

I — Introit and Kyrie

Molto largo $\text{♩} = 40$ *pp* *sostenuto*

SOPRANO
ALTO
TENOR
BASS

Re - qui - em æ - ter - nam,
Re - qui - em æ - ter - num,
Re - qui - em æ - ter - nam,
Re - qui - em æ - ter - num,

PIANO

Molto largo

ff *pp*

sempre pp *A cresc.*

do - na e - is Do - mi - ne, et lux per -
do - na e - is Do - mi - ne, et lux per -
do - na e - is Do - mi - ne, et lux per -
do - na e - is Do - mi - ne, et lux per -
do - na e - is Do - mi - ne, et lux per -

cresc. *cresc.* *cresc.* *cresc.*

PIANO

ff *pp*

vallo *vallo*

f - pe - tu - a *sempre f* lu - ce - at, *dim.* lu -
f - pe - tu - a *sempre f* lu - ce - at, *dim.* lu -
f - pe - tu - a *sempre f* lu - ce - at, *dim.* lu -
f - pe - tu - a *f* lu - ce - at *dim.* lu -

sostenuto
sempre f

dim. - ce - at, *p* **B** *pp* lu - ce - at
dim. - ce - at, *p* *pp* lu - ce - at
dim. - ce - at, *p* *pp* lu - ce - at
dim. ce - at, *p* *pp* lu - ce - at
dim. - ce - at, *p* *pp* lu - ce - at

ff

ppp
 e - is, lu - ce - at e - is.
ppp
 e - is, lu - ce - at e - is.
ppp
 e - is, lu - ce - at e - is.
ppp
 e - is, lu - ce - at e - is.

p
pp

Andante molto ♩ = 72
TENOR *p dolce e espressivo*
 Re - qui - em

dolce
p espressivo
legato e sostenuto

- ter - nam do - na - is Do - mi - ne,

cresc. *f*

et lux per - pe - tu - a lu - ce - at

cresc.

e - is

dolce espress.

p

dolce *cresc.*

Re - qui - em æ - ter - nam Do - na

pp

f *sempre f*

do - na e - is - Do - mi - ne et lux per -

f *sempre f*

- pe - tu - a lu - ce - at e - - is

p

dim.

E

p dolce

SOPRANO
dolce

Te - de - cet hyn - nus, De - us in Si -

p

- on - et ti - bi red - de - tur vo -

Fff

tum in Je-ru-sa-lem

ex-au-di

ex-au-di

ex-au-di

ex-au-di

E

ff

p *ff* *p*

ex-au-di o-ra-ti-o-nem me-am

ex-au-di o-ra-ti-o-nem me-am

ex-au-di o-ra-ti-o-nem me-am

ex-au-di o-ra-ti-o-nem me-am

p *ff* *p*

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

ff sempre

ad te om - nis ca - ro

sempre

ve - ni - et om - nis ca - ro

dim.

dim.

dim.

dim.

ve - ni - et om - nis ca - ro

sempre

dim.

dim.

dim.

ve - ni - et om - nis ca - ro

pp **G**

ve - ni - et

p ve - ni - et

p ve - ni - et

p ve - ni - et

p

très soutenu.

dolce espress.

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

dolce

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

H
cresc. *f*
 - le - i - son Ky - ri - e e - le - i - son e -
cresc. *f*
 - le - i - son Ky - ri - e e - le - i - son e -
 - le - i - son e - le - i - son e -
cresc. *f*
 Ky - ri - e e - le - i - son e -

H
cresc. *f*

- le - i - son, e - le - i - son Chris - te
p *ff*
 - le - i - son, e - le - i - son Chris - te
p *ff*
 - le - i - son, e - le - i - son Chris - te
p *ff*
 - le - i - son, e - le - i - son Chris - te

p *ff*

p Chris - te, *ff* Chris - te e - le - i - son *p*
p Chris - te, *ff* Chris - te e - le - i - son *p*
p Chris - te, *ff* Chris - te e - le - i - son *p*
p Chris - te, *ff* Chris - te e - le - i - son *p*

p Chris - te, *f* Chris - te e - le - i - son *p*

J *sempre p* Chris - te Chris - te, e - le - i -
sempre p Chris - te Chris - te, e - le - i -
sempre p Chris - te Chris - te, e - le - i -
sempre p Chris - te Chris - te e - le - i -

J

Four vocal staves (Soprano, Alto, Tenor, Bass) in a grand staff. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics "- SON" are written below each staff. The music consists of a single note (a half note) on a whole rest for each voice part, spanning three measures.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is marked *p sempre*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, spanning three measures.

