

Fagotto 1

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Allegro

3. DIES IRAE

Sub. Agitato

♩ = 68

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

Fagotto 1

7. SANCTUS

Allegretto

$\text{♩} = 106$

simile

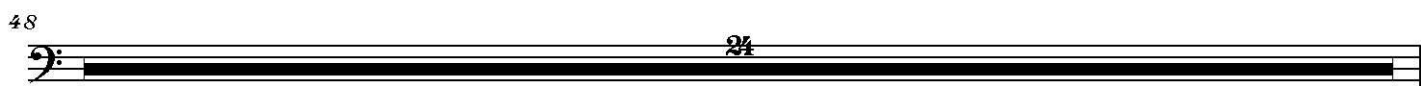
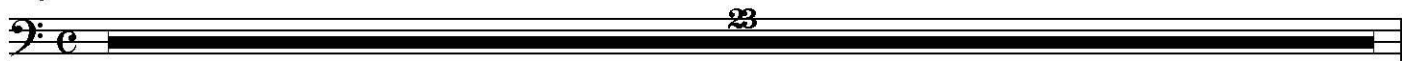
The musical score for Bassoon 1, Sanctus, consists of six staves of music. The first staff (measures 1-7) begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff (measures 8-18) features a sixteenth-note pattern and a six-measure rest. The third staff (measures 19-33) starts with a six-measure rest, followed by a dynamic marking of *f* and a four-measure rest. The fourth staff (measures 34-44) begins with a two-measure rest, a dynamic marking of *ff*, and ends with a dynamic marking of *f*. The fifth staff (measures 45-55) shows dynamic markings of *ff*, *mp*, *mf*, and *f*. The sixth staff (measures 56) concludes with a dynamic marking of *mp*.

Fagotto 1

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

Fagotto 1

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68



21



25



29



31 bis !



34

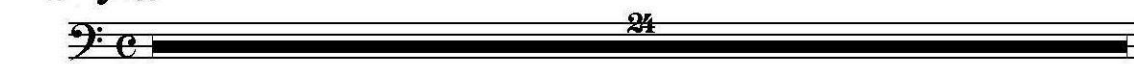


5



Grave

49 ♩ = 56



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

Fagotto 1

97

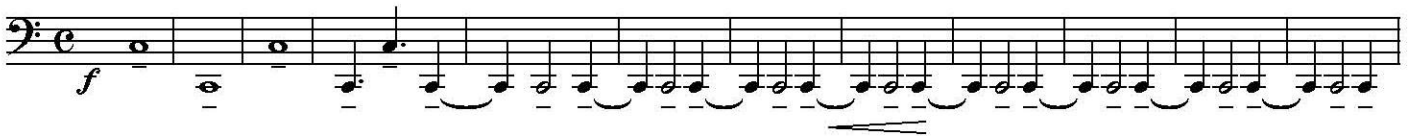
simile



104



117



129



136



142



Fagotto 2

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Allegro

3. DIES IRAE

Sub.Agitato

♩ = 68

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

Fagotto 2

7. SANCTUS

Allegretto

$\text{♩} = 106$

simile

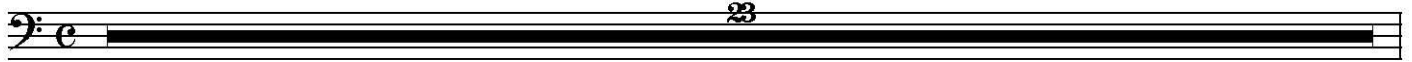
The musical score for Bassoon 2, 7. Sanctus, consists of six staves of music in bass clef with a common time signature (C). The tempo is marked 'Allegretto' with a metronome marking of 106 quarter notes per minute. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks. Measure numbers 8, 19, 34, 45, and 56 are indicated at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Fagotto 2

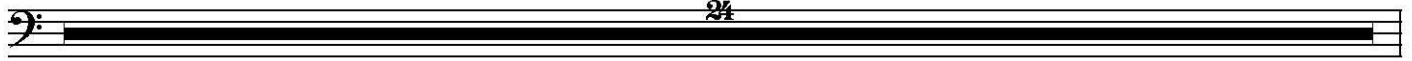
8. AGNUS DEI

Pioso, dolce e semplice

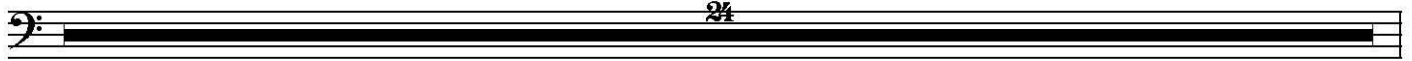
♩ = 64



24



48



72



83



90



99



9. LUX AETERNA - tacet

Fagotto 2


10. LIBERA ME

- 05 -

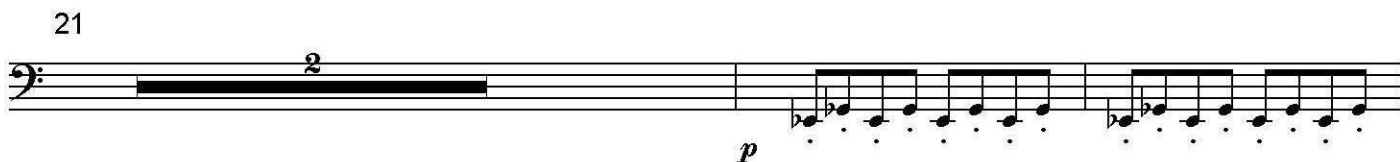
Tranquillo

♩ = 68

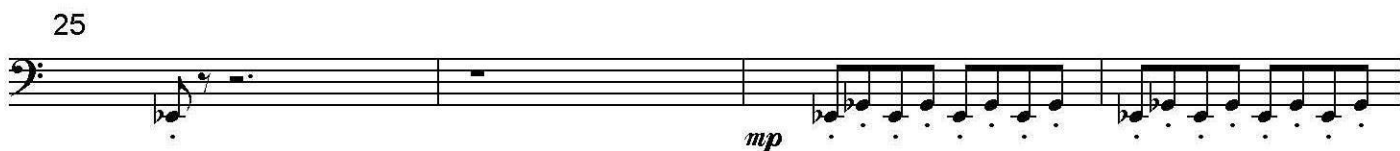
20




21



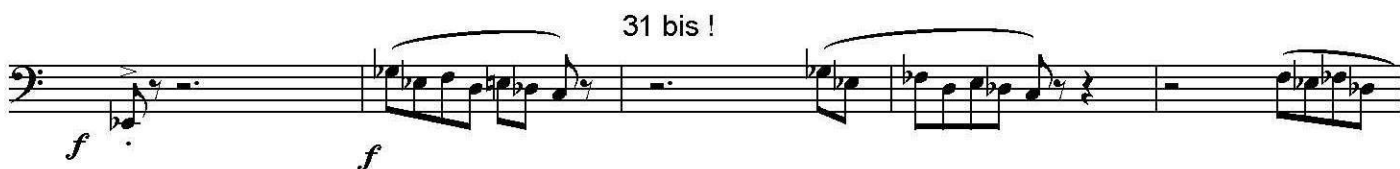
25



29



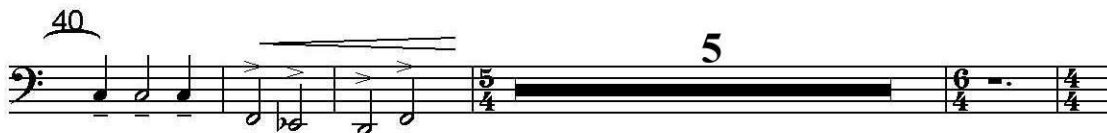
31 bis !



34



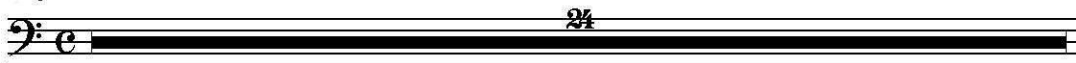
40



Grave

49 ♩ = 56

24



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

Fagotto 2

97

simile

Musical staff 97-103: Bass clef, common time signature. The staff begins with a dynamic marking of *ff*. The music consists of a series of eighth and sixteenth notes, with some slurs and ties.

104

Musical staff 104-105: Bass clef, common time signature. The staff shows a sequence of notes followed by two measures of whole rests, each marked with a '6' above the staff, indicating a six-measure rest.

117

Musical staff 117-128: Bass clef, common time signature. The staff begins with a dynamic marking of *f*. The music features a series of notes with slurs and ties, including some sixteenth-note passages.

129

Musical staff 129-135: Bass clef, common time signature. The staff begins with a dynamic marking of *ff*. The music consists of a series of notes with slurs and ties, including some sixteenth-note passages.

136

Musical staff 136-141: Bass clef, common time signature. The staff begins with a dynamic marking of *fff*. The music consists of a series of notes with slurs and ties, including some sixteenth-note passages.

142

Musical staff 142-148: Bass clef, common time signature. The staff begins with a dynamic marking of *fff*. The music consists of a series of notes with slurs and ties, including some sixteenth-note passages.

Controfagotto

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Allegro

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

Musical notation for measures 17-18, including a 4-measure rest and a double bar line with *attacca*.

3. DIES IRAE

Sub.Agitato

♩ = 68

Musical notation for the beginning of Dies Irae, measures 1-28, including a 29-measure rest and a 3-measure rest.

Musical notation for measures 32-49, including a 10-measure rest and a section marked *sempre crescendo ed affretando* with dynamics *mf*.

Musical notation for measures 50-56, including a 12-measure rest and dynamics *ff*.

Musical notation for measures 68-73, including a 5-measure rest.

