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CH. GOUNOD.

MORS ET VITA

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NOVELLO'S ORIGINAL OCTAVO EDITION.

MORS ET VITA

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD.

THE VOCAL SCORE, WITH PIANOFORTE ACCOMPANIMENT, ARRANGED FROM
THE ORCHESTRAL SCORE BY

O. B. BROWN

OF BOSTON, MASS., U.S.A.

Ent. Sta. Hall.

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A
SA SAINTÉTÉ
LE PAPE LÉON XIII.

—No 4 (921206)



PREFACE.

THIS work is the continuation of my sacred trilogy "The Redemption." It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual "dying." But it is the first moment, and, as it were, the birth, of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall therefore confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life; the solemn dread of unerring Justice; the tender and filial trust in eternal Love. Among those musical forms of which the reiteration through the work is most to be noticed, I shall call special attention to the following:—



which expresses the terror inspired by the sense of the inflexibility of Justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds. Its sternness gives expression both to the sentences of Divine Justice, and the sufferings of the condemned, and is found in combination throughout the whole work with melodic forms which express sentiments altogether different, as in the "Sanctus" and the "Pie Jesu," in the Requiem, which forms the first part.



This second melodic form, that of sorrow and tears, is transformed, by the use of the major key, and the alteration of a single note, into the expression of consolation and joy.



expresses the happiness of the blessed.

Lastly, the following melodic form, which, by means of threefold superposition, results in the interval of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians.



These few explanations will suffice, I think, to guide the listener, above all if he is helped by having the work before him, through the numerous musical combinations in which these different melodic forms appear.

It only remains for me to lay the respectful homage of my veneration and profound gratitude at the feet of the eminent Pontiff, his Holiness Pope Leo XIII., who has done me the supreme honour of accepting the dedication of a work of which the highest claim to distinction will be to have been placed under such patronage.

MORS ET VITA.

PARS PRIMA.—MORS.

PROLOGUS.

Horrendum est incidere in manus Dei viventis.

VOX JESU.

SOLO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

CORO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

REQUIEM.

No. 1A.—INTROIT ET KYRIE.

CORO.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

SOLO E CORO.

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.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

No. 1B.—DUE CORI.

A custodia matutinâ usque ad noctem, speret Israel in Domino; quia apud Dominum misericordia; et copiosa apud Eum redemptio. Et ipse redimet Israel ex omnibus iniquitatibus ejus.

FIRST PART.—DEATH.

PROLOGUE.

A fearful thing, to fall into the hands of God ever-living!

THE VOICE OF JESUS.

SOLO.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

CHORUS.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

REQUIEM.

No. 1A.—INTROIT AND KYRIE.

CHORUS.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them always.

SOLO AND CHORUS.

Thou, God, art praised in Sion; to Thee is the vow performed in Jerusalem.

O hear Thou my supplication. All flesh cometh unto Thee, O God.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them always.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

No. 1B.—DOUBLE CHORUS.

From the morning watch till the evening, trust thou, Israel, upon the Lord; for with Him is mercy found, and loving-kindness; and with the Lord also is plenteous redemption; and He Himself will save Israel from all his sins and his iniquities freely.

No. 2.—CORO.

Dies iræ, dies illa,
Solvat sæclum in favillâ,
Teste David cum Sibyllâ.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante Thronum.

Mors stupebit, et Natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit;
Nil inultum remanebit.

No. 3A.—QUARTETTO E CORO.

Quid sum, miser, tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, Fons pietatis.

Recordare, Jesu pie,
Quod sum causa Tuæ viæ,
Ne me perdas illâ die.

No. 3B.—SOLO E CORO.

Felix culpa, quæ talem meruit habere
Redemptorem.

No. 4.—DUO E CORO.

Quærens me, sedisti lassus,
Redemisti, crucem passus;
Tantus labor non sit cassus.

Iuste Judex ultionis,
Donum fac remissionis,
Ante diem rationis.

No. 5.—QUARTETTO E CORO.

Ingemisco tanquam reus,
Culpâ rubet vultus meus,
Supplicanti parce, Deus.

No. 2.—CHORUS.

* Day of anger, day of mourning,
Earth to ashes shall be turning;
Thus from prophets are we learning.

O what dread on man attendeth,
When the righteous Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the Throne it bringeth.

Death and Nature both are quaking,
All Creation is awaking,
At the judgment answer making.

Then brought forward is the writing,
All things byegone now reciting,
And us sinners now indicting.

Comes the Judge then, and is seated;
Each thing secret is repeated;
Just repayment is completed.

No. 3A.—QUARTET AND CHORUS.

Ah! what shall we then be pleading,
Who for us be interceding,
When the just are mercy needing?

King of majesty tremendous,
Who dost free salvation send us,
Fount of love, do Thou befriend us.

Think, kind Jesus, our salvation
Caused Thy wondrous Incarnation;
Nor adjudge us reprobation.

No. 3B.—SOLO AND CHORUS.

Happy are we, with such a Saviour fulfilling
our redemption.

No. 4.—DUET AND CHORUS.

Faint and worn, Thou yet hast sought us,
By Thy suffering Thou hast bought us;
Is such mercy vainly brought us?

Righteous Judge of retribution,
Grant Thy gift of absolution,
That we come not to confusion.

No. 5.—QUARTET AND CHORUS.

Lord, for anguish hear us moaning,
Shameful error see us owning,
Spare Thy suppliants deeply groaning.

* The translation of this hymn is based upon the well-known English Version by the late Dr. Irons.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

No. 6.—SOLO.—*Tenore.*

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextrâ.

No. 7.—CORO E QUARTETTO.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum, quasi cinis ;
Gere curam mei finis.

No. 8.—CORO E SOLI.

Lacrymosa dies illa,
Quâ resurget ex favillâ
Judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine,
Dona eis requiem sempiternam.

No. 9.—OFFERTORIUM.

Domine Jesu Christe, Rex Gloriæ, libera animas omnium fidelium defunctorum de pœnis infernis, et de profundo lacu ; libera eas de ore leonis, ne absorbeat eas Tartarus ; ne cadant in obscurum.

SOLO.—*Soprano.*

Sed signifer sanctus Michael repræsentet eas in lucem sanctam,

CORO.

Quam olim Abrahamæ promisisti, et semini ejus.

CORO.

Hostias et preces Tibi, Domine, laudis offerimus : tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, quam olim Abrahamæ promisisti, et semini ejus.

No. 10.—SOLO (*Tenore*) E CORO.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt Cœli et Terra gloriâ Tuâ. Hosanna in excelsis.

Thou to Mary pardon gavest,
Thou the contrite freely savest,
Us to rescue still Thou cravest.

Worthless are our prayers and sighing,
Yet, good Lord, in grace complying,
Grant we know not fires undying.

No. 6.—SOLO.—*Tenor.*

With the faithful deign to place us,
Nor as faithless now abase us ;
To Thy side vouchsafe to raise us.

No. 7.—CHORUS AND QUARTET.

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call us, Lord, by saints surrounded.

Lowly kneel we in submission,
See, like ashes, our contrition ;
Feel and care for our condition.

No. 8.—CHORUS AND SOLOS.

Day of weeping, day of mourning,
When from ashes Man returning,
Unto judgment must prepare him.
God, in mercy spare, O spare him.

Mighty Saviour, Jesu blest,
Give him endless peace and rest.

No. 9.—OFFERTORY.

O Lord Jesus Christ, King of Glory, keep Thou free the souls of all Thy faithful servants, departing this life, from the pains of hell, and from the lake that burneth ; them do Thou deliver from the mouth of the lion, that by hell they be not swallowed ; that they fall not into darkness.

SOLO.—*Soprano.*

But, Lord, do Thou bring them evermore to the light eternal,

CHORUS.

Which once to Abraham Thou didst promise, and Abraham's children.

CHORUS.

Sacrifice of prayer and praise we offer Thee, O Lord : accept us, Lord, through Jesus Christ our Saviour. Grant that we, and all Thy servants everywhere, may pass from death to life, which once to Abraham Thou didst promise, and Abraham's children.

No. 10.—SOLO (*Tenor*) AND CHORUS.

Holy, holy, holy, Lord God of hosts. Full is the Heaven, full is the Earth, of Thy glory. Hosanna in the highest.

No. 11.—QUARTETTO.

Pie Jesu, Domine, dona eis requiem sempiternam. Amen.

No. 12.—SOLO (*Soprano*) E CORO.

Agnus Dei, Qui tollis peccata mundi, dona eis requiem.

CORO.

Lux æterna luceat eis, Domine, cum sanctis Tuis, in æternum; quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

EPILOGUS.

**PARS SECUNDA.—
JUDICIUM.**
SOMNUS MORTUORUM.

No. 1.—PRELUDIO.

No. 2.—TUBÆ AD ULTIMUM JUDICIUM.

No. 3.—RESURRECTIO MORTUORUM.

SOLO.—*Baritono.*

Cum autem venerit Filius Hominis in majestate Suâ, et omnes angeli cum Eo, tunc sedebit super sedem majestatis Suæ.

JUDEX.

No. 4.—CORO.

Sedenti in Throno, et Agno, benedictio, et honor, et gloria, et potestas, in sæcula sæculorum.

JUDICIUM ELECTORUM.No. 5.—SOLO.—*Baritono.*

Et congregabuntur ante Eum omnes gentes; et separabit eos ab invicem, sicut pastor segregat oves ab hædis: et statuet oves quidem a dextris, hædos autem a sinistris.

No. 11.—QUARTET.

Mighty Saviour, Jesu blest,
Give them endless peace and rest. Amen.

No. 12.—SOLO (*Soprano*) AND CHORUS.

Lamb of God, that takest away our sins,
grant them Thy peace.

CHORUS.

Lord, for ever let light eternal lighten them,
with all Thy saints, for Thou art merciful.

Rest and peace eternal, Lord, in mercy give
to them: let light perpetual lighten them
alway.

EPILOGUE.

**SECOND PART.—THE
JUDGMENT.**
THE SLEEP OF THE DEAD.

No. 1.—PRELUDE.

No. 2.—THE TRUMPETS AT THE LAST
JUDGMENT.No. 3.—THE RESURRECTION OF THE
DEAD.SOLO.—*Baritone.*

But when the Son of Man shall come in His
glory, and all the holy angels with Him, then
shall He sit upon the throne of His glory.

THE JUDGE.

No. 4.—CHORUS.

To God high enthroned, and to the Lamb,
be salvation, and honour, and glory, and
thanksgiving, for ever and for ever.

THE JUDGMENT OF THE ELECT.No. 5.—SOLO.—*Baritone.*

Before Him, for judgment, shall be gathered
all the nations; and one from another shall He
sunder them, as a shepherd doth sheep and
goats set asunder: and He shall set the sheep on
His right hand, but the goats on the left hand.

Tunc dicet Rex his qui a dextris Ejus sunt :
Venite, benedicti Patris Mei, possidete paratum
vobis regnum a constitutione mundi.

SOLO.—*Soprano.*

Beati qui lavant stolas suas in Sanguine
Agni.

No. 5A.—CORALE.

In memoriâ æternâ erit justus ; ab auditione
malâ non timebit.

JUDICIUM REJECTANEORUM.

No. 6.—SOLO.—*Baritono.*

Tunc dicet his qui a sinistris Ejus sunt :

CORO.

Discedite a Me, maledicti, in ignem æter-
num, qui paratus est Diabolo et angelis ejus.
Nescio vos, unde sitis.

SOLO.—*Baritono.*

Et dicent intra se :

CORO.

Ergo erravimus a viâ veritatis.

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.—SOLO.—*Baritono.*

Et vidi Cælum novum, et Terram novam,
primum enim Cælum et prima Terra abierunt.
Et Mare jam non est.

JERUSALEM CŒLESTIS.

No. 2.—SOLO.—*Baritono.*

Et ego Joannes vidi sanctam civitatem,
Jerusalem novam, descendentem de cælo a
Deo, paratam sicut sponsam ornatam viro suo.

Then shall the King say unto them upon His
right hand, Come, ye that are blessed of My
Father, inherit the Kingdom for you prepared
since this world had its first foundation.

SOLO.—*Soprano.*

The righteous shall enter into glory eternal.

No. 5A.—CHORAL.

In remembrance everlasting are the right-
eous, and their memory is blessed.

THE JUDGMENT OF THE REJECTED.

No. 6.—SOLO.—*Baritone.*

Then shall the King say unto them upon
His left hand :

CHORUS.

