

Requiem

Missae pro defunctis

I. Introito

Ana Lara

1 Lento ♩ 48 ca.

The musical score is arranged in a standard choral format with four parts in each voice category. The Soprano and Alto parts are currently silent. The Tenor and Bass parts are active, with lyrics written below the notes. The lyrics are: "Re. qui em. ae. ter. nam". The score includes dynamic markings such as *p* (piano) and articulation marks like slurs and triplets. The time signature is 4/4, and the tempo is marked "Lento".

Soprano 1

Soprano 2

Soprano 3

Soprano 4

Alto 1

Alto 2

Alto 3

Alto 4

Tenor 1

Tenor 2

Tenor 3

Tenor 4

Bajo 1

Bajo 2

Bajo 3

Bajo 4

Re. qui em. ae. ter. nam

S 1
S 2
S 3
S 4
A 1
A 2
A 3
A 4
T 1
T 2
T 3
T 4
B 1
B 2
B 3
B 4

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
— nam. do. na e. is, Do. mi. ne
— nam do. na e. is, Do. mi. ne
nam do. na e. is, Do. mi. ne
nam do. na e. is, Do. mi. ne
— do. na e. is, Do. mi. ne

S 1
S 2
S 3
S 4
A 1
A 2
A 3
A 4
T 1
T 2
T 3
T 4
B 1
B 2
B 3
B 4

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

Detailed description: This is a musical score for a SATB choir and vocal soloists. The score is divided into three measures. The first two measures are mostly rests for the soloists (S 1-4) and the choir (A 1-4). In the third measure, the soloists and the four alto parts (A 1-4) sing. The lyrics are: "et lux per pe. tu a lu. ce at". The soloists (S 1-4) have a melodic line with triplets. The alto parts (A 1-4) have a similar melodic line with triplets. The tenor (T) and bass (B) parts are mostly rests in this section.

S 1 — lux. per. pe tu a lu

S 2 — lux. per. pe tu a lu.

S 3 — per. pe tu a lu.

S 4 — per. pe tu a lu.

A 1 — et lux per. pe tu

A 2 — et lux per. pe tu. a

A 3 — et lux per. pe tu. a

A 4 — et lux per. pe tu. a

T 1

T 2

T 3

T 4

B 1

B 2

B 3

B 4

S 1
ce at e is.

S 2
ce at e is.

S 3
ce at e is.

S 4
ce at e is.

A 1
a

A 2

A 3

A 4

T 1

T 2

T 3

T 4

B 1

B 2

B 3

B 4

II. Kyrie

S 1
S 2
S 3
S 4

A 1
Ky ri e, e le i son.

A 2
Ky ri e, e le i son.

A 3
Ky ri e, e le i son.

A 4
Ky ri e, e le i son.

T 1
Ky ri e, e le i son.

T 2
Ky ri e, e le i son.

T 3
Ky ri e, e le i son.

T 4
Ky ri e, e le i son.

B 1
B 2
B 3
B 4

S 1 Ky. ri e, e le i son.

S 2 Ky. ri e, e le i son.

S 3 Ky. ri e, e le i son.

S 4 Ky. ri e, e le i son.

A 1 Ky. ri e, e le i son.

A 2 Ky. ri e, e le i son.

A 3 Ky. ri e, e le i son.

A 4 Ky. ri e, e le i son.

T 1

T 2

T 3

T 4

B 1

B 2

B 3

B 4

Musical score for page 26, featuring vocal parts S1-S4, A1-A4, T1-T4, and B1-B4. The lyrics are "Ky. ri e, e lei son." The score is written in a common time signature (C) and a key signature of one flat (B-flat). The vocal parts are arranged in four systems, each with four staves. The lyrics are written below the notes. The first system (S1-S4) includes lyrics: Ky. ri e, e lei son. The second system (A1-A4) includes lyrics: Ky. ri e, e lei son. The third system (T1-T4) includes lyrics: Ky. ri e, e lei son. The fourth system (B1-B4) includes lyrics: Ky. ri e, e lei son.

S 1
S 2
S 3
S 4

A 1
Chri ste, e. le. i. son.

A 2
Chri ste, e. le. i. son.

A 3
Chri ste, e. le. i. son.

A 4
Chri ste, e. le. i. son.

T 1
Chri ste, e. le. i. son.

T 2
Chri ste, e. le. i. son.

T 3
Chri ste, e. le. i. son.

T 4
Chri ste, e. le. i. son.

B 1
B 2
B 3
B 4

S 1
Chri ste, e le i son.

S 2
Chri ste, e le i son.