Four vocal staves (Soprano, Alto, Tenor, Bass) in a grand staff. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics "e - le - i - son" are written below each staff. The music consists of a melodic line with a slur over the notes, spanning three measures.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music continues from the first system, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand, spanning three measures.

K *pp*

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

This system contains four vocal staves. Each staff begins with a rest, followed by the lyrics 'e - le - i - son'. The dynamics are marked *pp* (pianissimo). The notes are: Soprano (G4, A4, B4), Alto (F4, G4, A4), Tenor (E4, F4, G4), and Bass (C4, D4, E4).

K *pp*

pp

This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is in a minor key and includes various chords and melodic lines. The dynamics are marked *pp*.

ppp

e - le - i - son

e - le - i - son

e - le - i - son

e - le - i - son

This system contains four vocal staves. Each staff begins with a rest, followed by the lyrics 'e - le - i - son'. The dynamics are marked *ppp* (pianississimo). The notes are: Soprano (G4, A4, B4), Alto (F4, G4, A4), Tenor (E4, F4, G4), and Bass (C4, D4, E4).

ppp

ppp

This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines. The dynamics are marked *ppp*.

II — Offertory

(O Lord, our God)

Adagio molto $\text{♩} = 48$

ALTO

TENOR

BASS

BARITONE
SOLO

Adagio molto

PIANO

*espressivo**cresc.**p sostenuto*

ALTO

pp

TENOR

O Do-mi-ne Je-su Chris-te rex glo-riæ — li-be-ra

O Do-mi-ne Je-su Chris-te rex glo-riæ —

A *dolce*

a nimas de - func.to - rum, — di - pœ - nis in - fer -
 — li - be.ra.a'. nimas de - func.to - rum de pœ - nis in - fer -

A *pp*

- ni et de pro - fun - do la -
 - ni et de pro - fun - do la -

pp

pp sempre **B**

- cu O Do.mi.ne Je.su Christe rex glo.riæ — li - be.ra
 - cu O Do.mine Je.su Chris.te rex glo.riæ —

B

dolce

a_ni_mas de - func-to - rum de o - re le - o -

— li - be - ra a_ni_mas de - func-to - rum de o - re le - o -

dolce

pp

C

- nis ne ab - sor - be.at Tar - ta -

- nis ne ab - sor - be.at Tar - ta -

C

pp

p

- rus O Do.mi.ne Je-su Chris.te rex glo - riæ. O Do.mi

- rus Je-su Chris-te rex glo - riæ. O Do.mi

BASS *p*

O Do - mine, Je - su Chris - te rex glo - riæ

p legato

mf *p* **D** *p*

- ne - Je - su Chris - te - Ne ca -

- ne Je - su Chris - te - Ne ca -

mf - Je - su Chris - te - Ne ca -

D

mf *p*

p

- dant in obs - cu - rum,

- dant in obs - cu - rum.

- dant in obs - cu - rum,

p *f* *p*

BARITONE SOLO

dolce

Hos - ti -

cresc. *f* *p* *sfz* *p*

And^{te} mod^{to} ♩ = 63

as — et pre — ces Ti — bi

pp

Do — mi — ne Lau — dis of —

fe — ri — mus tu sus — ci — pe

mf *cresc.* **E** *cresc.*

— pro a — ni — ma — bus il — lis qua — rum

dimin. *p dolce* *dim.* *p*

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

mf fa - ci - mus **F**

f *dimin.* *p*

p fac - e.

- as, fac e - as Do - mi - ne de mor - te tran - si - re

pp

meno p

ad vi - tam — quam —

o - lim A - bra - hae — pro - mi - sis - ti —

espress.

H diminu.

pro - mi - sis - ti et

H

piu f *diminu.*

mf *p*

se - mi - ni — e - jus —

SOPRANO

1^o tempo Adagio molto (♩=48)

ALTO

TENOR

BASS

pp

O Do - mi - ne Je - su

O Do - mi - ne Je - su

O Do - mi - ne Je - su Chris - te rex

1^o tempo Adagio molto

pp

pp

O Do - mi - ne Je - su Chris - te rex glo - ri -

Chris - te Je - su Chris - te rex glo - ri -

Chris - te

O Do - mi - ne li - be -

glo - ri - æ rex glo - ri - æ

J

cresc.

