

S. solo, T. solo, Coro misto (SATB) - 2 Fng., 1 Cfg. - 4 Cr., 3 Trbc, 3 Trbni -
 - 2 Perc., Organo - Archi (Vni I, Vni II, Vle, Vlc., Cb.)

MESSA DA REQUIEM

(Libretto)

1.) Requiem

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
 Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.
 Exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam
 dona eis, Domine, et lux perpetua luceat eis.

2.) Kyrie

Kyrie eleison; Christe eleison.

3.) Dies irae

Dies irae, dies illa solvet saeculum in favilla, teste David cum
 Sybilla. Quantum tremor est futurus, quando judex est venturus,
 cuncta stricte discussurus.

4.) Lacrimosa

Lacrimosa dies illa, qua resurget ex favilla, judicandus homo reus.
 Huic ergo parce Deus, pie Jesu Domine, dona eis requiem ! Amen !

5.) Domine Jesu (Offertorium)

Domine Jesu Christe ! Rex gloriae ! Libera animas omnium fidelium
 defunctorum de poenis inferni et de profunda laeu !
 Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in
 obscurum:
 Sed signifer sanctus Michael representet eas in lucem sanctam;
 quam olim Abrahamae promisisti, et semini ejus.

6.) Hostias et precem tibi (Meditatio)

Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum
 hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam...

7.) Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth ! Pleni sunt caeli
 et terra gloria tua ! Hosanna in excelsis !
 Benedictus, qui venit in nomine Domini.
 Hosanna in excelsis !

8.) Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei,
 qui tollis peccata mundi, dona eis requiem sempiternam.

9.) Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum,
 quis pius es.
 Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
 Requiescant in pace. Amen !

10.) Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda; quando caeli
 movendi sunt et terra, dum veneris judicare saeculum per ignem.
 Tremens factus sum ego et timeo, dum discussio venerit atque ventura
 ira; quando caeli movendi sunt et terra. Dies irae, dies illa,
 calamitatis et miseriae, dies magna et amara valde.
 Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.
 Libera me, Domine, de morte aeterna in die illa tremenda. Libera me,
 quando caeli movendi sunt et terra, dum veneris judicare saeculum
 per ignem. Libera me !
 Requiescant in pace. Amen !

MESSA DA REQUIEM

Tranquillo (♩=60)

1.) REQUIEM 1.) P/2.) f

The score is written for a Requiem Mass. It includes the following parts:

- Vocalists:** Soprano solo (S. solo), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.).
- Instrumentalists:** Flute II (Camp.), Flute I (Tamt.), Violin I (Vn. I.), Violin II (Vn. II.), Viola (Vle.), Violoncello (Vlc.), Contrabass (Cb.), Percussion (I. Tamt., II. Tamt., Vn. II., Vlc., Cb.).
- Piano:** Piano (P.), Piano Forte (P/f), Piano Fortissimo (P/f/f), Piano Fortissimo (P/f/f).

The lyrics are in Romanian and Latin. The first system includes the text: "Re-qui-em ae-ter-nam". The second system includes the text: "do-na e-is Do-mi-ne et lux per-pe-tu-a lu-ce-at".

1. 21 *mf*

S. solo *lu ce-at e is.* *Te de-cet hym-nus De-us in Si-on*

O

R

O

C

C

Camp. II
I Tamt.

I

H

C

A R

A

ppp
Unis.
simile
simile
simile
Pizz
mp

S. solo *et ti-bi re-de-tur vo-tum in Je-hu-sa-lem e-xan-di o-ra-ti-o-nem*

O

R

O

C

C

Camp. II
I Tamt.

I

H

C

A R

A

pp
ppp
p
div.
unis.
div.
Alto

L'istesso Tempo (♩=60) 2.) KYRIE

Handwritten musical score for Kyrie. The score includes parts for Flute 1 & 2, Clarinet, Cornets (1st and 2nd), Trumpets (1st and 2nd), Trombones (1st and 2nd), Timpani, and a Chorus (Soprano, Alto, Tenor, Bass). The music is in 4/4 time with a tempo of ♩=60. The key signature has one sharp (F#). The score begins with a dynamic of *ff* and includes markings for *simile* throughout. The lyrics for the chorus are: Ky-ri-e - e - le - i - son - Ky-ri-e - e - le - i - son - Ky-ri-e - e - le - i - son - Ky-ri-e - e - le - i - son.

poco a poco animando ----->

11

simile

simile

simile

f *molto*

div.

Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son
 Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son
 Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son
 Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

Allegro (dn 120) - Sub. Tempo I (dn 60), tranquillo

Fag. 1/2 *fff* *secco*
Cfag. *fff* *secco*
Cr. *fff* *secco*
Trbe *fff* *secco*
Trbni *fff* *secco*
I Timp. *fff* *secco*
II Comp. *mp lontano* (l.v.)
S. solo *fff grido* *secco*
ossia (8)
P molto espressivo
 Cris - te e - le - ri - ci -
O *fff grido* *secco*
 Cris - te!
R *fff grido* *secco*
 Cris - te!
O *fff grido* *secco*
 Cris - te!
C *fff grido* *secco*
 Cris - te!
A *fff* *secco* *(1 solo)*
R *fff* *secco* *sub.* *liscio*
C *fff* *secco* *sub.* *liscio*
H *fff* *secco* *sub.* *liscio*
I *fff* *secco* *sub.* *liscio*
A *fff* *secco* *sub.* *liscio*
R *fff* *secco* *sub.* *liscio*
C *fff* *secco* *sub.* *liscio*
H *fff* *secco* *sub.* *liscio*
I *fff* *secco* *sub.* *liscio*

poco allargando -----

22
22

S. solo

(8^a) -----

Log

P

poco

em e le i

C
O
R
O

(1 solo)

(2 solo)

(non tenuto)

A
R
C
H
I

$\frac{258^a}{22^a 42^a}$

attaca subito

Sub. Agitato (dn68)

3.) Dies Irae

2
2

Camp. II
P (r.v.)

