - ra me Do - mi - ne
 Li - be - ra me Do - mi - ne
 Li - be - ra me Do - mi - ne
 Li - be - ra me Do - mi - ne

S. Li - be - ra me Do - mi - ne de mor - te a - ter - na in di - e il - la
 A. Li - be - ra me Do - mi - ne de mor - te a - ter - na in di - e il - la
 T. Li - be - ra me Do - mi - ne de mor - te a - ter - na in di - e il - la
 B. Li - be - ra me Do - mi - ne de mor - te a - ter - na in di - e il - la, in

Org. simile

S.+T. soli (a2) (3) mf
 S. in di - e il - la tre men - da quan - do ce - li mo - ven - di sunt
 A. in di - e il - la tre men - da quan - do ce - li mo - ven - di sunt
 T. in di - e il - la tre men - da quan - do ce - li mo - ven - di sunt
 B. di - e il - la tre men - da quan - do ce - li mo - ven - di sunt

Org. (4/4)

11 (a2) mf

poco a poco precipitando

S. *mo-ven-di sunt et ter-ra*
 T. *mo-ven-di sunt et ter-ra*
 S. *dum ve-ne-ris ju-di-ca-re, ju-di-*
 A. *dum ve-ne-ris ju-di-ca-re, ju-di-*
 T. *dum ve-ne-ris ju-di-ca-re, ju-di-*
 C. *dum ve-ne-ris ju-di-ca-re, ju-di-*

Org.

Allegro moderato (♩ = 120)

poco a poco allargando

S. *ca-re*
 T. *ca-re*
 S. *Sae-cu-lum per i-gnem*
 A. *Sae-cu-lum per i-gnem*
 T. *Sae-cu-lum per i-gnem*
 C. *Sae-cu-lum per i-gnem*

Org.

ff sub. sempre ritardando

Sub. Misterioso (♩=106)

Org. **(21) P**
P ritmico

poco a poco crescendo ed affrettando

Org. **mp**

(♩=114) *sempre crescendo ed affrettando*

Org. **mf** **(31)**

Animato (♩=120)

S. A. **f**
 Tre-mens-fac-tus sum e-go e ti-me, dum di-scu-sio

T. **(31) bis**

Org.

poco a poco affrettando

S. **f** *pesante, poco in rilievo*
 quan-do cœ-li mo-ven-di

S. A. **(a2)**
 ve-ne-rit at-que ven-tu-ra i-ra- quan-do cœ-li mo-ven-di

T. **f**
 quan-do cœ-li mo-ven-di

C. **f**
 quan-do cœ-li mo-ven-di

Org. **(b)**

Ardente (♩ n 70)

S. solo *ben sostenuto*
 2 *ff* *84*
 2
 sunt , sunt et ter-ra

Org. *ff*
 2 *ff*
 2

poco precipitando ----- *Sub. Adagio (♩ n 60) dolerissimo*

Org. *sempre ff*
 4 1
 5
 4
 PP lontano, immateriale

poco a poco allargando

Org. *poco mp*
 6
 4
 4

Grave (♩ n 56)

S. *P espressivo*
 Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

R. A. *P espressivo*
 Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

O. T. *P espressivo*
 Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

U. B. *P espressivo*
 Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

Org. *poco*
 P
 # 100
 # 10
 # 10

S. solo *mp*
 di-es ma-gna et a-ma-ra et a-ma-ra Val de-

Org. *mp*

simile
 poco a poco animando e crescendo

S. solo *mf*
 di es ma-gna et mi-se-ri-ae

T. solo *mf*
 et mi-se-ri-ae

CO RO S. *mf*
 di-es i-re di-es il-la ca-la-mi-ta-tis et mi-se-ri-ae

CO RO A. *mf*
 di-es i-re di-es il-la ca-la-mi-ta-tis et mi-se-ri-ae

Org. *mf*

S. solo *f*
 di es ma-gna et a-ma-ra Val-de

T. solo *f*
 di-es ma-gna, di-es ma-gna et a-ma-ra Val de

♩ n 80 sempre animando e crescendo

CO RO S. *f*
 di es ma-gna et a-ma-ra Val-de

CO RO T. *f*
 di-es ma-gna, di-es ma-gna et a-ma-ra Val de

CO RO B. *f*
 di-es ma-gna, di-es ma-gna et a-ma-ra Val de

Org. *f*

GRANDIOSO (♩ N 68)