æ li - be - ra a - ni - mas de - func - to - rum de
 æ li - be - ra a - ni - mas de - func - to - rum de
 - ra a - ni - mas de func - to - rum de
 li - be - ra de - func -

J

cresc.

f
 pœ - nis in - fer - ni de pœ - nis in -
 pœ - nis in - fer - ni de pœ - nis in -
 pœ - nis in - fer - ni de pœ - nis in -
 - to - rum de pœ - nis in - fer -

- fer - ni et de pro - fun - do la -
 - ter - ni et de pro - fun - do la -
 - fer - ni et de pro - fun - do - la -
 - ni et de - pro - fun - do - la -

pp

pp

pp

pp

- cu, — Ne ca - dant in obs - cu -
 - cu, — Ne ca - dant in obs - cu -
 - cu, — Ne ca - dant in obs - cu -
 - cu, — Ne ca - dant in obs - cu -

dolce sempre

dolce

dolce

dolce

pp

K

K

- rum *pp* A - - - - - *ppp* - men A - - - - -
 - rum *pp* A - - - - - *ppp* - men A - - - - -
 - rum *pp* A - - - - - *ppp* - men A - - - - -
 night. *pp* A - - - - - *ppp* - men A - - - - -
 - rum A - - - - - - - - - - men A - - - - -

The first system consists of five staves. The top four staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The lyrics are: "rum men men men men".

- - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -
 - - - - - men A - - - - - men - - - - -

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

III — Sanctus

(Holy, Holy, Holy)

And^{te} Moderato ♩ = 60

SOPRANO

ALTO

1st and 2nd
TENORS

1st and 2nd
BASSES

PIANO

The score shows the beginning of the Sanctus. The vocal staves (Soprano, Alto, Tenors, Basses) are currently empty. The piano accompaniment begins with a *dolce* marking and a dynamic of *p*. The right hand plays a series of eighth-note chords, while the left hand provides a steady bass line. A *Tr.* (Trill) marking is placed below the first measure of the piano part.

The score shows the vocal entry of the Sanctus. The vocal staves are now filled with notes and lyrics. The Soprano part begins with a *pp* dynamic and the lyrics "Sanctus Sanctus". The piano accompaniment continues with the same *dolce* and *p* markings. The right hand continues with eighth-note chords, and the left hand continues with a steady bass line. The score concludes with a series of five *Tr.* (Trill) markings in the piano part.

First system of musical notation. It includes a vocal line with the lyrics "- tus", a 1st Bass line with the lyrics "Sanc tus Sanc", and a piano accompaniment marked *pp* and *dolce sempre*. The piano part features a rhythmic pattern of eighth notes with beams.

Second system of musical notation. The vocal line continues with the lyrics "Sanc tus Do mi". The 1st Bass line has the lyrics "- tus". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final notes.

mus

Sanc tus Do mi

Sanc tus Do mi

p

This system contains the first two systems of a musical score. The top system has a vocal line with the lyrics "mus" and a piano accompaniment. The second system has two vocal lines with the lyrics "Sanc tus Do mi" and a piano accompaniment. The piano part features a melodic line with a *p* dynamic marking.

A

Do mi nus De

- nus

- nus

A

This system contains the next two systems of the musical score. The top system has a vocal line with the lyrics "Do mi nus De" and a piano accompaniment. The second system has two vocal lines with the lyrics "- nus" and a piano accompaniment. The piano part continues with a melodic line, marked with a *p* dynamic.

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

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

De - - - us Sa - ba -
 - us
 - us

This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic structure. The dynamic marking *pp* (pianissimo) is present in the piano part.

This system contains the final two measures of the piece, primarily consisting of the piano accompaniment. The right-hand part continues the melodic line, and the left-hand part provides harmonic support.

oth

De - - - us Sa - ba

De - - - us Sa - ba

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a single note with a long horizontal line underneath, labeled "oth". The second staff is a vocal line with a treble clef, containing the lyrics "De - - - us Sa - ba" with a long horizontal line underneath. The third staff is a vocal line with a bass clef, containing the lyrics "De - - - us Sa - ba" with a long horizontal line underneath. The fourth staff is a piano accompaniment with grand staff notation (treble and bass clefs), featuring a complex rhythmic pattern of eighth and sixteenth notes.

poco cresc. **B**

Sanc - tus Do - mi - nus

oth

oth

B

The second system of the musical score consists of four staves. Above the first staff is the instruction "poco cresc." and a bracket labeled "B" spanning the first two measures. The first staff is a vocal line with a treble clef and a key signature of two flats, containing the lyrics "Sanc - tus Do - mi - nus" with a long horizontal line underneath. The second staff is a vocal line with a treble clef, containing a single note with a long horizontal line underneath, labeled "oth". The third staff is a vocal line with a bass clef, containing a single note with a long horizontal line underneath, labeled "oth". The fourth staff is a piano accompaniment with grand staff notation, featuring a complex rhythmic pattern of eighth and sixteenth notes. Above the fourth staff is a bracket labeled "B" spanning the first two measures.