S 3
Chri ste, e le i son.

S 4
Chri ste, e le i son.

A 1
Chri ste, e le i son.

A 2
Chri ste, e e le i son.

A 3
Chri ste, e le i son.

A 4
Chri ste, e e le i son.

T 1

T 2

T 3

T 4

B 1

B 2

B 3

B 4

This musical score is for a SATB choir and consists of 16 staves. The top four staves (S 1-4) are for Soprano, the next four (A 1-4) for Alto, the next four (T 1-4) for Tenor, and the bottom four (B 1-4) for Bass. Each staff begins with the lyrics 'Chri ste, e lei son.' The music is written in a common time signature and features a melodic line with a fermata over the final note of each phrase. The lyrics are: 'Chri ste, e lei son.'

This musical score is for the Kyrie eleison, featuring a SATB choir and four vocal soloists. The score is arranged in a system with 16 staves. The top four staves (S 1-4) are for the Soprano choir, the next four (A 1-4) for the Alto choir, the next four (T 1-4) for the Tenor choir, and the bottom four (B 1-4) for the Bass choir. Each staff contains a vocal line with lyrics: "Ky. ri e, e. lei son." The lyrics are distributed across the staves as follows: Soprano (S 1-4) and Alto (A 1-4) sing "Ky. ri e, e. lei son." Tenor (T 1-4) and Bass (B 1-4) sing "Ky. ri e, e. lei son." The score includes musical notation for each voice part, including clefs, notes, rests, and phrasing slurs. The lyrics are printed below the corresponding musical lines.

Musical score for SATB choir. The score consists of 12 staves, grouped into four parts: Soprano (S1-S4), Alto (A1-A4), Tenor (T1-T4), and Bass (B1-B4). The lyrics are: Ky. ri e, e le i son. The final measure of each part features a triplet of eighth notes. The Soprano parts (S1-S4) are in treble clef, while the Alto (A1-A4), Tenor (T1-T4), and Bass (B1-B4) parts are in bass clef. The Tenor and Bass parts are currently empty.

rall.

S 1
S 2
S 3
S 4

A 1
Ky ri e, e lei son.

A 2
Ky ri e, e lei son.

A 3
Ky ri e, e lei son.

A 4
Ky ri e, e lei son.

T 1
Ky ri e, e lei son.

T 2
Ky ri e, e lei son.

T 3
Ky ri e, e lei son.

T 4
Ky ri e, e lei son.

B 1
Ky ri e, e lei son.

B 2
Ky ri e, e lei son.

B 3
Ky ri e, e lei son.

B 4
Ky ri e, e lei son.

III. Gradual

59 Tempo I

Musical score for SATB choir and instrumental accompaniment. The score is divided into four systems: Soprano (S 1-4), Alto (A 1-4), Tenor (T 1-4), and Bass (B 1-4). The Soprano parts (S 1-4) contain the vocal line with lyrics: "Re. qui. em. ae. ter." The lyrics are distributed across the four soprano parts. The instrumental parts (A 1-4, T 1-4, B 1-4) are mostly blank, indicating that the instrumentalists are silent for most of the piece. The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *f* (forte). The lyrics are: "Re. qui. em. ae. ter." The lyrics are distributed across the four soprano parts. The instrumental parts (A 1-4, T 1-4, B 1-4) are mostly blank, indicating that the instrumentalists are silent for most of the piece. The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *f* (forte).

This musical score is for a SATB choir and an instrumental ensemble. It consists of 16 staves. The vocal parts are Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Soprano 4 (S4), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), and Alto 4 (A4). The instrumental parts are Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Tenor 4 (T4), Bass 1 (B1), Bass 2 (B2), Bass 3 (B3), and Bass 4 (B4). The score is divided into three measures. The lyrics are: "nam do. na e. ter. nam do. na e. qui. em ae. qui. em ae. qui. em ae. qui. em". The vocal parts feature complex rhythmic patterns with many triplets. The instrumental parts are mostly rests, with some rhythmic activity in the Alto 4 part.