S. solo
Son
perdendosi

O
R
O
C

f
Di — es
f
Di — es

Org.

P
molto
f
simile

1 solo
2 solo
Tutti
P
P
P
P

mf simile
mf simile

9

++

C O R O

Handwritten musical notation for the Coro section. It consists of two staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: nae - di - es il - la Di - es. The notes are: nae (quarter), di (quarter), es (quarter), il (quarter), la (quarter), Di (quarter), es (quarter). There are rests and phrasing slurs throughout.

O B.

Handwritten musical notation for the piano accompaniment of the Coro section. It consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music features chords and melodic lines corresponding to the vocal parts.

A R C H I

Handwritten musical notation for the Archi section. It consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music features rhythmic patterns and rests.

C O R O

il — la di — es i — nae sel — vet

il — la di — es i — nae sel — vet

Ory.

A R C H I

O
 R
 O
 U
 Org.
 A
 R
 C
 H
 I

sœ - clem in fa - vil - la tes - te
 sœ - clem in fa - vil - la tes - te

Tutti
div.
mf

-12-

Camp. II

sempre mf dolce (l.v.)

O
R
C
H
E
S
T
R
A

Da-vid cum Sy-bil-la Di-es
Di-es
Di-es

Org.

Organ accompaniment with chords and rhythmic patterns.

Tutti

div. mf

ARCELY

21 poco a poco precipitando ----->

II
Camp.

mf (l.v.) (l.v.)
poco a poco crescendo

O
R
C
i - me di - es il - la Di - es
i - me di - es il - la Di - es
i - me di - es il - la Di - es

Org.

poco a poco crescendo

I
H
C
R
A
poco a poco crescendo - 14

Sempre precipitando ----->

Fag. 1/2

Empty musical staves for Flute 1/2, consisting of two systems of two staves each.

II Camp.

Musical staff for II Camp. It contains a whole note chord marked *mf* with the instruction *Sempre crescendo* written below. The chord is marked with *(l.v.)* above it.

O
R
C
O

Musical staves for Oboe, Recorder, and Clarinet. Each staff contains a melodic line with lyrics: "i - nae Di - es il - la sol - vet". The notes are marked with *p* (piano) and *mf* (mezzo-forte). The Clarinet part includes a *4p* marking.

Org.

Musical staves for Organ. The upper staff contains a melodic line with triplets and a *mf* marking. The lower staff contains a sustained chord marked with *mf*.

A
R
C
H
I

Musical staves for Violin, Viola, and Cello. The Violin and Viola parts contain melodic lines with *mf* markings and *(div.)* (divisi) instructions. The Cello part contains a sustained chord marked with *mf*.

Sempre precipitando

31

Fag. 1/2

ben f sempre

crescendo

Trbe 2

Con Sord.

mf dolce

Trbe 3

Con Sord.

mf dolce

Trbne 1

Con Sord.

mf dolce

II Camp.

*(l.v.)
sempre mf dolce*

sempre

crescendo

O

sa - clum

in fa - vil - la

di - es

R

sa - clum

in fa - vil - la

di - es

O

sa - clum

in fa - vil - la

di - es

C

DI

es

rae

Org.

sempre

crescendo

I

H

C

R

A

1/4 Arcat + 1/2 Pizz.

sempre crescendo

16

sempre precipitando ----->

Fag. 1/2 (no 2)

Trbe

Trbni

I Timp.

II Camp.

O

R

O

C

Org.

I

H

C

R

A

Deciso (dN 120)

poco allargando

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in 2/4 time and consists of 18 measures. The instruments and parts are:

- Fag. 1/2**: Bassoon, starting with a *f sempre crescendo* dynamic.
- Cr.**: Clarinet, with *a2* (second octave) markings and *f sempre crescendo* dynamics.
- Trbe**: Trumpet, with *f sempre crescendo* dynamics.
- Trbni**: Trombone, with *f sempre crescendo* dynamics.
- I Timp.**: First Timpani, with *f sempre crescendo* dynamics.
- II Camp.**: Second Cymbal, with *f sempre crescendo* dynamics.
- S. solo**: Soloist, with *f sempre* dynamics.
- Vocalists (O, Q, C)**: Soprano, Alto, and Tenor parts with lyrics: "Da - vid cum Sy - bil - la di - es, di - es".
- Org.**: Organ, with *f sempre crescendo* dynamics.
- I, H, C, R, A**: Piano accompaniment parts.

The score includes various musical notations such as dynamics (*f*, *mf*), articulation (*staccato*), and performance instructions like *poco allargando*. The bottom of the page features the page number **-18-** and the website **free-scores.com**.

41 **Meno Mosso (dn 96)**

Flg. 1/2
ff *sub. mf*

Clf. 1/2
mf

V. 1/2
ff

V. 1/2
mf dolce, poco in rilievo

V. 1/2
mp dolce

S. solo
f dolce
sub. mf dolce

R
sub. mf dolce

O
sub. mf dolce

C
sub. mf dolce

Org.
ff *sub. mf*

H
ff *sub. mf*

C
ff *sub. mf*

R
ff *sub. mf*

A
ff *sub. mf*

Sola (senza sord.)

Quantus tremor est fu-

sempre crescendo ed affrettando -----> Sub.Tempo I (dn 68)

Handwritten musical score for a symphony orchestra and choir. The score includes parts for Flute (Fag. 2), Clarinet (Cfag.), Cor (Cr.), Trumpet (Trbe), Trombone (Trbni), Timpani (Timp. I), Piano (Pfo m.), Soloist (S. Solo), Chorus (C O R O), Organ (Org.), and Chorus (A R C H I). The music is in 2/2 time and features a key signature of one sharp (F#). The score is marked with dynamic and performance instructions such as *sempre crescendo ed affrettando*, *Sub.Tempo I (dn 68)*, *ff*, *secco*, *molto*, *sffz*, *fff*, *gride*, *Organo Pleno*, *molto*, and *in rilievo*. The lyrics for the chorus are: "tu - nus, cum - da - ste - de dis - cur - re - nus! i - rae di - es, di - es il - la! i - rae di - es, di - es il - la! i - rae di - es, di - es il - la! su - nus di - es il - la!". The page number 22 is visible at the bottom.