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

Controfagotto

7. SANCTUS

Allegretto

♩ = 106

f simile

8

19 15

34 *ff* 2 3 3 2

45 *ff* 7

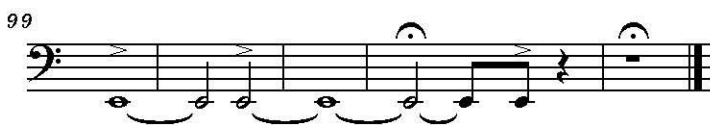
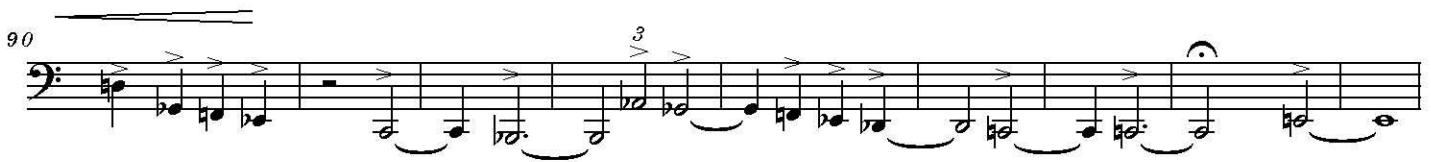
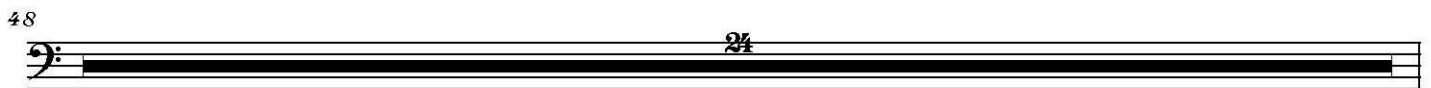
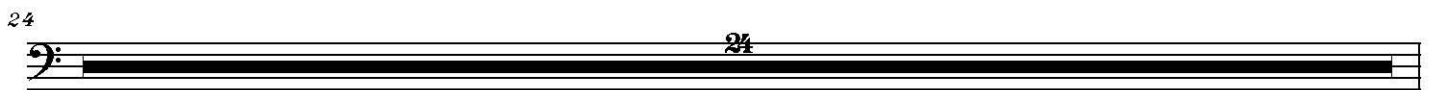
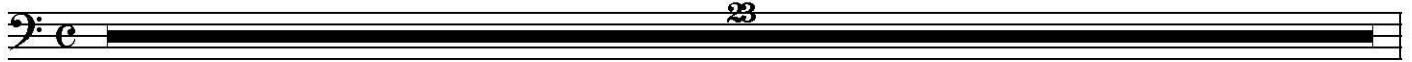
50 9

Controfagotto

8. AGNUS DEI

Pioso, dolce e semplice

$\text{♩} = 64$



9. LUX AETERNA - tacet

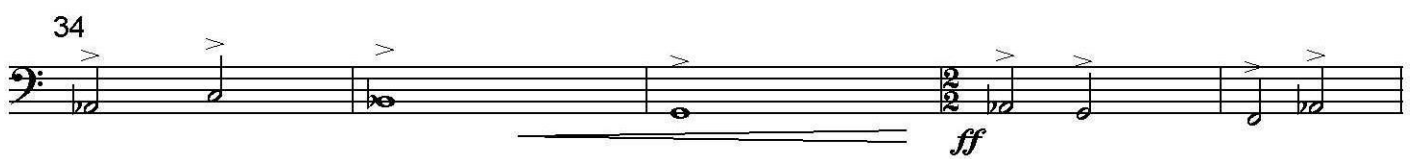
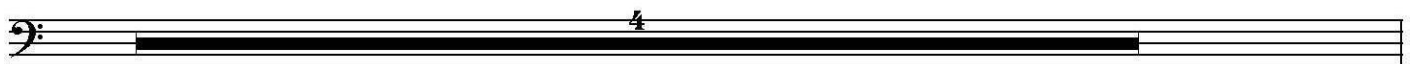
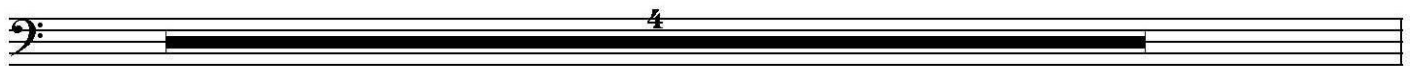
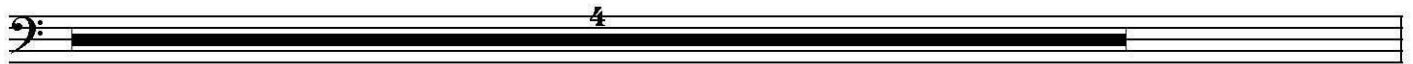
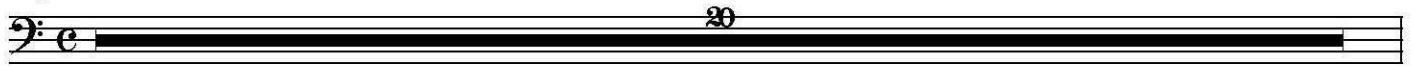
Controfagotto

10. LIBERA ME

- 05 -

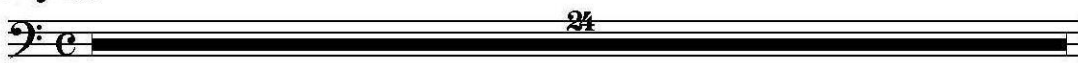
Tranquillo

♩ = 68



Grave

49 ♩ = 56



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

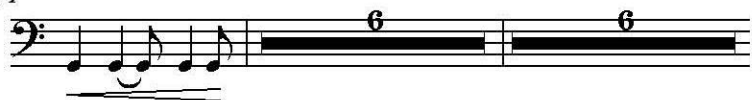
Controfagotto

97

simile



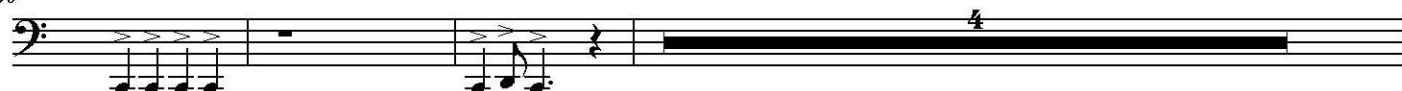
104



117



129



136



142



Corno 1 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

3. DIES IRAE

Sub.Agitato

♩ = 68

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

7. SANCTUS

Allegretto

f

12 *f*

28 *ff* simile

38

44 *f* *ff*

56 *mp* Con Sord Via Sord.

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

24

48

24

72

f

81

fff

4

fff

94

9. LUX AETERNA - tacet

Corno 1 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

20

21

p *mp*

28

mf *f*

31 bis !

mf *f*

37

ff 5

Grave

49

♩ = 56

24

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

Corno 1 in Fa

97

simile

Musical staff 1: Treble clef, common time signature. Starts with a forte (*ff*) dynamic. The melody consists of eighth and quarter notes with various articulations like accents and slurs.

117

Musical staff 2: Treble clef, common time signature. Starts with a forte (*f*) dynamic. Features a four-measure rest followed by a melodic line of quarter notes.

129

Musical staff 3: Treble clef, common time signature. Starts with a fortissimo (*ff*) dynamic. The melody is more complex with slurs and accents.

138

Musical staff 4: Treble clef, common time signature. Starts with a fortissimo (*ff*) dynamic. Includes a triplet of eighth notes and ends with a fortissimo (*fff*) dynamic.

143

Musical staff 5: Treble clef, common time signature. Continues the melodic line with slurs and accents, ending with a double bar line.

Corno 2 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$

7

ff *fff*

animando Allegro

14

3 4

2 2

attacca

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$

9

10

9

19

10 29 3 5

37

f *ff* *f*

3 3

Meno Mosso

7

52

ff

17

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

Corno 2 in Fa

7. SANCTUS

Allegretto

$\text{♩} = 106$

f

12

15

28

f *ff* simile

6

38

3 3 3

3 3

44

f *ff* 7

56

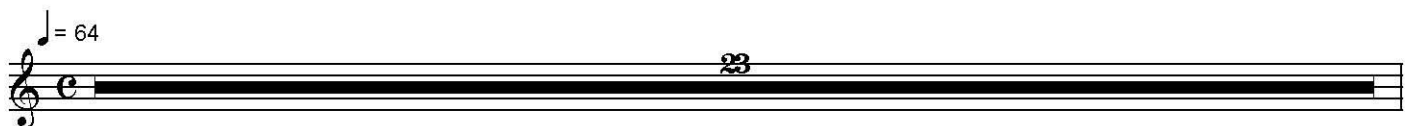
Con Sord Via Sord.

mp

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



24



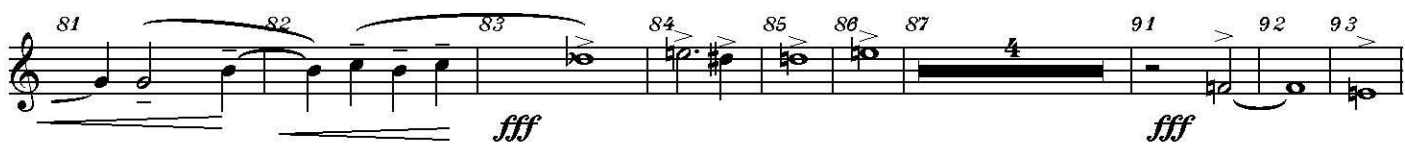
48



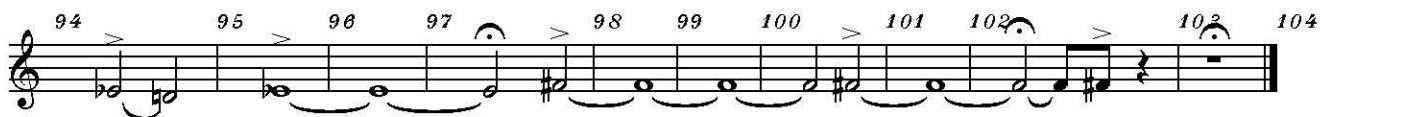
72 73 74 75 76 77 78 79 80



81 82 83 84 85 86 87 91 92 93



94 95 96 97 98 99 100 101 102 103 104



9. LUX AETERNA - tacet

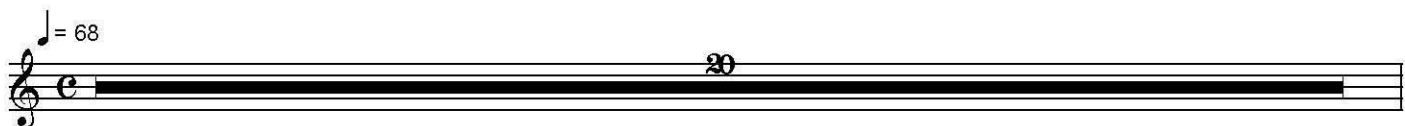
Corno 2 in Fa

10. LIBERA ME

- 05 -

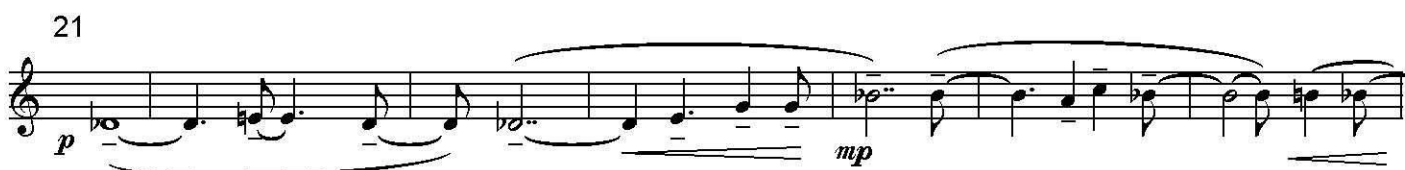
Tranquillo

♩ = 68



20

21



p *mp*

28



mf *f*

31 bis !



ff

38

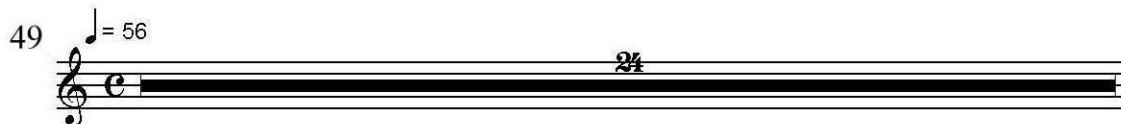


5

Grave

49

♩ = 56



24

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

Corno 2 in Fa

- 6 -

97 *ff* simile

103 *f* 3 4 2 6

117 *f* 4

129 *ff*

136 *fff* 3

143

Detailed description of the musical score: The score is for Corno 2 in Fa, page 6. It consists of six staves of music in common time. The first staff (measures 97-102) starts with a fortissimo (*ff*) dynamic and a 'simile' instruction. The second staff (measures 103-116) includes a triplet of eighth notes, a four-measure rest, a two-measure rest, and a six-measure rest. The third staff (measures 117-128) begins with a four-measure rest and a forte (*f*) dynamic. The fourth staff (measures 129-135) features a fortissimo (*ff*) dynamic and various articulations like accents and slurs. The fifth staff (measures 136-142) includes a fortissimo fortissimo (*fff*) dynamic and a triplet of eighth notes. The sixth staff (measures 143-143) concludes the piece.