S 1 is, *f* Do mi ne,

S 2 is, *f* Do mi ne,

S 3 is, *f* Do mi ne,

S 4 is, *f* Do mi ne,

A 1 ter nam, *f* Do mi ne,

A 2 ter nam, *f* Do mi ne,

A 3 ter nam, *f* Do mi ne,

A 4 ter nam, *f* Do mi ne,

T 1 et lux per. pe *p*

T 2 et lux per. pe *p*

T 3 et lux per. pe *p*

T 4 et lux per. pe *p*

B 1 et lux per. pe *p*

B 2 et lux per. pe *p*

B 3 et lux per. pe *p*

B 4 et lux per. pe *p*

S 1
S 2
S 3
S 4
A 1
A 2
A 3
A 4
T 1
T 2
T 3
T 4
B 1
B 2
B 3
B 4

tu a lu ce. at e is. Re.
tu a lu ce. at e is. Re.
tu a lu ce. at e is. Re.
tu a lu ce. at e is. Re.
tu a lu ce. at e is.
tu a lu ce. at e is.
tu a lu ce. at e is.
tu a lu ce. at e.

Musical score for SATB choir with piano accompaniment. The score is divided into four systems. The first system contains four vocal staves (S 1, S 2, S 3, S 4) and four piano accompaniment staves (A 1, A 2, A 3, A 4), all of which are currently empty. The second system contains four vocal staves (T 1, T 2, T 3, T 4) and four piano accompaniment staves (B 1, B 2, B 3, B 4). The vocal parts in this system contain the lyrics "qui em.." and "is. Re qui em..". The piano accompaniment parts contain musical notation with triplets and slurs. The lyrics "is. Re" are written below the B 4 staff.

2. Recordare

1 ♩ 60 ca.

Soprano

Alto
Re. cor. da re, Je. su pi. e,

Tenor
Re. cor. da re, Je. su pi. e,

Bajo
Oh.

4

S

A
Quod sum cau. sa tu ae. vi. ae, tu. ae vi. ae,

T
Quod sum cau. sa tu ae vi. ae, vi. ae,

B

7

Musical score for measures 7-10. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Ne me per das il la di e Quae Quae. rens". The Soprano part has a *p* dynamic marking and a triplet of eighth notes. The Alto part has a *p* dynamic marking and a triplet of eighth notes. The Tenor and Bass parts have a *p* dynamic marking. The music is in a common time signature.

11

Musical score for measures 11-13. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "rens me, se dis ti las sus; Re de mi sti me, se dis ti las sus; Re de mi sti cru cem". The Soprano part has a *p* dynamic marking and a triplet of eighth notes. The Alto part has a *p* dynamic marking and a triplet of eighth notes. The Tenor and Bass parts have a *p* dynamic marking. The music is in a common time signature.

14

Musical score for measures 14-16. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "cru cem pas sus, Tan tus la pas sus, cru cem pas sus, Tan tus la bor". The Soprano part has a *p* dynamic marking and a triplet of eighth notes. The Alto part has a *p* dynamic marking and a triplet of eighth notes. The Tenor and Bass parts have a *p* dynamic marking. The music is in a common time signature.

17

Musical score for measures 17-20, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: bor non sit ca. sus. Ju. ste. ju. dex. non sit ca. sus. Ju. ste. ju. Ju. ste. ju. dex.

21

Musical score for measures 21-23, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: ul. ti. o. nis, Do. num fac re. mis. si. o. — dex ul. ti. o. nis, Do. num fac re. mis. si. o. nis. — ul. ti. o. nis, Do. num fac re. mis. si.

24

Musical score for measures 24-27, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: nis. An. te di. em ra. ti. o. nis.. — An. te di. em ra. ti. o. nis.. — o. nis. An. te di. em ra. ti. o. nis.

3. Ingemisco

1  120 ca.



Musical score for the first system of 'Ingemisco'. It features eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bajo 1, and Bajo 2. The music is in 3/4 time. The lyrics are: 'In ge mi sco, tam quam re us:'. A first ending bracket is shown above the Soprano 1 and 2 parts for the second measure.

5



Musical score for the second system of 'Ingemisco'. It features eight vocal parts: S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. The music is in 4/4 time. The lyrics are: 'Cul pa ru bet vul tus me us:'. The Soprano parts (S 1, S 2, T 1, T 2) have a second line of lyrics: 'Sup. pli can ti'. The Bass parts (B 1, B 2) have a second line of lyrics: 'Sup. li can ti'. The Soprano and Bass parts include triplets in the final measure.

8

S 1 *p* Qui Ma ri am ab sol vi

S 2 *p* Qui Ma ri am ab sol vi sti, Et la

A 1

A 2

T 1 par ce, De us.

T 2 par ce, De us.

B 1 par ce, De us.

B 2 par ce, De us.

11

S 1 sti, Mi hi quo que spem de di sti.

S 2 tro nem e xau di sti Mi hi quo que spem de di sti.