ben f

S. Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne

A. Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne

T. Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne

B. Re-qui-em-ae-ter-nam do-na-e-is Re-qui-em-ae-ter-nam Do-mi-ne, Do-mi-ne

ben f

Org. *simile*

ben f

T. solo et lux per-pe-tua lu-ce-at e-is et lux per-pe-tua lu-ce-at e-is

Org. *poco allargando....*

71

VI-DE bars (measures) 73 - 96 !!!

poco a poco *affrettando* →

S. sol *ff* Li-be-ra — me Do — mi-ne, de mor — te — ae — ter — na, in

T. sol *ff* Li-be-ra — me Do — mi-ne, de mor — te — ae — ter — na; in

S. *ff* Li-be-ra — me Do — mi-ne, de mor — te — ae — ter — na, in

A. *ff* Li-be-ra — me Do — mi-ne, de mor — te — ae — ter — na, in

T. *ff* Li-be-ra — me Do — mi-ne, de mor — te — ae — ter — na, in

B. *ff* Li-be-ra — me Do — mi-ne, de mor — te — ae — ter — na, in

Org. *ff*

ANIMATO (♩=80)

poco a poco *allargando* →

S. sol (101) di — e il — la — tre — men — da, Li — be — ra — me Do — mi — ne

T. sol di — e il — la — tre — men — da, Li — be — ra — me Do — mi — ne

S. di — e il — la — tre — men — da, Li — be — ra — me Do — mi — ne

A. di — e il — la — tre — men — da, Li — be — ra — me Do — mi — ne

T. di — e il — la — tre — men — da, Li — be — ra — me Do — mi — ne

B. di — e il — la — tre — men — da, Li — be — ra — me Do — mi — ne

Org.

Pioso (♩=76)

S. solo

T. solo

Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - ne

ben ff molto mp

S.

A.

me Do - mi - ne Li - be - ra me

T.

me Do - mi - ne Do - mi - ne Do - mi - ne

U. B.

ben ff molto mp

Org.

ben ff molto mp

(111)

S. solo

T. solo

Li - be - ra me Do - mi - ne De - us

mp

S.

A.

Li - be - ra me Do - mi - ne Li - be - ra me Do - mi - ne

T.

Li - be - ra me Do - mi - ne, Do - mi - ne

U. B.

P

Org.

P

poco a poco crescendo ed affrettando - - - *mf* - - - *molto*

S. solo *mp* Li-be-ra-me Do-mi-ne Li-be-ra-me

T. solo *mp* Li-be-ra-me Do-mi-ne Li-be-ra-me

O. S. *mp* Do mi-ne Li be-ra-me

R. A. *mp* Do mi-ne Li be-ra-me

O. T. *mp* Do mi-ne Li be-ra-me

U. B. *mp* Do mi-ne Li be-ra-me

Org. *mp* *molto*

Molto Appassionato (♩ = 96)

S. solo *ff* Do mi-ne Li-be-ra-me Do mi-ne Li-be-ra-me

T. solo *ff* Do mi-ne Li-be-ra-me Do mi-ne Li-be-ra-me

O. S. *f* Li-be-ra-me Do-mi-ne Li-be-ra-me Do-mi-ne De-us

R. A. *f* Li-be-ra-me Do-mi-ne Li-be-ra-me Do-mi-ne De-us

O. T. *f* Li-be-ra-me Do-mi-ne Li-be-ra-me Do-mi-ne De-us

U. B. *f* Li-be-ra-me Do-mi-ne Li-be-ra-me Do-mi-ne De-us

Org. *f*

121 Ardente - poco a poco affrettando - - - - -

S. solo
T. solo

Li be ra me

S.
A.
T.
B.

Li-be-ra-me

Org.