Depart from Me, ye cursed, to fire everlast-
ing, to the fire which is prepared for the Devil
and his angels. I know you not, whence ye
are.

SOLO.—*Baritone.*

And then shall they confess :

CHORUS.

Truly we went astray from the way of the
righteous.

THIRD PART.—LIFE.

THE VISION OF SAINT JOHN.

SOLO.—*Baritone.*

I saw a new Heaven and a new Earth, for
the first Heaven and the first Earth were passed
away. And the Sea, too, was no more.

HEAVENLY JERUSALEM.

No. 2.—SOLO.—*Baritone.*

And I John beheld the holy city, new
Jerusalem, coming down out of Heaven from
God, made ready as a bride adorned for her
husband.

No. 3.—CORO.

Sanctus Dominus Deus omnipotens, Qui erat,
et Qui est, et Qui venturus est.

VOX MAGNA IN CÆLO.

No. 4.—SOLO.—*Baritono.*

Et audiivi vocem magnam de Throno, dicen-
tem :

CORO.

Ecce, tabernaculum Dei cum hominibus, et
habitabit cum eis, et ipsi populus Ejus erunt,
et Ipse Deus cum eis erit eorum Deus.

LACRYMÆ, DOLOR, MORS, AMPLIUS
NON EXSTABUNT.

No. 5.—QUARTETTO.

Et absterget Deus omnem lacrymam ab
oculis eorum. Et mors ultra non erit, neque
luctus neque clamor, neque dolor erit ultra ;
quia prima abierunt.

ECCE, OMNIA NOVATA !

No. 6.—SOLO.—*Baritono.*

Et dixit Qui sedebat in Throno :

CORO.

Ecce, nova facio omnia.

SOLO.—*Baritono.*

Et dixit mihi : Scribe, quia hæc verba fide-
lissima sunt et vera.

CORO.

Et dixit mihi : Factum est.

No. 7.—CORO CELESTE.

Ego sum Alpha et Omega, initium et finis.
Ego sitiienti dabo de fonte aquæ vivæ gratis.
Qui vicerit possidebit hæc ; et ero illi Deus,
et erit ille Mihi filius. Ecce, tabernaculum
Dei cum hominibus, et habitabit cum eis.

GRAN CORO.

Ecce tabernaculum Dei cum hominibus, et
habitabit cum eis, et ipsi populus Ejus erunt,
et Ipse Deus cum eis erit eorum Deus.

No. 8.—CORO.

Hosanna in excelsis Deo !

No. 3.—CHORUS.

Holy, O Lord God omnipotent, Which wert,
and Which art, and Which art to come.

A GREAT VOICE IN HEAVEN.

No. 4.—SOLO.—*Baritone.*

And I heard a great voice from the Throne,
thus saying :

CHORUS.

Lo, the tabernacle of God is with men, and
He will dwell with them, and they shall be
His people, and God Himself shall be with
them, and shall be their God.

TEARS, SORROW, DEATH, SHALL BE
NO MORE.

No. 5.—QUARTET.

Yea, and God Almighty then will wipe away
all tears from off their faces. And death shall
be no more, neither mourning, neither crying,
neither shall there be any sorrow ; for the first
things are passed away.

LO, ALL THINGS MADE NEW !

No. 6.—SOLO.—*Baritone.*

Then said He, on the Throne that was
seated :

CHORUS.

Lo, all things I make new.

SOLO.—*Baritone.*

And unto me He said : Write thou, because
these sayings are true and faithful.

CHORUS.

And unto me He said : Done are they.

No. 7.—CELESTIAL CHORUS.

I am Alpha and Omega, the beginning and
the end. I will give unto him that is athirst
of the fountain of the water of life freely. He
that overcometh shall inherit these things, and
I will be his God, and he shall be My son.
Lo, the tabernacle of God is with men, and
He will dwell with them.

GRAND CHORUS.

Lo, the tabernacle of God is with men, and
He will dwell with them, and they shall be
His people, and God Himself shall be with
them, and He shall be their God.

No. 8.—CHORUS.

Hosanna in the highest places !

PARS PRIMA.—MORS.

PROLOGUS.

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PARS PRIMA.—MORS.

PROLOGUS.

Andante maestoso. ♩ = 40.

p *Ped.* *

CORO.
SOPRANI.

Hor - ren - dum est in - ci - de-re in ma - nus

ALTI.

Hor - ren - dum est in - ci - de-re in ma - nus

TENORI.

Hor - ren - dum est in - ci - de-re in ma - nus

BASSI.

Hor - ren - dum est in - ci - de-re in ma - nus

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

hor - ren - dum est in - ci - de-re in

hor - ren - dum est in - ci - de-re in

hor - ren - dum est in - ci - de-re in

hor - ren - dum est in - ci - de-re in

ma - nus De - i vi - ven - tis, . .

ma - nus De - i vi - ven - tis, . .

ma - nus De - i vi - ven - tis, . .

ma - nus De - i vi - ven - tis, . .

hor - ren - dum est in - -

hor - ren - dum est in - -

hor - ren - dum est in - -

hor - ren - dum est in - -

- ci - de-re in ma - nus De - i vi - ven - tis.

- ci - de-re in ma - nus De - i vi - ven - tis.

- ci - de-re in ma - nus De - i vi - ven - tis.

- ci - de-re in ma - nus De - i vi - ven - tis.

ff *dim.* *p* *pp* *p*

sempre p *ff*

Ped. *

Vox JESU.

E - go sum Re - sur - rec - ti -

pp *p*

Ped.

- o et Vi - ta. . . . Qui cre - dit in Me, e - ti - am - si

* Ped. * Ped. * Ped.

mor - tu - us fu - e - rit, vi - vet; . . . et E -

* Ped. * Ped. * Ped.

- go . . . re - sus - ci - ta - bo e - um . . . in no -

* Ped. * Ped. *

- vis - si - mo di - e. . . .

Ped. * Ped. * Ped. *

CORO.
SOPRANI.

E - go sum Re - sur - rec - ti - o et Vi - ta. . .

E - go sum Re - sur - rec - ti - o et Vi - ta. . .

E - go sum Re - sur - rec - ti - o et Vi - ta. . .

E - go sum Re - sur - rec - ti - o et Vi - ta. . .

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

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Ped.

e - rit, vi - vet; . . et E -

e - rit, vi - vet; . . et E -

e - rit, vi - vet; . . et E -

e - rit, vi - vet; . . et E -

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

- go . . re - sus - ci - ta - bo e - um . . in no -

- go . . re - sus - ci - ta - bo e - um . . in no -

- go . . re - sus - ci - ta - bo e - um . . in no -

- go . . re - sus - ci - ta - bo e - um . . in no -

ff

ff

ff

ff

ff

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

- vis - si - mo di - e

- vis - si - mo di - e

- vis - si - mo di - e

- vis - si - mo di - e

ff

Ped. *

REQUIEM.

No. 1A.

INTROIT ET KYRIE.

Adagio. ♩ = 40.
pp

pp

pp

cres. *dim.* *pp*

A Andante. ♩ = 40.
pp

pp

Ped. *

Ped. *

Ped. *

Ped. *

cres. cres. cres. cres.

p cres - cen - do. f

dim. p
*Ped. **

B
CORO. SOPRANI.

pp

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

ALTI.

pp

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

TENORI.

pp

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

BASSI.

pp

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

p cres. pp
B

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at . . . *cres.*

dim. e - is. . . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. . . . *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. *p* *pp*

Ped. *

pp
 Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -
 Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -
 Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -
 Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e - -

C Poco più mosso, ma non troppo.
pp
 is. Re - qui - em . æ - ter
 is. Re - qui - em . æ - ter
 is. Re - qui - em . æ - ter
 is. Re - qui - em . æ - ter

C Poco più mosso, ma non troppo. $\text{♩} = 43.$
p *pp*
 M.D.
 Ped. * Ped. * Ped.

p *pp*
 nam do - na e - is, Do mi
 nam do - na e - is, Do mi
 nam do - na e - is, Do mi
 nam do - na e - is, Do mi

dim.
p ne: et lux per - pe - tu - a .
p ne: et lux per
p ne: et lux per - pe - tu - a
p ne: et lux per
p *cres.*
p *cres.*
p *cres.*
Ped. *

lu - ce - at e - is, lu - ce - at . .
 pe - tu - a lu - ce - at e - is, lu - ce - at . .
 lu - ce - at e - is, lu - ce - at . .
 pe - tu - a lu - ce - at e - is, lu - ce - at . .
f

dim.
p e is.
dim. e is.
dim. e is.
dim. e is.
dim. e is.
dim. *p*
Ped. *

Senza lentezza.
D SOLO.

Te de - cet

Te de - cet

p

p 3 3 3 3

Ped.

hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.

Te de - cet hym - nus in Si - on, et Ti - bi red -

hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.

Te de - cet hym - nus in Si - on, et Ti - bi red -

p 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

E Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p

Ped. * *Ped.* *

hym - nus, De - - us, in Si - - on, et
 CORO.
 Te de - cet hym - nus in Si - - on, et
 hym - nus, De - - us, in Si - - on, et
 CORO.
 Te de - cet hym - nus in Si - - on, et

Ti - - bi red - de - tur vot - um in Je - ru - - sa -
 Ti - - bi red - de - tur vot - um in Je - ru - - sa -
 Ti - - bi red - de - tur vot - um in Je - ru - - sa -
 Ti - - bi red - de - tur vot - um in Je - ru - - sa -

lem. . . . Ex - au - di o - ra - ti - o - nem
 lem. . . .
 lem. . . .
 lem. . . .

F Solo.

me am, ex au

Solo. Ex au

Solo. Ex au di o ra ti o nem me

Solo. Ex au

di o ra ti o nem me am.

di o ra ti o nem me am.

am, o ra ti o nem me am.

di o ra ti o nem me am.

G Coro.

Ad Te om nis ca ro ve ni et, . .

Ad Te om nis ca ro ve ni et, . .

Ad Te om nis ca ro ve ni et, . .

Ad Te om nis ca ro ve ni et, . .

ad Te om - nis ca - ro ve - ni - et, . . .

ad Te om - nis ca - ro ve - ni - et, . . .

ad Te om - nis ca - ro ve - ni - et, . . .

ad Te om - nis ca - ro ve - ni - et, . . .

ff

p

dim.

ad Te om - nis ca - ro ve - ni - et. . .

dim.

ad Te om - nis ca - ro ve - ni - et. . .

dim.

ad Te om - nis ca - ro ve - ni - et. . .

dim.

ad Te om - nis ca - ro ve - ni - et. . .

dim.

ad Te om - nis ca - ro ve - ni - et. . .

dim.

p

H Solo.

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

Solo.

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

Solo.

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

Solo.

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne :

H

p

et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

I Coro.

p Ky-ri-e, e-le-i-son, . . . Ky-ri-e, e-le-i-son, . . . *cres.*

p Ky-ri-e, e-le-i-son, . . . Ky-ri-e, e-le-i-son, . . . *cres.*

p Ky-ri-e, e-le-i-son, . . . Ky-ri-e, e-le-i-son, . . . *cres.*

p Ky-ri-e, e-le-i-son, . . . Ky-ri-e, e-le-i-son, . . . *cres.*

I

p *cres.*

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

molto. *f* *dim.* *p*

molto. *f* *dim.* *p*

molto. *f* *dim.* *p*

molto. *f* *dim.* *p*

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

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

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

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

molto. *dim.* *p*

p Chris - te, e - le - i - son, . . . *cres* Chris - te, e -

p Chris - te, e - le - i - son, . . . *cres* Chris - te, e -

p Chris - te, e - le - i - son, . . . *cres* Chris - te, e -

p Chris - te, e - le - i - son, . . . *cres* Chris - te, e -

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

cen do molto.

le - i - son, . . . Chris - te, e - le - i - son. . .

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

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

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

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

dim. *dim.*

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

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

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

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

dim. *dim.*

pp *pp* *pp* *pp*

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

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

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

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

pp *pp*

e - le - i - son. . .

e - le - i - son. . .

e - le - i - son. . .

e - le - i - son. . .

Ped. * *Ped.* *

No. 1B. DUE CORI SENZA ACCOMPAGNAMENTO.—“A CUSTODIA MATUTINA USQUE AD NOCTEM.”

Moderato maestoso. $\text{♩} = 54$

p

SOPRANI 1mo. *f* A cus - to - di -

ALTI 1mo. *f* A cus - to - di - à ma - tu -

TENORI 1mo. *f* A cus - to - di - à ma - tu - ti - nà . . . us - que ad

BASSI 1mo. *f* A cus - to - di - à ma - tu - ti - nà us - que ad

SOPRANI 2do.