A 1

A 2

T 1 *mp* Pre ces me ae

T 2 *mp* Pre ces me ae

B 1 *mp* Pre ces me ae

B 2 *mp* Pre ces me ae

14

S 1 *f* Pre ces me ae *p* non sunt di gnae: Sed tu bo. nus

S 2 *f* Pre ces me ae *p* non sunt di gnae:

A 1 *f* Pre ces me ae *p* non sunt di gnae: Sed tu bo. nus fac

A 2 *f* Pre ces me ae *p* non sunt di gnae:

T 1 *f* Pre ces me ae

T 2 *f* Pre ces me ae

B 1 *f* Pre ces me ae

B 2 *f* Pre ces me ae

17

S 1 fac be. ni. gne, cre. mer i. gne. *f* Con fu ta tis

S 2 cre. mer i. gne. *f* Con fu ta tis

A 1 be. ni. gne, *p* Ne pe. ren ni cre. mer i. gne. *f* Con

A 2 *p* Ne pe. ren ni cre. mer i. gne. *f* Con

T 1 *p* Ne pe. ren ni cre. mer i. gne. *f* Con fu

T 2 *p* Ne pe. ren ni cre. mer i. gne. *f* Con fu

B 1 *p* Ne pe. ren ni cre. mer i. gne.

B 2 *p* Ne pe. ren ni cre. mer i. gne.

21

S 1 Ma le di ctis, Flam mis a cri bus ad dic tis,

S 2 Ma le di ctis, Flam mis a cri bus ad dic tis,

A 1 fu ta tis Ma le dic tis, Flam mis a cri

A 2 fu ta tis Ma le dic tis, Flam mis ac cri

T 1 ta tis Ma le dic tis, Flam mis a cri bus ad

T 2 ta tis Ma le dic tis, Flam mis a cri bus ad

B 1 *f* Con fu ta tis Ma le di ctis, Flam mis

B 2 *f* Con fu ta tis Ma le di ctis, Flam mis

24

S 1

S 2

A 1 bus ad dic tis, *f* Vo ca me cum.

A 2 bus ad dic tis, *f* Vo ca me cum.

T 1 dic tis,

T 2 dic dic

B 1 ac cri bus ad dic tis,

B 2 ac cri bus ad dic tis,

28

Musical score for page 28, measures 28-31. The score includes vocal parts S1, S2, A1, A2, T1, T2, B1, and B2. The lyrics are: S1: *mf* O sup et cli et ac cli nis,; S2: (rest); A1: be. ne. di. ctis. *mf* ro plex ac nis, et ac cli nis,; A2: be. ne. di. ctis. (rest); T1: (rest); T2: (rest); B1: (rest); B2: (rest). The time signature changes from 4/4 to 3/4 at measure 30.

32

rall. -----

Musical score for page 32, measures 32-35. The score includes vocal parts S1, S2, A1, A2, T1, T2, B1, and B2. The lyrics are: S1: *mf* con tum si nis: *f* Ge cu fi nis.; S2: (rest); A1: *mf* Cor tri qua ci *f* re ram me i; A2: (rest); T1: (rest); T2: (rest); B1: (rest); B2: (rest). The time signature changes from 4/4 to 3/4 at measure 33.

4. Lacrimosa

1 Lento ♩ 60 ca.

Soprano
 La cri mo. sa di es il la

Alto
 La cri mo. sa di es il la

Tenor
 La cri mo. sa di es il la,

Bajo
 La cri mo. sa La cri mo. sa di es il la,

5

S
 La cri mo. sa di es il la,

A
 La cri mo. sa di es il

T
 La cri. mo. sa. di es il

B
 La cri mo. sa di es il la, La cri mo. sa di es il la,

9

S
A
T
B

la,
la,
La cri mo. sa,

Qua re. sur. get,
Qua re. sur. get,
Qua re. sur get,
Qua re. sur get,

ex fa vil. la
ex fa vil. la
ex fa vil. la
ex fa vil. la

13

S
A
T
B

La cri mo. sa di. es il. la,
La cri mo. sa di. es il. la,
La cri mo. sa di. es il. la,
La cri mo. sa di. es il. la,

Quo re. sur. get ex. fa vil. la,
Quo re. sur. get ex. fa vil. la,
Quo re. sur. get ex. fa vil. la,
Quo re. sur. get ex. fa vil. la,

17

S
A
T
B

ho. mo re. us
la, ho. mo re. us
la, Ju. di. can. dus. ho. mo
La cri mo. sa, ho. mo re. us

22

S
La cri mo. sa di es il la,

A
La cri mo. sa di es il

T
re us Hu ic er go par ce.

B
La cri mo sa di es il la, Qua re sur get ex fa vil la,

26

S
Hu ic er go par ce De us.