Corno 3 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

animando

$\text{♩} = 60$

ff

fff

Allegro

attacca

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$

f

ff

Meno Mosso

f

ff

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

Corno 3 in Fa

7. SANCTUS

Allegretto

$\text{♩} = 106$

f

12

13

f

28

6

simile

ff

38

3

3

3

3

3

44

f

ff

7

56

Con Sord

Via Sord.

mp

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

24

48

24

72

f

81

fff

fff

94

9. LUX AETERNA - tacet

Corno 3 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

20

21 *p* *mp*

28 *mf* *f*

31 bis!

38 *ff* 5

Grave

49 ♩ = 56

24

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

Corno 3 in Fa

97 *ff* simile

103

117

129 *ff*

136

143

Corno 4 in Fa

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Allegro

Musical staff for Kyrie, measures 7-13. The staff shows a sequence of notes with dynamics *ff* and *fff*. There are slurs over measures 7-10 and 11-13. An *animando* marking is above measures 10-11, and an *Allegro* marking is above measures 12-13. A fermata is placed over the final note of measure 13.

Musical staff for Kyrie, measures 14-15. Measure 14 contains a triplet of eighth notes. Measure 15 contains a quarter note followed by a quarter rest. Dynamics *ff* and *fff* are indicated. The staff ends with a double bar line and the word *attacca* below it.

3. DIES IRAE

Sub. Agitato

♩ = 68

Musical staff for Dies Irae, measures 1-9. The staff is mostly filled with a thick black bar, indicating a tacet or sustained sound. A dynamic marking of *ff* is present at the beginning.

Musical staff for Dies Irae, measures 10-18. The staff is mostly filled with a thick black bar. A dynamic marking of *ff* is present at the beginning.

Musical staff for Dies Irae, measures 19-28. Measures 19-28 are mostly filled with a thick black bar. There are some notes at the end of measure 28. Dynamics *ff* and *f* are indicated.

Musical staff for Dies Irae, measures 37-51. Measures 37-51 are mostly filled with a thick black bar. There are some notes at the beginning and end. Dynamics *f* and *ff* are indicated. There are slurs and accents over some notes.

Musical staff for Dies Irae, measures 52-68. Measures 52-68 are mostly filled with a thick black bar. There are some notes at the beginning. A dynamic marking of *ff* is present.

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

Corno 4 in Fa

7. SANCTUS

Allegretto

$\text{♩} = 106$

12 15

28 31 simile

38 43

44 50

Con Sord Via Sord.

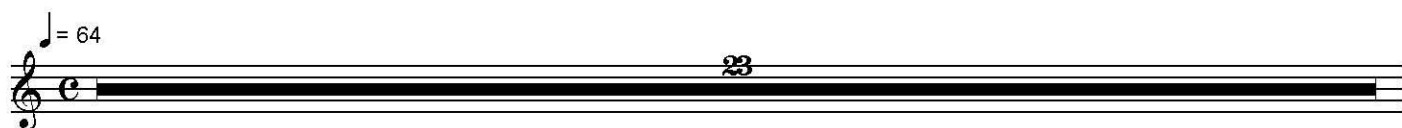
f *ff* *mp*

Corno 4 in Fa

8. AGNUS DEI

Pioso, dolce e semplice


♩ = 64



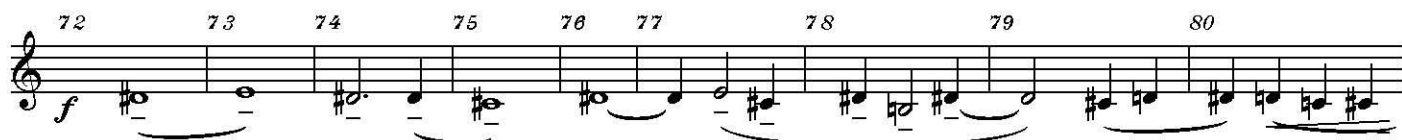
24



48



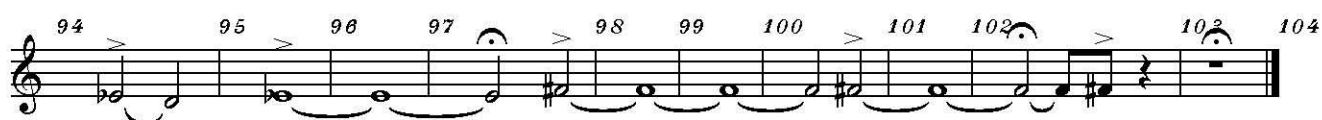
72 73 74 75 76 77 78 79 80



81 82 83 84 85 86 87 91 92 93



94 95 96 97 98 99 100 101 102 103 104



9. LUX AETERNA - tacet

Corno 4 in Fa

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

18

21

28

31 bis!

38

5

6

4

Grave

49

♩ = 56

24

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

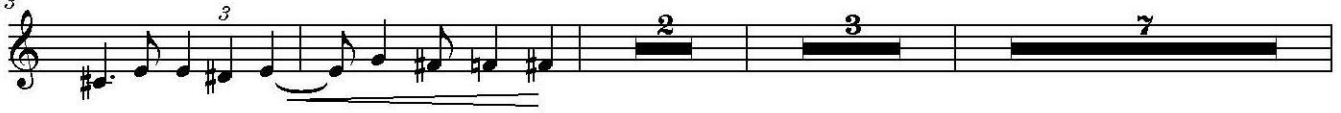
Corno 4 in Fa

97

simile



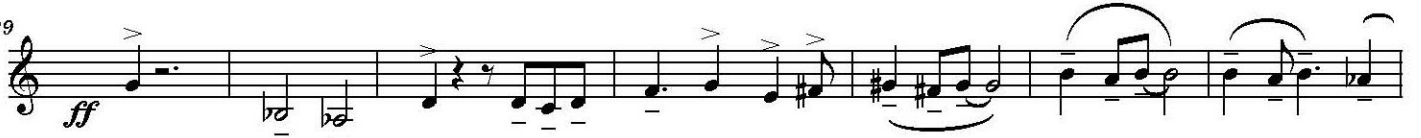
103



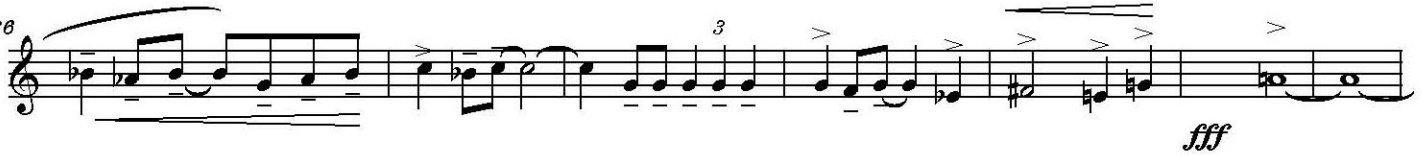
117



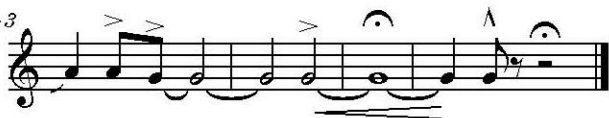
129



136



143



Tromba 1 in Do

- 1 -

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ *ff* simile animando

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

3. DIES IRAE

Sub. Agitato

$\text{♩} = 68$ *p* 28 29 3

32 41 42 43 44 45 46

Meno Mosso

Solo - Senza Sord. *mf*

47 48 49 3 50 51 52 53 54 55

56 65 8 73

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

Tromba 1 in Do

- 3 -

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$
f

9

19

38

47

Solo espressivo

mp *mf* *f*

55

Con Sord

mp *p*

liscio

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24 12

mf

40 9

mf

53 15

f

70 7

81 *fff*

91

9. LUX AETERNA - tacet

Tromba 1 in Do

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68

16

Allegro molto
♩ = 120
Con Sord.
p

19

Senza Sord.

p *mp*

29

31 bis !

mf *f*

32

ff

39

5

Grave

49

♩ = 56

15

64 Solo

f

66

4

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

Tromba 1 in Do

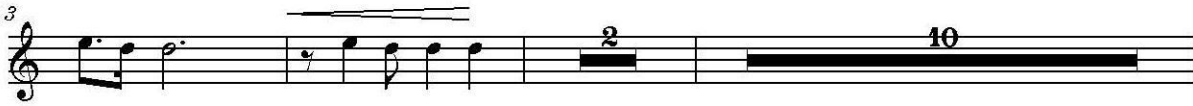
- 6 -

97

simile



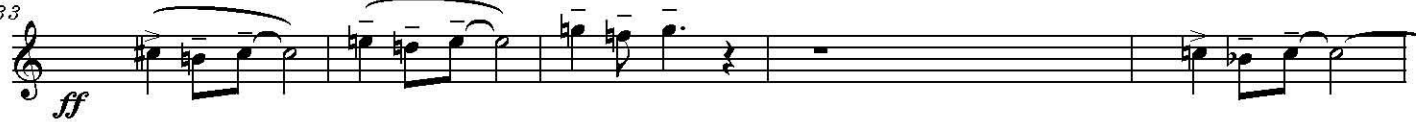
103



117



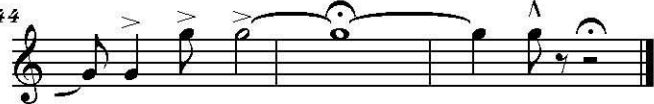
133



138



144



Tromba 2 in Do

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

simile

animando

Musical score for Tromba 2 in Do, Kyrie section. The score is in 2/2 time and begins with a tempo marking of quarter note = 60. The first line of music starts with a *ff* dynamic and includes the instruction "simile". The second line starts at measure 10, marked "Allegro" and *fff*, and ends with a double bar line and a 2/2 time signature. The instruction "attacca" is written below the final bar line.