ALTI 2do.

TENORI 2do.

BASSI 2do

f *Voci Soli.*

- à ma - tu - ti - nâ . . . us - que ad noc - tem, ..
 - ti - nâ us - que ad noc - tem, ad noc - tem, ..
 noc - tem, ad noc - tem, us - que ad noc - tem, ..
 noc - tem, ad noc - tem, us - que ad noc - tem, ..

A cus -

A cus - to - di - à ma - tu -
 - to di - à ma - tu - ti - nâ us - que ad noc - tem, us -
 A cus - to - di - à ma - tu - ti - nâ us - que ad
 A cus - to - di - à ma - tu -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

ti - - nã . . . us - que ad noc - tem, . . . spe -

que ad noc - tem, ad noc - tem, . . . spe -

noc - tem, us - que ad noc - . . . tem, . . . spe -

- ti - - nã us - que ad noc - tem, . . . spe -

el, spe - - ret, spe - ret Is - ra - el in

el, spe - - ret Is - - ra - el, Is - ra - el in

- el, spe - - ret Is - - ra - el, Is - ra - el in

- el, spe - - ret Is - ra - el, Is - ra - el in

- ret Is - ra - el, spe - - ret, spe - ret Is - ra - el in

- ret Is - ra - el, spe - ret Is - ra - el, Is - - ra - el in

- ret Is - ra - el, spe - ret Is - ra - el, Is - - ra - el in

- ret Is - ra - el, spe - ret Is - ra - el, Is - - ra - el in

A

Do - - mi - no.

Do - - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

et co - pi - o - sa a - pud E - um re - demp - ti - o.

- cor - di - a; Et Ip - se

- cor - di - a; Et Ip - se

- cor - di - a; Et Ip - se

- cor - di - a; Et Ip - se

“Mors et Vita.”—Novello, Ewer and Co.'s Octavo Edition.

f Et Ip - se re - di - met Is - ra - el ex om - ni -
f Et Ip - se re - di - met Is - ra - el ex om - ni -
f Et Ip - se re - di - met Is - ra - el ex om - ni - bus .
f Et Ip - se re - di - met Is - ra - el ex om - ni - bus

re - di - met Is - - ra - el, . . .
 re - di - met Is - - ra - el, . . .
 re - di - met Is - - ra - el, . . .
 re - di - met Is - - ra - el, . . .

B
 - bus in - i - qui - ta - ti - bus e - - jus, . . .
 - bus in - i - qui - ta - ti - bus e - - jus, . . .
 in - i - qui - ta - ti - bus e - - jus, . . .
 in - i - qui - ta - ti - bus e - - jus, . . .

et Ip - se
 et Ip - se
 et Ip - se
 et Ip - se

B

et Ip-se re-di-met Is-ra-el,
 et Ip-se re-di-met Is-ra-el,
 et Ip-se re-di-met Is-ra-el,
 et Ip-se re-di-met Is-ra-el,
 re-di-met Is-ra-el ex om-ni-
 re-di-met Is-ra-el ex om-ni-
 re-di-met Is-ra-el ex om-ni-
 re-di-met Is-ra-el ex om-ni-

et Ip-se re-di-met
 et Ip-se re-di-met
 et Ip-se re-di-met Is-
 et Ip-se re-di-met
 -bus in-i-qui-ta-ti-bus e-jus, re-di-met
 -bus in-i-qui-ta-ti-bus e-jus, re-di-met
 -bus in-i-qui-ta-ti-bus e-jus, re-di-met
 -bus in-i-qui-ta-ti-bus e-jus, re-di-met

Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -
 Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -
 ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -
 is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -
 Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus
 Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -
 Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -
 Is - - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

- jus. . . A cus - to - di - â ma - tu -
 - jus. . . A cus - to - di - â ma - tu -
 - jus. . . A cus - to - di - â ma - tu -
 e . . . jus. . . A cus - to - di - â ma - tu -
 - jus. . . A cus - to - di - â ma - tu -
 e . . . jus. . . A cus - to - di - â ma - tu -
 - jus. . . A cus - to - di - â ma - tu -
 e . . . jus. . . A cus - to - di - â ma - tu -

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

ti - nã us - que ad noc - tem, . . spe - ret

Is - ra - el . . in De - mi - no. . .

Is - ra - el in Do - - mi - no.

Is - ra - el in Do - - mi - no.

Is - ra - el in Do - - mi - no.

Is - ra - el . . in Do - mi - no. . .

Is - ra - el in Do - - mi - no.

Is - ra - el in Do - - mi - no.

Is - ra - el in Do - - mi - no.

Is - ra - el in Do - - mi - no.

Andante maestoso. ♩ = 50.

Allegro moderato. ♩ = 100.

TENORI.

Di - es

SOPRANI.

ALTI.

BASSI.

i - ræ, di - es il - la,

Sol - vet sæ - - clum in fa - -

vil - - - - - la, di - es

Di - es i - - ræ,

i - ræ, di - es il - la,
 di - es il - la, Sol - vet

sol - vet sæ - clum in fa -
 sæ - clum in fa - vil

Di - es i - ræ, di - es
 vil - læ, di - es i - ræ,
 læ, di - es i - ræ,

il - - la, Sol - vet sæ - clum

pp di - es il - la, sol - vet

pp di - es il - la, sol - vet

in fa - - vil - - là,

Di - es

sæ - clum in fa - vil - là,

sæ - clum in fa - vil - là,

pp di - es i - ræ, di - es

i - ræ, di - es il - la,

pp di - es i - ræ, di - es

pp di - es i - ræ, di - es

il - la, sol - vet sæ - clum

Sol - - vet sæ - - clum in fa -

il - la, sol - vet sæ - clum

il - la, sol - vet sæ - clum

in fa - vil - là, Tes - - te

vil - - - - là,

in fa - vil - là, Tes - - te

in fa - vil - là,

cres.
Da - - vid

dim.
Tes - - te Da - - vid

cres.
Da - - vid

dim.
Tes - - te Da - - vid

cres.
dim.
p

cum Si - - byl - - lä. *cres.* *dim.*
 cum Si - - byl - - lä. *cres.* *dim.*
 byl - - lä. *p*
 byl - - lä. *p*
cres. *f ten.* *dim.*

C
 C ten.

Quan - - tus tre - - mor
 est fu - - tu - - rus,
 est fu - - tu - - rus,
 est fu - - tu - - rus,
 est fu - - tu - - rus,
 cres - - cen - - do.
 Quan - - do ju - - dex
 Quan - - do ju - - dex
 Quan - - do ju - - dex
 Quan - - do ju - - dex
 dim.

est ven - tu - rus, . . .

est ven - tu - rus, . . .

est ven - tu - rus, . . .

est ven - tu - rus, . . .

cres - cen - do.

Cunc - ta stric - te

Cunc - ta stric - te

Cunc - ta stric - te

Cunc - ta stric - te

f

dis - cus - su

dis - cus - su

dis - cus - su

dis - cus - su

D *Molto moderato e maestoso.*

35

ff rus! . . . Tu - ba mi - rum
rus! . . . Tu - ba mi - rum
rus! . . . Tu - ba mi - rum
rus! . . . Tu - ba mi - rum

Molto moderato e maestoso. ♩ = 60.

ff Ped. * Ped. *

spar - gens so - num . . . Per se -
spar - gens so - num . . . Per se -
spar - gens so - num . . . Per se -
spar - gens so - num . . . Per se -

ff Ped. * Ped. *

- pul - chra re - gi - o - num, . . .
- pul - chra re - gi - o - num, . . .
- pul - chra re - gi - o - num, . . .
- pul - chra re - gi - o - num, . . .

ff Ped. * Ped. * Ped. *

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

Co - get om - nes an - te Thro - num, . . .

ff 3 3 3 3

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

ff co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

ff co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

co - get om - nes an - te Thro - num, co - get om - nes an - te Thro -

ff

E num. . . *pp* Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . *pp* Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . *pp* Mors stu - pe - bit, et . . . Na - tu - ra,

num. . . *pp* Mors stu - pe - bit, et . . . Na - tu - ra,

E *ff* *p* *pp*

Cum re-sur-get cre-a-tu-ra, Ju-di-

Cum re-sur-get cre-a-tu-ra, Ju-di-

Cum re-sur-get cre-a-tu-ra, Ju-di-

Cum re-sur-get cre-a-tu-ra, Ju-di-

pp

can-ti re-spon-su-ra.

can-ti re-spon-su-ra.

can-ti re-spon-su-ra.

can-ti re-spon-su-ra.

pp

Ped.

F Andante maestoso.

Li-ber scrip-tus pro-fe-re-tur, . . .

Li-ber scrip-tus pro-fe-re-tur, . . .

Li-ber scrip-tus pro-fe-re-tur, . . .

Li-ber scrip-tus pro-fe-re-tur, . . .

F Andante maestoso. ♩ = 50.

ff

ff
In quo to - tum con - ti - ne - tur, . . .

ff
Un - de mun - dus ju - di - ce - tur. . .

ff
Ju - dex er - go cum se - de - bit, . . .

ff

G

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

dim.
Nil in - ul - tum re - ma - ne - bit. . . . *p*

p

3 Ped.

Molto moderato.

SOPRANO SOLO.

CONTRALTO SOLO.

TENORE SOLO.

BASSO SOLO.

Quid sum, mi - ser,

Molto moderato. ♩ = 40.

cres.

dim.

p

tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus

cres.

dim.

p

Ped.

A

Quid sum, mi - ser, tunc dic - tu - rus,

sit se - cu - - rus ?

A

p

Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus sit se - cu - -

rus? Quid sum, mi - ser, tunc dic - tu - rus, Quem pa - tro - num

ro - ga - tu - rus, Cum vix jus - tus sit se - cu - - rus?

Rex tre - -

cres. *dim.* *p*

p

f

f

f

B. Poco animato.

B. Poco animato.

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

Rex . . tre - men - dæ ma - jes - ta - tis, Qui sal -
 Rex, Qui sal -
 - men - dæ ma - jes - ta - tis, Rex, Qui sal -
 Rex, Qui sal -

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

me, . . . sal - va me, . . . sal - va me, Fons

sal - va me, . . . sal - va me, . . . sal - va me, Fons

me, . . . sal - va me, . . . sal - va me, . . . Fons

sal - va me, . . . sal - va me, . . . sal - va me, Fons

cres. 43 *cres.*

pi - e - ta - tis, fons pi - e - ta - tis,

pi - e - ta - tis, fons pi - e - ta - tis,

pi - e - ta - tis, fons pi - e - ta - tis,

pi - e - ta - tis, fons pi - e - ta - tis, *ff* Coro.

pi - e - ta - tis, fons pi - e - ta - tis, Rex . . . tre - men - dæ ma - jes -

dim. *ff*

C

Coro.

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

Rex . . . , tre - men - dæ ma - jes -

ta - tis,

ff Coro.

Coro.

Rex . . . tre - men - dae ma - jes - ta - tis, Qui sal - van - dos sal - vas
 Rex, Qui sal - van - dos sal - vas
 ta - tis, Rex, Qui sal - van - dos sal - vas
 Rex, Qui sal - van - dos sal - vas

Ped. * *Ped.* *

gra - tis, Sal - va me, sal - va me,
 gra - tis, Sal - va me, sal - va
 gra - tis, Sal - va me. sal - va me,
 gra - tis, Sal - va me, sal - va

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

sal - va me, sal - va me, Fons pi - e - ta - tis,
 me, sal - va me, sal - va me, Fons pi - e - ta - tis,
 sal - va me, sal - va me, Fons pi - e - ta - tis,
 me, sal - va me, sal - va me, Fons pi - e - ta - tis,

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

dim. **D** SOLO. *p*

fons pi - e - ta - tis . . . Re - cor - da - re, Je - su pi - e, Quod sum

dim. **D** SOLO. *p*

fons pi - e - ta - tis . . . Re - cor - da - re, Je - su pi - e, Quod sum

dim. **D** SOLO. *p*

fons pi - e - ta - tis . . . Re - cor - da - re, Je - su pi - e, Quod sum

dim. **D** SOLO. *p*

fons pi - e - ta - tis . . . Re - cor - da - re, Je - su pi - e, Quod sum

cres.

cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das Je - su

cres.

cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su

cres.

cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su

cres.

cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su

cres.

cau - sa Tu - æ vi - æ, Ne me per - das il - lâ di - e, ne me per - das, Je - su

Ped.

dim. *pp*

pi - e, ne me per - das il - lâ . . . di - e, Je - su, Je - su pi -

dim. *p* *pp*

pi - e, ne me per - das il - lâ di - e, Je - su, Je - su pi -

dim. *p* *pp*

pi - e, ne me per - das il - lâ di - e, Je - su, Je - su pi -

dim. *p* *pp*

pi - e, ne me per - das il - lâ di - e, Je - su, Je - su pi -

dim.