Org. *poco a poco allargando*

fff *sub. mf* *f*

Org. *(61) (sempre allargando)* *Grandioso (♩ = 96)*

ben f *ff*

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

fff

Org. *(71)* *possibile*

(22'08" / 24'50")

4/4
attaca subito

4.) LACRIMOSA

Grave (♩ = 74)

T. Sol.
Camp.
i
H
C
A
R

sempre P debissimo, lontano
div. p. marcato
div. p. marcato
div. p. marcato

sempre P ritmico, poco marcato espressivo

T. Sol.
Camp.
i
H
C
A
R

mp
simile
La-cri-mo-sa Di-es il-la Qua-re-sur-get ex-fe-vil-la Ju-di-ca-mus

p dolce
div.
div.
div.
div.
unis.
div.

T. Sol.
Camp.
i
H
C
A
R

11 ho-mo-re-us Hu-ic-en-go par-ce De-us Pi-e Je-su

mp
div.
div.
div.
div.
unis.
div.
Pizz.
sempre P

5. DOMINE JESU (OFFERTORIUM)

Adagio (♩ ≈ 56) tranquillo, quasi parlando *per coro a cappella*
mp

simile

S. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo-ri-

R. A. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo-ri-

O. T. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo-ri-

U. B. Do-mi-ne Je-su Chri-ste —, Do-mi-ne Je-su Chri-ste, Rex glo-ri-

a cappella

S. ae-li-be-ra a mi-mas, fi-de-li-um de-fun-

R. A. ae-li-be-ra a mi-mas, fi-de-li-um de-fun-

O. T. ae-li-be-ra a mi-mas, fi-de-li-um de-fun-

U. B. ae-li-be-ra a mi-mas, om-ni-um fi-de-li-um de-fun-

poco a poco allargando

S. ⑪ to-rum de ② poe-mis in- ② fer-mi et ② de pro-fun- ② do la-cu-

R. A. to-rum A. poe-mis in- fer-mi et de pro-fun- do la-cu-

O. T. to-rum A. poe-mis in- fer-mi et de pro-fun- do la-cu-

U. B. to-rum A. poe-mis in- fer-mi et de pro-fun- do la-cu-

Poco più mosso (♩ ≈ 60)

S. ② Li-be-ra e-as de o-re le-o-nis, ne ab-sor-be-at

R. A. Li-be-ra e-as de o-re le-o-nis, ne ab-sor-be-at

O. T. Li-be-ra e-as de o-re le-o-nis, ne ab-sor-be-at

U. B. Li-be-ra e-as de o-re le-o-nis, ne ab-sor-be-at

poco a poco calando...

molto f quasi grido

21

S. e - as Tar - ta - rus -

A. Tar - ta - rus -

T. Tar - ta - rus -

B. Tar - ta - rus -

sub. PP eco

me ca - dant in ob -

me ca - dant in ob -

Tar - ta - rus me ca - dant in ob -

(sempre calando) Sub Più Mosso (♩ n. 96), scattevole

S. si - qui - fer san - ctus

A. si - qui - fer san - ctus

T. si - qui - fer san - ctus

B. si - qui - fer san - ctus

San - ctus num - sed san - ctus

poco mp *poco a poco allargando* *piu*

31

S. Mi - cha - el re - praee sen - tet e - as in lu - cem

A. Mi - cha - el re - praee sen - tet e - as in lu - cem

T. Mi - cha - el re - praee sen - tet e - as in lu - cem

B. re - praee sen - tet e - as in lu - cem

A Tempo (♩ n. 56)

mf *molto* *PP*

S. San - ctum

A. San - ctum

T. San - ctum

B. San - ctum

San - ctum Quam o - lim A bra - hae pro - mi - si - sti

41

pp

S. et se-mi-ni e - jus (2)

A. et se-mi-ni e - jus (2)

T. et se-mi-ni e - jus (2)

C. B. et se-mi-ni e - jus se-mi-ni e - jus e

p

S. (2) *pp* *lento*

A. (2) jus

T. (2) jus

C. B. (2) jus

51

(longa)

4/4

(N210511)
(N912011)

attaca subito

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

Andantino (♩ = 80) *legatissimo* ~~per organo solo (e recitatore ad libitum)~~

Organo Solo

pp misterioso

p fluendo

Org.

mp *poco a poco affrettando*

Org.

11

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

Org.

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

P subito

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

Org.

21

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

30

(Rec.) *promisisti et semini ejus...*
poco a poco crescendo ----- *poco a poco allargando* ----- *possibile*

Org.

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

Org. *ff* *Sonoro* *Psub., come ecc.* *poco a poco*

Org. *crescendo* ----- *mf sempre crescendo* ----- *poco a poco*

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

Org. *f* *Psubito*

Sub. Più Animato (♩ = 90)

Org. *P* ----- *PP* *lontano* *3*

51

Org.

mf

Rec. - "Libera animas omnium fidelium"

Org.

legatissimo

P dolce

(Rec:) defunctorum de poenis inferni..."

Org.

molto allargando

61

mp

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

Org.