(♩ 120 sempre crescendo ed affrettando) - - - - -

S. solo
T. solo

Do mi ne De us

Do mi ne De us

S.
A.
T.
B.

Li-be-ra-me

Org.

Allegro Deciso (♩=138) *ben ff*

S. solo *Re-qui-es-cant in*

T. solo *Re-qui-es-cant in*

131

pa-ce-Re-qui-es-cant in

sempre ben ff

O. S. *Do-mi-ne !*

R. A. *Do-mi-ne !*

O. T. *Do-mi-ne !*

C. B. *Do-mi-ne !*

Org. *ff*

pa-ce

pa-ce

pa-ce-Re-qui-es-cant in

pa-ce-Re-qui-es-cant in

ben ff

poi rall...

Org.

GRANDIOSO (♩ n120) *poco a poco allargando* (141) (♩ n88) *sempre allargando*

S. solo *fff* pa-ce ! Re-qui-es-cant in pa-ce, in pa-ce, in

T. solo *fff* pa-ce ! Re-qui-es-cant in pa-ce, in pa-ce, in pa-ce, in

O S. *ff* pa-ce ! Re-qui-es-cant in pa-ce, in pa-ce, in

R A. *ff* pa-ce Re-qui-es-cant in pa-ce, in pa-ce, in

O T. *ff* pa-ce Re-qui-es-cant in pa-ce, in pa-ce, in

U B. *ff* pa-ce, pa-ce Re-qui-es-cant in pa-ce, Re-qui-es-cant in

Org. *ff* *sempre crescendo* *fff*

(sempre allargando) --- **Sostenuto** (♩ n68) *(lunga)*

S. solo ce, A men *(lunga)* *possibile*

T. solo ce, A men *(lunga)* *possibile*

O S. R A men *(lunga)* *possibile*

R A. R A men *(lunga)* *possibile*

O T. R A men *(lunga)* *possibile*

U B. ce A men *(lunga)* *possibile*

Org. *fff* *secco* *fff*

FINE
 (7'35" / 30'45")

Suban Nichifor

Bucaresti

Serban Nichifor

REQUIEM

**Electronic Organ Version
of the Organ Part**

1. REQUIEM - tacet

2. KYRIE - tacet

Nichifor:Requiem-Electronic Organ

3. DIES IRAE

Serban Nichifor

Agitato

♩ = 68

p *f* simile

10

19

30

41

ff *mf* *ff* SOLO!

56

Quasi Cadenza (Organo Solo !)

64

4. LACRIMOSA - tacet

5. DOMINE JESU - tacet

Nichifor:Requiem-Electronic Organ

Andantino, rubato,
sempre legatissimo

6. MEDITATIO
per Organo Elettronico Solo
Composition Prize, Karlsruhe 1996

Serban Nichifor

The musical score is written for a solo electronic organ. It begins with a tempo marking of *Andantino, rubato, sempre legatissimo* and a metronome marking of $\text{♩} = 80$. The piece is in common time (C) and consists of five systems of music, each with a treble and bass staff. The dynamics range from *pp* (pianissimo) to *f* (forte). The notation includes complex chords, slurs, and accents, reflecting the *sempre legatissimo* performance style. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the piece.

The first system of music consists of two staves. The treble staff begins with a *fff* dynamic marking, followed by a *p* marking. The bass staff also starts with a *fff* marking and then a *p* marking. The music features complex chordal textures and melodic lines.

The second system continues the musical piece. The treble staff has a *f* dynamic marking. The bass staff also features a *f* marking. The notation includes various chordal structures and melodic fragments.

The third system shows the music with a *mp* dynamic marking in both the treble and bass staves. The melodic lines in the treble staff are more prominent here.

The fourth system continues the composition with complex chordal textures in both staves. There are no explicit dynamic markings in this system.

The fifth system features intricate chordal patterns and melodic lines in both the treble and bass staves.

The sixth system concludes the page. It includes a tempo marking of *mf* and a performance instruction of *allargando*. A tempo marking of $\text{♩} = 60$ is also present. The system ends with a double bar line and the date 15-IV-1990.