E CORO. *p*
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa.
 e, Re - cor da - re, Je - su pi - e, Quod sum cau -
 e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa
p *p* *p* *p*

Tu - æ . . vi - æ, Ne me per - das il - là di - e, Je - su pi -
 Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -
 sa Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -
 Tu - æ vi - æ, Ne me per - das il - là di - e, Je - su pi -
cres. *cres.* *cres.* *cres.* *dim.* *p* *pp* *pp* *pp*
dim. *p* *pp* *pp* *dim.* *p* *pp* *pp*

rit. *molto rit.* *Adagio.*
 e, ne me per - das il - là di - e. . . .
 e, ne me per - das il - là di - e. . . .
 e, ne me per - das il - là di - e. . . .
 e, ne me per - das il - là di - e. . . .
pp *pp* *pp* *pp*
rit. *molto rit.* *Adagio.*
pp *pp* *pp* *pp*
rit. *molto rit.* *Adagio.*
pp *pp* *pp* *pp*
rit. *molto rit.* *Adagio.*
pp *pp* *pp* *pp*

Andantino.

Andantino. ♩ = 46.

p *p* *cres.*

Ped. * *Ped.* *dim.*

A SOPRANO.

Fe - lix cul - pa, fe - lix

cul - pa, quæ ta - lem me - ru - it ha - be - re . . Re - demp -

- to - rem, fe - lix cul - pa, fe - lix cul - pa, quæ

p *cres.* *cres.* *poco cres.*

ta - - - - - leni me - ru - it ha - be - re Re - demp -

- to - - - rem, fe - lix cul - pa, fe - lix

p *Ped.* *

cul - pa, quæ ta - - - - - lem me - ru - it ha -

p *poco cres.*

- be - - - re Re - demp - to - - - rem, . .

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

Coro. SOPRANI.

Fe - lix cul - pa, fe - - - lix cul - pa, quæ

p *cres.*

ta - - lem me - ru - it ha - be - re Re - demp - to - rem.

p

Coro.

SOPRANI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - - lix cul - pa, quæ

ALTI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - - lix cul - pa, quæ

TENORI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - - lix cul - pa, quæ

BASSI. *cres* - - - cen - - - do. *dim.*

Fe - lix cul - pa, fe - - - lix cul - pa, quæ

cres - - - cen - - - do. *dim.*

p

ta - - lem me - ru - it ha - be - re Re - demp - to - rem,

ta - - lem me - ru - it ha - be - re Re - demp - to - rem,

ta - - lem me - ru - it ha - be - re Re - demp - to - rem,

ta - - lem me - ru - it ha - be - re Re - demp - to - rem,

p

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

p *pp* *p* *pp*

p *pp*

Ped. * *Ped.* *

pp **D** SOPRANO SOLO. *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp CORO. *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

p *dim. p*

D

be - re Re - demp - to - rem, quæ ta - - - - - lem

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - lem me - ru - it ha -

cres.

Ped.! *

me - ru - it . . ha - be - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

be - - - - re Re - demp - to - rem.

rit. *a tempo.*

pp *rit.* *a tempo.*

pp *rit.* *a tempo.*

pp *rit.* *a tempo.*

pp *rit.* *a tempo.*

pp *rit.* *a tempo.*

Ped. *

pp

Andante non troppo.

Andante non troppo. ♩ = 42.

p *cres.* *f*

The piano introduction consists of two systems. The first system shows two staves with rests. The second system shows the piano accompaniment in G minor, 3/4 time, with dynamics *p*, *cres.*, and *f*.

A SOPRANO SOLO.

Quæ - rens me, se - dis - ti, se - dis - ti

p *p*

Ped. * *Ped.* *

The first vocal system features a soprano solo line with lyrics and piano accompaniment. Dynamics include *p* and *Ped.* with asterisks.

las - sus, . . . quæ - rens me, . . . se - dis - ti, se - dis - ti las - sus,

ALTO SOLO.

Quæ - rens me, se - dis - ti, se - dis - ti las - sus, . . .

p *p*

The second vocal system features an alto solo line with lyrics and piano accompaniment. Dynamics include *p*.

quæ - rens me, se - dis - ti, se - dis - ti las - sus, . . .
quæ - rens . . . me, . . . se - dis - ti . . . las - sus, . . . Re - de - mis - ti,

p

The final vocal system features two vocal lines with lyrics and piano accompaniment. Dynamics include *p*.

Re - de - mis - ti,
 cru - cem pas - sus, Tan - tus la - bor non sit cas - sus,

p

cru - cem pas - sus, Tan - tus la - bor non sit cas - - sus, re - de - mis -
 Re - de - mis

p

- ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,
 - ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,

non sit cas - - sus, .. tan - tus la - bor non sit cas - - sus,
 non sit cas - - sus, .. tan - tus la - bor non sit cas - sus, ..

p

non sit cas - sus, tan-tus la - bor non sit cas - - sus,
 non sit cas - sus, tan-tus la - bor non sit cas - sus, ..

non sit cas - sus, tan-tus la - bor non sit cas - - sus,
 non sit cas - sus, tan-tus la - bor non sit cas - - sus,

cres. *cres.* *p*

D
 re - de - mis - - ti, cru - cem pas - - sus, tan - tus la - bor
 re - de - mis - - ti, cru - cem pas - - sus, tan - tus la - bor

non sit cas - sus, non sit cas - - sus, .. tan - tus la - bor non sit
 non sit cas - sus, non sit cas - - sus, .. tan - tus la - bor non sit

Ped.

*

Ped.

*

cas - - sus, non sit cas - sus. . .

cas - sus, non sit cas - sus. . .

p

cres cen - - do. . . *molto.*

Coro.
E SOPRANI.

Jus - te Ju - dex ul - ti -

ALTI.

Jus - te Ju - dex ul - ti - o - - nis, . . .

TENORI.

Jus - te Ju - dex ul - ti -

BASSI.

Jus - te Ju - dex ul - ti - o - - nis, . . .

f sempre.

Do - num fac re - mis - si - o - nis, . . . Do - num fac re - mis - si - o - nis, . . .
 Do - num fac re - mis - si - o - nis, . . . Do - num fac re - mis - si - o - nis, . . .
 Do - num fac re - mis - si - o - nis, . . . Do - num fac re - mis - si - o - nis, . . .
 An - te di - em ra - ti - o - nis, ra - ti - o - nis, an - te di - em ra - ti - o - nis, ra - ti - o - nis,
 An - te di - em ra - ti - o - nis, ra - ti - o - nis, an - te di - em ra - ti - o - nis, ra - ti - o - nis,
 An - te di - em ra - ti - o - nis, ra - ti - o - nis, an - te di - em ra - ti - o - nis, ra - ti - o - nis,
 An - te di - em ra - ti - o - nis, ra - ti - o - nis, an - te di - em ra - ti - o - nis, ra - ti - o - nis,

dim.

F *cres.*

nis, Jus - te Ju - - dex ul - ti -

nis, Jus - te Ju - - dex ul - ti -

nis, Jus - te Ju - - dex ul - ti -

nis, Jus - te Ju - - dex ul - ti -

Ped. * *Ped.* * *Ped.* * *Ped.* * *cres*

f *p* *cres*

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

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

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

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

f *dim.* *p* *cres*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Lunga.*

molto. *ff* *Lunga.*

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

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

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

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

cen *do.* *molto.* *ff* *Lunga.*

G Andante.

ff

An - te di - em ra - ti - o . . .

ff

An - te di - em ra - ti - o . . .

ff

An - te di - em ra - ti - o . . .

ff

An - te di - em ra - ti - o . . .

G Andante.

ff

ff

ff

Ped.

Lunga. Adagio. Andante.

pp

nis, an - te di - em ra - ti - o - nis. . .

pp

nis, an - te di - em ra - ti - o - nis. . .

pp

nis, an - te di - em ra - ti - o - nis. . .

pp

nis, an - te di - em ra - ti - o - nis. . .

Lunga. Adagio. Andante.

pp

Ped.

** Ped.*

Molto moderato.

Molto moderato. ♩ = 58.
legato. p *cres* *cen* *do.*

SOPRANO SOLO.

In - ge - mis - co

tan - quam re - us, in - ge - mis - co tan - quam

re - us, Cul - pã ru - bet vul - tus me - us,

cres. A ALTO SOLO.
 Sup - pli - can - ti par - ce, De - us. In - ge -

cres.

- mis - co tan - quam re - us, in - ge - mis - co

tan - quam re - us, Cul - pâ ru - bet vul - tus

cres.

me - us, Sup - pli can - ti par - ce, De - us

cres. *dim.*

B TENORE SOLO.

In - ge - mis - co tan - quam re - us, in - ge -

p

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

- mis - co tan - quam re - us, Cul - pâ ru - bet

Ped. * *Ped.* *

vul - tus me - us, Sup - pli - can - ti

Par ce, De -

dim.

Ped. *

par ce, De - us.

par ce, De - us.

par ce, De - us. Qui Ma -

us.

C = 66.

p

Ped. * *Ped.*

ri - am ab - sol - vis - ti, Et la -

Qui Ma - ri - am ab - sol - vis - ti,

* *Ped.* * *Ped.*

tro - nem ex - au - dis - ti, Mi - hi

Et la - tro - nem ex - au - dis - ti,

quo - que spem de - dis - ti, mi - hi

Mi - hi quo - que spem de - dis - ti,

quo - que spem de - dis - ti, mi - hi quo - que

mi - hi quo - que spem de - dis - ti, mi - hi quo - que

mi - hi quo - que

Ped. * *Ped.* * *Ped.* * *cres.*

Qui Ma - ri - am ab - sol - vis - ti,
 Qui Ma -
 spem de - dis - ti, Qui Ma - ri - am
 spem de - des - ti, Qui Ma - ri - am

dim. *p*

Con Ped.

Et la - tro - nem ex - au - dis - ti,
 ri - am ab - sol - vis - ti, Et la -
 ab - sol - vis - ti, Et la - tro - nem
 ab - scl - vis - ti, Et la - tro - nem

Mi - hi quo - que spem de -
 tro - nem ex - au - dis - ti, Mi - hi quo - que
 ex - au - dis - ti, Mi - hi quo - que
 ex - au - dis - ti, Mi - hi quo - que

dis - ti, mi - hi quo - que spem de -
 spem de - dis - ti, mi - hi quo - que spem de -
 spem de - dis - ti, mi - hi quo - que spem de -
 spem de - dis - ti, mi - hi quo - que spem de -

dis - ti, mi - hi quo - que spem de - dis - ti,
 dis - ti, mi - hi quo - que spem de - dis - ti,
 dis - ti, mi - hi quo - que spem de - dis - ti,
 dis - ti, mi - hi quo - que spem de - dis - ti,

p *Ped.* *

E
 Pec - ca - tri - cem ab - sol - vis - ti,
 Pec - ca - tri - cem ab - sol - vis - ti,
 Pec - ca - tri - cem ab - sol - vis - ti,
 Pec - ca - tri - cem, Et . . . la -

p

Et la - tro - nem ex - au - dis - ti.

Et la - tro - nem ex - au - dis - ti.

Et la - tro - nem ex - au - dis - ti.

tro - nem ex - au - dis - ti.

p

F *Coro.* *p*
Pre - ces me - æ non sunt dig - næ,

Coro. *p* Pre - ces me - æ non sunt

Coro. *p* Pre - ces me - æ non sunt dig - næ,

Coro. *p* Pre - ces me - æ non sunt

F *p*

Con Ped.