SOPRANO

De - - - - - us - - - - -

TENOR *pp*

De - - - - - us - - - - - De - - - - - us

1st BASS *pp*

De - - - - - us - - - - - De - - - - - us

Sa - - - - - bu oth

Sa - - - - - ba oth

C sempre dolce
SOPRANO

Ple - ni sunt cae - li et

The first system of the score features a Soprano vocal line and a Piano accompaniment. The Soprano line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics "Ple - ni sunt cae - li et" are written below the notes. The Piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand providing a steady bass line.

ter - - - - ra

dolce

The second system continues the Soprano vocal line and Piano accompaniment. The Soprano line has the lyrics "ter - - - - ra". The Piano accompaniment is marked with the instruction *dolce*. The musical notation includes various note values and rests, with the piano part featuring a consistent rhythmic pattern.

TENOR

Glo - - ri - a glo - ri - a

1st BASS *sempre dolce*

Glo - - ri - a glo - ri - a

The third system introduces the Tenor and Bass vocal parts along with the Piano accompaniment. The Tenor part is written in a treble clef with the lyrics "Glo - - ri - a glo - ri - a". The Bass part is written in a bass clef with the instruction *1st BASS sempre dolce* and the lyrics "Glo - - ri - a glo - ri - a". The Piano accompaniment continues with its characteristic chordal and bass line structure.

tu - - - a

tu - - - a

The first system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are simple, with long horizontal lines indicating sustained notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a prominent bass line.

D
SOPRANO

p

Ho - san - na in - - - ex

D

The second system features a Soprano vocal line starting with a piano (*p*) dynamic. The lyrics are "Ho - san - na in - - - ex". The piano accompaniment continues with the same rhythmic pattern as the first system. There are two "Ped." (pedal) markings under the piano accompaniment.

cel - - - sis

The third system continues the vocal and piano parts. The lyrics are "cel - - - sis". The piano accompaniment includes five "Ped." (pedal) markings.

poco a poco cresc.

Ho - san - na in - - - ex - -

poco a poco cresc.

Ad. *

Ad. *

- cel - - - - - sis

F *f*

F *ff*

ff

TENOR *ff*

Ho - san - - - na in - - - ex

1st and 2nd BASSES *ff*

Ho - san - - - na in - - - ex

f

f

ff
Ho san - - - na

sempre ff
- cel - - - sis in - - - ex - cel - -

sempre ff
- cel - - - sis in - - - ex - cel - -

dim.

dim.
in - - - ex - cel - - - sis in - - - ex -

- sis

- sis

p

p cel - - - - - *pp* sis.

Div. *pp* Sanc

Div. *pp* Sanc

sempre pp

pp Sanc - - - - - tus

pp Sanc - - - - - tus

tus

tus

pp

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat). The first two staves each begin with a single quarter note on a middle line, followed by a whole rest. The third and fourth staves each begin with a half note chord, followed by a whole rest. The system is divided into two measures by a vertical bar line.

The second system of the musical score is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats. The system is marked with an 8-measure repeat sign at the beginning. The music consists of eighth-note patterns in both hands, with a slur over the eighth notes in the treble clef. The system is divided into two measures by a vertical bar line.

The third system of the musical score is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats. The system is marked with an 8-measure repeat sign at the beginning. The music consists of eighth-note patterns in both hands, with a slur over the eighth notes in the treble clef. The system is divided into two measures by a vertical bar line.

The fourth system of the musical score is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats. The system begins with a trill (tr) over a quarter note in the treble clef. The music consists of eighth-note patterns in both hands, with a slur over the eighth notes in the treble clef. The system is divided into two measures by a vertical bar line, and ends with a final chord in the bass clef.

IV — Pie Jesu

(Blessed Jesus)

SOPRANO SOLO

Adagio $\text{♩} = 44$ *dolce*

Pi - e Je - su Do - mi - ne

PIANO

dolce

pp

Red. *

Do - na e - is re - qui - em Do - na e - is

re - qui - em —

pp le plus lie possible

A
un poco più

Pi - e Je - su

Ped. *meno p*

mf

Do - mi - ne do - na e - is re - qui - em

mf

dim. *p*

do - na e - is re - qui - em

dim. *pp et très*

B *dolce*

Do -

tie *sempre*

Ped.

na - do - na Do - mi - ne do - na e - is

pp

Red. *Red.* *Red.* *Red.*

re - quem sem - pi - ter - nam re - qui - em

poco cresc.