Nichifor:Requiem-Electronic Organ

7. SANCTUS

Serban Nichifor

Allegretto

♩ = 106

simile

simile

f

f

8

ff

ff

14

f

20

27

33

ff

ff

This system contains measures 33 through 39. The music is written for a two-staff electronic organ. The upper staff features a series of chords, with a dynamic marking of *ff* (fortissimo) starting at measure 35. The lower staff has a melodic line with a dynamic marking of *ff* at measure 36. A fermata is placed over the final chord of measure 39.

40

3

This system contains measures 40 through 48. The upper staff consists of sustained chords, with a fermata over the final chord of measure 48. The lower staff has a melodic line with a triplet of eighth notes in measure 41, indicated by a '3' above the notes. A fermata is also present over the final chord of measure 48.

49

mf

mf

This system contains measures 49 through 57. Both the upper and lower staves feature a melodic line with a dynamic marking of *mf* (mezzo-forte). The music is characterized by flowing eighth-note patterns and sustained chords. A fermata is placed over the final chord of measure 57.

58

mp

mp

This system contains measures 58 through 64. The music is written for a two-staff electronic organ. The upper staff features a melodic line with a dynamic marking of *mp* (mezzo-piano). The lower staff has a melodic line with a dynamic marking of *mp*. A fermata is placed over the final chord of measure 64.

8. AGNUS

Serban Nichifor

Pioso

♩ = 64

26) *mf* simile

33)

41) SOLO!

46)

Nichifor:Requiem-Electronic Organ

52

mp

mp

Detailed description: This system contains measures 52 through 58. The upper staff features complex chordal textures with many accidentals, while the lower staff has a more rhythmic accompaniment. The dynamic marking *mp* is present in both staves.

59

$\text{♩} = 60$

mf

mf

Detailed description: This system contains measures 59 through 67. A tempo marking of $\text{♩} = 60$ is shown above the staff. The upper staff has a melodic line with some accidentals, and the lower staff provides harmonic support. The dynamic marking *mf* is used in both staves.

68

Detailed description: This system contains measures 68 through 76. The upper staff continues with melodic and harmonic material, and the lower staff provides accompaniment. There are no dynamic markings explicitly shown in this system.

77

ff

ff

Detailed description: This system contains measures 77 through 83. The music becomes more intense, with the dynamic marking *ff* appearing in both the upper and lower staves.

84

3

Detailed description: This system contains measures 84 through 90. A triplet of eighth notes is marked with a '3' in the lower staff. The dynamic remains *ff*.

91

fff

fff

Detailed description: This system contains measures 91 through 98. The music reaches its peak intensity with the dynamic marking *fff* in both staves.

attacca
Lux Aeterna !

Nichifor:Requiem-Electronic Organ

9. LUX AETERNA

for Voices & Electronic Organ

Serban Nichifor

Sereno

$\text{♩} = 48$ Tenore Solo

Vox

p

Lux ae - ter - na lu - ce - at e - is, Do - mi - ne, cum san - ctis tu - is in ae -

Org

pp

pp

Soprano & Tenore Soli

$\text{♩} = 56$

Vox

mp

- ter - nam qui - a pi - us es Re - qui - em ae - ter - nam do - na e - is

Org

p Poco Piu Mosso

p

14

Vox

mf

Do - mi - ne et lux per - pe - tu - a lu - ce - at lu - ce - at e - is

Org

mp

mp

Nichifor:Requiem-Electronic Organ

Soprano Solo

Coro - T. & B.

19

Vox *f*
Cun san - ctistu-is in ae - ter - num qu-ia pi-us es Re - quies - cantin pa - ce A - - men A

Org *f*

24

Vox *ff*
molto precipitando *ff* Ardente sempre incalzando Allegro

Org *ff*

J = 80 *J* = 90 *J* = 100 *J* = 110 *J* = 120

30

Vox *p* subito
molto allargando Lento sempre allargando Tempo I

Org *p*

J = 68 *J* = 48

attacca
Libera me !