A
Hu ic er go par ce De us. Pi e Je su, Do mi ne, do.

T
Hu ic er go par ce De us. do na e.

B
De us. Pi e Je su, Do mi ne, do na e.

31

rit.

S
do na e is re qui em. A men.

A
na e is re qui em. A men.

T
is re qui em. A men.

B
is re qui em. A men.

V. Ofertorio

1 96 ca.

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The lyrics are "Do mi ne Je su Chris te, Rex". The Soprano part begins with a rest in the first three measures and then sings "Rex" in the fourth measure. The other parts sing the full phrase. Dynamics include *p* and *f*.

5

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The lyrics are "glo ri ae, li be ra a ni mas om ni um fi de li". All parts sing the same text. The time signature changes to 4/4 in the final measure.

10

Musical score for Soprano, Alto, Tenor, and Bass, measures 9-12. The lyrics are "um de fun cto rum. de poe nis in fer ni, et de". Dynamics include *f*.

15

S — de pro. fun. do la. cu: li. be. ra

A et de pro. fun. do. la. cu: li. be. ra

T et de pro. fun. do la. cu: li. be

B pro. fun. do la. cu:

20

S e. as de o. re le. o. nis,

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

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

B ne ab. sor. be. at e. as

24

S ne ca. dant,

A e. as tar. ta. rus, ne ca. dant, in ob.

T tar. ta. tus, ne ca. dant, ne ca. dant,

B tar. ta. rus, ne ca. dant, ne ca. dant,

27

S *mp* sed si gni fer san ctus Mi cha ël

A scu rum:

T *mp* si gni fer san ctus Mi cha ël re prae.

B in ob scu rum: *mp* si gni fer san ctus Mi cha ël

31

rall.

S

A re prae sen tet e as in lu cem san ctam: *mf*

T sen tet e as in lu cem san ctam: *mf* Quam o lim A bra hae

B *mf* Quam o lim A bra hae

35

S Ho sti as

A Ho sti as

T pro mi si sti, et se mi ni e jus. Ho sti as

B pro mi si sti, et se mi ni e jus. Ho sti as

40

S
et pre ces ti bi, Do mi ne, Do mi ne, lau dis of.

A
Do mi ne,

T
Do mi ne, Do mi ne, lau dis of.

B
et pre ces ti bi, Do mi ne,

45

S
fe ri mus:

A
tu. su sci pe pro a ni ma bus

T
fe ri mus: tu. su sci pe pro a ni ma bus

B
-

50

S
qua rum ho di e

A
il lis, qua rum ho di e

T
il lis, qua rum ho di e me mo ri am fa ci mus

B
qua rum qua rum ho di e me mo ri am fa ci mus:

55

S *mf* fac e as, Do mi ne, de mor te tran si re

A *mf* fac e as, Do mi ne, de mor te tran si re.

T *mf* fac e as, Do mi ne, de mor te tran si re

B *mf* fac e as, Do mi ne, de mor te tran si re

59

S *f* ad vi tam.

A *f* ad vi tam.

T *f* ad vi tam.

B *f* ad vi tam. *p* Quam o lim A. bra hae pro mi.

64

A et se mi ni e jus.

A et se mi ni e jus.

A et se mi ni e jus.

A et se mi ni e jus.

B si sti.

VI. Sanctus

1 Lento $\text{♩} = 40 \text{ ca.}$

Soprano

Alto
San. ctus San. ctus San. ctus Do. mi. nus

Tenor
San. ctus San. ctus San. ctus Do. mi. nus

Bajo
San. ctus San. ctus San. ctus Do. mi.

5

S

A
Sa ba. oth. Ple ni. sunt cae. li et ter.

T
Sa ba. oth. Ple ni. sunt cae. li et ter. ra

B
nus Sa. ba. oth. Ple ni. sunt cae. li et ter.

10

S

A
— ra glo. ri. a tu. a. Hos.

T
— ter ra glo. ri. a tu. a.

B
ra glo. ri. a tu. a.

14

Musical score for measures 14-16. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: sa na in ex. cel. sis. Be. ne. dic. tus qui ve nit in no. mi ne. The Soprano part has rests in all three measures. The Alto part has the lyrics. The Tenor part has the word "Ah" in the first measure and rests in the others. The Bass part has rests in the first two measures and a note in the third.

