

MESSE DE REQUIEM

CATALOGUE DES MORCEAUX.

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

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

MESSE DE REQUIEM

C. SAINT SAËNS.

REQUIEM - KYRIE.

Op. 54.

N° 1.

Andante sostenuto. ♩ = 76

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

CHŒUR.

Andante sostenuto.

PIANO.

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

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

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

SOPRANO SOLO.

A
p

Re - qui - em æ -

CONTRALTO SOLO.

p

Re - qui - em æ -

TÉNOR SOLO.

p

Re - qui - em æ -

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

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

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

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

Sopranos.

pp


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

Contraltos.

pp

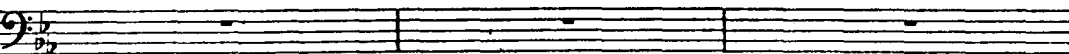

 Re - qui - em æ - ter - nam Do - na e - is,

Ténors.

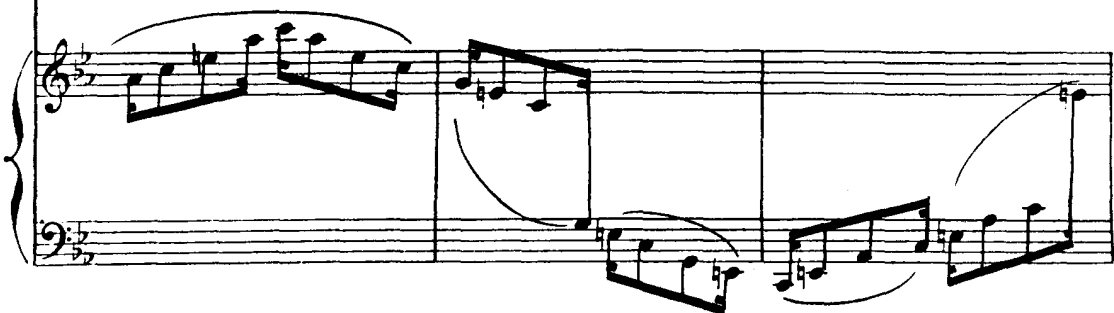
pp


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

Basses.



CEŒUR.



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

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

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

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

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

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

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

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

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

BASSE SOLO.

cresc. *f* *dim.*
 Et lux per - pe - tua lu - ce - at e - -

do - na e - is Do - mine;

do - na e - is Do - mine;

do - na e - is Do - mine;

pp
 do - na e - is Do - mine;

sf *dim.*
 Musical accompaniment for the final phrase, including piano and bass staves with dynamic markings.

B

Soprano (s.) - is.

Alto (a.) - is.

Tenore (t.) - is. *dolce.* Te de - cet

Basso (b.) - is.

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

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

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

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

B

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

CONTRALTO SOLO.

dolce.

Te de - cet

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

pp

Ky - - ri - e,

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

BASSE SOLO.

dolce.

Te de - cet

pp

Ky - ri - e,


pp

Ky - ri - e,

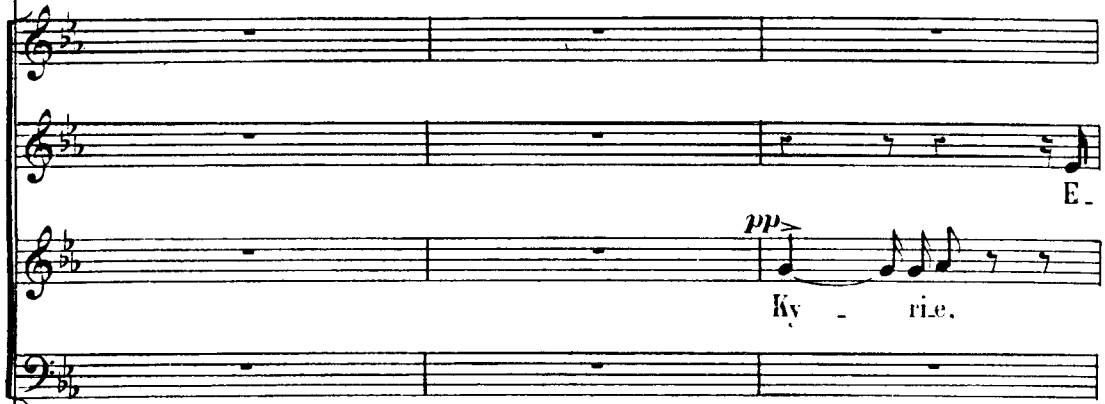
sempre p

SOPRANO SOLO.

poco cresc.



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



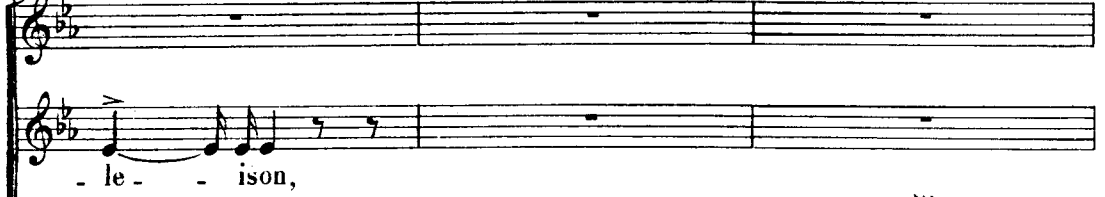
E-
Ky - rie.