P liscio

attaca subito

(23'40")

(243)

7.) SANCTUS

Allegretto (♩ = 106)

The score is written for a full orchestra and choir. The tempo is marked *Allegretto* with a metronome marking of 106. The time signature is 4/4. The key signature has one flat (B-flat). The instruments and parts include:

- Fag. 2**: Flute 2, starting with a *f* dynamic.
- Cfag.**: Clarinet in F, starting with a *f* dynamic.
- Cr.**: Cor Anglais, starting with a *f* dynamic.
- Trbe 1**: Trumpet 1, starting with a *f* dynamic.
- Trbni 2/3**: Trumpets 2 and 3, starting with a *f* dynamic.
- I Timp.**: Timpani I, starting with a *f* dynamic.
- II Camp.**: Timpani II, starting with a *f* dynamic.
- S.**: Soprano voice, singing "San-ctus!" and "Do-mi-nus".
- A.**: Alto voice, singing "San-ctus!" and "Do-mi-nus".
- T.**: Tenor voice, singing "San-ctus!" and "Do-mi-nus".
- U.B.**: Bass voice, singing "San-ctus!" and "Do-mi-nus".
- Org.**: Organ, playing accompaniment.
- I**: Violin I, playing accompaniment.
- II**: Violin II, playing accompaniment.
- C**: Viola, playing accompaniment.
- K**: Cello, playing accompaniment.
- A**: Double Bass, playing accompaniment.

Handwritten annotations include *simile* markings above several staves, *ff* (fortissimo) markings for the vocal parts, and *div.* (divisi) markings for the strings. The score concludes with a *f* dynamic and a *simile* marking.

Fag. 1 *(a2) poco in rilievo*
 Cfg. *simile*
 Cr. 1/2, 3/4
 Trbe 1, 2/3
 Trbn 1, 2/3
 Timp I
 Camp II

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

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

I.
 H.
 C.
 R.
 A.

(div.) vnis.
simile

poco a poco crescendo

Fag. 1/2

Cfag.

Cr. 1/2

3/4

Trbe 1

2/3

Trbn 1

2/3

Timp. I

Camp. II

(12)

(14)

(secco)

poco a poco crescendo

poco a poco crescendo

O.S.

A.

T.

B.

Org.

poco a poco crescendo

(14)

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

Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us

A R C H I.

poco a poco crescendo

(div.)

unis.

unis.

unis.

II
Comp.

Org. *fff* *poco a poco* *decrescendo* *f*

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

benf
Ple — ni sunt coe — li et ter — ra

Org.

A R C H I
C
R
A

mf molto espressivo

fff *vibrato*, *poco a poco decrescendo* *mf* *sempre vibrato*

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

ben f
 Ple-ni sunt ce-li et ter-na glo-ri-a

div.
unis.
mf molto espressivo
div.

Fag. $\frac{1}{2}$ *a2*
f

Cr. $\frac{1}{2}$
3
4
f

II Camp. *f* (div.)

S. *ff dolce ma ben sostenuto*

O. S. *sis*
R. A. *sis*
O. T. *sis*
U. B. *sis, 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-

Org. *f*

I
H
C
R
A

31

Pff^{II}
m.

leggero

p *mp*

S. solo

31

ve-nit in no-mi-ne Do-mi-ni — Be-ne-di-ctus — Be-ne-di-ctus — Be-ne-

Org.

I
H
C
R
A

Flg. 1/2
 Cr. 2/4
 Trbe 1 2/3
 Trbmi 1 2/3
 Timp. I
 Pto m. I
 Camp. II
 f (1.v.)

S. Ho-sam-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt
 R. Ho-sam-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt
 T. Ho-sam-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt
 B. Ho-sam-na in ex-cel-sis, in ex-cel-sis! Ple-mi sunt
 Org.

H. *div.*
 C. *div.*
 R. *unis.*
 A. *div.*

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

Fag. 1/2 *mf*

Cfag. *f*

Cr. 1/2, 3/4 *f*

Trbe 1, 2, 3 *ff*

Trbni 1, 3 *ff*

Camp. II *f*

Pffo m. I *f* (l.v.)

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

O.S. *ff*

R.A. *ff*

O.T. *ff*

U.B. *ff*

Org. *ff*

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

poco a poco crescendo ----- *ff*

I *ff*

H *ff*

C *ff*

R *ff*

A *ff*

f poco a poco - 43 - crescendo - - - ff

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Fag. $\frac{1}{2}$ (22)
 Cfag.
 Cr. $\frac{1}{2}$
 3/4
 Trbe 1
 2/3
 Trbni 1
 2/3
 Camp. II
 Pffo I m.
 O S.
 A.
 O T.
 C B.
 Org.
 I
 H
 C
 R
 A

mp sub.
Sub.
Sub. mp *espressivo*
mp *molto f* *mf* *p* *pp* *mp*
sub. mf *cantabile*
mf
mf
sub. mf
(div.) *unis.*
(div.) *unis.*

cel-sis-! Ho-san-na-! Ho-san-na-! Ho-san-na-! Ho-san-na-! Ho-
 cel-sis-! Ho-san-na-! Ho-san-na-! Ho-
 cel-sis-! Ho-san-na-! Ho-
 cel-sis-! Ho-san-na-! Ho-
 (div.) unis.

P molto espressivo 11

S. solo *A gnus De — i — A gnus De — i —*

Org.

CH

ARC

A

S. solo *qui — ter — tis pec — ca — ta — mun — di — do — na e — is re — qui — em —*

Org.

CH

ARC

A

31

mf molto espressivo

S. solo *mf* *sempre* *simile*

A — gnus De — i — A — gnus De — i —

Org.

A R C H I

A R C H I

A R C H I

A R C H I

A R C H I

A R C H I

poco a poco

S. solo *mf* *sempre* *simile* *poco a poco*

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

Org.

poco a poco

A R C H I

A R C H I

A R C H I

A R C H I

A R C H I

A R C H I

div. *f*

Sub. Animato (♩=80)

Trba 1

Sub. Animato (♩=80)

CORO S. (tutti)

f *sonoro*

A — gnus De — i, A — gnus De — i, A —

Org.

f

simile

simile

ARCHI

f

simile

Tbbe 4/3

f

poco a poco accelerando

CORO S. (tutti)

PHO I m.

gnus De — i, A — gnus De — i, A —

Org.

f

ARCHI

f

Arco

Scorrevole (dn 120)

Sub. mf

(b)

Org.

II Camp.