3. DIES IRAE

Sub. Agitato

Musical score for Tromba 2 in Do, Dies Irae section. The score is in 2/2 time and begins with a tempo marking of quarter note = 68. The first line of music is a whole rest for 28 measures, starting with a *p* dynamic. The second line starts at measure 29, marked "Con Sord." and *mf*, and includes the instruction "sempre precipitando". The third line starts at measure 45, marked "Via Sord" and *f*, and includes the instruction "Deciso". The fourth line starts at measure 65, marked *ff*, and includes the instruction "Meno Mosso". The score ends with a double bar line and a 2/2 time signature.

Tromba 2 in Do

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

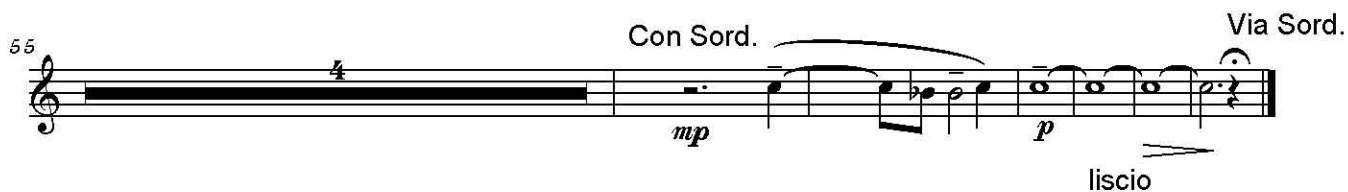
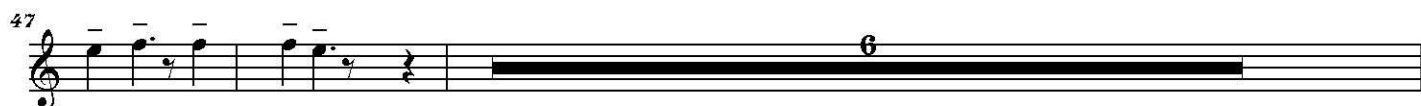
Tromba 2 in Do

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$



8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

16

40

3

9

mf

53

17

70

f

4

81

fff

91

9. LUX AETERNA - tacet

Tromba 2 in Do

10. LIBERA ME

- 05 -

Tranquillo

Allegro molto

♩ = 68

16

p

19

9

30

Senza Sord.

31 bis !

mf *f*

33

ff

5

40

5

6

Grave

49

♩ = 56

24

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

Tromba 2 in Do

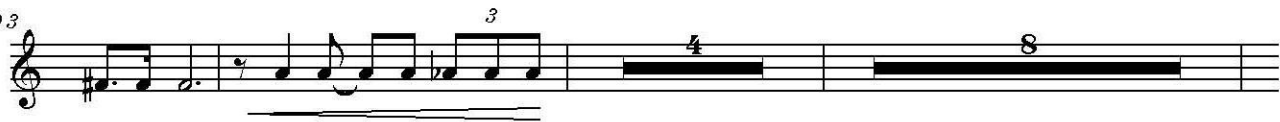
- 6 -

97

simile



103



117



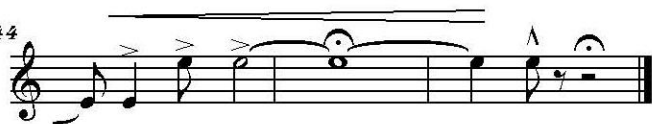
133



138



144



Tromba 3 in Do

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ simile

animando Allegro

2

attacca

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$

28

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

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

58 3 61 5 66 7 73

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

Tromba 3 in Do

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$

5

9

19

38

47

55

f

ff

ff

mp

p

Con Sord

Via Sord.

liscio, non vibrato

liscio

Tromba 3 in Do

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

16

40

3

mf

9

53

17

70

11

81

2

fff

91

9. LUX AETERNA - tacet

Tromba 3 in Do

10. LIBERA ME

- 05 -

Tranquillo

Allegro molto

♩ = 68

♩ = 120 Con Sord.



19

21

10



31

2

Senza Sord.

31 bis !

f



33

ff



40

5

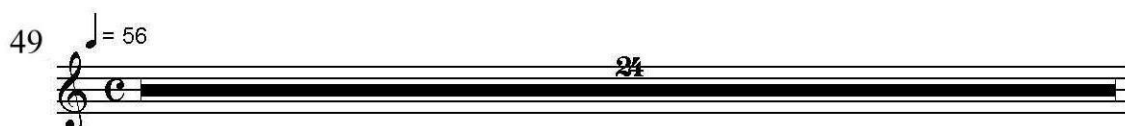


Grave

49

♩ = 56

24



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

Tromba 3 in Do

97 *ff* simile

102 *ff* 3 10

117 *ff* 12

133 3

138 *fff* 3

144

Trombone 1

- 1 -

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

ff

simile

8

animando

Allegro

ff

19

attacca

3. DIES IRAE

Sub. Agitato

♩ = 68

9

10

9

19

10

29

Con Sord.

mf

34

Meno Mosso

ff

Via Sord.

f

7

52

ff

15

2

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

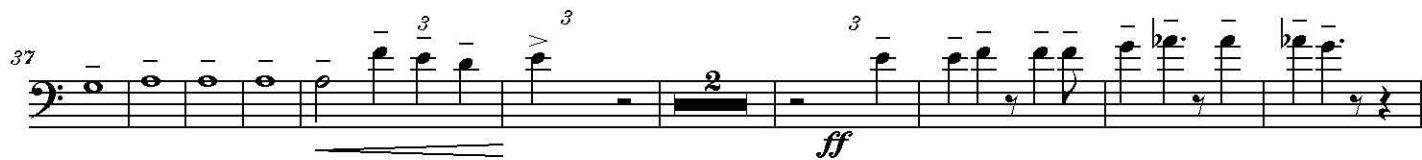
Trombone 1

7. SANCTUS

Allegretto



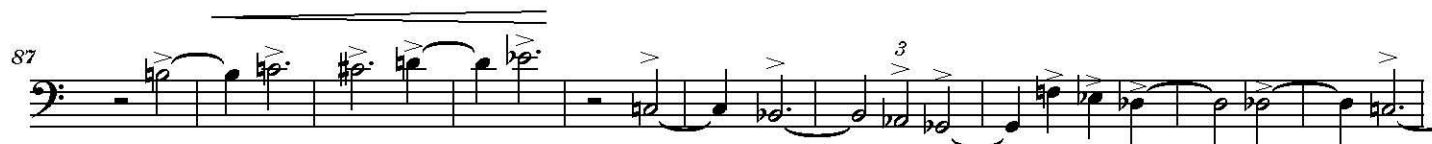
f
simile



8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

Trombone 1

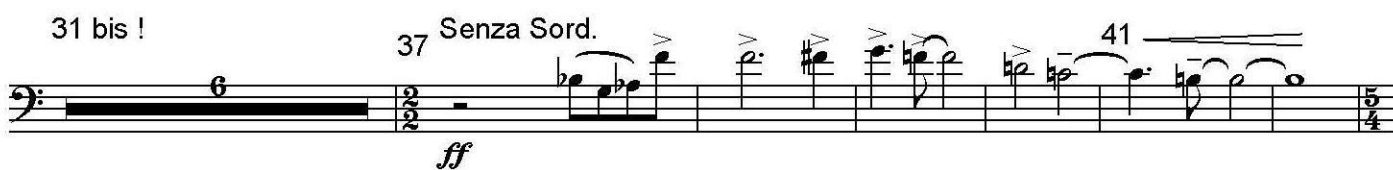
10. LIBERA ME

- 05 -

Tranquillo

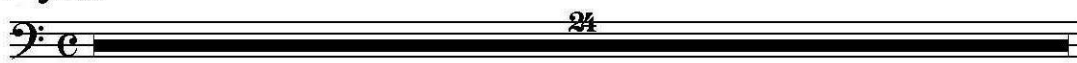
♩ = 68

Con Sord.