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

CONTRALTO SOLO.

poco cresc.



- le - - ison,



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

sempre pp

sempre pp



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

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

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

B. red - de - tur vo - tum

poco cresc.
 Ky - ri - e,

cresc.
 ky - ri -

- e, e - le - i - son,

cresc.

C

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

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

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

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

f
Ky - rie, e - le - ison.

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

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

f
Ky - rie. e - le - ison.

C

f

8^{va} ad lib.

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

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

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

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

Chris - te, e - le - ison.

Chris - te, e - le - ison.

Chris - te, e - le - ison.

div.

Chris - te, e - le - ison.

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

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

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

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

dim. *p*

D

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

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

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

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

D

p

Ped.

CHŒUR.

Sopranos. *pp*

Ky - ri - e, e - le - i -

Contraltos. *pp*

Ky - ri - e, e - le - i -

Ténors. *pp*

Ky - ri - e, e - le - i -

Basses. *pp*

Ky - ri - e, e - le - i -

p

ppp

- son, e - le - i - son.

ppp

- son, e - le - i - son.

ppp

div.

- son, e - le - i - son.

- son.

pp *pp* *m.g.*

pp

DIES IRAE.

Nº 2.

Allegro. $\text{♩} = 84$

sotto voce.

SOPRANO SOLO.



Musical staff for Soprano Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

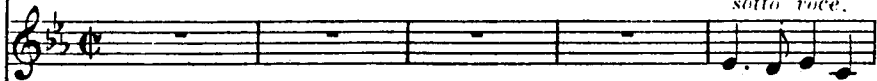
CONTRALTO SOLO.



Musical staff for Contralto Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

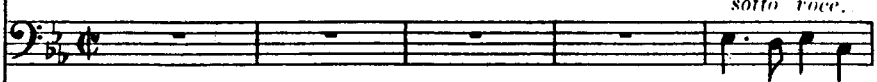
TENOR SOLO.



Musical staff for Tenor Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

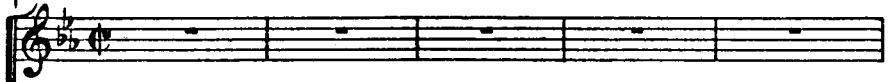
BASSE SOLO.



Musical staff for Bass Solo, showing a bass clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

SOPRANOS.



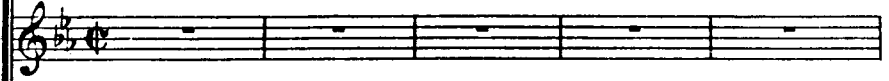
Musical staff for Sopranos, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests.

CONTRALTOS.



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

TÉNORS.



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

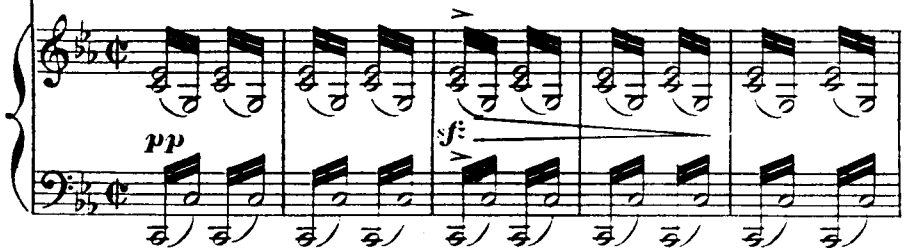
BASSES.



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

Allegro.

PIANO.



Piano accompaniment for the piece, showing a grand staff with treble and bass clefs, key signature of two flats, and common time. The music features a rhythmic pattern of eighth notes and chords, with dynamic markings *pp* and *sfz*.

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

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

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

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

sotto voce.
Di-es il-la, Di-es i-ræ

sotto voce.
Di-es il-la, Di-es i-ræ

sotto voce.
Di-es il-la, Di-es i-ræ

sotto voce.
Di-es il-la, Di-es i-ræ

Piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth notes, likely serving as a basso continuo or keyboard accompaniment.

S.

C.

T.

B.

Tes - te David cum si - bylla.

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

Solvete seclum in favi - la.

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

Solvete seclum in favi - la.

f

cresc.

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

cresc.

C cum si - byl - - la

cresc.

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

cresc.

B cum si - byl - - la

cresc.

- byl - la, cum si - byl - - la

cresc.

Tes - te David cum si - byl - - la

cresc.

- byl - la, cum si - byl - - la

cresc.

B Tes - te David cum si - byl - - la

f

A

LES SOLI avec le Chœur.

Quantus tremor est fu - tu - rus,

Quantus tremor est fu - tu - rus,

Quantus tremor est fu - tu - rus.

Quantus tremor est fu - tu - rus, quando

A

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

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

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

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

Mod^{to} $\text{♩} = 96$

Cuncta stricte discus - su - rus!