I Pfto m.

f dolce (l.v.)

mf

ff

ARCI

Sub. Lontano (dn 68)

51

Org.

sub. PPP immateriale

misterioso, molto espressivo

PPP poco marcato

II Camp.

2 Solo

PP dolce

sempre PPP fluida

2 Solo

sempre PP fluida

ARCI

poco a poco incalzando ----->

II Camp. *(l.v.)*

Org. *poco a poco cresc.*

CH

AR

A

(2 solo) *simile*

(Pizz.) *sempre p*

Doloroso (♩ n 80)

S. *mp dolce*

Org. *p dolce* *sempre leggero e ritmico* *simile*

CH

AR

A *ritmico* *simile*

gnus De — i — A — gnus De — i —

poco a poco crescendo 61 *molto*

S. *quid ex-spec-ta mun-di do-na e-is re-qui-em*

Org. *poco a poco crescendo*

A R C H I

Arco *f*

Sub. Risoluto (♩ = 60)

Coro S. *f* *sem-pi-te-rum sem-pi-te*

A. *f* *sem-pi-te-rum sem-pi-te*

Org. *mf*

A R C H I *Tutti* *f*

f

55

Trbe 1/2

S. Coro
A.

sem — pi — te — runt — sem — pi — te — runt

runt

71

Org.

I
C
R
A

(div.) simile simile simile

Cr. f dolce

S. Solo
do — na e — is — do — na e — is —

Org.

II Comp.

I
C
R
A

(div.)

poco a poco crescendo ed animando →

Fag. $\frac{1}{2}$ a^2

Cr. $\frac{3}{4}$

poco a poco crescendo ed animando →

Trbe 1

Trbe 2

poco a poco animando e crescendo →

S. *sempite - runt*

A. *ne - qui - em*

Org.

I Timp. *mf*

poco a poco crescendo ed animando →

I

H

C *(div)*

R

A

Fog. 1/2 (a2) (b) *sempre fff sonoro*
 Cfg. (b) *sempre fff sonoro*
 G. 1/3 (a2) *sempre fff sonoro*
 2/4 *sempre fff sonoro*
 Trbe 1 *sempre fff sonoro*
 2/3 *sempre fff sonoro*
 Trbui 1 (b) *sempre fff sonoro*
 2/3 (a2) (b) *sempre fff sonoro*
 CORO S. *gnus De c !*
 A. *gnus digne !*
 Org. *sempre fff sonoro*
 I Timp. *sempre fff*
 II Camp. *div. (div.)*
 I *sempre fff sonoro*
 H *sempre fff sonoro*
 C *unis. sempre fff sonoro*
 A R *sempre fff sonoro*
 A *sempre fff sonoro*

poco a poco allargando --

91

Fog. 1/2
 Cfg.
 Cr. 1/3, 2/4
 Trbe 1, 2/3
 Trbu 1, 2/3
 Org.
 Timp. I
 Camp. II
 A R C H I

Musical score for measures 90-91. The score includes parts for Flute (Fog. 1/2), Clarinet (Cfg.), Cor (Cr.), Trumpet (Trbe), Trombone (Trbu), Organ (Org.), Timpani (Timp. I), and Cymbals (Camp. II). The bottom section is labeled 'A R C H I' for strings. The music is in 3/4 time and features various dynamics like 'p', 'ff', and 'sffz'. Performance instructions include 'poco a poco allargando', 'in rilievo', and 'pesante'. A circled measure number '91' is present at the top right.

sempre allargando

Fag. 1/2 (a2)

Cfag. 3

Cr. 1/3 (a2) (#) 2/4 (a2)

Trbe 1 (b) 2/3

Trbn 1/3 (a2)

(sempre allargando)

Org. (b) (b#)

Timp. I

Pf. II m. 92

Tamt. II

A R C H I

sempre allargando; -- Maestoso (♩ = 48)

Handwritten musical score for woodwinds and strings. The section includes:

- Fag. 1/2**: Flute 1 and 2 staves.
- C. fag.**: Clarinet in F staff.
- Cr.**: Cor Anglais (Horn in C) staves.
- Tibe**: Trumpets 1 and 2 staves.
- Trbni**: Trombones 1 and 2 staves.

Performance markings include *fff*, *ben sostenuto*, and *padiglioni in aria*. The tempo is marked *Maestoso (♩ = 48)*.

(sempre allargando) Maestoso (♩ = 48)

Handwritten musical score for organ, timpani, and strings. The section includes:

- Org.**: Organ staff.
- I Timp.**: First Timpani staff.
- P.Hi m. gr.**: Percussion (Hi m. gr.) staff.
- II Tant.**: Second Timpani staff.
- A R C H**: Violins, Violas, Cellos, and Double Basses staves.

Performance markings include *fff possibile (Tutti)*, *fff ben sostenuto*, and *possibile*. The tempo is marked *Maestoso (♩ = 48)*.

9.) LUX AETERNA

Sereno (♩ n 48), molto tranquillo e dolcissimo *per S. et soli coro (1-8) ed organo*
P dolce e semplice

T. Solo

3/4
 Lux ae-ter-na-lu-ce-at e-is,

Org.

3/4 *PPP lontano*
 poco a poco crescendo

T. Solo

2/4 3/4 4/4
 Do-mi-ne, cum san-ctis tu-is in ae-ter-num

Org.

(sempre poco a poco crescendo)

Sub. Poco Più Mosso (♩ n 56)

S. Solo

T. Solo

11
 Re-qui-em ae-ter-nam
 Re-qui-em ae-ter-nam

Org.

(sempre $\frac{1}{3}$ crescendo) *P dolce*

S. Solo

T. Solo

do-na e-is Do-mi-ne et lux per-pe-tua
 do-na te-us Do-mi-ne et lux per-pe-tua
 lu-ce-at
 lu-ce-at

Org.

mf

S. Solo
T. Solo
CORO T.
CORO B.
Org.

lu-ce-at e-is-

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

mp f

S. Solo
CORO T.
CORO B.
Org.

21

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

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

mp molto f

glissando dolce

molto precipitando

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

S. Solo
Org.

31

ff sonoro

ff sost.