Grave

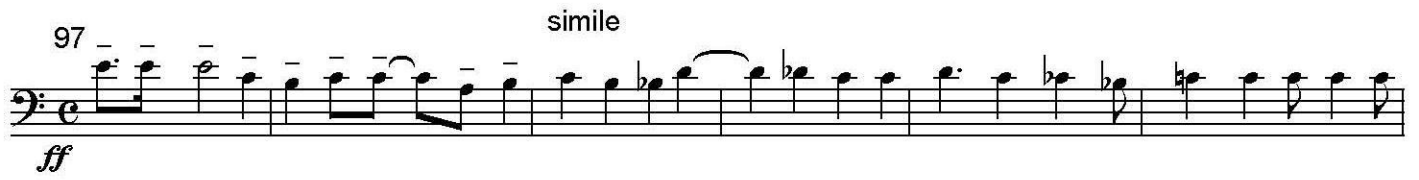
49 ♩ = 56



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

Trombone 1

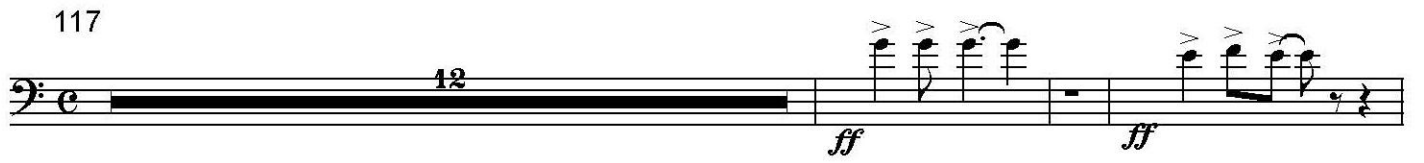
97 *ff* simile



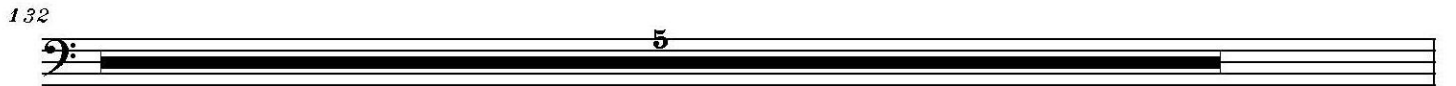
103



117



132



137 *ff*



140 *fff* 145



Trombone 2

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

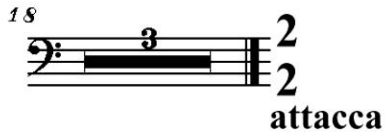
♩ = 60

simile



animando

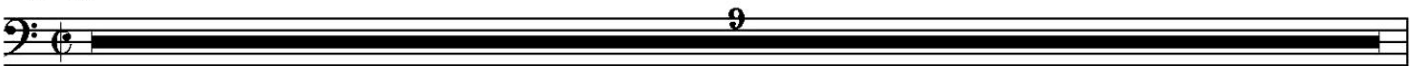
Allegro



3. DIES IRAE

Sub. Agitato

♩ = 68



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

Trombone 2

7. SANCTUS

- 3 -

Allegretto

♩ = 106

f

8 simile

f

14

21

ff

37

ff

49

mp *mf* *f*

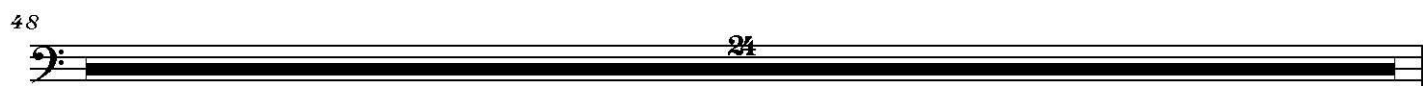
63

2

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

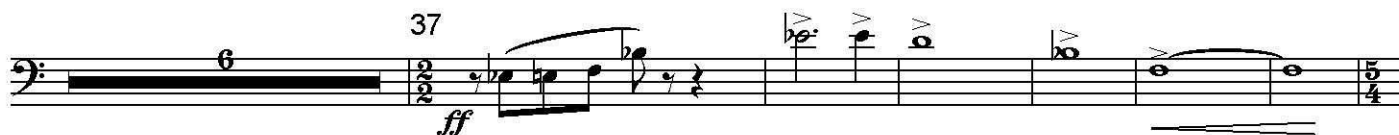
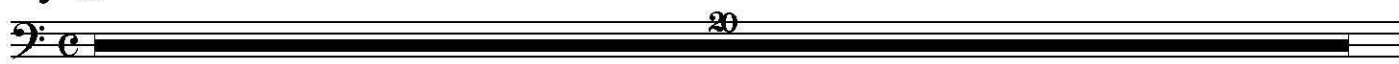
Trombone 2

10. LIBERA ME

- 05 -

Tranquillo

♩ = 68



Grave

49 ♩ = 56



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

Trombone 2

- 6 -

97 *ff* simile

103

117 *ff* *ff*

132

137 *ff*

140 *fff*

Trombone 3

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM - tacet

2. KYRIE

L'Istesso Tempo

♩ = 60

simile



animando

Allegro

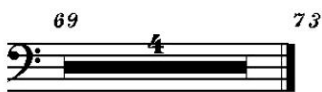
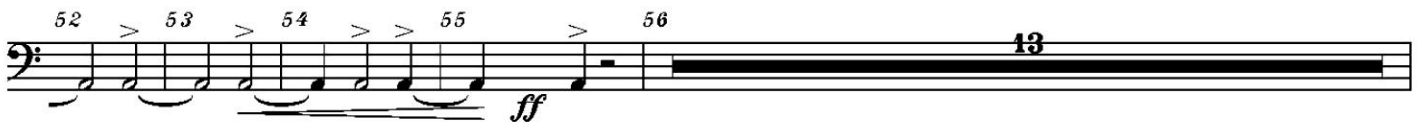


attacca

3. DIES IRAE

Sub. Agitato

♩ = 68



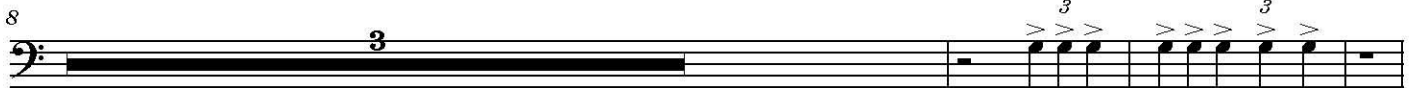
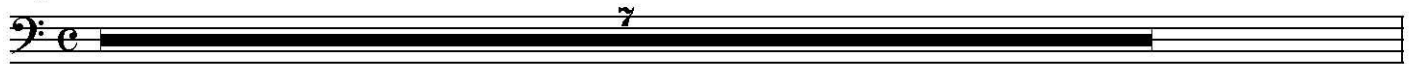
4. LACRIMOSA, 5. DOMINE JESU, 6. MEDITATIO - tacet

Trombone 3

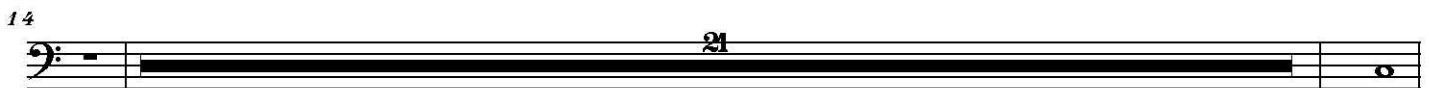
7. SANCTUS

Allegretto

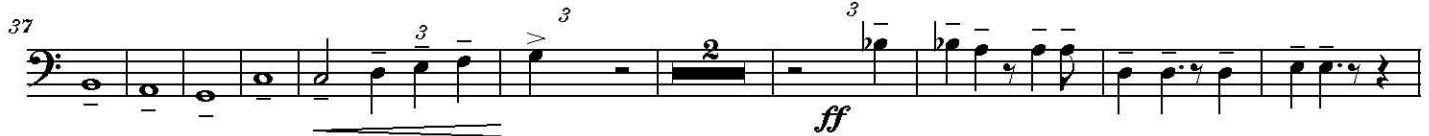
♩ = 106



f



ff



ff



mp

mf

f



p

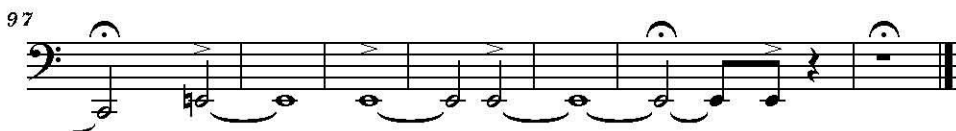
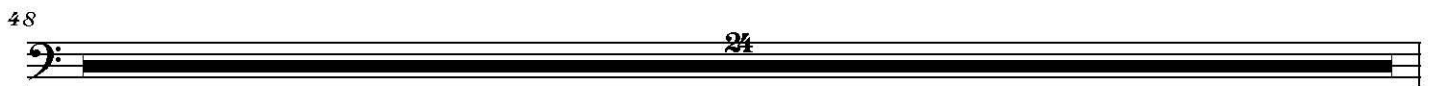
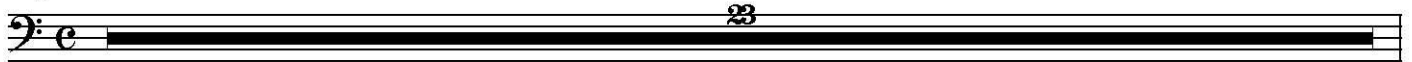
liscio

Trombone 3

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64



9. LUX AETERNA - tacet

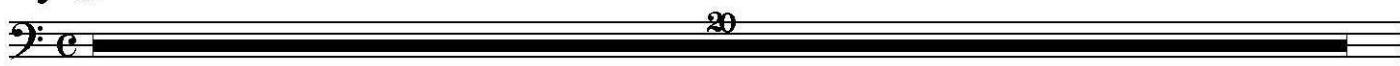
Trombone 3

10. LIBERA ME

- 05 -

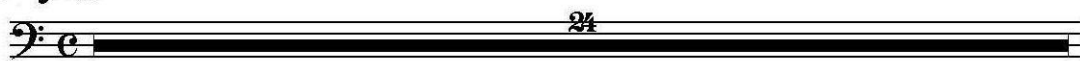
Tranquillo

♩ = 68



Grave

49 ♩ = 56



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

Trombone 3

97

simile

ff

103

3 *5* *7*

117

12 *ff* *ff*

132

ff

137

ff

140

fff *145*

Percussione 1: Timpani, Piatti, Tam-tam

MESSA DA REQUIEM

Serban Nichifor

Tranquillo

1. REQUIEM

$\text{♩} = 60$ Tam-tam

L'Istesso Tempo

2. KYRIE

attacca

$\text{♩} = 60$

animando

Allegro

attacca

Sub.Agitato

3. DIES IRAE

$\text{♩} = 68$

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

Percussione 1: Timpani, Piatti, Tam-tam

7. SANCTUS

Allegretto

♩ = 106 Timpani simile

1 2 3 4 5 6 7 8

f Piatto medio

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

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

ff

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

Piatto medio

mp *ff* *f* *mp*

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

p *mp*

8. AGNUS DEI

Piso, dolce e semplice

Musical notation for measures 64 to 31, showing a grand staff with a bass clef and a treble clef. The tempo is marked as 'Piso, dolce e semplice'.

Musical notation for measures 32 to 57, labeled 'Timpani'. It includes a 'Piatto medio' section starting at measure 41. Dynamics include *mp* and *f*. The instruction 'l.v.' is present at measure 44.

Musical notation for measures 58 to 81, featuring complex rhythmic patterns and dynamics such as *mf* and *f*.

Musical notation for measures 82 to 88, including a 'glissando' section at measure 82 and a *fff* dynamic marking at measure 83.

Musical notation for measures 89 to 104, continuing the complex rhythmic patterns and including a *fff* dynamic marking at measure 98.

9. LUX AETERNA - tacet

Percussione 1: Timpani, Piatti, Tam-tam

- 05 -

Tranquillo

10. LIBERA ME

Allegro molto

♩ = 68 Timpani

11

Tam-Tam & Piatto medio

11

pp *f*

19

31 bis !

19

31 bis !

f

32

Timpani

f *ff*

32

43

43

49 ♩ = 56 Grave

23

72 Timpani

mp

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

Percussione 1: Timpani, Piatti, Tam-tam

Timpani

97 *ff* *pp* *secco*

107 *mp* *simile*

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

126 127 128 129 130 131 132 *f*

133 134 135 136 137 *ff* 138

139 140 141 143 *ff*

144 145 146 147 *fff*

Percussione 2: Campane Campanelli, Piatti, Tam-tam

MESSA DA REQUIEM

Serban Nichifor

1. REQUIEM

Tranquillo

♩ = 60 Campane

p

1

2

3

4

f

attacca

2. KYRIE

L'Istesso Tempo

♩ = 60

animando

Campane

Allegro Sub.Tempo I

l.v.

mp lontano

7

2

2

attacca

3. DIES IRAE

Sub.Agitato

♩ = 68

Campane

p

2

18

20

21

mf

22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

Muta in Piatto medio

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

mp

fz

57 59 62 71 73

5

9

2

attacca

4. LACRIMOSA

Grave

Campane

$\text{♩} = 74$



5. DOMINE JESU, 6. MEDITATIO - tacet

7. SANCTUS

Allegretto

Campane

f

2 3 4 5 6 7 8

9 10 11 12 13 14

fz

21 29 32 33 34 35

f *p*

38 I.v. Muta in Campane 38 39 40 41

42 43 46 47 48 49

f

56 57 62 63 I.v. 64 65

p *pp* *eco*

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

23

24

20

Campane

47 48 49 50 51 52 53 54 55

mf *pp* *pp*

62 10 72 I. V. 73 7

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

fff

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

fff *ff*

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

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

fff *fff* *fff*

9. LUX AETERNA - tacet

10. LIBERA ME

Tranquillo

Campane ³ eco

$\text{♩} = 68$

mp *p* **16**

19 $\text{♩} = 120$ Allegro molto

p *mp* *mf* *f*

31 bis !

ff

41

5

49 $\text{♩} = 56$ Grave

24

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

Percussione 2: Campane Campanelli, Piatti, Tam-tam

97 Campane

Muta in Piatto Grande

f *ff* *ppp*

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

117 118 119 120 121 122

f

Tam-tam

123 124 125 126 127 128 129

ff

3 Piatti

130 131 132 133 134 135

mf *ff* *mf* *f* *ff* l. v.