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

- su - rus!

- rus!

Mod^{to}

ff

ff

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

tutta forza.

ff

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The lyrics are printed below each vocal staff.

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

Silence.

Silence.

Silence.

The piano accompaniment continues with chords and melodic lines. The lyrics are printed below each vocal staff. The system concludes with a 'Silence.' marking on each staff.

Silence.

The piano accompaniment concludes with chords and melodic lines. The system concludes with a 'Silence.' marking on both staves.

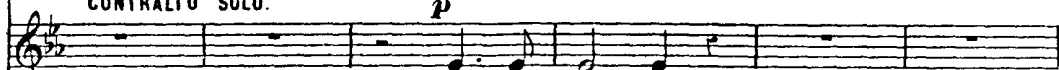
B

SOPRANO SOLO.

p

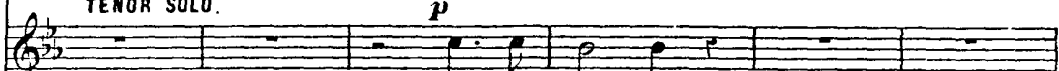
Mors stu - pe - bit

CONTRALTO SOLO.

p

Mors stu - pe - bit

TÉNOR SOLO.

p

Mors stu - pe - bit

BASSE SOLO.

p

Mors stu - pe - bit

B

 Piano accompaniment for the first system, featuring chords and dynamics such as *p*, *mf*, and *p*.

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

 Musical staff for Soprano, showing the vocal line for the phrase "et natura, Cum resurget creatura," with a dynamic marking of *p*.

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

 Musical staff for Contralto, showing the vocal line for the phrase "et natura, Cum resurget creatura," with a dynamic marking of *p*.

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

 Musical staff for Tenor, showing the vocal line for the phrase "et natura, Cum resurget creatura," with a dynamic marking of *p*.

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

 Musical staff for Bass, showing the vocal line for the phrase "et natura, Cum resurget creatura," with a dynamic marking of *p*.

 Piano accompaniment for the second system, featuring chords and dynamics such as *p*.

SOPRANO SOLO.

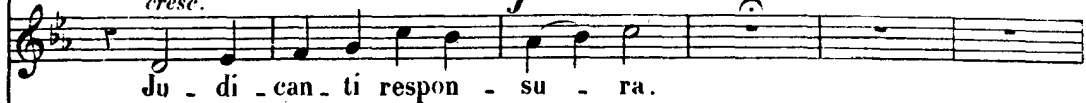
cresc.

Silence.



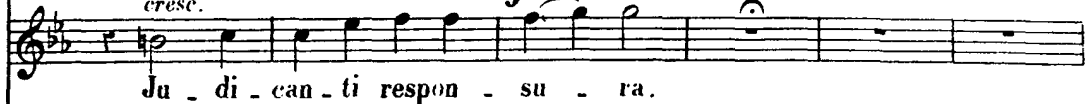
Ju - di - can - ti respon - su - ra.

CONTRALTO SOLO.

cresc.

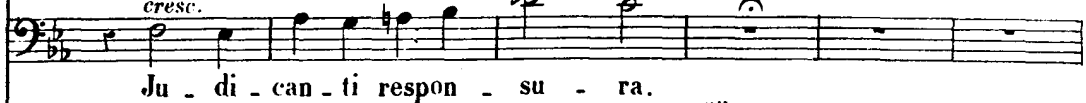
Ju - di - can - ti respon - su - ra.

TÉNOR SOLO.

cresc.

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

BASSE SOLO.

cresc.

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

Sopranos

p cresc.

Silence.



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

Contraltos

p cresc.

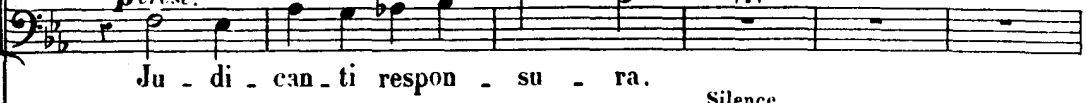
Ju - di - can - ti respon - su - ra.

Ténors

p cresc.

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

Basses

p cresc.

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

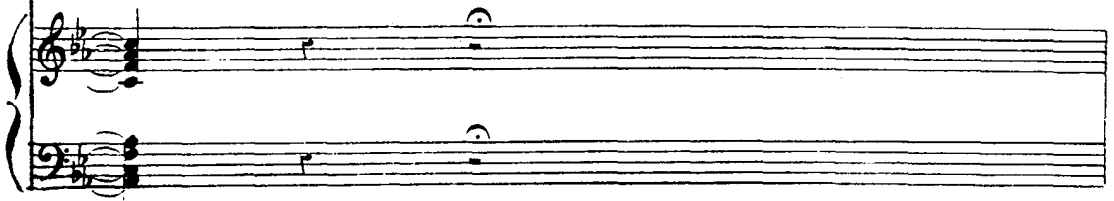
Silence.



TÉNOR SOLO.

f Récit. *ad lib.*

Liber Scriptus profe - retur, In quo totum conti - netur. Undè mundus judi - ce - tur.