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

S. Solo
Org.

PP sub

PPP lontano

PP

senza rigore

(lunga)

attaca subito 4#

(N. 2140)
(N. 23140)

10.) LIBERA ME

Tranquillo ma scorevole (♩=68)

mf

S. Li - be - ra me Do - mi - ne
A. Li - be - ra me Do - mi - ne
T. Li - be - ra me Do - mi - ne
B. Li - be - ra me Do - mi - ne

I Tamb.
II Camp.

A R C H I

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

I Tamb.

A R C H I

unis. *simile*

41 (a2) mf

S+T. soli (a2) (2)

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 tre-men da a

B. di-e il-la tre men da tre-men da a

I Tant.

I
H
C
R
A

poco a poco precipitando

S. dum ve-ne-ris ju-di-ca-re, ju-di

T. dum ve-ne-ris ju-di-ca-re, ju-di

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

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

T. dum ve-ne-ris ju-di-ca-re, ju-di

B. dum ve-ne-ris ju-di-ca-re, ju-di

I Tant.

I
H
C
R
A

simile 67 f

Allegro molto (♩ = 120)

poco a poco allargando

Trbe 1 *Con Sord.* *p*

Trbe 2/3 *Con Sord.* *p*

Trbne 1 *Con Sord.* *p*

Allegro moderato (♩ = 120)

poco a poco allargando

SOLI

S. *ca-re*

T. *ca-re*

O S. *ca-re*

R A. *ca-re*

O T. *ca-re*

C B. *ca-re*

mp *poco*

Sae cu lum per i gnem

Sae cu lum per i gnem

Sae cu lum per i gnem

Sae cu lum per i gnem

Tamt. *(div)*

Ptto m. *sffz* *pp* *poco* *p* *mp molto*

I

H

C

R

A

sub. sempre ritmico

unis. *p*

(div 114) sempre crescendo ed affrettando

Fag.

1 2 Musical staves for Bassoon (Fag.) with notes and dynamics (mf).

Cr.

1 2 3 4 Musical staves for Clarinet (Cr.) with notes and dynamics (mf).

Trbe

1 2 3 Musical staves for Trumpet (Trbe) with notes and dynamics (mf). Includes the text "Senza Sord." and a circled "2".

Trbne 3

Musical staff for Trombone 3 (Trbne 3) with notes and dynamics (mf).

31

Camp. II

Musical staff for Cymbal II (Camp. II) with notes and dynamics (mf).

Pffo m. I

Musical staff for Piano (Pffo m. I) with notes and dynamics (mf).

I
H
C
R
A

Musical staves for Violin I (I), Violin II (H), Viola (C), Violoncello (R), and Double Bass (A) with notes and dynamics (mf).

poco a poco affrettando

Fag. 1/2
Cfag.
Cr. 1/2 (a2)
3/4 (a2)
Trbe 1/2
2/3
Trbni 1/2
2/3

Senza Sord.

S. *sola*
S. *f*
A. *f*
T. *f*
B. *f*
Or. (Ped.)
Timp. *f*
Camp. *f*
I. *(div)*
II. *(div)*
C.
R.
A. *(div)*

molto

quan-do ce-li mo-ven-di
ve ne-rit at-que ven-tu-ra i-ra quan-do ce-li mo-ven-di
ve ne-rit at-que ven-tu-ra i-ra quan-do ce-li mo-ven-di
quan-do ce-li mo-ven-di
quan-do ce-li mo-ven-di

ARDENTE (D⁹70)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 2/2 time and includes the following parts:

- Fag. 1** (Bassoon 1): Handwritten notes with dynamics like *ff* and *ppv*.
- Cfg.** (Cello): Handwritten notes with dynamics like *ff* and *ppv*.
- Cr.** (Cello): Handwritten notes with dynamics like *ff* and *ppv*.
- Trbe** (Trumpets): Handwritten notes with dynamics like *ff* and *ppv*.
- Trbni** (Trumpets): Handwritten notes with dynamics like *ff* and *ppv*.
- S. solo** (Soloist): Vocal line with lyrics: "sunt — sunt — et — sa —". Includes the instruction "ben sostenuto".
- Org.** (Organ): Handwritten notes with dynamics like *ff* and *ppv*.
- Timp.** (Timpani): Handwritten notes with dynamics like *ff* and *ppv*.
- Camp.** (Cymbals): Handwritten notes with dynamics like *ff* and *ppv*.
- A R C H** (Archives): Handwritten notes with dynamics like *ff* and *ppv*.
- A R C H** (Archives): Handwritten notes with dynamics like *ff* and *ppv*.
- A R C H** (Archives): Handwritten notes with dynamics like *ff* and *ppv*.

The score is heavily annotated with handwritten dynamics, articulation marks, and performance instructions. The page number -73- is visible at the bottom center.

poco precipitando -----> SUB. ADAGIO (♩=60) dolcissimo,

lontano e immateriale

Handwritten musical score for various instruments. The score is divided into two sections: *poco precipitando* and *SUB. ADAGIO (♩=60) dolcissimo, lontano e immateriale*.

Instruments and parts:

- Fag. 1/2:** Flute parts with circled dynamics like (p) and (f) .
- Cfag.:** Clarinet parts.
- Cr.:** Cor Anglais parts.
- Trbe:** Trumpet parts.
- Trbni:** Trombone parts.
- Org.:** Organ part.
- Timp.:** Timpani part.
- Camp.:** Cymbals part.
- Violini I & II:** Violin parts with circled dynamics and notes.
- Viola:** Viola part.
- Vcl.:** Violoncello part.
- Cb.:** Contrabasso part.