Sed tu bon - us fac be - nig - ne,

dig - næ, Sed tu bo - nus fac be -

Sed tu bon - us fac be - nig - ne,

dig - næ, Sed tu bo - nus fac be -

cres. - *cen.* - *do.*
 Ne pe - ren - ni cre - mer ig - ne,
 - nig - ne, Ne pe - ren - ni cre - mer
 Ne pe - ren - ni cre - mer ig - ne,
 - nig - ne, Ne pe - ren - ni cre - mer
cres. - *cen.* - *do.*
molto. *f.*
 ne pe - ren - ni cre - mer ig - ne,
 ig - ne, ne pe - ren - ni cre - mer ig - ne,
 ne pe - ren - ni cre - mer ig - ne,
 ig - ne, ne pe - ren - ni cre - mer ig - ne,
molto. *f.*
dim. *Solo.* *G*
 ne pe - ren - ni cre - mer ig - ne, ne pe - ren - *Solo.*
 ne pe - ren - ni cre - mer ig - ne, ne pe - *Solo.*
 ne pe - ren - ni cre - mer ig - ne, *Solo.*
 ne pe - ren - ni cre - mer ig - ne, ne pe - ren - *cres.*
dim. *p.* *cres.* *G*

ni . . ne pe - ren - ni cre - mer, cre - mer

ren - ni, . . ne pe - ren - ni cre - mer, cre - mer

Solo. ne pe - ren - ni, ne pe - ren - ni cre - mer, cre - mer

ni . . ne pe - ren - ni cre - mer, cre - mer

pp rit. ig - ne, *pp CORO.* ne pe - ren - - ni cre - mer

pp rit. ig - ne, *pp CORO.* ne pe - ren - - ni cre - mer

pp rit. ig - ne, *pp CORO.* ne pe - ren - - ni cre - mer

pp rit. ig - ne, *pp CORO.* ne pe - ren - - ni cre - mer

ig - ne, ne pe - ren - - ni cre - mer

pp *pp* *Ped.* *

ig - ne.

ig - ne.

ig - ne.

ig - ne.

p *p* *Ped.* *

Molto moderato.

Molto moderato. ♩ = 48.

p *p* *cres.*

molto *f* *dim.* *p*

TENORE SOLO.

cres.

In - ter o - ves lo - cum præ - ta, Et . . ab hæ - dis

pp *cres.*

me . . se - ques - tra, in - ter o - ves lo - cum præ - ta,

p *cres.*

et . . ab hæ - dis me . . se - ques - tra, et . . ab hæ - dis . .

me se-ques - - tra, Sta - tu - ens . . . in par - te dex - -

tra, sta - tu - ens . . . in par - te dex - - tra, . . .

in - ter o - ves lo - cum

praes - ta, et . . . ab hae - - dis me . . . se -

- ques - tra, et . . . ab hae - - dis me . . . se -

dim. *p*

p

legato. *cres.*

p *cres.*

cres.

ques - tra, sta - tu - ens . . in par - te dex - trà, . . sta - tu - ens . .

dim. *pp*

B

. . in par - te dex - trà, . . in - ter o - ves lo - cum

p

præs - ta, et ab hæ - . . dis . . me . . se - ques -

pp

- tra, . . sta - tu - ens . . in par - te dex - trà.

pp *p* *Ped.* *

p *Ped.* *

Andante. ♩ = 52.

ff trem.

Coro. Grandioso.

SOPRANI.

ALTI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis'

TENORI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

BASSI. Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis

Grandioso.

a - cri - bus ad - dic - tis,

a - cri - bus ad - dic - tis,

a - cri - bus ad - dic - tis,

a - cri - bus ad - dic - tis,

a - cri - bus ad - dic - tis,

ff *Ped.* *ff* *dim.*

con - fu - ta - tis . . .

con - fu - ta - tis . . .

con - fu - ta - tis . . .

con - fu - ta - tis . . .

ma - le - dic - tis . . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . . flam - mis a - cri - bus ad -

ma - le - dic - tis . . . flam - mis a - cri - bus ad -

dic - tis,

dic - tis,

dic - tis,

dic - tis,

dic - tis,

ff *dim.* *p* *ff*

con-fu-ta-tis... ma-le-dic-tis, ... flam-mis a-cri-bus ad-

con-fu-ta-tis... ma-le-dic-tis, ... flam-mis a-cri-bus ad-

con-fu-ta-tis... ma-le-dic-tis, ... flam-mis a-cri-bus ad-

con-fu-ta-tis... ma-le-dic-tis, ... flam-mis a-cri-bus ad-

-dic-tis,

-dic-tis,

-dic-tis,

-dic-tis,

p Vo-ca-me... cum be-ne-dic-tis,

p Vo-ca-me... cum be-ne-dic-tis,

p Vo-ca-me... cum be-ne-dic-tis,

p Vo-ca-me... cum be-ne-dic-tis,

p Vo-ca-me... cum be-ne-dic-tis,

p armonioso.

Ped. Ped.

cres.
 vo - ca me . . . cum be - ne - dic - tis, cum be - ne -
cres.
 vo - ca me . . . cum be - ne - dic - tis, cum be - ne -
cres.
 vo - ca me . . . cum be - ne - dic - tis, cum be - ne -
 vo - ca me . . . cum be - ne - dic - tis, cum be - ne -

pp dic - tis, . . . vo - ca me
pp dic - tis, . . . vo - ca me
pp dic - tis, . . . vo - ca me
pp dic - tis, . . . vo - ca me

pp *pp* *p*

ten. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *ten.* * *Ped.* *

cum be - ne - dic - tis. . .
 cum be - ne - dic - tis.
 cum be - ne - dic - tis.
 cum be - ne - dic - tis.

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

B *Andante non troppo.*

Andante non troppo. ♩ = 63.

** p*

p *cres.* *f*

C **TENORE SOLO.**

O - ro

f *p*

cres.

sup - plex .. et ac - cli - nis, .. Cor con -

p *p* *cres.*

- tri - tum .. qua - si cin - is; .. Ge - re

cen - do. *f*

cu - ram me - i .. fi - nis, ge - re

p

cu - ram me - i - fi - - - nis.

D Alto Solo.

O - ro sup - plex et ac -

eli - nis, .. Cor con - tri - tum .. qua - si

ci - nis; .. Ge - re cu - ram me - i ..

fi - nis, ge - re cu - ram me - i fi - - -

E SOPRANO SOLO. *supplichevole.*

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

nis,

BASSO SOLO. *supplichevole.*

O - ro sup - plex et ac -

E

sempre legato.

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

Cor con - tri - tum qua - si

ALTO SOLO. *supplichevole.*

Cor con - tri - tum qua - si

cli - nis, Cor con - tri - tum

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

ci - nis; Ge - re cu - ram
 ci - nis; Ge - re cu - ram
 qua - si ci - nis; Ge re, :

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

f me - i fi - nis, ge - re cu - ram me - i *dim.*
f me - i fi - nis, me - i *dim.*
f ge - re cu - ram me - i *dim.*

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

F
 fi - nis, O - ro sup - plex
 fi - nis, **TENOR SOLO. supplichevole.**
 O ro
 fi - nis, O ro

F
p *il basso sempre legato.*
Ped. * *Ped.* * *Ped.* *

et ac - clin - - nis, Cor con -

Cor con -

sup - - plex et ac - cli - nis,

sup - - plex et ac - cli - nis,

tri - - tum qua - - si ci - - nis;

tri - - tum qua - - si ci - - nis;

Cor con - tri - - tum qua - si .

Cor con - tri - - tum qua - si

Ge - - re cu - - ram me - - i

Ge - - re cu - - ram me - - i

ci - - nis, Ge - - re

ci - - nis, Ge - - re, . . ge - - re

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

fi - nis, ge - re cu - ram me - i fi - nis, O - ro
dim.
 fi - nis, me - i fi - nis, O - ro
dim.
 cu - ram me - i fi - nis, O - ro
dim.
 cu - ram me - i fi - nis;

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

sup-plex et ac - cli - nis, Ge - re cu - ram
 sup-plex et ac - cli - nis. Ge - re cu - ram
 sup-plex et ac - cli - nis, Ge - re cu - ram
 Ge - re cu - ram

dim. *p*
 me - i fi - nis.
dim. *p*
 me - i fi - nis.
dim. *p*
 me - i fi - nis.
dim. *p*
 me - i fi - nis.

p *p* *p*

Ped.

*

Andante. ♩ = 40.

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

Ped. *

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The tempo is marked 'Andante' with a quarter note equal to 40 beats. The music starts with a piano (*p*) dynamic, followed by a crescendo (*cres. molto*) leading to fortissimo (*ff*), then a forte (*f*) section, and finally a decrescendo back to piano (*p*) with another *cres. molto* marking. A pedal point is indicated by 'Ped.' and an asterisk (*).

ff *f* *p*

Detailed description: This block shows the piano accompaniment for the first vocal entry. It continues the grand staff from the introduction. The dynamics are marked *ff*, *f*, and *p*.

Coro. *cres.* *p* *cres.*

La cry - mo - - - sa . . . di - es il - - -

Coro. *cres.* *p* *cres.*

La-cry - mo - - - sa . . . di - es il - - -

Coro. *cres.* *p* *cres.*

La-cry - mo - - - sa . . . di - es il - - -

Coro. *cres.* *p* *cres.*

La-cry - mo - - - sa . . . di - es il - - -

Detailed description: This block contains the vocal entries for the chorus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. Each vocal line is marked with 'Coro. *cres.*' and begins with a piano (*p*) dynamic. The lyrics are 'La cry - mo - - - sa . . . di - es il - - -'. The piano accompaniment has dynamics *cres.*, *p*, and *cres.*.

cres. *p* *cres.*

Detailed description: This block shows the piano accompaniment for the second vocal entry. It continues the grand staff. The dynamics are marked *cres.*, *p*, and *cres.*.

cres. *p* *cres.*

la, . . . Quà re - sur - get . . . ex fa - vil - - -

cres. *p* *cres.*

la, . . . Quà re - sur - get . . . ex fa - vil - - -

cres. *p* *cres.*

la, . . . Quà re - sur - get . . . ex fa - vil - - -

cres. *p* *cres.*

la, . . . Quà re - sur - get . . . ex fa - vil - - -

Detailed description: This block contains the vocal entries for the chorus with lyrics. It features four vocal staves and a piano accompaniment staff. Each vocal line is marked with 'Coro. *cres.*' and begins with a piano (*p*) dynamic. The lyrics are 'la, . . . Quà re - sur - get . . . ex fa - vil - - -'. The piano accompaniment has dynamics *cres.*, *p*, and *cres.*.

p *cres.* *p* *cres.*

Detailed description: This block shows the piano accompaniment for the third vocal entry. It continues the grand staff. The dynamics are marked *p*, *cres.*, *p*, and *cres.*.

A

cres. *f* *cres.*

là . . . Ju - di - can - - - dus . . . ho - mo

là . . . Ju - di - can - - - dus . . . ho - mo

là . . . Ju - di - can - - - dus . . . ho - mo

là . . . Ju - di - can - - - dus . . . ho - mo

A

p *cres.* *f* *p* *cres.*

f *dim.*

re - - - us, . . . ho - - - mo re - - -

re - - - us, . . . ho - - - mo re - - -

re - - - us, . . . ho - - - mo re - - -

re - - - us, . . . ho - - - mo re - - -

f *dim.*

Ped. * *Ped.* *

B *Solo.* *p*

us. Hu - ic er - go par - ce, De - us,

us. Hu - ic er - go par - ce, De - us,

us. Hu - ic er - go par - ce, De - us,

us. Hu - ic er - go par - ce, De - us,

B *p*

hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,
 hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,
 hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,
 hu - ic er - go par - ce, De - us, hu - ic er - go par - ce, par - ce,

De - us, par - ce, De - us. Hu - ic er - go
 De - us, par - ce, De - us. Hu - ic er - go
 De - us, par - ce, De - us. Hu - ic er - go
 De - us, par - ce, De - us. Hu - ic er - go

par - ce, De - us, hu - ic er - go par - ce, De - us,
 par - ce, De - us, hu - ic er - go par - ce, De - us,
 par - ce, De - us, hu - ic er - go par - ce, De - us,
 par - ce, De - us, hu - ic er - go par - ce, De - us,

cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce
cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce
cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce
cres. *f* *dim.*
 hu - ic er - go par - ce, par - ce, De - us, par - ce

pp
 De - us, . . . hu - ic er - go
 De - us, . . . hu - ic er - go
 De - us, . . . hu - ic er - go
 De - us, . . . hu - ic er - go

pp *pp* *pp*
 par - ce, par - ce, De - us, . . .
 par - ee, par - ce, De - us,
 par - ce, par - ce, De - us, . . .
 par - ce, par - ce, De - us, . . .

par - ce, De - us,
 par - ce, De - us,
 par - ce, De - us,
 par - ce, De - us,

pp *pp* *pp* *pp*

pp *pp sempre.*

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

par - ce, par - ce, De - - - us. . . .
 par - ce, par - ce, De - - - us. . . .
 par - ce, par - ce, De - - - us. . . .
 par - ce, par - ce, De - - - us. . . .

pp *pp* *pp*

E L'istesso tempo.
 Pi - e Je - su, Do - mi -
 Pi - e Je - su, Do - mi -
 Pi - e Je - su, Do - mi -
 Pi - e Je - su, Do - mi -

pp *pp* *pp* *pp*

E L'istesso tempo.