Nichifor:Requiem-Electronic Organ

10. LIBERA ME

Serban Nichifor

Animato

♩ = 120

31 bis

1 31

simile

f

♩ = 56 Grave

p

51

mp

57

mf

f

62

67

VI-DE !!!
m. 73-96

Nichifor:Requiem-Electronic Organ

97 *Animato*

Musical score for measures 97-101. The piece is marked *Animato* and *ff* (fortissimo). The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

Musical score for measures 102-106. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes in measure 105. The dynamics remain *ff*.

Musical score for measures 107-112. The dynamics change to *mp* (mezzo-piano). The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes.

Musical score for measures 113-116. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes.

Musical score for measures 117-123. The tempo is marked $\text{♩} = 96$. The dynamics are *f* (forte). The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes. The word *simile* is written above the left hand in measure 120.

Musical score for measures 124-128. The dynamics change to *ff* (fortissimo). The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of eighth notes.

131

Musical score for measures 131-135. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains complex chordal textures with some melodic lines, while the bass staff provides a steady accompaniment with chords and moving lines.

136

Musical score for measures 136-140. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords with some melodic movement, and the bass staff continues with a rhythmic accompaniment.

141

Musical score for measures 141-145. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves are marked with *fff* (fortissimo). The treble staff has long, sustained chords with some melodic fragments, and the bass staff has a more active accompaniment with moving lines and accents.

1. REQUIEM

Tranquillo

$\text{♩} = 60$ simile

P/F

attacca

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ simile animando

Allegro Sub.Tempo I
1 solo

fff pp

3. DIES IRAE

attacca

Sub.Agitato

$\text{♩} = 68$ pp

Tutti

mf

ff mf

f ff

4 4 attacca

4. LACRIMOSA

Grave

$\text{♩} = 74$

p

13

25

mf

35

p

pp

5. DOMINE JESU, 6. MEDITATIO - tacet

Violini I

7. SANCTUS

- 3 -

Allegretto

$\text{♩} = 106$
f

simile

7

9

14

simile

28

40

45

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

pp *mp*

20

31

f

40

2 Soli

ppp effetto armonici

51

67

81

fff

100

9. LUX AETERNA - tacet

Tranquillo

$\text{♩} = 68$ *mp* simile

10 *f*

Allegro molto $\text{♩} = 120$ *ff* *mf*

16 21 8

31 bis ! *f*

32 *ff*

38 41 5 6

49 $\text{♩} = 56$ Grave *f* 61 *f*

12 4

70 3 3 12

VI-DE bars (measures) 73 - 96 !!!

97 *simile*

103 *ff* 11 *mp*

417 *f*

122 *p*

127 *ff*

131

135 3

139 *fff*

143

1. REQUIEM

Tranquillo

♩ = 60 simile

7 mp

12 simile

16 attacca

2. KYRIE

L'Istesso Tempo

♩ = 60 simile

9 attacca

3. DIES IRAE

Sub.Agitato

♩ = 68 Tutti (div.)

18

33 ff mf

46 ff

58 attacca

4. LACRIMOSA

Grave

$\text{♩} = 74$

10

21

31

39

p

mf

p

pp

5. DOMINE JESU, 6. MEDITATIO - tacet

Violini II

7. SANCTUS

- 3 -

Allegretto

simile

$\text{♩} = 106$

f

mf

ff

f

mf

ff

3

5

10

19

26

36

38

41

48

2

11

3

simile

simile

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

ppp

16 *mp* simile

25 *mf* 8 *f*

42 20

64 *f*

79 *fff*

90 *fff*

9. LUX AETERNA - tacet

♩ = 68 Tranquillo

mp simile

10

f

16

♩ = 120 Allegro molto

ff *p*

26

31 bis !

f

35

ff

41

42 div. a 4! Sub. Adagio

pp

49 ♩ = 56 Grave

unis.

61

f

64

70

VI-DE bars (measures) 73 - 96 !!!