Performance instructions and markings:

- poco precipitando* (written above the first section).
- SUB. ADAGIO (♩=60) dolcissimo, lontano e immateriale* (written above the second section).
- sempre PPP eco* (written below the strings in the second section).
- poco vibrato* (written above the strings in the second section).
- String dynamics: *sub. PP*, *sub. P*, *sub. PP*, *sub. PP*.
- String articulation: *molto tranquillo e discio*, *molto tranquillo e discio*, *molto tranquillo e discio*, *molto tranquillo e discio*.
- String vibrato: *vibrato*, *poco vibr.*, *poco vibr.*.

poco a poco allargando - - -

II Camp.

VI

VI

Vcl.

Vcl.

Cb.

Grave (No 56)

Soprano

Alto

Tenore

Basso

Org.

ARCHI

Vcl.

Cb.

P espressivo

poco

51

Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

Di-es i-rae, di-es il-la ca-la-mi-ta-tis et-mi-se-ri-ae

P

poco

simile

Pizz

-75-

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

Org.
mp
 simile

ARCHI
Vlc.
Cb.

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

CORO
S.
mf
 di — es i — re — di — es il — la — ca — la — mi — ta — tis et mi — se — ri — ae

A.
mf
 di — es i — re — di — es il — la — ca — la — mi — ta — tis et mi — se — ri — ae

Org.
mf

H I
H II
C Vle
R Vlc.
A Cb.
mf

- 76 -

(♩ = 80) sempre animando e crescendo ----->

Trba 1 **61**

Solo
f

S. Solo *f* *p* *di* *es* *ma* *gna* *et* *a* *ma* *ra* *val* *de* (Loco)

T. Solo **61** *f* *di* *es* *ma* *gna* *di* *es* *ma* *gna* *et* *a* *ma* *ra* *val* *de*

O S. *(♩ = 80)* sempre animando e crescendo

R A. *f* *di* *es* *ma* *gna* *et* *a* *ma* *ra* *val* *de*

O T. *f* *di* *es* *ma* *gna* *di* *es* *ma* *gna* *et* *a* *ma* *ra* *val* *de*

C B. *f* *di* *es* *ma* *gna* *di* *es* *ma* *gna* *et* *a* *ma* *ra* *val* *de*

Org. *f*

A R C H I

div. *f* *molto* *unis.* *Arco*

GRANDIOSO (♩ = 68)

Trba 1 *ben f* poco in rilievo

S. *ben f*
Re-qui-em aeternam do-na e-is Re-qui-em aeternam Do-mi-ne

A. *ben f*
Re-qui-em aeternam do-na e-is Re-qui-em aeternam Do-mi-ne

O T. *ben f*
Re-qui-em aeternam do-na e-is Re-qui-em aeternam Do-mi-ne

C B. *ben f*
Re-qui-em aeternam do-na e-is Re-qui-em aeternam Do-mi-ne, Do-mi-ne

GRANDIOSO (♩ = 68)

Org. *ben f*

A R C H I
Vn I *div. ben f*
Vn II *(div.) ben f*
Vlc. *div. ben f*
Cb. *ben f* simile

T. solo *ben f* 71
et lux per-pe-tu-a lu-ce-at e-is et lux per-pe-tu-a lu-ce-at e-is

Timp. P.H. *ben f*

Org. *ben f*

A R C H I
Vn I *div. ben f*
Vn II *(div.) ben f*
Vlc. *(div.) ben f*
Cb. *ben f*

poco allargando...

VI-

MAESTOSO, molto cantabile (♩ = 74)

Fag. 1

ff *simile*

Trbe

Solo

1 ff
2 ff

Trbni

1 ff
2 ff

MAESTOSO, molto cantabile (♩ = 74)

S. ff
A. ff
T. ff
B. ff

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

Org.

ff

Timp.

ff

PHO m.

(v.v.)

I
H
C
R
A

simile
unib.
simile
simile
simile
simile

ff

div.

Fag. $\frac{1}{2}$ (a2)

Trbe 1 2

Trbni 1 2

S. di - e il - la tre - men - da Li - be - ra me Do - mi - ne
R. 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
C. B. di - e il - la tre - men - da Li - be - ra me Do - mi - ne, quan - do

Org.

Timpani

CHIA

80 unis.

Fag. 2 *mf* **81** *mf*
 Trba 2 *mf* *Solo*
 Trbni 1 *mf*
 Trbni 2 *mf*
 S. solo *f* *molto cantabile*
 S. **81** quan-do ce-li mo- ven-di sunt, mo- ven-di sunt et ter-ra s dum
 A. *mf*
 T. *mf*
 C. *mf*
 Org. *mf*
 Timp. I *mf*
 Campanelli II *mf*
 I *mf* *unis.*
 II *mf* *simile*
 C *mf*
 R *mf* *Pizz.*
 A *mf* *simile* *Pizz.*

Musical score for a symphony orchestra and vocal soloist. The score is written in 2/2 time and includes the following parts:

- Fag. 1/2**: Flute 1 and 2, starting with a *mf* dynamic and a *simile* marking.
- Cr.**: Clarinet parts in 1/2 and 3/4 time signatures.
- Trba. 2**: Trombone 2 part.
- Trbni 1/2/3**: Trumpet parts 1, 2, and 3.
- S. solo**: Soloist part with lyrics: *le - ne - ris - ju - di - ca - ne - sae - cu - lum per - gram*.
- O. S.**: Soprano part.
- O. A.**: Alto part.
- O. T.**: Tenor part.
- O. B.**: Bass part.
- Org.**: Organ part.
- C. melli**: Cello and Double Bass parts.
- I.**: Violin I part.
- II.**: Violin II part, including *div.* (divisi) and *unis.* (unison) markings.
- C.**: Viola part, including *div.* and *unis.* markings.
- R.**: Violoncello part, including an *Arco* marking.
- A.**: Contrabass part.

