

RECENT RESEARCHES IN THE MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES, 46P

Anton Reicha

# Missa pro defunctis (Requiem)

Piano-Vocal Score

Edited by Amy Goodman Weller



A-R Editions, Inc.  
Middleton, Wisconsin

A-R Editions, Inc., Middleton, Wisconsin  
© 2009 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

The purchase of this edition does not convey the right to perform it in public, nor to make a recording of it for any purpose. Such permission must be obtained in advance from the publisher.

A-R Editions is pleased to support scholars and performers in their use of *Recent Researches* material for study or performance. Subscribers to any of the *Recent Researches* series, as well as patrons of subscribing institutions, are invited to apply for information about our "Copyright Sharing Policy."

Printed in the United States of America

ISBN-13: 978-0-89579-654-7  
ISBN-10: 0-89579-654-6  
ISSN: 0193-5364

♾ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

# No. 1. Requiem

**CHORUS**

**Lento**

Soprano      Alto      Tenor      Bass

Piano

**Lento**

6

Re-

Re-

Re-

Re - qui - em ae - ter - nam, Re-

p

12

- qui- em ae- ter- nam do- na e- is Do- mi- ne:

cresc.

- qui- em ae- ter- nam do- na e- is Do- mi- ne:

cresc.

- qui- em ae- ter- nam do- na e- is Do- mi- ne:

cresc.

- qui- em ae- ter- nam do- na e- is Do- mi- ne:

cresc.

18

f

sfz

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

f

sfz

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

f

sfz

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

f

sfz

p

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

f

sfz

p

23

*p*

Te de- cet hym- nus — De- us in Si- on, et ti- bi red- de- tur

Te de- cet hym- nus De- us in Si- on, et ti- bi red- de- tur

Te de- cet hym- nus De- us in Si- on, et ti- bi red- de- tur

hym- nus — De- us in Si- on, et ti- bi red- de- tur

*cresc.*

28

*cresc.* *f* *p*

vo- tum in Je- ru- sa- lem: ex- au- di o-

*cresc.* *f* *p*

vo- tum in Je- ru- sa- lem: ex- au- di o-

8 *cresc.* *f* *p*

vo- tum in Je- ru- sa- lem: ex- au- di o- ra- ti- o- nem me- am,

*f* *p*

33

-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-

8 -ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-

ad te om-nis ca-ro ve-ni-

38

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

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

8 -et, om-nis ca-ro ve-ni-et.

-et, om-nis ca-ro ve-ni-et. Re- qui-em ae- ter-nam,

p

43

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

48

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

53

**Allegro moderato**

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

e- is, lu- ce- at e- is. Ky- ri- e-

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

**Allegro moderato**

p

mf

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

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

Ky- ri-

8

mf

8

mf

8

64

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

*mf*

8 Ky- ri- e \_\_\_\_\_ e- le- i- son, e- le-  
-e \_\_\_\_\_ e- le- i- son. Ky- ri- e e- le- i-

69

-son, \_\_\_\_\_ e- le- -  
-son, \_\_\_\_\_  
- i- son, \_\_ e- le- i- son, e-  
-son. \_\_\_\_\_ Chri- ste e- le- i- son, e- le- -

74

This musical score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for piano. The music is in common time, with a key signature of one flat. Measure 74 starts with piano chords and vocal entries. The lyrics include "i- son, e-", "e- le-", "i- son.", "Chri- ste e-", and "-le-". Measures 75-76 continue with similar patterns. Measure 77 begins with a complex piano accompaniment. Measures 78-79 show the piano providing harmonic support for the voices, which sing "i- son.", "Chri- ste e- le-", "i- son.", "Chri- ste e-", and "Chri- ste e- le- i- son, e- le- i- son, e- le-". The piano part features sustained notes and rhythmic patterns.

i- son, e-

e- le- i- son. Chri- ste e-

-le- i- son.

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

79

-le- i- son. Chri- ste e- le- i- son.

-le- i- son, e- le- i- son, e- le- i- son. Chri- ste e-

Chri- ste e- le- i- son, e- le- i- son, e-

Piano accompaniment for measures 78-79.

84

Chri-  
ste e-  
le- i- son, e-  
le- i- son, e-  
le-  
- le-  
i- son, e-  
le-  
- le-  
i- son, e-  
le-  
- le-  
i- son, e-

Chri-  
ste e-

89

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

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

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

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

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

94

Chri- ste e- le- - i- son, e-

Chri- ste e- le- - i- son, e- le-

8 Chri- ste e- le- - i-

99

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

- - i- son. Chri- ste \_\_\_\_

8 -son, e- le- - i- son, e- le-

-son, — e- le- - i- son, e- le-

104

son, e- le- i- son. Chri- ste e- le-

e- le- i- son, e-

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

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

109

i- son. Ky- ri- e \_\_\_\_\_ e-

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

Ky- ri- e \_\_\_\_\_ e- le-

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

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

115

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is two flats. Measure 115 starts with piano chords and vocal entries. The lyrics are: "le- - i- son, e- le-". Measures 116-117 continue with piano chords and vocal entries. The lyrics are: "i- son. Ky- ri- e- e-". Measures 118-119 show more piano chords and vocal entries. The lyrics are: "i- son, e- le- - i-". Measure 120 begins with piano chords and vocal entries. The lyrics are: "i- son, - -". The piano part continues with chords and dynamic markings like forte and piano.