Red. *Red.*

Cp

sem - pi - ter - nam re - qui - em

pp

sem - pi - ter - nam re - qui - em

pp

Red. * *Red.* * *Red.* * *Red.* *

mf D

Pi - e Pi - e Je - su Pi - e Je - su

mf

do - mi - ne do - na - e - is do - na - e - is

tres lie

E

sem - pi - ter - nam re - qui - em

pp

poco ritenuto

sem - pi - ter - nam re - qui - em

poco ritenuto

V — Agnus Dei

(Lamb of God)

Andante (♩ = 72)

SOPRANO

ALTO

TENOR

BASS

Andante

PIANO

ALL TENORS *dolce espressivo*

Ag - nus De - i qui tol - lis pec -

ca - ta mun - di Do

A poco cresce
na e - is do - na e - is

dim.
re - qui - em

B
Ag - nus
Ag - nus
Ag - nus
Ag - nus

dim.
B

p *cresc.* *f*

De - i Ag - nus De - i qui

p *cresc.* *f*

De - i Ag - nus De - i qui

p *cresc.* *f*

De - i Ag - nus De - i qui

p *cresc.* *f*

De - i Ag - nus De - i qui

cresc. *f*

p *cresc.*

tol - lis pec - ca - ta mun -

p

tol - lis pec - ca - ta mun -

p

tol - lis pec - ca - ta mun -

p

tol - lis pec - ca - ta mun -

cresc. *f*

f sempre

C

di do na do na e

di do na do na e

di do na do na e

di do na do na e

f sempre

dim. *p*

is re qui em.

is re qui em.

is re qui em.

is re qui em.

dim. *p*

TENOR *expressivo*

Ag - nus De - i qui tol - lis pec -

cresc. D
- ca ta mun di do - na do

- na e - is re - - qui - em

dolce
sem - - pi - ter - - nam re - - qui -

dolce sempre

Musical score for the first system, featuring vocal lines and piano accompaniment. The system is divided into three measures. The first measure contains the vocal line with the lyrics "Lux" and the piano accompaniment. The second measure contains the vocal line with the lyrics "æ - ter - - na" and the piano accompaniment. The third measure contains the vocal line with the lyrics "Lux æ" and the piano accompaniment. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are: "Lux æ - ter - - na" and "Lux æ". The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are: "Lux æ - ter - - na" and "Lux æ". The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are: "Lux æ - ter - - na" and "Lux æ".

Musical score for the second system, featuring vocal lines and piano accompaniment. The system is divided into three measures. The first measure contains the vocal line with the lyrics "lu - ce - at" and the piano accompaniment. The second measure contains the vocal line with the lyrics "e - - is" and the piano accompaniment. The third measure contains the vocal line with the lyrics "lu ce - at" and the piano accompaniment. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are: "lu - ce - at", "e - - is", and "lu ce - at". The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are: "lu - ce - at", "e - - is", and "lu ce - at". The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are: "lu - ce - at", "e - - is", and "lu ce - at".

e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne

dolce sempre
 cum sane - tis tu - is in - æ -
 cum sane - tis tu - is in - æ -
 cum sane - tis tu - is in - æ -
 cum sane - tis tu - is in - æ -

e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne
 lu - ce - at e - is Do - mi - ne

dolce sempre
 cum sane - tis tu - is in - æ -
 cum sane - tis tu - is in - æ -
 cum sane - tis tu - is in - æ -
 cum sane - tis tu - is in - æ -

ter - - num qui a pi - - us

ter - - num qui a pi - - us

ter - - num qui a pi - - us

ter - - num qui a pi - - us

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'ter - - num qui a pi - - us'. The piano part features a rhythmic pattern of eighth and sixteenth notes.

F pi - - us es cum sane - - tis *cresc.*

pi - - us es cum sane - - tis *cresc.*

pi - - us es cum sane - - tis *cresc.*

pi - - us es cum sane - - tis *cresc.*

F pi - - us es cum sane - - tis *cresc.*

The second system continues the vocal and piano parts. It includes dynamic markings 'F' and 'cresc.' (crescendo). The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes.

molto

tu - - is in æ - ter - - num

molto

tu - - i: in æ - ter - - num

molto

tu - - is in æ - ter - - num

molto

tu - - is in æ - ter - - num

molto

ff sempre

qui - - a pi - - us

ff sempre

qui - - a pi - - us

ff sempre

qui - - a pi - - us

ff sempre

qui - - a pi - - us

ff sempre

G

Musical score for the first system, featuring four staves with a treble clef and a G chord symbol above the first measure.