BASSE SOLO. *Récit. ad lib.*

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

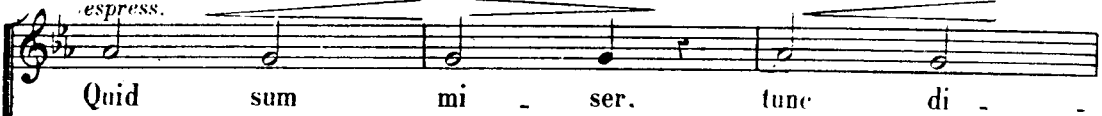
Nil in - ultum rema - ne - bit

TÉNOR SOLO. *dol.*

Un peu plus lent. *espress.* *Ped.*

Quid sum miser tunc di -

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

Sopranos.
espress.Contraltos.
espress.Ténors.
espress.Basses.
espress.

SOPRANO SOLO.

f Cum vix jus - tus

CONTRALTO SOLO.

f Cum vix jus - tus

TÉNOR SOLO.

f Cum vix jus - tus

BASSE SOLO.

f Cum vix jus - tus

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

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

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

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

sempre f

p
S. sit se - cu - rus.

p
C. sit se - cu - rus.

p
T. sit se - cu - rus.

p
B. sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

fz
p
pp

REX TREMENDÆ.

Nº 5.

Allegro moderato. ♩ = 404

TÉNOR SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CEŒUR.

Five vocal staves (Tenor Solo, Sopranos, Contraltos, Tenors, Basses) with rests in 3/4 time, key of B-flat major.

Allegro moderato.

PIANO.

pp

pp

Piano accompaniment for the first system, featuring chords and arpeggiated patterns in both hands.

pp

Tenor Solo vocal line with lyrics: Rex tre - men - dæ ma - jes - ta - tis,

pp

Sopranos vocal line with lyrics: Rex tre - men - dæ ma - jes - ta - tis,

pp

Contraltos vocal line with lyrics: Rex tre - men - dæ ma - jes - ta - tis,

pp

Tenors vocal line with lyrics: Rex tre - men - dæ ma - jes - ta - tis,

pp

Piano accompaniment for the second system, continuing the arpeggiated patterns.

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

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

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

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

fons pi - e - ta - tis..

Sal - va me, fons pi - e -

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

TENOR SOLO.

A

dolce.

Re - cor - da - re,

Sal - va me.

- ta - tis.

Sal - va me.

Sal - va me.

A

pp

cresc.

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

dim.

vi - æ, Ne me per - das il - la di -

pp

T. - e.

Sopranos.

Contraltos.

Ténors.

Basses.

CHOEUR.

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

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

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

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

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

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

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

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

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

This system contains four vocal staves and a piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The vocal lines are in a soprano and alto register. The lyrics are: "fons pi - e - ta - tis. Sal - - - va me." The piano part includes a *pp* dynamic marking.

TÉNOR SOLO
espress.

Quæ - rens me se - dis - ti las - sus: Re - de -
cresc.

This system features a tenor solo and piano accompaniment. The tenor part is marked *espress.* and *cresc.*. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and chords in the left hand. The lyrics are: "Quæ - rens me se - dis - ti las - sus: Re - de -".

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

This system continues the tenor solo and piano accompaniment. The tenor part is marked *dim.*. The piano accompaniment remains consistent with the previous system. The lyrics are: "- mis - ti eru - cem pas - sus: Tan - tus la - bor".

B

T.  non sit cas - - - sus

Sopranos.

 Jus - te Ju - dex ul - ti

Contraltos.

 Jus - te Ju - dex ul - ti

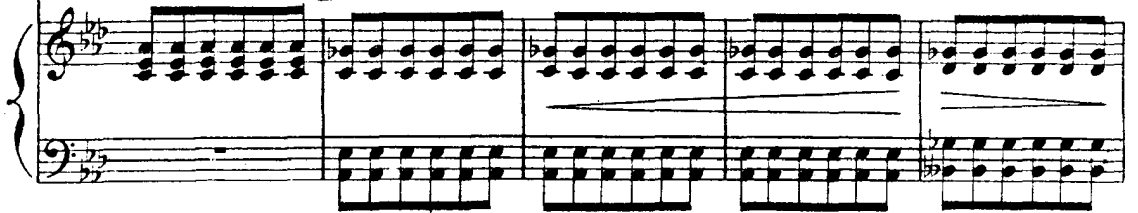
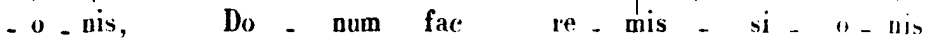
Ténors.

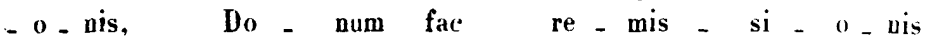
 Jus - te Ju - dex ul - ti

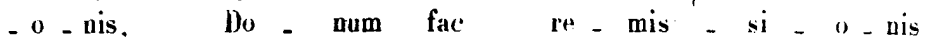
Basses.