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

pp *Ped.* *

pp sem - pi - ter - nam. . .

pp sem - pi - ter - nam. . .

pp sem - pi - ter - nam. . .

pp sem - pi - ter - nam. . .

pp sem - pi - ter - nam. . .

pp *

Ped. *

Adagio.
 SOPRANI 1mo.
 SOPRANI 2do.
 ALTI 1mo.
 ALTI 2do. Do - mi - ne . . . Je - su
 TENORI 1mo. Do - mi - ne . . . Je - su
 TENORI 2do.
 BASSI 1mo.
 BASSI 2do.
Adagio.
 p
 Ped. * Ped. * Ped. * Ped. *

Do - mi - ne . . . Je - su Chris - te, Rex
 Chris - te, Rex glo - ri - æ, . . . Do - mi - ne . . . Je - su Chris - te, Rex
 Chris - te, Rex glo - ri - æ, . . . Do - mi - ne . . . Je - su Chris - te, Rex
 Do - mi - ne . . . Je - su Chris - te, Rex
 p
 Ped. * Ped. * Ped. * Ped. * Ped. *

p

Do - mi - ne . . Je - su Chris - te, Rex glor - ri - æ, . .
 glo - ri - æ, . . Do - mi - ne . . Je - su Chris - te, Rex glo - ri - æ, . .
 glo - ri - æ, . . Do - mi - ne . . Je - su Chris - te, Rex glo - ri - æ, . .
 glo - ri - æ, . . Do - mi - ne . . Je - su Chris - te, Rex glor - ri - æ, . .
 Do - mi - ne . . Je - su Chris - te, Rex glor - ri - æ, . .

p

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

A

li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mus . . om - ni - um fi - de - li - um . .
 li - be - ra . . a - ni - mas . . om - ni - um fi - de - li - um . .

A

cres. *p* *cres.* *p*

p

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de pœ - nis in - fer - nis, et de pro-fun - do

B

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

la - cu; li - be - ra . . e - as . . de o -

cres.

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

re le o nis, ne ab sor be at e as

p *cres.*

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

Tar ta rus, ne ca dant, ne ca dant in ob scu rum.

p *dim.* *pp*

Molto moderato.

Sed

Molto moderato.

pp

Ped.

* *Ped.*

* *Ped.*

si - - gni-fer . . sanc - tus Mi - cha-el . . re - præ -

pp sempre.

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

- sen - - tet e - - as in lu - cem sanc - -

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

- tam, si - - gni-fer sanc - - tus,

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

si - - gni-fer sanc - - tus Mi - cha-el . .

Ped. simili.

re - præ - sen - tet e - - as in lu - cem

sanc - - tam, . . re - præ - sen - tet e - - as in

lu - - cem sanc - - tam,

Allegro. SOPRANI.

ALTI.

TENORI.

BASSI.

Allegro. Quam o - lim A - bra - hæ pro - - mi - sis

Quam o - lim A - bra-hæ pro - mi -
 - ti, quam o - - lim A - - - bra-hæ pro - mi - sis - ti,

Quam o - lim A - bra-hæ
 - sis - - - ti, o - lim A - bra - hæ pro -
 pro - mi - sis - - - ti, quam o - - - lim . . . A - - - bra -

Quam o - lim
 pro - - mi - sis - - - ti, quam o - lim, A -
 - - mi - sis - ti, . . . pro - mi - sis - ti, quam o - lim
 - hæ pro - mi - sis - - - - ti, quam o - - - lim

A - bra - hæ pro - mi - sis - ti, et se -

- - - bra - hæ pro - mi - sis - ti, et

A - bra - hæ pro - mi - sis - ti,

A - - bra - hæ . . pro - mi - sis - - ti,

mi - ni e - jus, et se - mi - ni e - jus,

se - - mi - ni e - jus, et

et se - - mi - ni e - jus,

et se - - mi - ni e - jus, et se -

et se - - mi - ni e - jus, et se -

sempre

et se - - mi - ni e - jus, quam o - lim

se - - mi - ni e - jus,

et se - - mi - ni e - jus,

- - mi - ni e - jus, et se - mi - ni e - jus,

A - bra - hæ . . . pro - mi - sis - ti, quam o - lim
 quam o - lim A - bra - hæ pro - mi - sis - ti,
 quam . . . A - bra - hæ pro - mi - sis - ti,
 quam . . . A - bra - hæ . . . pro - mi - sis - ti,

A - bra - hæ pro - mi - sis - ti, . . .
 A - bra - hæ pro - mi - sis - ti, . . .
 A - bra - hæ pro - mi - sis - ti, . . .
 A - bra - hæ pro - mi - sis - ti, . . . quam

marcato.

E *ff*
 *ff* quam
 *ff* quam o - lim
 quam o - lim A - bra - hæ pro - mi - sis -
 o - lim A - bra - hæ pro - mi - sis - ti quam

E

o - lim A - bra-hæ, A - bra-hæ pro - - mi -
 A - bra-hæ, A - - bra - hæ, A - bra - hæ pro - - mi
 ti, quam o - lim A - bra-hæ pro - - mi

o - lim A - bra-hæ pro - mi - sis - ti,

sis - - ti, quam o - - lim A - bra - hæ
 sis - - ti, quam . . o - lim A - bra - hæ
 sis - - ti, quam . . o - lim A - bra - hæ
 quam o - - lim A - bra - hæ pro - - - ni

pro - mi - sis - - ti, et se - mi - ni
 pro - - mi - sis - - ti, et se - mi - ni
 pro - - mi - - sis - - ti, et se - mi - ni
 - sis - ti, pro - mi - sis - - ti, et se - mi - ni

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

Ped. *

F Andante.

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

F Andante.

p *cres.* *dim.* *p*

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus :

p *cres.*

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

cen do. *Allegro.*

mor - te tran - si - re ad vi - tam, . . .

cen do. *f*

mor - te tran - si - re ad vi - tam, . . .

cen do. *f*

mor - te tran - si - re ad vi - tam, . . . *f* *ff*

mor - te tran - si - re ad vi - tam, . . . quam

cen do. *f* *ff marcato.*

quam

quam o - - lim

quam o - - lim A - bra - hæ pro - mi - sis -

o - - lim A - bra - hæ pro - mi - sis - ti, quam

o - - lim A - bra - hæ, A - bra - hæ pro - - - mi -

A - bra - hæ, A - bra - hæ, A - bra - hæ pro - - - mi -

- ti, quam o - - lim A - bra - hæ pro - - - mi -

o - - lim A - bra - hæ pro - mi - sis - ti, . . .

sis - - ti, quam o - - lim A - bra - hæ

sis - - ti, quam . . o - lim A - bra - hæ

sis - - ti, quam . . o - lim A - bra - hæ

quam o - - lim A - bra - hæ pro - - - mi

pro - - - mi - sis - - - - ti, et se - mi - ni

pro - - mi - sis - - - - ti, et se - mi - ni

pro - - mi - sis - - - - ti, et se - mi - ni

- sis - ti, pro - mi - sis - - - - ti, et se - mi - ni

e - jus, et se - mi - ni e - - - jus.

e - jus, et se - mi - ni e - - - jus.

e - jus, et se - mi - ni e - - - jus.

e - jus, et se - mi - ni e - - - jus.

Ped. *

Molto moderato.

Molto moderato.

p

Ped. *

TENORE SOLO.

Sanc - - tus, sanc - - tus, sanc - - tus, . .

p

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

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

CORO. SOPRANI. *pp*

Sanc - - tus, . .

ALTI. *pp*

Sanc - - tus, . .

TENORI. *pp*

Sanc - - tus, . .

BASSI. *pp*

Sanc - - tus, . .

pp

pp

pp

pp

pp

pp

p

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

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

sanc - tus, De - us

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

Sa - - - - ba - oth, . . .

A

This system contains five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing rests. The second staff is a vocal line with a treble clef and a key signature of one sharp, with lyrics "sanc - tus, . . . sanc - tus, . . . sanc - tus, . . ." and a dynamic marking of *p*. The third staff is a vocal line with a treble clef and a key signature of one sharp, with lyrics "sanc - tus, . . . sanc - tus, . . . sanc - tus," and a dynamic marking of *p*. The fourth staff is a vocal line with a bass clef and a key signature of one sharp, with lyrics "sanc - tus, . . . sanc - tus, . . . sanc - tus," and a dynamic marking of *p*. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, with a dynamic marking of *p*.

This system contains five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, with lyrics "sanc - tus, . . . Do - mi-nus. . ." and a dynamic marking of *p*. The second staff is a vocal line with a treble clef and a key signature of one sharp, with lyrics "Do - mi-nus, . . ." and a dynamic marking of *p*. The third staff is a vocal line with a treble clef and a key signature of one sharp, with lyrics "Do - mi-nus, . . ." and a dynamic marking of *p*. The fourth staff is a vocal line with a bass clef and a key signature of one sharp, with lyrics "Do - mi-nus, . . ." and a dynamic marking of *p*. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, with a dynamic marking of *p*.

p *cres.*
 sanc - tus, . . . sanc - tus, . . .
cres.
p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .

De - us . . . Sa - ba - oth. . .
dim. *p*
 De - us . . . Sa - ba - oth. . .
dim. *p*
 De - us Sa - ba - oth. . .
dim. *p*
 De - us Sa - ba - oth. . .
dim. *p*
 De - us Sa - ba - oth. . .

B

Sa - ba - oth . . .

Ple - ni sunt

Ple - ni sunt

Ple - ni sunt

Ple - ni sunt

B

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

Cœ - - li, . . . Cœ - - li et Ter - - ra . . .

cres.

glo - ri - à Tu - à, . . . ple - ni sunt

glo - ri - à Tu - à, . . . ple - ni sunt

glo - ri - à Tu - à, . . . ple - ni sunt

glo - ri - à Tu - à, . . . ple - ni sunt

Cœ - li, . . . Cœ - li et Ter - ra . . .

Cœ - li, . . . Cœ - li et Ter - ra . . .

Cœ - li, . . . Cœ - li et Ter - ra . . .

Cœ - li, . . . Cœ - li et Ter - ra . . .

glo - ri - à, . . . glo - ri - à . . . Tu - à

glo - ri - à, . . . glo - ri - à . . . Tu - à

glo - ri - à, . . . glo - ri - à . . . Tu - à

glo - ri - à, . . . glo - ri - à . . . Tu - à

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

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

sis.
 sis.
 sis.
 sis.
 sis.

p sempre.
Ped.

Andante.

The piano introduction consists of two staves. The right hand plays a series of chords in a slow, steady rhythm. The left hand plays a melodic line with a steady eighth-note accompaniment. Dynamics include *p* (piano).

SOPRANO SOLO.

PI - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

ALTO SOLO.

PI - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

TENORE SOLO.

PI - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

BASSO SOLO.

PI - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

The vocal solo section features four staves for Soprano, Alto, Tenor, and Bass. Each voice part has a melodic line with lyrics. Dynamics include *p* (piano). The piano accompaniment continues with chords and a melodic line. Pedal markings (*Ped.*) and asterisks (*) are present at the bottom of the piano part.

p *cres.* *dim.* *pp*

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

p *cres.* *dim.* *pp*

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

p *cres.* *dim.* *pp*

pi - e Je - su, Do - mi - ne, do - na e - is re - qui - em, . .

The final section features four vocal staves and a piano accompaniment. The vocal parts have lyrics and dynamics. The piano accompaniment includes chords and a melodic line. Dynamics include *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). Pedal markings (*Ped.*) and asterisks (*) are present at the bottom of the piano part.