97 *ff* simile

105 *mp*

114

117 *f* simile

122 simile

127 *ff*

131

135 3

139 *fff*

143

Serban Nichifor

1. REQUIEM

Tranquillo

♩ = 60

simile

attacca

2. KYRIE

L'Istesso Tempo

♩ = 60

simile

animando

3. DIES IRAE

Sub.Agitato

♩ = 68

attacca

4. LACRIMOSA

Grave

♩ = 74

10

20

30

38

p

mp

mf

p

pp

5. DOMINE JESU, 6. MEDITATIO - tacet

Viola

7. SANCTUS

- 3 -

Allegretto

♩ = 106

1

6

11

19

27

40

48

8. AGNUS DEI

Pioso, dolce e semplice

Musical score for Viola in 8. AGNUS DEI. The score is written in bass clef with a common time signature. It begins with a tempo marking of quarter note = 64. The first system (measures 1-13) starts with a *ppp* dynamic and includes a *V* (vibrato) marking. The second system (measures 14-20) is marked *mp* and *simile*. The third system (measures 21-35) includes dynamics *mf* and *p*, and features a 7-measure rest. The fourth system (measures 36-43) starts with a *f* dynamic and includes a *V* marking. The fifth system (measures 44-58) is marked *ppp* and includes the instruction "effetto armonici". The sixth system (measures 59-75) is marked *f* and includes the instruction "Tutti". The seventh system (measures 76-87) is marked *fff*. The eighth system (measures 88-94) includes various dynamics and articulation markings.

9. LUX AETERNA - tacet

Tranquillo

Musical notation for measures 1-9. The piece begins with a 2-measure rest, followed by a melody in the right hand and accompaniment in the left hand. Dynamics include *mp* and *simile*. There are triplet markings over measures 3 and 8.

10

Musical notation for measures 10-16. The texture becomes more complex with multiple voices in both hands. Dynamics include *f*.

17 Allegro molto

Musical notation for measures 17-25. The tempo changes to *Allegro molto*. Dynamics include *ff* and *p*. There is a triplet marking over measure 18.

26

Musical notation for measures 26-30. The texture continues with complex harmonic structures.

31 bis !

Musical notation for measures 31-35. Dynamics include *f*. There is a repeat sign at the end of measure 35.

36

Musical notation for measures 36-42. Dynamics include *ff*. There are dynamic markings *mf* and *p* over measures 39-41. Measure 42 has a 5-measure rest.

43

Musical notation for measures 43-48. Dynamics include *pp*. There are rests of 8 measures in measure 44 and 6 measures in measure 47.

49 $\text{♩} = 56$ Grave

57

Musical notation for measures 49-56. The tempo is *Grave* with a half note equal to 56 beats. Dynamics include *mf*. There is an 8-measure rest at the beginning of measure 49.

60

Musical notation for measures 60-66. Dynamics include *f*.

67

Musical notation for measures 67-72. The piece concludes with complex harmonic textures.

VI-DE bars (measures) 73 - 96 !!!

simile

97 *ff*

100

103 *mp*

110

simile

117 *f*

122 *simile*

127 *ff*

131

135

139 *fff*

143

Tranquillo

1. REQUIEM

♩ = 60

attacca

L'Istesso Tempo

2. KYRIE

simile

♩ = 60

attacca

Sub.Agitato

3. DIES IRAE

♩ = 68

Pizz

attacca

Grave

♩ = 74

p *p*

div. a 2

Pizz

Pizz

Arco Pizz Arco

Arco

mp *mf*

mp *mf*

p *pp*

p *pp*

p

5. DOMINE JESU, 6. MEDITATIO - tacet

Celli

7. SANCTUS

- 3 -

Allegretto

♩ = 106

1

5

10

24 simile

30 simile

43

55

Celli

Piso, dolce e semplice

8. AGNUS DEI

- 4 -

♩ = 64

ppp *pp*

14

17 *mp* simile

26 Pizz *f* Arco simile

41 Pizz *p*

58 simile

63 Arco *f* simile

73

82 *fff*

92

9. LUX AETERNA - tacet

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♩ = 68 Tranquillo

6

13

Allegro molto
♩ = 120 p subito

19

21

24

29

31 bis !