G

Musical score for the second system, featuring a grand staff with piano accompaniment and a G chord symbol above the first measure.

Molto Largo ($\text{♩} = 40$)

pp Re - qui - em æ -
pp Re - qui - em æ -
pp Re - qui - em æ -
pp Re - qui - em æ -

Musical score for the third system, featuring four staves with vocal lines and piano accompaniment. The tempo is Molto Largo and the time signature is common time. Dynamics include *pp*.

Molto Largo

ff *pp*

Musical score for the fourth system, featuring a grand staff with piano accompaniment. Dynamics include *ff* and *pp*.

ter - nam do - na e - is Do - mi ne

ter - nam do - na e - is Do - mi ne

ter - nam do - na e - is Do - mi ne

ter - nam do - na e - is Do - mi - ne

Detailed description: This system contains four staves. The top three are vocal staves with lyrics. The bottom one is a piano accompaniment staff. The music is in a minor key with a common time signature. The lyrics are 'ter - nam do - na e - is Do - mi ne'.

Detailed description: This system shows the piano accompaniment for the second system of music. It features a grand staff with treble and bass clefs. The music includes various dynamics and articulations such as *ff*, *mf*, and *dim.*

Et lux per pe - tu - a lu - ce - at lu -

Et lux per pe - tu - a lu - ce - at lu -

Et lux per pe - tu - a lu - ce - at lu -

Et lux per - pe - tu - a lu - ce - at lu -

Detailed description: This system contains four staves. The top three are vocal staves with lyrics. The bottom one is a piano accompaniment staff. The lyrics are 'Et lux per pe - tu - a lu - ce - at lu -'. The music includes dynamics like *cresc.*, *f*, and *dim.*

Detailed description: This system shows the piano accompaniment for the fourth system of music. It features a grand staff with treble and bass clefs. The music includes dynamics like *ff*, *cresc.*, and *dim.*

pp *I^o Tempo*

ce - at lu - ce - at e - - is

ce - at lu - ce - at e - - is

ce - at lu - ce - at e - - is

ce - at lu - ce - at e - - is

Detailed description: This block contains the vocal parts for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a five-line staff. The lyrics are 'ce - at lu - ce - at e - - is' repeated across four measures. The first two measures are marked *pp* (pianissimo). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked *I^o Tempo*.

pp *I^o Tempo*

pp *I^o Tempo*

p *molto espressivo*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: Treble and Bass. The first two measures are marked *pp* (pianissimo). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked *I^o Tempo*. In the third measure, the dynamics change to *p* (piano) and the instruction *molto espressivo* is written below the staff.

cresc.

cresc.

f

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: Treble and Bass. The first measure is marked *cresc.* (crescendo). The key signature has one sharp (F#) and the time signature is 3/4. The second measure is marked *f* (forte).

sempre

sempre

p

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves: Treble and Bass. The first measure is marked *sempre* (sempre). The key signature has one sharp (F#) and the time signature is 3/4. The final measure is marked *p* (piano).

VI—Liberà me

Molto mod^{to} $\text{♩} = 60$

SOPRANO

ALTO

TENOR

BASS

BARITONE SOLO

LI . be . ra . me .

Molto mod^{to}

PIANO

p

Do . mi . ne . . . De . mor . te . . . ter . . .

na . In . di . e . il . la . tre .

men da in di e il

la Quando caeli movendi

poco a poco B

sunt quando caeli movendi sunt et

crescendo

terra Dum venis iudic

f *sempre f*

sempre f

Poco Rall.

- ca - re sae - cu - lum per ig -

Poco Rall.

A tempo

- nem

A tempo

p

C SOPRANO

pp

Tre - mens tre - mens fac - tus sum e - - -

pp ALTO

Tre - mens tre - mens fac - tus sum e - - -

TENOR

pp

Tre - mens fac - tus sum e - - -

BASS

pp

Tre - - - mens e - - -

p

C

- go Et ti - me - o et ti - me -
 - go Et ti - me -
 - go Et ti - me -
 - go Et ti - me -

- go Et ti - me -
 - go Et ti - me -

- o Dum dis - cus - si o ve - ne - rit at -
 - o Dum dis - cus - si o ve - ne - rit at -
 - o Dum dis - cus - si o ve - ne - rit at -
 - o Dum dis - cus - si o ve - ne - rit at -