Campane

136 137 138 139 140

ff *ff*

141 142 143 144

> > > >

145 l. v. 146 147

fff

Organ Part

Serban Nichifor
(1990)

MESSA DA REQUIEM

1. REQUIEM; 2. KYRIE - tacet

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

S. solo *Coro* (S.T.) *f* *Di - es*

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

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

Org. *simile*

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

Org. (11)

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

Org.

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

Org.

poco a poco precipitando

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

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

(sempre precipitando)

Coro S. A. T. *i - rae di - es il - la sal - vet*

Org. *sempre crescendo*

(sempre precipitando) (sempre crescendo)

Coro S. A. T. *sa - cum in fa - vil - la di - es*

B. *Di - es*

Org. *sempre crescendo*

31

(sempre precipitando) (sempre crescendo)

Coro S. A. T. *i - rae di - es il - la Tes - te*

B. *di - es il - la*

Org. *sempre crescendo*

Deciso (♩ = 120) *poco allargando*

(sempre crescendo)

Coro S. A. T. *Da - vid cum Sy - bil - la di - es*

B. *di - es di - es*

Org. *sempre crescendo*

Meno Mosso (♩ = 96)

41

S. sola *f dolce*

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

Coro B. *sub. mf*

Org. *sub. mf*

Quan - tus

tre - mor est ju -

S. sola

Coro S. A. T.

Coro B.

Org.

tu - nus, quan - do

ju - dex est ven -

51 poco a poco crescendo ed affrettando...

S. sola *ff*

Coro S. A. T. *ff*

Coro B. *ff*

Org. *ff*

Quan - tus

tre - mor est ju -

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

di - es

stri - de dis - cus -

52 sempre crescendo ed affrettando... fff quasi grido

Sub. Tempo (♩ = 68)

S. sola *asi*

Coro S. A. T. *ff*

Coro B. *ff*

Org. *ff*

tu - nus, cum - cta

stri - de dis - cus -

nae di - es, di - les

il - la!

Organo Pieno *molto*

in rilievo

Org. *poco a poco allargando*

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

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

Org. **71** *possibile*

(attacca subito)
(18-III-90)

4. LACRIMOSA; 5. DOMINE JESU - tacet

3. Preis an dem Kirchenmusikalischem Wettbewerb - Karlsruhe, 1996 **6.) MEDITATIO** ("Hostias et preces tibi...")

Andantino (♩ = 80) *legatissimo*

Organo

Org.

Org.

Org.

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

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

Org.

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

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

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

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

Org.

31

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

Org.

fff *Sonoro* *vivo*

Psub., come ecc.

poco a poco

Org.

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

41

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

Org.

f *Psubito*

Sub. Più Animato (♩ = 90)

Org.

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

Org. (51)

mf

Org. Rec. - "Liberam animas omnium fidelium"

legatissimo

P dolce

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

(61)

mp

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

P liscio

(allacca subito)

$\frac{N 3'40''}{N 13'}$

(15-IV-90)

7.) SANCTUS

Allegretto (♩=106)

S. *ff* San-ctus! San-ctus! San-ctus! *simile* Do-mi-nus
 A. *ff* San-ctus! San-ctus! San-ctus! *simile* Do-mi-nus
 T. *ff* San-ctus! San-ctus! San-ctus! *simile* Do-mi-nus
 B. *ff* San-ctus! San-ctus! San-ctus! *simile* Do-mi-nus

Org. *f*

S. De-us! De-us Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us
 A. De-us! De-us Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us
 T. De-us! De-us Do-mi-nus! Sa-ba-oth, Do-mi-nus De-us
 B. De-us Do-mi-nus De-us Do-mi-nus, Do-mi-nus, Dominus De-us Sa-ba-oth, Do-mi-nus De-us

Org.

poco a poco crescendo

S. Sa-ba-oth, Do-mi-nus De-us, Do-mi-nus, Do-mi-nus De-us (41) Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth
 A. Sa-ba-oth, Do-mi-nus De-us, Do-mi-nus, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth
 T. Sa-ba-oth, Do-mi-nus De-us, Do-mi-nus, Do-mi-nus De-us Do-mi-nus De-us, Do-mi-nus
 B. Sa-ba-oth, Do-mi-nus De-us, Do-mi-nus, Do-mi-nus De-us Do-mi-nus De-us, Do-mi-nus

Org. *poco a poco crescendo*

S.
R.
O.
C.
B.

Org.

fff poco a poco decrescendo *f*

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

S.
A.
T.
B.

Org.

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

(21)

S.
A.
T.
B.

Org.

ff

tu a

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

ff dolce ma ben sostenuto

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

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



S. solo (31)
Org.

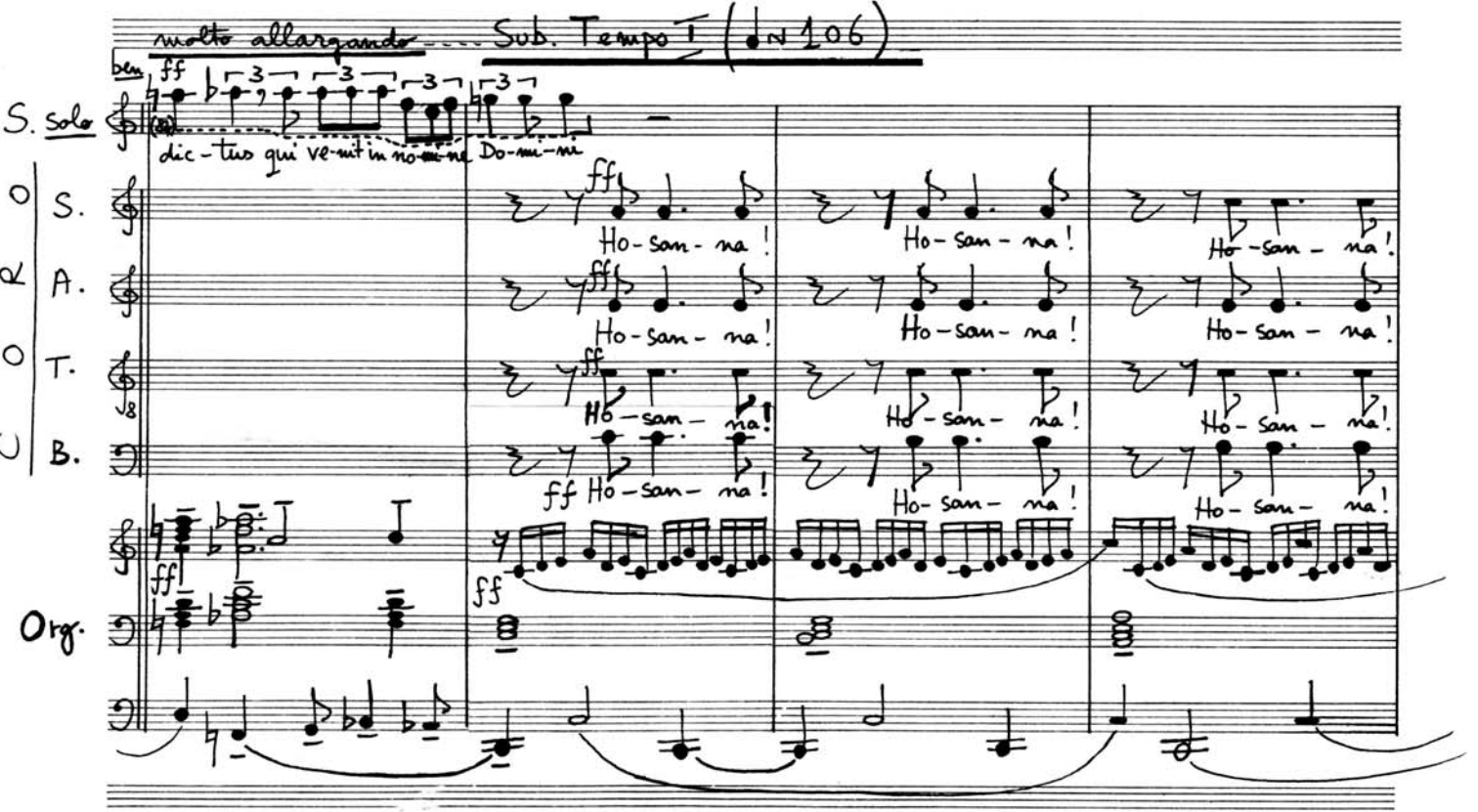
ve-nit in no-mi-ne Do-mi-ni Be-ne-dic-tus Be-ne-dic-tus Be-ne-



molto allargando Sub. Tempo I (♩ = 106)

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

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



41

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

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

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

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

Org.

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

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

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

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

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

Org.

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

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

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

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

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

Org.

sub. mf cantabile

51 *poco a poco crescendo* *f*

S. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*

A. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*

T. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*

C. *San-na in ex-cel-sis, in ex-cel-sis! Ho-san-na in ex-*

Org.

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

S. solo *cel sis*

S. *cel sis*

A. *cel sis, in ex-cel*

T. *cel sis, in ex-cel*

C. *cel sis, in ex-cel*

Org.

(sempre poco a poco allargando) 61 *mp*

S. solo *cel sis*

S. *in ex-cel sis*

A. *in ex-cel sis*

T. *in ex-cel sis*

C. *in ex-cel sis*

Org.

(n 21)
(n 15)

(1-v)

(Cath)
Subi

-20-

8.) AGNUS DEI

Pioso (♩ ~ 6/4), *dolce e semplice*

Soprano Solo

Org.

PPP *lento*, poco a poco crescendo

S. Solo

Org.

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

S. Solo

Org.

P *molto espressivo* (11)

Agnus Dei - i - Agnus Dei - i -

Org. poco marcato simile

S. Solo

Org.