The score features various musical notations such as dynamics (*mf*), articulation (*simile*), and performance instructions (*Arco*). The bottom of the page contains the page number **- 82 -**.

poco a poco affrettando

Fag. 1/2
 C fag.
 Cr.
 Trbe 1/3
 Trbni 1/3

poco a poco affrettando

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

Li-be-ra-me Do-mi-ne, de mor-te ae-ter-na, in
 Li-be-ra-me Do-mi-ne, de mor-te ae-ter-na, in
 Li-be-ra-me Do-mi-ne, de mor-te ae-ter-na, in
 Li-be-ra-me Do-mi-ne, de mor-te ae-ter-na, in
 Li-be-ra-me Do-mi-ne, de mor-te ae-ter-na, in
 Li-be-ra-me Do-mi-ne, de mor-te ae-ter-na, in

Org.
 I Timp.
 II Camp.
 I
 H
 C
 R
 A

ANIMATO (♩ = 80)

poco a poco allargando

101

Fag. 1/2 C. fag. *simile*

Cr. 3/4

Trbe 1/3

Tribni 1/3

ANIMATO (♩ = 80)

poco a poco allargando

101

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

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

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

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

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

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

Org.

I Timp. *(secco)*

II Camp. *(c.v.)*

I

II

CU

CA

Pioso (J n 76)

S. sol.
 T. sol.
 O. S.
 R. A.
 O. T.
 U. B.
 Org.
 I. Timp.
 II. Camp.
 I.
 II.
 C.
 R.
 O.
 A.

Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - ne
 me Do - mi - ne Li - be - ra - me
 me Do - mi - ne Do - mi - ne Do - mi - ne
 ben ff molto mp
 ben ff molto mp
 ben ff molto mp
 sub. lontano
 1. 2. 3.
 sempre pp ritmico (l.v.)
 Muto in Pffto gr.
 (II) Pffto gr.
 ppp lontano ↑

111

111

S. solo

T. solo

S.

A.

T.

C. B.

Org.

I Timp.

II Pffogr.

I

H

C

A

R

mp

Li-be-ra — me Do-mi-ne — De-us

p

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

Li-be-ra — me Do-mi-ne — Do — mi — ne

p

4. poco a poco 5. crescendo 6. 7.

pp

mp

ritmico

MOLTO APPASSIONATO (♩ = 96)

Fag. $\frac{1}{2}$ $\frac{2}{2}$ f

Molto Appassionato (♩ = 96)

S. *sf*
T. *sf*

Do - mi - ne - 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

O S. *f*
O A.
O T.
O B.

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

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

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

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

Org. *f*

I Timp. *mf* 12. $\frac{1}{2}$ 13. $\frac{1}{2}$ 14. $\frac{1}{2}$ 15. $\frac{1}{2}$

II Piat. Picc. *mf* *gr.*

I I C R A

div. *simile* *simile* *simile*

div. *Alto tutti* 1. 2. 3. 4.

ARDENTE - poco a poco affrettando

121 (a2) 1. 2. 3. 4.

Fag. 2

Cr. 1/2 3/4

S. solo T. solo

121 Ardente - poco a poco affrettando

S. A. T. C. B.

Org.

I Timp.

sempre 16. crescendo 17. 18. 19.

II PH. picc. gr.

(div.)

(div.) simile

(div.) simile

(div.) simile

(div.) 5. 6. 7. 8.

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

Fag. $\frac{1}{2}$

Cr. $\frac{1}{2}$

3/4

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

S. sol. $\frac{1}{2}$

T. sol. $\frac{1}{2}$

Do mi me De us

O. S.

R. A.

O. T.

C. B.

Li-be-ra-me Li-be-ra-me Li-be-ra-me Li-be-ra-me

Org.

I Timp.

II Phi

pic. m. gr.

20. 21. 22. 23.

(div.)

9. 10. 11. 12.

ALLEGRO DECISO (♩ = 138)

Flg. 1 $\frac{1}{2}$ *ff* *ben ff* **131**

Cfag. $\frac{1}{2}$ *ff*

Cr. $\frac{1}{2}$ $\frac{3}{4}$ *ff*

Trbe $\frac{1}{3}$ $\frac{2}{3}$ *ff*

Trbrn $\frac{1}{3}$ $\frac{2}{3}$ *ff*

S. solo *ben ff* **131**
Re-qui-es-cant in pa-ce!

T. solo *ben ff*
Re-qui-es-cant in pa-ce! Re-qui-es-cant in pa-ce! *sempre ben ff*

S. *ff* Do-mi-ne! pa-ce!

A. *ff* Do-mi-ne! pa-ce!

T. *ff* Do-mi-ne! pa-ce!

B. *ff* Do-mi-ne! pa-ce!

Org. *ff*

I Timp. *f* 24. 25. 26. 27.

II (Phi. & Tamt.) *mf* *molto* *sub. mf* *unis.*

I *ff*

H *ff*

C *ff* *unis.*

R *ff*

A *ff*

Fag. $\frac{1}{2}$ (a2)
 Cr. $\frac{3}{4}$
 Trbe $\frac{1}{2}$ *ff*
 Trbne 3 *ff*
 S. solo
 T. solo
 O. S.
 R. A.
 O. T.
 C. B.
 Org.
 Timp. I
 II *ff* (lv) (rv) Mute in Camp. rapidamente
 i
 H
 C
 R
 A

GRANDIOSO (♩ = 120)

poco a poco allargando... (141) (♩ = 88) sempre allargando

Fag. 1/2
 C. fag.
 Cr.
 Tuba 1/3
 Tuba 2/3

S. solo
 T. solo

GRANDIOSO (♩ = 120) poco a poco allargando (141) (♩ = 88) sempre allargando

pa — ce — ! Re — qui — es — cant in pa — ce — in pa — ce, in pa — ce, in

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

pa — ce — ! Re — qui — es — cant in pa — ce — in pa — ce, in pa — ce, in
 pa — ce — Re — qui — es — cant in pa — ce — in pa — ce, in pa — ce, in
 pa — ce, pa — ce Re — qui — es — cant in pa — ce, Re — qui — es — cant in

Org. *sempre crescendo*

I Timp.

II Camp.

I
 H
 C
 H
 I
 A
 R
 D