- o Dum dis - cus - si o ve - ne - rit at -

- que ven - tu - ra i - ra

- que ven - tu - ra i - ra

- que ven - tu - ra i - ra

- que ven - tu - ra i - ra

- que ven - tu - ra i - ra

p

p

p

p

p

f

3

Più mosso (♩ = 72) *ff*

Di - es il - la

ff

Di - es il - la

Di - es il - la

Di - es il - la

Più mosso *ff*

Di - es il - la

ff sempre

Di - es i - rae Ca - la - mi -

Di - es i - rae Ca - la - mi -

Di - es i - rae Ca - la - mi -

Di - es i - rae Ca - la - mi -

ff

ff

ff

ff sempre

- ta - tis, Et mi se - ri - ae

- ta - tis, Et mi se - ri - ae

- ta - tis, Et mi se - ri - ae

- ta - tis, Et mi se - ri - ae

E *ff*

Di - es il - la Di - es

Di - es il - la Di - es

Di - es il - la Di - es

Di - es il - la Di - es

E *ff*

sempre

mag - na Et a - ma - ra a -

mag - na Et a - ma - ra a -

mag - na Et a - ma - ra a -

mag - na Et a - ma - ra a -

sempre

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are "- ma - ra val - de Re - qui". The piano part includes a fermata over the first measure and a dynamic marking of *dim.* leading to a **F** (Fortissimo) section marked *p*.

Piano accompaniment for the first system, showing the left and right hand parts. It includes a fermata over the first measure and a dynamic marking of *p*.

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The lyrics are "- em - æ - ter - nam". The piano part includes a fermata over the first measure and a dynamic marking of *p*.

Piano accompaniment for the second system, showing the left and right hand parts. It includes a fermata over the first measure and a dynamic marking of *p*.

cres - - - - - *cen* - - - - - *do*

Do - na e - is - mi - do

Do - na e - is - mi - do

Do - na e - is - mi - do

Do - na e - is - mi - do

cres - - - - - *cen* - - - - - *do*

f - - - - - *p*

- ne Et lux per - pe - tu -

- ne Et lux per - pe - tu -

- ne Et lux per - pe - tu -

- ne Et lux per - pe - tu -

f - - - - - *p*

sempre dolce G

sempre dolce lu - ce - at e -

sempre dolce lu - ce - at e -

sempre dolce lu - ce - at e -

sempre dolce lu - ce - at e -

sempre dolce lu - ce - at e -

G

H Moderato ($\text{♩} = 60$) *pp*

pp Lu - ce - at e -

pp Lu - ce - at e -

H Moderato

pp

mf

mf

is

sf

cresc.

f

p dolce

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

p

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

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

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

dim.

p

de mor - te æ - ter - - na

de mor - te æ - ter - - na

de mor - te æ - ter - - na

de mor - te æ - ter - - na

In di - e il - la tre - men - da

In di - e il - la tre - men - da

In di - e il - la tre - men - da

In di - e il - la tre - men - da

p in di - e il - la
mf in di - e il - la
p in di - e il - la
mf in di - e il - la

in di - e il - la

in di - e il - la

p **K** *cresc.*
 Quan - do cae - li mo - ven - di - sunt Quan - do
cresc.
 Quan - do cae - li mo - ven - di - sunt Quan - do
cresc.
 Quan - do cae - li mo - ven - di - sunt Quan - do
 Quan - do cae - li mo - ven - di - sunt Quan - do

K
p *cresc.*

caeli movendi sunt et terra

caeli movendi sunt et terra

caeli movendi sunt et terra

caeli movendi sunt et terra

caeli movendi sunt et terra

ff

Dum veneris judica

Dum veneris judica

Dum veneris judica

Dum veneris judica

ff sempre

L

sempre

re sæ - cu - lum per ig - - - nem

sempre

re sæ - cu - lum per ig - - - nem

re sæ - cu - lum per ig - - - nem

re sæ - cu - lum per ig - - - nem

L

sempre f

BARITONE SOLO

p dolce

Li - be - ra me Do - mine

p

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

pp
pp
pp

p *Basso Div.* *pp*

De-mor-te æ-ter-na Li-be-ra

Detailed description: This system contains a vocal solo and a basso continuo line. The vocal line consists of three staves (Soprano, Alto, Tenor) with lyrics 'Li-be-ra' repeated three times. The dynamics are marked *pp* (pianissimo). The basso continuo line is on a single staff with lyrics 'De-mor-te æ-ter-na Li-be-ra'. It features a long melisma over the word 'æ-ter-na' and is marked with *p* and *pp*. A 'Basso Div.' marking is present above the staff.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (Right Hand and Left Hand). The right hand plays a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines. The dynamics are consistent with the vocal parts.