17

Musical score for measures 17-19. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature changes from 4/4 to 5/4 and back to 4/4. The lyrics are: Do mi ni. Hos sa na in ex cel sis. Do mi ni Hos sa na in ex cel sis. Be ne dic tus qui Do mi ni Hos sa na in ex cel sis. The Soprano part has rests in measures 17-18 and a note in measure 19. The Alto part has the lyrics. The Tenor part has the lyrics. The Bass part has the lyrics. There is a triplet of eighth notes in the Tenor part in measure 19.

22

Musical score for measures 22-25. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature changes from 4/4 to 5/4 and back to 4/4. The lyrics are: Hos sa na in ex cel sis Hos sa na in ex cel sis ve nit in no mi ne Do mi ni Hos sa na in ex cel sis Hos sa na in ex cel sis. The Soprano part has rests in measures 22-23 and notes in measures 24-25. The Alto part has the lyrics. The Tenor part has the lyrics. The Bass part has the lyrics. There are triplets of eighth notes in the Tenor part in measures 22-23.

1 Lento ♩ 48 ca.

VII. Agnus Dei

The musical score is arranged in a standard choral format with four staves for each voice part. The lyrics are as follows:

Soprano 1-4: (No lyrics shown)

Alto 1-4: (No lyrics shown)

Tenor 1:
A. gnus De. i, qui

Tenor 2:
A. gnus De. i, qui tol. lis pec.

Tenor 3:
A. gnus De. i, qui tol.

Tenor 4:
A. gnus De. i, qui tol. lis pec. ca.

Bajo 1:
A. gnus De. i, qui tol. lis pec.