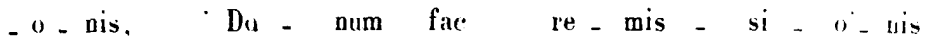
 Jus - te Ju - dex ul - ti

B


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

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

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

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



TENOR SOLO.

f
lu - ge -

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

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

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

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

cresc. *f* *p*

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

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

C

us.

Sopranos. *pp* *cresc.*

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

Contraltos. *pp* *cresc.*

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

Ténors. *pp* *cresc.*

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

Basses. *pp* *cresc.*

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

C

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

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

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

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

TENOR SOLO.

Preces meae non sunt dignae; Sed tu

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

D

ere - mer ig - ne.

Sopranos. *mf*

Contraltos. *mf*

Ténors. *mf*

Basses. *mf*

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

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

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

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

D

TENOR SOLO

Et ab hoc dis me se - ques - tra. Sta - tu -

- eus in par - te dex - tra.

dim. *pp*

Sopranos.

pp

pp

Contraltos.

pp

pp

Ténors.

pp

pp

Basses.

pp

pp

pp

pp

pp

CHORUS

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

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

ORO SUPPLEX.

N^o 4.

Adagio. ♩ = 66

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

Adagio.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CHŒUR.

Adagio.

PIANO.

A

First system of piano accompaniment for section A. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Dynamics include *p* and *pp*.

Second system of piano accompaniment for section A. The treble staff continues the melodic line with chords and moving lines. The bass staff provides a steady accompaniment. Dynamics include *p* and *pp*.

Third system of piano accompaniment for section A. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Dynamics include *p* and *pp*.

B SOPRANO SOLO.

dolce. >

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

CONTRALTO SOLO.

dolce. >

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

TÉNOR SOLO.

dolce. >

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

B

Fourth system of piano accompaniment for section B. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Dynamics include *pp*.

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

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

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

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

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

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

cresc.

cresc.

cresc.

Sopranos.

Contraltos.

Ténors.

Basses.

f

f

f

f

f

Lacrymosa.

Lacrymosa.

Lacrymosa.

Lacrymosa.

Lacrymosa.

f

Lacrymosa.

CHORUS.

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

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

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

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

D

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

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

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

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

D

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

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

SOPRANO SOLO. *dolce.*CONTRALTO SOLO. *dolce.*TÉNOR SOLO. *dolce.*BASSE SOLO. *dolce.*

S. Do - na e - is,

C. Do - na e - is,

T. Do - na e - is,

B. Do - na e - is.

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

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

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

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

dim.

pp

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

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

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

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

pp
A - - - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

HOSTIAS.

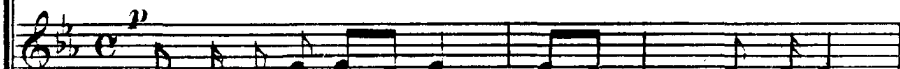
N^o 5.Andantino. $\text{♩} = 88$

SOPRANOS.



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

CONTRALTOS.



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

TÉNORS.



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

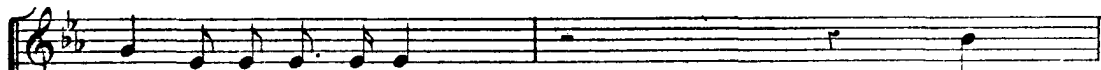
BASSES.



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

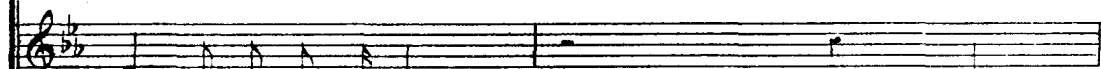
Andantino.

PIANO.



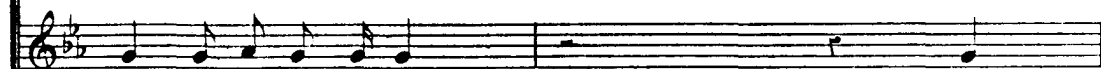
lau - dis of - fe - rimus

Tu



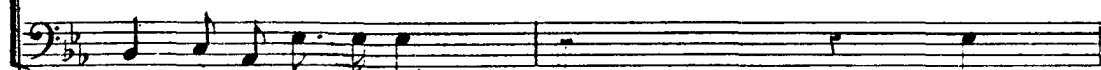
lau - dis of - fe - rimus

Tu



lau - dis of - fe - rimus

Tu



lau - dis of - fe - rimus

Tu



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

p
 me_mo_ri_am fa_cimus
p
 me_mo_ri_am fa_cimus
p
 me_mo_ri_am fa_ci_mus
p
 me_mo_ri_am fa_ci_mus

A

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

A

dolce. *pp*
mf

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

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

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

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and features a key signature of two flats. Dynamics include *mf* (mezzo-forte).

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

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

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

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

The second system consists of five staves. The top four staves are vocal lines with lyrics. The bottom staff is piano accompaniment. The music continues in 3/4 time with the same key signature. Dynamics include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

SANCTUS.

N° 6.

All^o maestoso. ♩ = 72

SOPRANOS

CONTRALTOS.