35

43

49

♩ = 56 Grave

55

61

68

VI-DE bars (measures) 73 - 96 !!!

97 *ff*

100

103 *mp*

112

117 *f* simile

122 simile

127 *ff*

131

135 3

140 *fff*

144

Detailed description: This page contains a musical score for the Cello part, measures 97 through 144. The score is written in bass clef with a common time signature. It features various musical notations including triplets, slurs, and dynamic markings. Measure 97 starts with a forte (*ff*) dynamic and contains a triplet of eighth notes. Measures 100-103 continue with triplet patterns, with measure 103 ending in a mezzo-piano (*mp*) dynamic. Measure 112 shows a series of chords. Measure 117 begins with a forte (*f*) dynamic and includes the instruction 'simile'. Measure 122 also includes 'simile'. Measure 127 features a forte (*ff*) dynamic and accents. Measure 131 has accents and slurs. Measure 135 includes a triplet of eighth notes. Measure 140 has a fortissimo (*fff*) dynamic. Measure 144 concludes the section with a final chord.

1. REQUIEM

Serban Nichifor

Tranquillo

♩ = 60

1 *p* P/F

7 1 *mp* Pizz

12 simile

16 Arco 2

attacca

2. KYRIE

L'Istesso Tempo

♩ = 60

simile

ff

9 animando Allegro *fff* 2/2

attacca

3. DIES IRAE

Sub.Agitato

♩ = 68

Pizz

p

10

19 poco a poco crescendo e precipitando Deciso *f*

39 Meno Mosso *ff* *mf* *f*

55 *ff* 17 4/4

attacca

Bassi

- 2 -

4. LACRIMOSA

Grave

$\text{♩} = 74$

p

p

p

mp *mf*

Arco *p* Tutti Pizz

Arco *pp* Tutti Arco

5. DOMINE JESU, 6. MEDITATIO - tacet

7. SANCTUS

Allegretto

♩ = 106

f simile

10 *fff* *f* *mf*

21 simile *f*

32 simile *ff* 3

42 3 *ff*

8. AGNUS DEI

Pioso, dolce e semplice

The musical score for Basses of '8. AGNUS DEI' is written in bass clef with a tempo of quarter note = 64. It begins with a six-measure rest, followed by a *pp* dynamic marking. The first system (measures 1-13) features a melodic line with triplets and a descending bass line. The second system (measures 14-22) continues the melodic line with triplets. The third system (measures 23-37) includes a *Pizz* (pizzicato) section with a dynamic of *f* and an eight-measure rest. The fourth system (measures 38-59) is marked *simile* and *Arco* (arco), with a sixteen-measure rest. The fifth system (measures 60-72) is also marked *simile* and features a dynamic of *f*. The sixth system (measures 73-82) continues the melodic line. The seventh system (measures 83-92) is marked *fff* and features a melodic line with accents and triplets. The eighth system (measures 93-96) concludes the piece with a melodic line and a final triplet.

9. LUX AETERNA - tacet

Tranquillo

♩ = 68
mp

14 *f* *ff* *p* *p*
Allegro molto
♩ = 120

24 *f*

31 bis ! *ff* 41

43 *pp*

Grave

49 ♩ = 56 *p* Pizz simile

57 *mf* *f* Arco

65 3

VI-DE bars (measures) 73 - 96 !!!

Bassi

97 *ff* simile

104 *mp* Pizz simile Arco

117 Arco *f* simile

118 119 120 121

122 123 124 125 126

127 128 129 *ff* 130

131 132 133 134

135 136 137 138 139

140 *fff* 141 142 143

144 145 146 147

Detailed description: This is a musical score for Basses, spanning measures 97 to 147. The score is written in bass clef with a common time signature (C). It features various dynamics including fortissimo (ff), mezzo-piano (mp), and fortissimo (fff), along with performance instructions such as 'simile', 'Pizz' (pizzicato), and 'Arco' (arco). The music consists of eighth and sixteenth notes, often beamed together, with some measures containing rests or longer note values. Measure numbers are indicated above the staff lines.