Bajo 2:
A. gnus De. i, qui tol. lis pec. ca ta

Bajo 3:
A. gnus De. i, qui tol. lis pec. ca ta

Bajo 4:
A. gnus De. i, qui tol. lis pec. ca ta

S 1

S 2

S 3

S 4

A 1

A 2

A 3

A 4

T 1
tol lis pec ca ta mun di: do na e is

T 2
ca ta mun di: do na e is

T 3
lis pec ca ta mun di: do na e is

T 4
ta mun di: do na e is

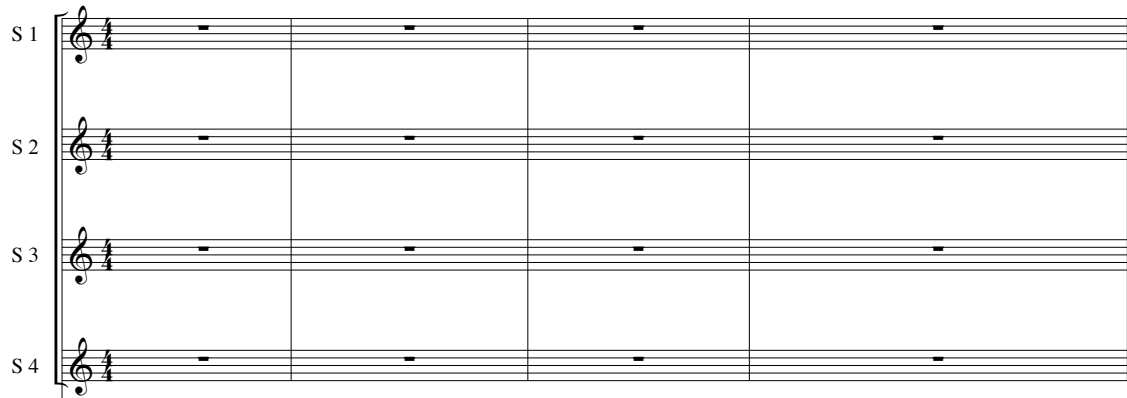
B 1
ca ta mun di: do na e is

B 2
mun di: do na e is

B 3
mun di: do na e is

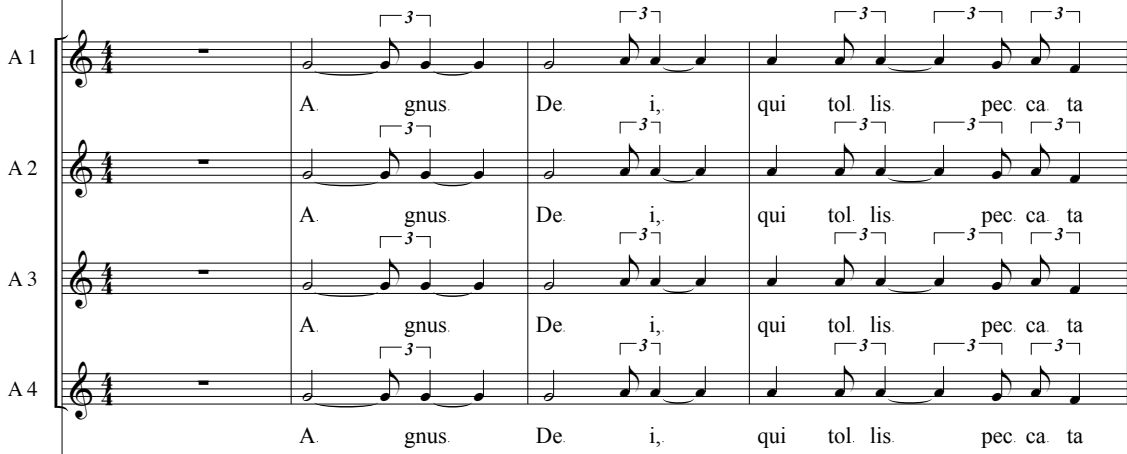
B 4
mun di: do na e is

S 1
S 2
S 3
S 4



A 1
A 2
A 3
A 4

A. gnus. De. i, qui tol lis pec ca ta



A. gnus. De. i, qui tol lis pec ca ta

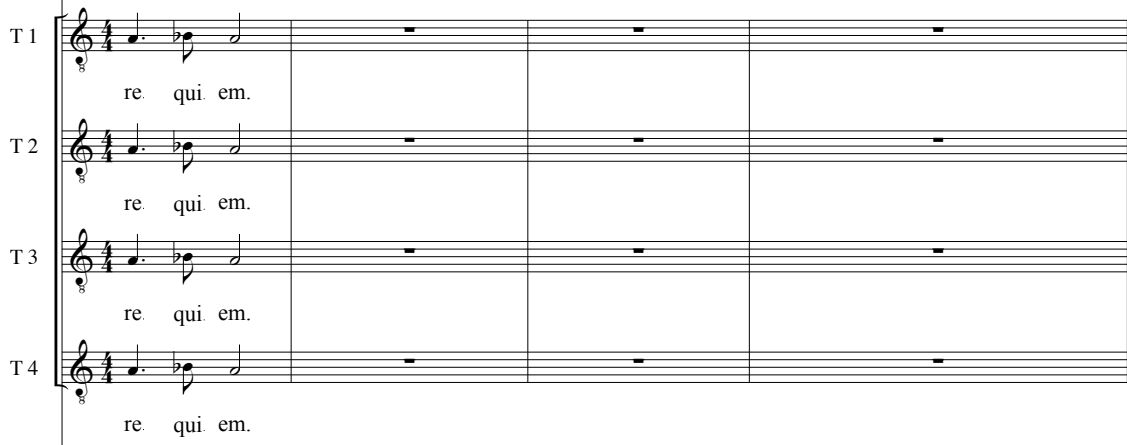
A. gnus. De. i, qui tol lis pec ca ta

A. gnus. De. i, qui tol lis pec ca ta

A. gnus. De. i, qui tol lis pec ca ta

T 1
T 2
T 3
T 4

re qui em.



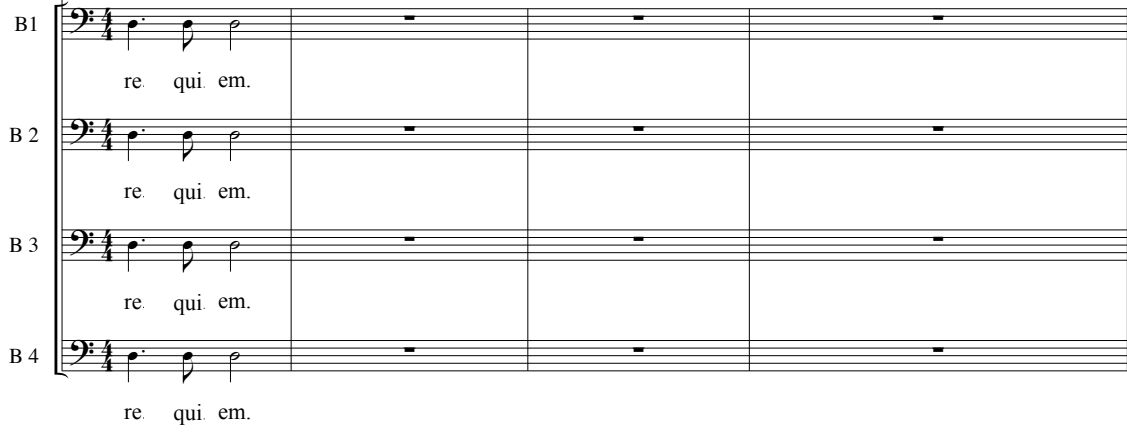
re qui em.

re qui em.

re qui em.