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

CORO S. (tutti) *mf Cantabile*

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

Org. *mp simile*

21

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

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

Org. *mf*

S. Solo *mf molto espressivo*

A — gnus De — i — A — gnus De — i —

Org. *mf sempre simile*

31

S. Solo *poco a poco*

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

Org. *simile*

poco a poco

CORO
S. (tutti)

Sub. Animato (♩ ≈ 80)

f *Sonoro*

A — gnus De — i, A — gnus De — i, A

Org. *f* *simile* *simile*

poco a poco accelerando

CORO
S. (tutti)

gnus De — i — A

Org. *poco a poco accelerando* *piu*

41

Scorrevole (♩ ≈ 120)

S. Solo

Sub. mf *poco a poco* *ff*

Org. *ff*

Sub. Lontano (♩ ≈ 68)

S. Solo

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

Org. *PPP* *poco marcato*

51

poco a poco incalzando ----->

S. Solo

Org.

poco a poco cresc.

simile

Doloroso (♩ = 80)

S. Solo

Org.

mp dolce

sempre leggero e ritmico

simile

gnus De i — A — gnus De i —

poco a poco crescendo ----->

S. Solo

Org.

molto

molto

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

Sub. Risoluta (♩ = 60)

CORO

S.

A.

Org.

f

mf

sem — pi — te — runt — sem — pi — te

CORO

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

A. runt -

Org. *f*

S. Solo

ben f do - na e - is - do - na e - is -

Org.

poco a poco animando e crescendo

CORO

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

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

Org.

(sempre animando) 81 *molto* **Disperato (J=80)**

CORO

S. *fff* te - runt *fff*

A. *fff* te - runt *fff*

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

molto

CO RO

S. *grus* De — — — — — !

A. *grus* De — — — — — !

Org. *Sempre fff sonoro*

CO RO

S. 91 *Poco a poco allargando*

A.

Org. *in rilievo* *pesante*

(sempre allargando)

Org. *Maestoso (♩ = 48)*

(sempre allargando)

Org. *fff possibile (Tutti)*

sempre allargando

Org. 101 *PPP subito*

(sempre fff possibile)

$\frac{3}{4}$

$\frac{25}{20}$

(attac subito)

(27-V-10)

9.) LUX AETERNA

Sereno (♩ n 48), molto tranquillo e dolcissimo

P dolce e semplice

T. Solo

Org.

3/4

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

PPP lontano poco a poco crescendo

T. Solo

Org.

3/4

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

(sempre poco a poco crescendo)

Sub. Poco Più Mosso (♩ n 56)

mp molto espressivo

S. Solo

T. Solo

Org.

4/4

qui- a pi- us es

11

Re- qui- em ae- ter- nam

Re- qui- em ae- ter- nam

(sempre L3 crescendo)

P dolce

S. Solo

T. Solo

Org.

7/8

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

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

lu- ce- at

lu- ce- at

mf

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

lu-ce-at e-s-

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

mp f mp molto f

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

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

glissando dolce molto
molto precipitando

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

S. Solo
Org.

ff sonoro

ff sost.

(31)

sempre allargando --- TEMPO I (♩=48)

S. Solo
Org.

pp sub. lontan. (longa)

pp senza rigore

(attac subit)

(2/2'4 / 2/2'3)

10.) LIBERA ME

Tranquillo ma scorevolle (♩=68)

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

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

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

Org. simile

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

Org. (4/4)

11 (a2) mf

poco a poco precipitando

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

Org.

Allegro moderato (♩ = 120)

poco a poco allargando

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

Org. *sub. sempre ritardando*

Sub. Misterioso (♩=106)

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

P ritmico

poco a poco crescendo ed affrettando

Org. *mp*

(♩=114) *sempre crescendo ed affrettando*

Org. *mf*

(31)

Animato (♩=120)

S. A. *f* *a2*
Tremens factus sum e-go e ti-me, dum di-scu-sio

T. *f*

U. B. *f*

Org. *f*

poco a poco affrettando

S. solo *f* *poco a poco affrettando*

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

T. *f*
quan-do coe-li mo-ven-di

U. B. *f*
quan-do coe-li mo-ven-di

Org. *f*

molto

Ardente (♩ n 70)

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

Org. *ff*
 2 *ff*
 2

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

Org. *sempre ff*
 4 1
 5
 4
 1
 7
 PP lontano, immateriale

poco a poco allargando

Org. *poco mp*
 6
 4
 4
 4

Grave (♩ n 56)

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

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

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

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

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

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

Org. *mp*

simile
 poco a poco animando e crescendo

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

T. solo *mf*
 et — mi — se — ri — ae

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

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

Org. *mf*

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

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

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

CO RO A. *f*
 di — es ma — gna et — a — ma — ra Val — de

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

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

Org. *f*

sempre animando e crescendo

Org. *f*

GRANDIOSO (N 68)

ben f

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

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

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

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

ben f

Org. *simile*

ben f

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

Org. *poco allargando....*

71

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

poco a poco affrettando ----->

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

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

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

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

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

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

Org. *ff*

ANIMATO (♩=80)

poco a poco allargando ----->

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

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

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

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

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

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

Org.

Pioso (♩=76)

S. solo

T. solo

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

ben ff molto mp

S.

A.

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

T.

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

U. B.

ben ff molto mp

Org.

ben ff molto mp

(111)

S. solo

T. solo

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

mp

S.

A.

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

T.

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

U. B.

P

Org.

P

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

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

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

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

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

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

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

Org. *mp* *molto*

Molto Appassionato (♩ = 96)

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

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

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

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

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

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

Org. *f*

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

S. solo *Li be ra me*

T. solo *Li be ra me*

S. *Li be ra me*

A. *Li be ra me*

T. *Li be ra me*

B. *Li be ra me*

Org.

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

S. solo *Do mi ne De us*

T. solo *Do mi ne De us*

S. *Li be ra me*

A. *Li be ra me*

T. *Li be ra me*

B. *Li be ra me*

Org.

Allegro Deciso (♩=138) *ben ff*

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

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

(131)

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

sempre ben ff

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

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

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

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

Org. *ff*

ben ff

pa-ce

pa-ce

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

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

poi rall...

O. S.

R. A.

O. T.

C. B.

Org.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Org. *possibile* *(lunga)* *fff* *secco* *fff*

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

Serban Nichifor

REQUIEM

**Electronic Organ Version
of the Organ Part**

1. REQUIEM - tacet

2. KYRIE - tacet

Nichifor:Requiem-Electronic Organ

3. DIES IRAE

Serban Nichifor

Agitato

♩ = 68

p *f* simile

10

19

30

41

ff *mf* *ff* SOLO!

56

Quasi Cadenza (Organo Solo !)

Musical score for measures 56-63. The score is in 4/4 time and features a complex, chromatic texture. The right hand (treble clef) plays a series of chords and melodic fragments, while the left hand (bass clef) provides a steady, rhythmic accompaniment. The piece is marked 'Quasi Cadenza (Organo Solo !)'.

64

Musical score for measures 64-71. The score continues the chromatic and complex texture from the previous system. It includes a triplet of eighth notes in the left hand and a fermata over a chord in the right hand. The piece concludes with a final chord in the right hand.

4. LACRIMOSA - tacet

5. DOMINE JESU - tacet

Nichifor:Requiem-Electronic Organ

Andantino, rubato,
sempre legatissimo

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

Serban Nichifor

♩ = 80

pp

pp

p

p

mp

mp

mf

mf

f

f

mp

mp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The first measure of the upper staff has a dynamic marking of *fff*. The second measure of the upper staff has a dynamic marking of *p*. The lower staff also has a dynamic marking of *fff* in the first measure and *p* in the second measure. The music features complex chordal textures and melodic lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. Both staves feature complex chordal textures. A dynamic marking of *f* is present in the final measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. Both staves feature complex chordal textures. A dynamic marking of *mp* is present in the first measure of both staves.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. Both staves feature complex chordal textures.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. Both staves feature complex chordal textures.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The time signature is 4/4. A tempo marking of *allargando* is present in the first measure of the upper staff. A dynamic marking of *mf* is present in the first measure of both staves. A tempo marking of *♩ = 60* is present in the first measure of the upper staff. The system concludes with a double bar line. The date 15-IV-1990 is written in the bottom right corner.

7. SANCTUS

Serban Nichifor

Allegretto

♩ = 106

f simile simile

8

14

20

27

ff

33

ff

ff

This system contains measures 33 through 39. The music is written for two staves, treble and bass. The key signature has two sharps (F# and C#). The time signature is 8/8. The piece begins with a series of chords in the treble staff, some with a fermata. The bass staff features a melodic line with slurs and a triplet of eighth notes in measure 36. The dynamic marking *ff* (fortissimo) is present in measures 34 and 36.

40

3

This system contains measures 40 through 48. The treble staff continues with chords, some with a fermata. The bass staff has a melodic line with slurs and a triplet of eighth notes in measure 41. The dynamic marking *ff* is not explicitly shown in this system, but the intensity remains high.

49

mf

mf

This system contains measures 49 through 57. The treble staff features a melodic line with slurs and a fermata in measure 51. The bass staff has a melodic line with slurs and a fermata in measure 51. The dynamic marking *mf* (mezzo-forte) is present in measures 49 and 50.

58

mp

mp

This system contains measures 58 through 64. The treble staff has a melodic line with slurs and a fermata in measure 59. The bass staff has a melodic line with slurs and a fermata in measure 59. The dynamic marking *mp* (mezzo-piano) is present in measures 58 and 59.

8. AGNUS

Serban Nichifor

Pioso

♩ = 64

26) *mf* simile

33) *mf*

41) SOLO!

46) *mf*

Nichifor:Requiem-Electronic Organ

52

mp

mp

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

59

$\text{♩} = 60$

mf

mf

Detailed description: This system contains measures 59 through 67. The tempo is marked as quarter note = 60. The upper staff has a melodic line with some grace notes, and the lower staff provides harmonic support. The dynamic marking *mf* (mezzo-forte) is used in both staves.

68

Detailed description: This system contains measures 68 through 76. The upper staff continues the melodic development, and the lower staff maintains the harmonic accompaniment. There are no explicit dynamic markings in this system.

77

ff

ff

Detailed description: This system contains measures 77 through 83. The music becomes more intense, with the dynamic marking *ff* (fortissimo) appearing in both staves. The upper staff has more active melodic movement.

84

3

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

91

fff

fff

Detailed description: This system contains measures 91 through 98. The music reaches its peak intensity with the dynamic marking *fff* (fortississimo) in both staves. The texture is very dense with many notes.

attacca
Lux Aeterna !

Nichifor:Requiem-Electronic Organ

9. LUX AETERNA

for Voices & Electronic Organ

Serban Nichifor

Sereno

$\text{♩} = 48$ Tenore Solo

Vox

p

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

Org

pp

pp

Soprano & Tenore Soli

$\text{♩} = 56$

Vox

mp

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

Org

p Poco Piu Mosso

p

14

Vox

mf

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

Org

mp

mp

Nichifor:Requiem-Electronic Organ

Soprano Solo

Coro - T. & B.