Ap
 pi - e Je - su, Do - mi - ne,
 pi - e Je - su, Do - mi - ne,
 pi - e Je - su, Do - mi - ne,
 pi - e Je - su, Do - mi - ne,
A
p
Ped. * *Ped.* * *Ped.* * *Ped.* *
p
 do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .
 do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .
 do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .
 do - na e - is re - qui - em, . . . pi - e Je - su, Do - mi - ne, . . .
p
Ped. *
dim. *dim.* *p*
 do - na e - is re - qui - em . . . sem - pi - ter - nam. . .
dim. *dim.* *p*
 do - na e - is re - qui - em . . . sem - pi - ter - nam. . .
dim. *dim.* *p*
 do - na e - is re - qui - em . . . sem - pi - ter - nam. . .
dim. *dim.* *p*
 do - na e - is re - qui - em . . . sem - pi - ter - nam. . .
dim. *dim.* *p* *pp* *p*
Ped. *

Pi - e Je - su,
 Pi - e Je - su, Do - mi - ne, ..
 Do - mi - ne, .. pi - - - e Je - - - su, .. Do - mi - ne, ..
 Pi - e Je - su, Do - mi - ne, .. Je - - - su, Do - mi - ne, ..
 Pi - e Je - su, Do - mi - ne, .. Do - mi - ne, ..
 do - na .. e - is .. re - qui - em, .. pi - - e
 do - - na e - is re - qui - em, .. pi - - e
 do - - na e - is re - qui - em, .. pi - - e
 do - - na e - is .. re - qui - em, .. pi - - e

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

cres. *p*

Je - su, Je - su, Do - mi - ne, pi - e

Je - su, Je - su, Do - mi - ne, pi - e

Je - su, Je - su, Do - mi - ne, pi - e

Je - su, Je - su, Do - mi - ne, pi - e

Je - su, do - na e - is re - qui - em, do - na e - is,

Je - su, do - na e - is re - qui - em, do - na e -

Je - su, do - na e - is re - qui - em, do - na e -

Je - su, do - na e - is re - qui - em, do - na e -

do - na e - is re - qui - em sem - pi - ter

is, do - na, do - na e - is re - qui - em sem - pi - ter

is, do - na, do - na e - is re - qui - em sem - pi - ter

is, do - na e - is re - qui - em sem - pi - ter

pp
nam, . . .

pp
nam,

pp
nam,

pp
nam,

pp
Ped. *

p
D
pi - e . . . Je - su, . . . Je - su, Do - - mi - ne,
pi - e Je - su, . . . Do - - mi - ne,
pi - e Je - su, Do - - mi - ne,
pi - e Je - su, Do - mi - ne, do - na . . .

p
D
do - na e - is . . . re - - - qui - em, . . .
do - na e - is . . . re - - - qui - em, . . .
do - na e - is . . . re - - - qui - em, . . .
e - is, e - is . . . re - - - qui - em, . . .

do - na e - is re - qui - em . . .

do - na e - is re - qui - em . . .

do - na e - is re - qui - em . . .

do - na e - is re - qui - em . . .

poco rit. *tempo.*

sem - pi - ter nam.

poco rit. *tempo.*

sem - pi - ter nam.

poco rit. *tempo.*

sem - pi - ter nam.

poco rit. *tempo.*

sem - pi - ter nam.

ten. poco rit. tempo.

Ped. * *Ped.* *

p A - men . . .

p A - men . . .

p A - men . . .

p A - men . . .

p A - men . . .

p

Ped. *

Ped. *

Andante non troppo.

Andante non troppo.

p *cres - cen - do.*

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

Detailed description: This system shows the piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked 'Andante non troppo'. The first staff is mostly empty. The grand staff begins with a piano (*p*) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece ends with a crescendo (*cres - cen - do.*) and a series of five pedal markings, each preceded by an asterisk (*).

SOPRANO SOLO.

Ag - nus . . .

f *dim.* *pp*

Ped. *

Detailed description: This system begins with the soprano solo. The top staff shows the vocal line starting with the word 'Agnus'. The piano accompaniment is in the grand staff below. The dynamics are marked as *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). A single pedal marking with an asterisk (*) is present at the end of the system.

De - - i, . . . Ag - - nus . . . De - - i, Qui

Detailed description: This system continues the vocal and piano parts. The soprano line has the lyrics 'De - - i, . . . Ag - - nus . . . De - - i, Qui'. The piano accompaniment continues with similar rhythmic patterns. There are no explicit dynamic markings in this system, but the texture remains consistent with the previous systems.

tol - - lis, Qui tol - lis, Qui tol - lis . . . pec - ca - ta

Ped. * *Ped.*

Detailed description: This system concludes the vocal and piano parts. The soprano line has the lyrics 'tol - - lis, Qui tol - lis, Qui tol - lis . . . pec - ca - ta'. The piano accompaniment features a final flourish. The system ends with two pedal markings: one with an asterisk (*) and one without.

mun - - di, do - - na e - - is,

Ped. * *Ped.* *

do - - rna re - - qui-em, do - - na

e - - is re - - qui - em.

pp

A COBO.
SOPRANI.
 Ag - - nus De - - i, Qui tol - lis pec - ca - ta *cres.*

ALTI.
 Ag - - nus De - - i, Qui tol - lis pec - ca - ta *cres.*

TENOBI.
 Ag - - nus De - - i, Qui tol - lis pec - ca - ta *cres.*

BASSI.
 Ag - - nus De - - i, Qui tol - lis pec - ca - ta *cres.*

A

p *cres.*

The musical score consists of four vocal staves and piano accompaniment. The lyrics are in Latin and are repeated across the vocal parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Vocal Parts (Soprano, Alto, Tenor, Bass):
 mun di, Ag nus De i, Qui
 tol lis pec ca ta mun di, Ag nus
 De i, Qui tol lis pec ca ta mun di,
 De i, Qui tol lis pec ca ta mun di,

Piano Accompaniment:
 The piano accompaniment is marked with *p* (piano) and *cres.* (crescendo). It consists of a right hand with a steady eighth-note accompaniment and a left hand with a more active bass line.

SOPRANO SOLO.

do - na e - is, do - na

pp SOPRANI E ALTI.
do - na e - is re - qui
do - na e - is re - qui
do - na e - is re - qui

p

re - qui - em, Ag - nus De - i,
em, Ag - nus De - i, Qui
em, Ag - nus De - i, Qui
em, Ag - nus De - i, Qui

p

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

Sua

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

e - is, do - na re - qui - em,
 e - is re qui em,
 e - is re qui - em,
 e - is re qui - em.

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

do - na e - is re qui - em.
 do - na e - is re qui - em.
 do - na e - is re qui - em.

p *pp* *pp* *pp sempre.*

SOPRANI.
Andante quasi Adagio.

Lux æ - ter - na lu - ce - at e - is, Do - mi -

ALTI. *pp*

TENORI. *pp*

BASSI. *pp*

Lux æ - ter - na lu - ce - at e - is, Do - mi -

Andante quasi Adagio.

pp

ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

pp

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

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

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

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

pp sempre.

et lux per - pe - tu - a lu - ce - at e - is, cum sanc - tis

et lux per - pe - tu - a lu - ce - at e - is, cum sanc - tis

et lux per - pe - tu - a lu - ce - at e - is, cum sanc - tis

et lux per - pe - tu - a lu - ce - at e - is, cum sanc - tis

Tu - is, . . . in æ - ter - num, qui - a pi - us

es.

pp 3 3 3 3

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *Attacca.*

EPILOGUS.

The musical score is arranged in two systems, each with a piano part on the left and an organ part on the right. The piano part is in treble clef with a common time signature (C). The organ part is in bass clef with a common time signature (C). The score includes various performance markings such as *p* (piano), *ten* (tension), *cres* (crescendo), *cen* (crescendo), *Sua* (sustained), and *do* (do). Pedal markings (*Ped.*) and asterisks (***) are used throughout to indicate specific performance techniques. The organ part features complex textures with many sixteenth notes and rests. The piano part is more melodic, often playing chords and moving lines. The score concludes with a final chord in the organ part.

The musical score consists of six systems of two staves each (treble and bass clef). The first system includes the marking *ff* and *allargando*. Pedal markings are indicated as *Ped.* or ** Ped.* throughout the piece. The notation is complex, featuring many chords and arpeggiated figures. The key signature changes from one sharp (F#) to one flat (Bb) in the fifth system.

PARS SECUNDA.—JUDICIUM.


SOMNUS MORTUORUM.

No. 1.

PRELUDIO.

Adagio.

pp sempre sostenuto.



Adagio.

pp sempre.



First system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various ornaments and phrasing. The lower staff maintains the harmonic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff shows a change in melodic direction. The lower staff continues the accompaniment with some rhythmic complexity.

Fourth system of musical notation, consisting of two staves. The upper staff features a more active melodic line. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with a fermata. The lower staff includes a 'Ped.' (pedal) marking and ends with an asterisk.

A Molto moderato e maestoso.

p

R.H. *p* *cres.* *Ped.* *

cres. molto. *Ped.* *

Ped. *

B *ff*

ff

First system of musical notation, featuring a treble and bass clef with complex chordal textures and rhythmic patterns.

Second system of musical notation, including a dynamic marking *ff sempre.* and a fermata over the right-hand part.

Third system of musical notation, continuing the complex chordal and rhythmic patterns.

Fourth system of musical notation, featuring a fermata over the right-hand part.

Fifth system of musical notation, continuing the complex chordal and rhythmic patterns.

Sixth system of musical notation, including a dynamic marking *ff*, a fermata over the right-hand part, and a *Ped.* marking with a symbol below the bass line.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with chords and single notes. Pedal markings are present: "Ped." at the beginning, "* Ped." at the first and third measures, and "*" at the end.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes chords and single notes. Pedal markings: "Ped." at the beginning, "* Ped." at the second, third, and fourth measures.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *ff*. The left hand accompaniment includes chords and single notes. Pedal markings: "*" at the beginning, "Ped." at the second measure, "* Ped." at the fourth measure, and "* Ped." at the end.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *sempre ff*. The left hand accompaniment includes chords and single notes. Pedal markings: "Ped." at the beginning, "*" at the second measure, and "Ped." at the fourth measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and single notes. Pedal markings: "Ped." at the beginning, "*" at the second measure, and "Ped." at the fourth measure.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and single notes. Pedal markings: "Ped." at the beginning, "*" at the second measure, "Ped." at the third measure, "*" at the fourth measure, and "Ped." at the end.

L'istesso tempo.

The musical score consists of six systems of piano accompaniment. The first system is marked *pp*. The second system includes a *Ped.* marking and an asterisk. The third system continues the accompaniment. The fourth system is marked *cres.*. The fifth system is marked *f*. The sixth system includes a section labeled 'A' and a *Ped.* marking.

First system of musical notation. The right hand features a triplet of eighth notes. The left hand has a complex accompaniment. The dynamic marking *ff marcato.* is present.

Second system of musical notation. The right hand continues with eighth notes. The left hand has a complex accompaniment. The dynamic marking *ff* and the instruction *Ped.* are present.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand has a complex accompaniment. The dynamic marking *ff marcato.* is present.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand has a complex accompaniment. The dynamic marking *ff* and the instruction *Ped.* are present.

Fifth system of musical notation. The right hand has a complex accompaniment. The left hand has a complex accompaniment. The instruction *Ped.* and an asterisk *** are present.

Sixth system of musical notation. The right hand has a complex accompaniment. The left hand has a complex accompaniment. The instruction *Ped.* and an asterisk *** are present.

C BARITONO SOLO.

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

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

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

ma - jes - ta - tis Su - . . . æ. . .

p sempre.

Ped.

Andante maestoso.

f *dim.* *p*

f *dim.* *p* *f*

dim. *p* *p*

p *A* *p*

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

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

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first four notes. The left hand (bass clef) plays a dense, rhythmic accompaniment of chords. Dynamics include *p* (piano) and *dim.* (diminuendo).

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains dense. A *p* (piano) dynamic marking is present.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains dense.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains dense. Dynamics include *cres.* (crescendo), *cen*, *do.*, and *f* (forte).

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains dense.

Sixth system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains dense.

B CORO. SOPRANI.

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

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

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

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

B

Ag - - - no, . . . be - ne -

Ag - - - no, . . . be - ne -

Ag - - - no, . . . be - ne -

Ag - - - no, . . . be - ne -

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

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

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

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

f

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

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

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

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

f

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

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

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

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

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

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

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

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

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

Sva.....

C

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

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

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

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

8va.....

dim.

sæ - cu-la sæ - cu - lo - - rum, . .

dim.

sæ - cu-la sæ - cu - lo - - rum. . .

dim.

sæ - cu-la sæ - cu - lo - - rum. . .

dim.

sæ - cu-la sæ - cu - lo - - rum. . .

p

Ped. *

8va.....

f *dim.* *p*

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

JUDICIUM ELECTORUM.

No. 5.

Molto moderato.
BARITONO SOLO.

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

Molto moderato.

f

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

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

dim.