B 1
B 2
B 3
B 4

re qui em.



re qui em.

re qui em.

re qui em.

S 1 do. na e. is

S 2 do. na e. is

S 3 do. na e. is

S 4 do. na e. is

A 1 mun. di: do. na e. is

A 2 mun. di: do. na e. is

A 3 mun. di: do. na e. is

A 4 mun. di: do. na e. is

T 1

T 2

T 3

T 4

B 1

B 2

B 3

B 4

S 1
do.
do.

S 2
do.

S 3
do.
do.

S 4
do.

A 1
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di: do

A 2
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di: do

A 3
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di: do

A 4
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di: do

T 1
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:

T 2
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:

T 3
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:

T 4
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:
qui tol lis pec ca ta mun di:

B 1
qui tol lis pe ca ta mun di: do
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
tol lis pec ca ta mun di: do

B 2
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
tol lis pec ca ta mun di: do

B 3
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
tol lis pec ca ta mun di: do

B 4
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
qui tol lis pec ca ta mun di: do
tol lis pec ca ta mun di: do

na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

do. na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.


na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.

na e is re qui em sem pi ter nam.

IV. Sequentia

1. Dies Irae

1  80-100 ca.

Soprano

Alto

Tenor

Bajo

p Di es i rae, Di es il la, Sol vet sae clum in fa vi lla,

7

S

A

T

B

Te ste Da vid cum Si by lla.. Di es i rae, Di es il la,

10

S

A

T

B

Sol vet sae clum in fa vi lla.

Quan tus tre mor est fu tu rus

Quan tus tre mor est

13

S
Cun cta stri cte dis cus.

A
Cun cta stri cte dis cus.

T
1 Quan do ju dex est ven tu rus.

B
1 Quan do ju dex est ven tu rus.

18

S
su rus. Tu ba mi rum spar gens

A
su rus. Tu ba mi rum spar gens

T
Di es i rae, Di es il la.

B
Di es i rae, Di es il la.

21

S
so num, Co get om nes

A
so num, Co get om nes

T
Per se pul chra re gi o num, Co get om nes

B
Per se pul chra re gi o num, Co get om nes

24

S
an te thro num. Mors stu pe bit et na tu ra Cum re sur get cre a tu ra,

A
an te thro num. Mors stu pe bit et na tu ra Cum re sur get cre a tu ra,

T
an te thro num.

B
an te thro num.

28

S
Ju di can ti res pon su ra. *p* Li ber scri ptus.

A
Ju di can ti res pon su ra. *p* Li ber scri ptus.

T
p Li ber scri ptus.

B
p Li ber scri ptus *f* pro fe re tur,

31

S
In quo to tum con ti ne tur, *f* Un de mun dus

A
In quo to tum con ti ne tur, *f* Un de mun dus.

T
to tum con ti ne tur, *f* Un de mun dus ju di ce.

B
to tum con ti ne tur, *f* Un de mun.

34

S
ju di ce tur. Ju dex er go la tet

A
ju di ce tur. Ju dex er go cum se. de bit, la tet

T
—tur. Ju dex er go. Quid quid la tet ap.

B
du s ju di ce tur. Ju dex er go. Quid quid la tet ap.

38

S
ap. pa. re. bit, Nil i. nul. tum re. ma. ne. bit.

A
ap. pa. re. bit, Nil i. nul. tum re. ma. ne. bit.

T
pa. re. bit, Nil i. nul. tum re. ma. ne. bit.

B
pa. re. bit, Nil i. nul. tum re. ma. ne. bit.

42

Sopr. div.

S
Quid sum mi ser tunc di ctu rus?

S
Quid sum mi ser tunc di ctu rus?

A
-

T
-

B
-

45

unis.

S Quem ro. ga. tu. rus?

A Quem pa. tro. num ro. ga. tu. rus? Cum. vix ju. stus

T Quem

B Cum. vix ju. stus

48

S Rex tre. men. dae ma. je. sta. tis,

A sit se. cu. rus? Rex tre. men. dae ma. je. sta. tis,

T Rex tre. men. dae ma. je. sta. tis,

B sit se. cu. rus? Rex tre. men. dae ma. je. sta. tis,

52

S Qui sal. van. dos sal. vas gra. tis, Sal. va. me, fons pi. e. ta. tis.

A Qui sal. van. dos sal. vas gra. tis, Sal. va. me, fons pi. e. ta. tis.

T Qui sal. van. dos sal. vas gra. tis,

B Qui sal. van. dos sal. vas gra. tis,