TÉNORS.

BASSES.

CHOEUR.

PIANO.

f

Sanc -

f

Sanc -

f

Sanc -

f

Sanc -

All^o maestoso.

The piano accompaniment for the first system features a complex, flowing melodic line in the right hand, characterized by slurs and grace notes. The left hand provides a steady, rhythmic accompaniment with quarter notes and eighth notes.

The second system contains the vocal parts and piano accompaniment. The vocal parts (Soprano, Contralto, Tenor, and Bass) are arranged in four staves, each with lyrics: "tus, Sanctus, tus." The piano accompaniment continues with a similar melodic and rhythmic pattern as in the first system.

A

Sanctus - - - tus.

Sanctus - - - tus,

Sanctus - - - tus,

Sanctus - - - tus, Sanctus -

A

Do - - mi - nus De - us

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

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

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

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

f

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

B

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

ter - ra glo - ri - a

ter - ra glo - ri - a,

ter - ra glo -

B

- ri - a tu - a.

tu - a. Ho - san - na,

glo - ri - a tu - a. Ho -

- ri - a tu - a.

f

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

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

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

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment consists of a right-hand melody with sixteenth-note patterns and a left-hand bass line with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

- na in ex - cel - sis,

- na in ex - cel - sis,

- na in ex - cel - sis,

- na in ex - cel - sis,

The second system of music continues the vocal and piano accompaniment. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment consists of a right-hand melody with sixteenth-note patterns and a left-hand bass line with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

BENEDICTUS.

Nº 7.

Moderato, ♩ = 66

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

CHŒUR.

TÉNORS.

BASSES.

PIANO.

Moderato.

SOPRANO SOLO.



Be - - - ne - dic - tus,

CONTRALTO SOLO.



Be - - - ne - dic - tus,

TÉNOR SOLO.



Be - - - ne - dic - tus,

BASSE SOLO.



Be - - - ne - dic - tus,

Sopranos.



Be - - - ne -

Contraltos.



Be - - - ne -

Ténors.



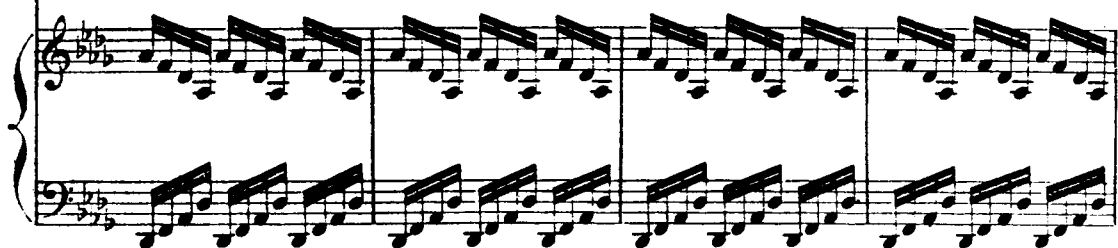
Be - - - ne -

Basses.



Be - - - ne -

CHORUR.



CHORUR.

S.
Be - ne - dic - tus

C.
Be - ne - dic - tus

T.
Be - ne - dic - tus

B.
Be - ne - dic - tus

- dic - tus, Be - ne -

- dic - tus, Be - ne -

- dic - tus, Be - ne -

- dic - tus, Be - ne -

The piano accompaniment consists of a continuous eighth-note pattern in both hands, with a melodic line in the right hand.

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

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

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

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

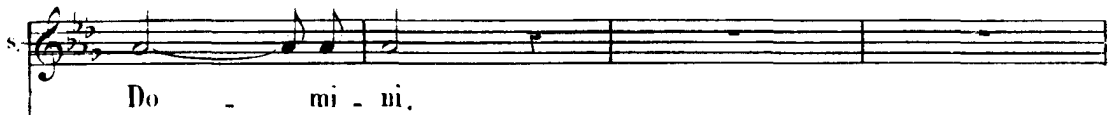
S.
- dic - tus qui ve - nit in

A.
- dic - tus qui ve - nit in

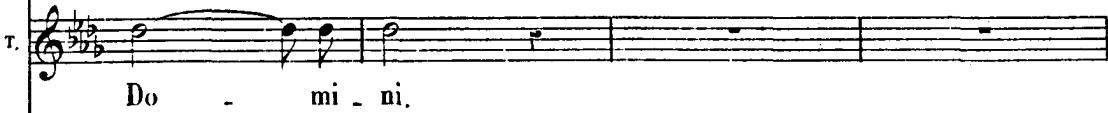
T.
- dic - tus qui ve - nit in

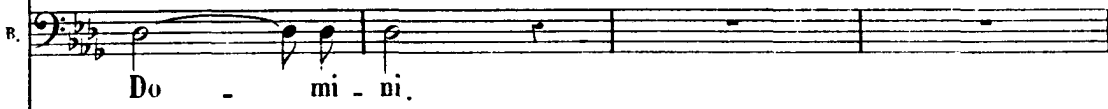
B.
- dic - tus qui ve - nit in

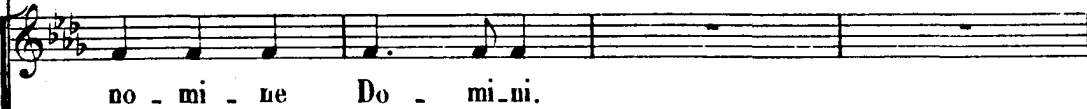
Piano accompaniment (Right and Left hands)