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

Detailed description: This system contains a vocal duet and a basso continuo line. The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass). All parts sing the lyrics 'me, Do-mi-ne'. The vocal lines are marked with a fermata over the word 'mi-ne'. The basso continuo line is on a single staff with the same lyrics. The system concludes with a double bar line and repeat signs.

pp

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (Right Hand and Left Hand). The right hand plays a melodic line, and the left hand provides harmonic support. The dynamics are marked *pp* (pianissimo). The system concludes with a double bar line and repeat signs.

VII — In paradisum

(Be thou in Paradise)

And^{te} Moderato (♩ = 58)

SOPRANO

ALTO

TENOR

BASS

PIANO

And^{te} Moderato

p dolce

p dolce

In pa - ra - di

The musical score is arranged in two systems. The first system contains the vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The vocal parts are currently blank. The piano accompaniment features a right-hand melody of eighth notes and a left-hand bass line. The second system shows the vocal line with the lyrics 'In pa - ra - di' and a long slur over the notes. The piano accompaniment continues with the same rhythmic pattern.

- sum

De - du - cant an - g

P sempre

- li in

A

tu - o ad - ven - tu sus -

A

p

ci - piant te - mar - - - ty -

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'ci', followed by quarter notes 'piant', 'te', and 'mar', and ends with a half note 'ty'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- res - - - - -

The second system continues the vocal line with a half note '- res'. The piano accompaniment maintains the same rhythmic pattern as the first system.

sempre dolce
et per - du - cant - te

The third system begins with the instruction *sempre dolce*. The vocal line has a half note 'et', followed by quarter notes 'per', 'du', 'cant', and a half note 'te'. The piano accompaniment continues with the same rhythmic pattern.

B
in ci - vi - ta - tem sanc - tam Je -

The fourth system starts with a section marker **B**. The vocal line has a half note 'in', followed by quarter notes 'ci', 'vi', 'ta', 'tem', a half note 'sanc', and a half note 'tam', ending with a quarter note 'Je'. The piano accompaniment continues with the same rhythmic pattern.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

- ru - - - - sa - lem Je -
 Je - - - - - ru - - - - sa -
 Je - - - - - ru - - - - sa

The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

- ru - - - - sa - lem Je
 - lem Je - ru - sa -
 - lem Je - ru - sa -

The piano accompaniment continues with the same rhythmic pattern as in the first system.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top staff is the vocal line with lyrics: "ru - sa - lem". The second staff is a vocal line with lyrics: "Je". The third staff is a vocal line with lyrics: "lem". The fourth staff is a vocal line with lyrics: "lem". The fifth staff is the piano accompaniment, marked *mf*. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top staff is the vocal line with lyrics: "Je - ru - sa". The second staff is a vocal line with lyrics: "ru - sa". The third staff is a vocal line with lyrics: "ru - sa". The fourth staff is a vocal line with lyrics: "ru - sa". The fifth staff is the piano accompaniment, marked *C* and *ppp*. The key signature is one sharp (F#) and the time signature is common time (C).

- lem

- lem

- lem

- lem

frapper légèrement l'Occluze

pp

SOPRANO

P sempre

Cho - - - - - rus an - - - - - ge -

- lo - - - - - rum te sus - ci - pi -

at et cum

D

La - za - ro quon - dam

D

pa - tri - bus

Et cum La - za - ro

cresc.

quon - - - dam pau - - - pe - re

cresc.

f E

æ - ter - nam ha - - be - as

f E

pp

re - - - - - qui -

pp

re - - - - - qui -

re - - - - - qui -

re - - - - - qui -

pp

pp

- em
 - em
 - em
 - em

pp

pp *F*
 æ - - - ter
pp
pp
pp

F

- nam ha - - - be .
 - ter - - - nam ha - - - be .
 - ter - - - nam ha - - - be .
 - ter - - - nam ha - - - be .

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a similar melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

- as
 - as
 - as
 - as

The second system continues the vocal and piano parts from the first system. The vocal parts maintain their homophonic setting, with the lyrics "- as" appearing on each staff. The piano accompaniment continues with the same rhythmic pattern.

ppp
 re - - - - - qui
ppp
 re - - - - - qui
ppp
 re - - - - - qui
ppp
 re - - - - - qui

- em - - - - -
 - em - - - - -
 - em - - - - -
 - em - - - - -
 - em - - - - -