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

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

p

dex - tris E - jus sunt: . . .

A

Ve -

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

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

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

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

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

B SOPRANO SOLO.

mun - di. Be - a - ti qui la - vant, qui

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

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

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

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

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

San - gui - ne Ag - ni.

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

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

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

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

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

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

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

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

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

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

SOPRANO SOLO.

Be - a - - - ti qui la - -

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

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

Ped. *

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

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

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

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

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

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

p

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

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

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

dim.

ni.

ni.

ni.

p *pp*

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

D Moderato maestoso.

SOPRANI.

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

ALTI.

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

TENORI.

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

BASSI.

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

D Moderato maestoso.

ff Voci Soli.

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

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

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

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

JUDICIUM REJECTANEORUM.

No. 6.

Moderato maestoso.
E BARITONO SOLO.

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

Moderato maestoso.
p

This system contains the vocal line for the Baritone Solo and the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. The piano part begins with a piano (*p*) dynamic.

Largo.
CORO. TENORI.

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

BASSI.

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

Largo.
ff

This system contains the vocal lines for the Tenors and Basses and the piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp and a common time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. The piano part begins with a fortissimo (*ff*) dynamic. There are accents (^) over the notes 'æ' in the vocal lines.

- ter - num,

- ter - num,

Largo.
ff

This system contains the vocal lines for the Tenors and Basses and the piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp and a common time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. The piano part features a series of chords with a forte (*ff*) dynamic. There are accents (^) over the notes 'æ' in the vocal lines.

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

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

Largo.
ff

This system contains the vocal lines for the Tenors and Basses and the piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp and a common time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. The piano part features a series of chords with a forte (*ff*) dynamic. There are accents (^) over the notes 'æ' in the vocal lines.

ig - nem æ - ter - num,

ig - nem æ - ter - num,

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

B

qui pa - ra - tus est Di -

B

qui pa - ra - tus est Di -

*Ped. * Ped. * Ped. **

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

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

*Ped. * Ped. **

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

C

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

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

C

p

p

Ped. *

p

p

Ped. * Ped. *

D BARITONO SOLO.

Et di - cent in - tra se :

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

Ped. *

ALTI.

TENORI.

BASSI.

Er - go er -
Er - go er -

Er - go er - ra - vi - mus
Er - go er - ra - vi - mus

f *Ped.* *

- ra vi - mus

- ra vi - mus

f a vi - - à ve - ri - ta - - tis,
a vi - - à ve - ri - ta - - tis,

f *Ped.* * *Ped.* *

vi - - à ve - ri - ta - - tis,
vi - - à ve - ri - ta - - tis,

ff *Ped.* *

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

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

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

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

f *p*

- tis. . .

- tis.

- tis.

- tis.

p

p

Ped. *

Ped. *

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.

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

The musical score is written for piano in common time (C). It consists of five systems of two staves each. The first system is marked *Adagio* and *p legato*. The second system features a *Ped.* marking and a dynamic of *p*. The third system also has a *Ped.* marking and a dynamic of *p*. The fourth system includes a *Ped.* marking and a dynamic of *p*. The fifth system includes a *Ped.* marking and a dynamic of *p*. The score is characterized by flowing, arched melodic lines in the right hand and harmonic accompaniment in the left hand. The key signature has one sharp (F#).

Ped. * *Ped.*

p *

B **BARITONO SOLO.**
Et vi - di Cœ - lum

Ped. *

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

p

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

p

e - runt. . . Et

Ma - re jam . . non est. . .

No. 2.

JERUSALEM CŒLESTIS.

Andante.
pp

p

cres. *dim.* *p*

p *p*
Ped. *

B BARITONO SOLO.
a tempo.

Et

p *rit molto.* *p* *a tempo.*
Ped. *

Ped.

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

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

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

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

p *p* *p*

- den - tem de cœ - lo a De - o, pa -

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

p

cres.

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

cres.

p

vi - - - ro su - - - vi o,

p

Ped. *

dim.

or - na - - tam vi - ro

p *rit. molto.*

Ped. *

su - - - o.

p a tempo.

Ped. * *Ped.* *

Ped. * *Ped.* *

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

pp
Ped.

sempre pp

C SEI SOPRANI.
p
Sanc - tus, sanc
tr

pp

tus, sanc - tus Do - mi - nus

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

SEI ALTI.
Sanc - - - -

tr

D

tus, sanc - tus,

tr

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

tr

Sanc - - tus Do - - mi-nus

ni - po-tens, . .

tr.

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

ALTI. TUTTI.

Sanc - - - -

E

tr.

E

tus, . .

TENORI. TUTTI. p

Sanc - - - - tus, . .

p

SOPRANI. TUTTI.

cres.
Sanc - tus, . . .

BASSI. TUTTI.

cres.
Sanc - tus, . . .

cres. cen do.

SOPRANI. *ff*

ALTI. *ff*

TENORI. *ff*

BASSI. *ff*

sanc - tus . . .
sanc - tus . . .
sanc - tus . . .
sanc - tus . . .

molto. *ff*
Ped. *

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

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

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

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

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

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

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

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

ni - - - po - tens, . . . Qui e - rat, . .

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

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

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

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

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

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

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

et Qui ven - tu - - rus est,

ff *Ped.* * *Ped.* * *Ped.*

et Qui ven - tu - rus est.

et Qui ven - tu - rus est.

et Qui ven - tu - rus est.

et Qui ven - tu - rus est.

ff *fz* *Sva* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

VOX MAGNA IN CÆLO.

SOLO E CORO.

Andante.
BARITONO SOLO.

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

de Thro - no, . . .

di - - cen - tem: . .

CORO. SOPRANI.

ALTI.

TENORI.

BASSI.

p armonioso.

Ped.

* Ped.

* Ped.

*

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

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

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

Ped. simili.

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

Ped

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

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

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

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

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

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

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

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

B

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

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

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

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

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

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

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

cum e - is e - rit e - o - rum
 cum e - is e - rit e - o - rum
 cum e - is e - rit e - o - rum
 cum e - is e - rit e - o - rum
 cen - do. De - us, e - o - rum De - us.
 cen - do. De - us, e - o - rum De - us.
 cen - do. De - us, e - o - rum De - us.
 cen - do. De - us, e - o - rum De - us.
 cen - do. De - us, e - o - rum De - us.
 Ec - ce, ta - ber - na - cu - lum
 Ec - ce, ta - ber - na - cu - lum
 Ec - ce, ta - ber - na - cu - lum
 Ec - ce, ta - ber - na - cu - lum

cres.
cres.
cres.
cres.
cres.
f
f
f
f
f
C
p
p
p
C
dim.
p

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

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

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

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

The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a steady eighth-note bass line.

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

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

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

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

The piano accompaniment continues with similar textures, including a right-hand part with chords and a left-hand part with a rhythmic bass line.

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

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

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

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

The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic bass line, maintaining the musical style of the previous systems.

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

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

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

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

Ped. * *Ped.* *

e - - is. is.

e - - is. is.

e - - is. is.

e - - is. is.

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

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

Ped. * *Ped.* *

No. 5. · LACRYMÆ, DOLOR, MORS, AMPLIUS NON EXSTABUNT.

QUARTETTO.

E Molto moderato.

Molto moderato.

p Legato. *cres* *cen* *do.*

SOPRANO SOLO.

p

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

p

poco cres. *dim.* *p*

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

poco cres. *dim.* *p*

pp **F**

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

pp

ALTO SOLO. *pp*

TENORE SOLO. *pp*

BASSO SOLO. *pp*

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

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

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

pp

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

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

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

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

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

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

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

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

p *pp*

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

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

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

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

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

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

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

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

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

rum. tempo.

rum. tempo.

rum. tempo.

rum. tempo.

rum. tempo.

rum. . . .

rum. . . .

rum. . . .

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns, and the left hand provides harmonic support with chords and moving bass lines. Dynamics include *pp* (pianissimo).

H

BASSO SOLO.

p

Et mors . . .

Basso solo vocal line in G major, 4/4 time. The melody is simple and expressive, starting with a half note 'Et' followed by a dotted half note 'mors'. Dynamics include *p* (piano).

Piano accompaniment for the Basso Solo, featuring chords and a steady bass line. Dynamics include *p* (piano).

TENORE SOLO.

p

Et mors . . .

ul - tra non e - rit,

Tenore solo vocal line in G major, 4/4 time. The melody continues from the Basso solo. Dynamics include *p* (piano).

Piano accompaniment for the Tenore Solo, featuring chords and a steady bass line. Dynamics include *p* (piano).

ALTO SOLO.

p

Et mors . . .

ul - tra non e - rit,

Alto solo vocal line in G major, 4/4 time. The melody continues from the previous vocalists. Dynamics include *p* (piano).

Piano accompaniment for the Alto Solo, featuring chords and a steady bass line. Dynamics include *p* (piano).

SOPRANO SOLO.

Et mors . . .
ul - tra non e - rit,

I
ul - tra non e - rit,
ne - que luc - tus . . .
ne - que luc - tus . . .

I
cres - cen - do molto.
cres - cen - do - lor e - rit ul - tra;
ne - que cla - mor, ne - que do - lor e - rit ul - tra;
ne - que cla - mor, ne - que do - lor e - rit ul - tra;
ne - que cla - mor, ne - que do - lor e - rit, ul - tra;
cres - cen - do molto.

Sea.

f

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

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

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

8va. qui - - - a .. pri - ma, qui - a .. pri - - ma

p

a - bi - e - - runt. . .

a - bi - e - - runt. . .

a - bi - e - - runt. . .

a - bi - e - - runt. . .

ECCE, OMNIA NOVATA!

SOLO E CORO.

L Andante. BARITONO SOLO.

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

f

Ped. # * # *

CORO.
SOPRANI.

ALTI.

TENORI.

BASSI.

Et dix - it

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

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

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

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

p

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

pp *M*

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a *pp* dynamic and a *M* tempo marking. The lyrics are "ve - ra. Et dix - it mi - hi:". The piano accompaniment features a series of chords and arpeggiated figures, with dynamics ranging from *f* to *p* and a *dim.* marking.

ff

Fac - tum est...

ff

Fac - tum est...

ff

Fac - tum est...

ff

Fac - tum est...

The second system of the score continues the vocal line and piano accompaniment. The vocal line features a *ff* dynamic and the lyrics "Fac - tum est...". The piano accompaniment includes a *dim.* marking at the end of the system.

N Molto moderato.

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

N Molto moderato.

et O - - me - ga, . . . i - -
et O - - me - ga, . . . i - -
et O - - me - ga, . . . i - -
et O - - me - ga, . . . i - -

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

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

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

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

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

fon - te a - quæ vi - tæ gra - tis.

fon - te a - quæ vi - tæ gra - tis.

fon - te a - quæ vi - tæ gra - tis.

fon - te a - quæ vi - tæ gra - tis.

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

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

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

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

et e - - ro il - - li

et e - - ro il - - li

et e - - ro il - - li

et e - - ro il - - li

legato.
p

cres - - *cen*

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

cres - - *cen*

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

cres - - *cen*

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

cres - - *cen*

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

cres - - *cen*

do *molto.*

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

do *molto.*

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

do *molto.*

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

do *molto.*

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

do *molto.*

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

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

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

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

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

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

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

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

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

dim. *p* *p*

Ped. *

R PICCOLO CORO.

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

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

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

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

R *pp* *p* *Ped.* * *Ped.* *

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . .".

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

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "et ha - bi - ta - bit cum e - - is, . . .".

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

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

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

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

Sua . . .

The third system concludes the vocal and piano parts. The lyrics are: "et ha - bi - ta - bit, . . et ha - bi". The piano accompaniment features a prominent eighth-note pattern in the right hand. The system ends with the word "Sua" followed by a dotted line.

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

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

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

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

Sev.

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

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

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

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

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

Sev.

dim. *p*

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

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

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

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

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

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

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

pp *Ped.* *

us.
 us.
 us.
 us.

pp *Ped.* * *Ped.* * *Ped.* *

HOSANNA IN EXCELSIS.

Coro.

V Allegro maestoso.

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

V Allegro maestoso.

con *Svi.*

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

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

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

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

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

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

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

ff

sempre ff

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

ff

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

ff

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

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

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

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

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

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

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

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

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

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

Sva.

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

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

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

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

Sva.

ff

Ped.

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

in ex - cel - sis De - o!

in ex - cel - sis De - o!

in ex - cel - sis De - o!

in ex - cel - sis De - o!

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

ffz

Ped.

* *Ped.* * *Ped.* *

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