S.  Do - mi - ni.

C.  Do - mi - ni.

T.  Do - mi - ni.

B.  Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

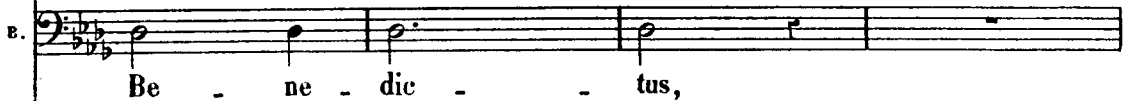


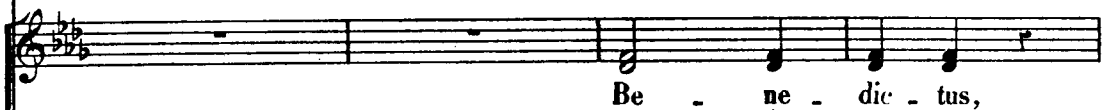
A


S.  Be - ne - dic - tus,


C.  Be - ne - dic - tus,

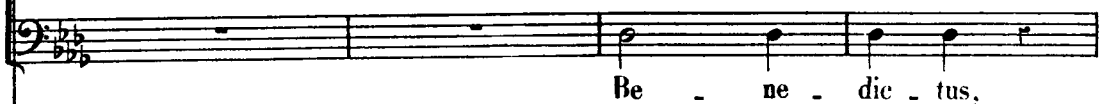
T.  Be - ne - dic - tus,

B.  Be - ne - dic - tus,

 Be - ne - dic - tus,

 Be - ne - dic - tus,

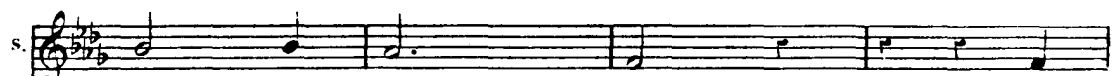
Be - ne - dic - tus,
 Be - ne - dic - tus,

 Be - ne - dic - tus,

A

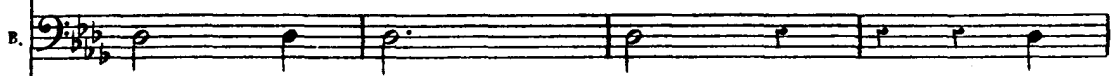


Piano accompaniment for section A, featuring a rhythmic pattern of eighth notes in both hands.

S.  Be - ne - dic - tus qui

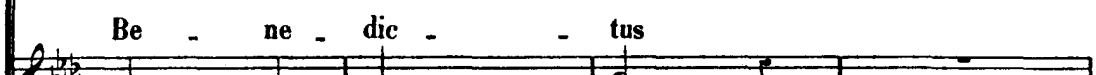
C.  Be - ne - dic - tus qui

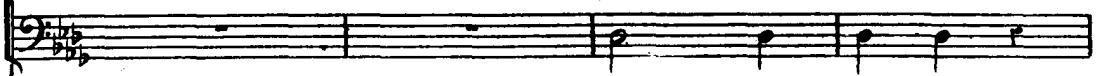
T.  Be - ne - dic - tus qui

B.  Be - ne - dic - tus qui

 Be - ne - dic - tus

 Be - ne - dic - tus

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

 Be - ne - dic - tus



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

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

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

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


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


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


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


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

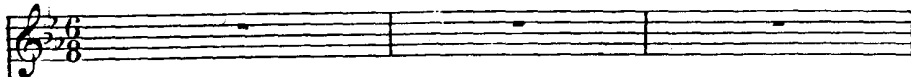
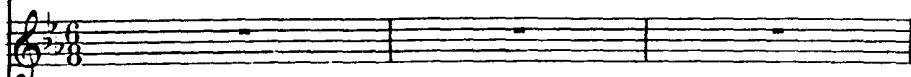
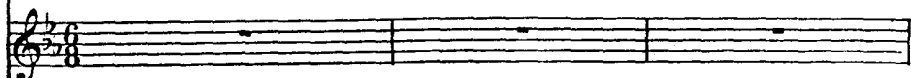
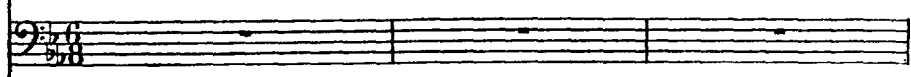


This musical score is for a voice and piano piece. It features nine staves. The first eight staves are for the voice, labeled S (Soprano), C (Contralto), T (Tenor), B (Bass), and four unlabeled staves. Each voice part begins with the syllable "ni." and is followed by a melodic line. The piano accompaniment is shown in the final staff, consisting of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

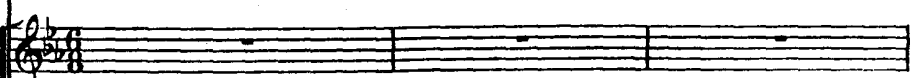
AGNUS DEI.