19

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

Org *f*

24

Vox *ff*

Org *ff*

molto precipitando = 80 = 90 = 100 = 110 = 120

Ardente sempre incalzando Allegro

30

Vox *p* subito

Org *p*

molto allargando Lento sempre allargando Tempo I

attacca Libera me !

Nichifor:Requiem-Electronic Organ

10. LIBERA ME

Serban Nichifor

Animato

♩ = 120

31 bis

1 31

simile

f

♩ = 56 Grave

p

51

mp

57

mf

f

62

67

VI-DE !!!
m. 73-96

Nichifor:Requiem-Electronic Organ

97 *Animato*

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

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

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

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

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

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

131

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

136

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

141

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

1. REQUIEM

Tranquillo

$\text{♩} = 60$ simile

P/F

7

12

16

attacca

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ simile animando

Allegro Sub.Tempo I

10

1 solo

2

2

attacca

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$ Tutti

pp

6

3

4

17

Tutti

mf

27

38

3

ff

mf

mf

48

f

ff

2

2

60

13

4

4

attacca

4. LACRIMOSA

Grave

$\text{♩} = 74$

p

13

25

mf *inc*

35

p *pp*

5. DOMINE JESU, 6. MEDITATIO - tacet

Violini I

7. SANCTUS

Allegretto

♩ = 106

f

simile

7

7 8

9

9 10 11 12 13

14

14 15 16 17 18 19 20 21 22 23 24 25 26 27

f

simile

28

28 29 30 31 32 33 34 35 36 37 38 39

ff

40

40 41 42 43 44

mf

45

45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

ff

14 2

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

4

pp

9

mp

20

31

5

f

40

2 Soli

ppp effetto armonici

4

51

8

f

67

81

fff

100

9. LUX AETERNA - tacet

Tranquillo

$\text{♩} = 68$ *mp* simile

10 *f*

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

16 21

31 bis ! *f*

32 *ff*

38 41 5 6

49 $\text{♩} = 56$ Grave *f* *f*

61

70 12

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

97 *simile*

103 *ff* **11** *mp*

417 *f*

122 *mp*

127 *ff*

131

135 *3*

139 *fff*

143

Detailed description: This page of a musical score for Violini I contains nine staves of music. The first staff (measures 97-102) is marked *simile* and features a melodic line with accents. The second staff (measures 103-121) begins with a *ff* dynamic, followed by a double bar line with the number 11, and then continues with a *mp* dynamic. The third staff (measures 122-126) is marked *f* and contains a series of chords. The fourth staff (measures 127-130) is marked *ff* and features chords with accents. The fifth staff (measures 131-134) continues the melodic line. The sixth staff (measures 135-138) includes a triplet of notes marked with a '3'. The seventh staff (measures 139-142) is marked *fff* and features chords with accents. The eighth staff (measures 143-146) concludes the page with chords and a final note.

1. REQUIEM

Tranquillo

$\text{♩} = 60$ simile

7

12 simile

16

attacca

2. KYRIE

L'Istesso Tempo

$\text{♩} = 60$ simile

9 animando

Allegro

Sub.Tempo I

1 solo

2

2

attacca

3. DIES IRAE

Sub.Agitato

$\text{♩} = 68$ Tutti (div.)

18

33

46

58

attacca

4. LACRIMOSA

Grave

$\text{♩} = 74$

10

21

31

39

p

mf

p

pp

5. DOMINE JESU, 6. MEDITATIO - tacet

Violini II

7. SANCTUS

Allegretto

simile

$\text{♩} = 106$

f

3

5

10

mf

19

f

simile

26

6

36

ff

38

41

mf

ff

48

2

11

3

8. AGNUS DEI

Pioso, dolce e semplice

$\text{♩} = 64$
ppp
V
 16 simile *mp*
 25 *mf* 8 *f*
 42 20
 64 *f*
 79 *fff*
 90

9. LUX AETERNA - tacet

Violini II

10. LIBERA ME

♩ = 68 Tranquillo

mp simile

10

f

16

♩ = 120 Allegro molto

ff *p*

26

31 bis !

f

35

ff

41

42 div. a 4! Sub. Adagio

pp

49 ♩ = 56 Grave

unis.

61

f

64

70

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

97 *ff* simile

105 *mp*

114

117 *f* simile

122 simile

127 *ff*

131

135 3

139 *fff*

143

Serban Nichifor

1. REQUIEM

Tranquillo

♩ = 60

simile

attacca

2. KYRIE

L'Istesso Tempo

♩ = 60

simile

animando

3. DIES IRAE

Sub.Agitato

♩ = 68

attacca

attacca

4. LACRIMOSA

Grave

♩ = 74

p

10

20 *mp* *mf*

30 *p* *p* V V

38 *pp*

5. DOMINE JESU, 6. MEDITATIO - tacet

Viola

7. SANCTUS

- 3 -

Allegretto

♩ = 106

1

6

11

19

27

40

48

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64 *ppp* *pp*

14 *mp* simile

21 *mf* *p* 7

36 *f*

44 2 Soli *ppp* effetto armonici 4 3

59 Tutti *f* 5

76 *fff*

86 *bui* *V*

9. LUX AETERNA - tacet

Tranquillo

Musical notation for measures 1-9. The piece is in 3/4 time. Measure 1 has a dynamic marking of *mp*. Measures 5-6 contain a triplet of eighth notes. Measure 9 has a dynamic marking of *simile*.

10

Musical notation for measures 10-16. The music features a series of chords and some melodic lines. A dynamic marking of *f* is present at the end of the system.

17 Allegro molto

Musical notation for measures 17-25. The tempo is marked *Allegro molto*. Measure 17 has a dynamic marking of *ff*. Measure 20 has a dynamic marking of *p*. There is a triplet of eighth notes in measure 18.

26

Musical notation for measures 26-30. The music consists of a series of chords and some melodic lines.

31 bis !

Musical notation for measures 31-35. The music features a series of chords and some melodic lines. A dynamic marking of *f* is present at the beginning of the system.

36

Musical notation for measures 36-42. The music features a series of chords and some melodic lines. A dynamic marking of *ff* is present at the beginning of the system. Measure 41 has a dynamic marking of *p*.

43

Musical notation for measures 43-48. The music features a series of chords and some melodic lines. A dynamic marking of *pp* is present at the beginning of the system.

49 $\text{♩} = 56$ Grave

57

Musical notation for measures 49-56. The tempo is marked *Grave*. Measure 49 has a dynamic marking of *mf*. There is an 8-measure rest in measure 50.

60

Musical notation for measures 60-66. The music features a series of chords and some melodic lines. A dynamic marking of *f* is present at the beginning of the system.

67

Musical notation for measures 67-72. The music features a series of chords and some melodic lines.

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

simile

97 *ff*

100

103 *mp*

110

simile

117 *f*

122 simile

127 *ff*

131

135

139 *fff*

143

Tranquillo

1. REQUIEM

♩ = 60

p P/F

mp

attacca

L'Istesso Tempo

2. KYRIE

simile

♩ = 60

ff

animando *Allegro* *Sub.Tempo 1*
fff *pp*

attacca

Sub.Agitato

3. DIES IRAE

♩ = 68

Pizz

p

poco a poco crescendo e precipitando

Deciso *f*

Meno Mosso *ff* *mf* *f*

ff 4/4

attacca

Grave

♩ = 74

5. DOMINE JESU, 6. MEDITATIO - tacet

Celli

7. SANCTUS

- 3 -

Allegretto

♩ = 106

f

5

10 *f* 3 3 10 3

24 simile 3 2 4

38 simile *ff* 3 *mf* 3 3 3

43 3 3 3 3 3 3 6

55 10

Celli

Piso, dolce e semplice

8. AGNUS DEI

- 4 -

♩ = 64

ppp *pp*

14 *3*

17 *3* *mp* simile

26 Pizz *f* Arco simile

41 *7* *4* Pizz *p*

58 simile

63 Arco simile

73

82 *fff* *3*

92 *3*

Detailed description: This is a musical score for Cello, titled "8. AGNUS DEI". The tempo is marked as "Piso, dolce e semplice" with a quarter note equal to 64 beats. The score is divided into measures 1 through 92. It begins with a very soft dynamic (*ppp*) and a hairpin crescendo to *pp*. The piece features several triplet patterns and dynamic markings such as *mp*, *f*, and *fff*. Performance techniques like Pizzicato (Pizz) and Arco are indicated. The score concludes with a final triplet and a fermata.

9. LUX AETERNA - tacet

♩ = 68 *Tranquillo*

6

13 *Allegro molto subito*
♩ = 120 *p subito*

19 21 *p*

24

29 *f*

31 bis !

35 *ff*

43 *pp*

49 ♩ = 56 *Grave*
p

55 *mf*

61 *f*

68

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

97 *ff*

100

103 *mp*

112

117 *f* simile

122 simile

127 *ff*

131

135 3

140 *fff*

144

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

1. REQUIEM

Serban Nichifor

Tranquillo

♩ = 60

1 *p* P/F

7 *mp* Pizz

12 simile

16 Arco

attacca

2. KYRIE

L'istesso Tempo

♩ = 60

simile

ff simile

9 animando Allegro *fff*

attacca

3. DIES IRAE

Sub. Agitato

♩ = 68

Pizz

p

10

19 poco a poco crescendo e precipitando Deciso *f*

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

55 *ff*

attacca

Bassi

- 2 -

4. LACRIMOSA

Grave

$\text{♩} = 74$

p

8

17

p

24

mp *mf*

31 Arco Tutti Pizz
Pizz *p*

38 Arco Tutti Arco
pp Pizz

5. DOMINE JESU, 6. MEDITATIO - tacet

7. SANCTUS

Allegretto

♩ = 106

f simile

10 *fff* *f* *mf*

21 simile *f*

32 simile *ff* 3

42 3 *ff*

8. AGNUS DEI

Pioso, dolce e semplice

♩ = 64

6

pp

14

23

Pizz

f

38

simile

Arco

16

60

f

simile

73

83

fff

93

9. LUX AETERNA - tacet

Tranquillo

♩ = 68
mp

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

24 *f*

31 bis ! *ff* 41

43 *pp*

Grave

49 ♩ = 56 *p* Pizz simile

57 *mf* *f* Arco

65 3

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

Bassi

97 *ff* *simile*

104 *mp* Pizz *simile* Arco

117 Arco *f* 118 119 *simile* 120 121

122 123 124 125 126

127 128 129 *ff* 130

131 132 133 134

135 136 137 138 139

140 141 *fff* 142 143

144 145 146 147

Detailed description: This is a musical score for Basses, spanning measures 97 to 147. The score is written in bass clef with a common time signature (C). It features various dynamics including fortissimo (ff), mezzo-piano (mp), and fortissimo (fff), along with performance instructions such as 'simile', 'Pizz' (pizzicato), and 'Arco' (arco). The music consists of eighth and sixteenth notes, often beamed together, with some measures containing rests or longer note values. Measure 104 includes a double bar line and a '2' above the staff, indicating a second ending. The score concludes with a double bar line at measure 147.