N° 8.

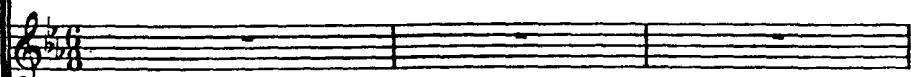
Andante sostenuto. ♩ = 76

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

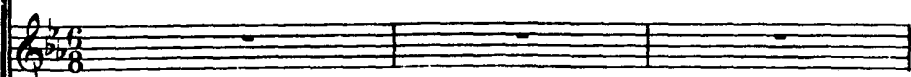
SOPRANOS.



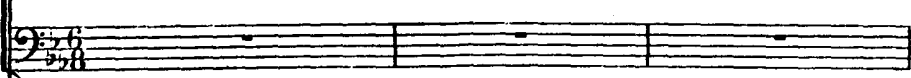
CONTRALTOS.



TÉNORS.



BASSES



A. Andante sostenuto.

PIANO.



First system of musical notation. The piano staff (top) features chords with accents (^) and dynamic markings *sf* and *sf > p*. The bass staff (bottom) features chords with accents (^) and dynamic markings *sf* and *sf > p*.

Second system of musical notation. The piano staff (top) features melodic lines with dynamic markings *sf* and *sf > p*, and a *dim.* marking. The bass staff (bottom) features chords with dynamic markings *sf* and *sf > p*.

Third system of musical notation. It begins with the tempo marking **Moderato.** and a quarter note equal to 84 (♩ = 84). The piano staff (top) features chords with dynamic markings *p*, *dim.*, and *pp*. The bass staff (bottom) features chords with dynamic markings *pp* and a **Ped.** marking.

Fourth system of musical notation. The piano staff (top) features melodic lines with a *p espressivo.* marking. The bass staff (bottom) features chords.

Fifth system of musical notation. The piano staff (top) features melodic lines with accents (>) and slurs. The bass staff (bottom) features chords with slurs.

Sixth system of musical notation. The piano staff (top) features melodic lines with accents (>) and slurs. The bass staff (bottom) features chords with slurs.

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

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

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

A
SOPRANO SOLO.

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

CONTRALTO SOLO.

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

TÉNOR SOLO.

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

BASSE SOLO.

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

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

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

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

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

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

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

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


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

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

S. *f* do - na e - - is *dim.*
C. *f* do - na e - - is
T. *f* do - na e - - is
B. *f* do - na e - - is



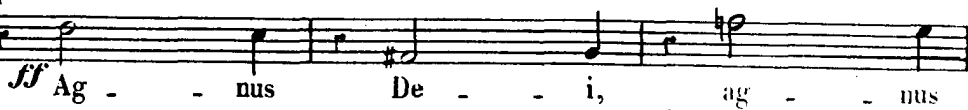
S. *p* qui - em.
C. *dim.* *p* re - - qui - em.
T. *dim.* *p* re - - qui - em.
B. *dim.* *p* re - - qui - em.



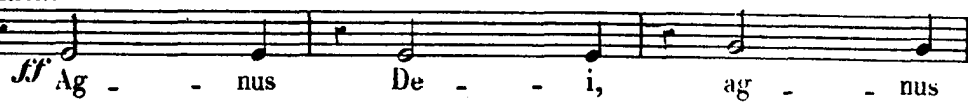
molto cresc.



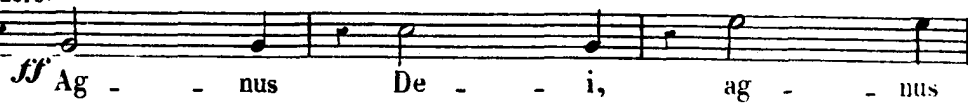
B Sopranos.



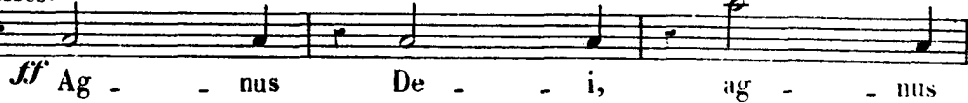
Contraltos.



Ténors.



Basses.



CHŒUR.

sf



Div.



Div.



pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

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

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

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

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

re - qui - em. —

re - qui - em. —

re - qui - em. —

re - qui - em. —

dim.

C *p*
Ag - nus De - i, qui

p
Ag - nus De - i, qui

Div. p
Ag - nus De - i, qui

Div. p
Ag - nus De - i, qui

C *p*
pp

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

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

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

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

mp

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

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

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

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

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

p>
Lux æ - ter - na luce - at e - is

p>
Lux æ - ter - na luce - at e - is

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

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

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

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

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

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

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

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

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

qui - a pi - us es. A -

pp

pp

Div.

pp

Div.

dim.

p

pp

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

ppp

ppp

ppp

ppp

ppp

FIN.