8

120

i- son,

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

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

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

b. d.

126

Music score for voice and piano. The vocal part is in soprano C-clef, common time, key signature of two flats. The piano part is in bass F-clef, common time, key signature of two flats. The vocal line consists of three staves of music, with lyrics written below each staff. The piano part consists of two staves of music.

126

e- le- - i- son.

Chri- ste e- le- i- son, e- le- i- son. Chri- ste e-

8 -son, e- le- - i- son, e- le- i- son. Chri- ste e- le-

e- le- i- son.

132

Chri- ste e- le- - i- son. Chri- ste e-

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

8 - i- son, e- le- - i- son. \_\_\_\_\_

Chri- ste e- le- - i- son.

tr

Piano accompaniment details: Measure 126: Left hand plays eighth-note chords in the bass. Right hand plays eighth-note chords in the treble. Measure 132: Left hand plays eighth-note chords in the bass. Right hand plays eighth-note chords in the treble, with a trill over the last two notes of the measure.

138

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

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

8 Chri- ste e- le- i- son, e- le- i- son, - e- le- - i- son.

Chri- ste e- le- i- son, e- le- - i- son, e- le- - i- son.

145 **Lento**

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

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

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

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

**Lento**

## No. 2. Dies irae

10

di- es il- la, Sol- vet

di- es il- la,

di- es il- la, Sol- vet

il- la,

p

14

sae- clum

Sol- vet sae- clum in fa-

sae- clum

Sol- vet sae- clum

Accented notes and dynamic markings (p) are present in the piano part.

18

in fa-vil-la: Te-ste Da-vid  
-vil-la: Te-ste Da-vid cum Si-

8 in fa-vil-la: Te-ste Da-vid

in fa-vil-la: Te-ste Da-vid

cresc. f

22

cum Si-by-l-la.

-by-l-la.

8 cum Si-by-l-la.

cum Si-by-l-la.

sfz

Quan- tus tre- mor est fu- tu- rus,

f

Quan- do ju- dex est ven-

37

-tu- rus,  
Cun- cta stri- cte dis- cus-

p

42

-su- rus!  
Quan- do

-su- rus!

-su- rus!

*come prima*

*fp*

*f*

47

ju-dex est ven-tu-rus, Cun-cta stri-cte dis-cus-

Quan-do ju-dex est ven-tu-rus, Cun-cta stri-cte dis-cus-

Quan-do ju-dex est ven-tu-rus, Cun-cta stri-cte dis-cus-

p cresc. f sfz sfz

52

-su-rus!

-su-rus!

-su-rus!

-su-rus!

sfz

### No. 3. Tuba mirum

**Andante poco adagio**

Tenor solo

2

Tu- ba

Andante poco adagio

Piano

p f

7

mi-rum — spar-gens — so-num Per se-pul-chra-re-gi-

pp tr

13

-o-num, Co-get om-nes an-te thro-num, an-te thro-

p f

19

num. Mors stu-pe-bit et na-tu-ra,

f p

23

Musical score for voices and piano. The score consists of three staves: Treble, Alto, and Bass. The piano part is on the bottom staff. The vocal parts enter at measure 23. The lyrics are:

Cum re-sur-ge<sup>t</sup> cre-a-tu-ra,  
Ju-di-can-ti re-spon-su-ra, re-spon-su-

The piano part includes dynamic markings *f* and *p*. Measure 27 begins with a bassoon part marked *p*, followed by a forte dynamic *f*.

## No. 4. Liber scriptus

**Andantino**

Soprano solo      Alto solo      Tenor solo      Bass solo

Piano

9

In quo to-tum con-ti-ne-tur, Un-de mun-dus ju-di-ce-tur.

17

Li- ber scri- ptus pro- fe- re- tur, In quo to-

Li- ber scri- ptus pro- fe- re- tur, In quo

Li- ber scri- ptus pro- fe- re- tur, In quo

Li- ber scri- ptus pro- fe- re- tur, In quo

f

25

- tum con- ti- ne- tur, Un- de mun- dus ju- di- ce- -

to- tum con- ti- ne- tur, Un- de mun- dus ju- di- ce- -

to- tum con- ti- ne- tur, Un- de mun- dus ju- di- ce- -

calando *p*

33

tur.

tur.

tur, ju-di-ce-tur.

mun-dus ju-di-ce-tur.

40

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

Quid-quid la-tet,

ap-pa-re-bit:

Nil in- ul- tum re- ma- ne- bit,

Nil in- ul- tum re- ma-

<sup>8</sup>

Nil in- ul- tum re- ma- ne- bit,

Nil in- ul- tum re- ma- ne- - -

- ne- bit, Nil in- ul- tum re- ma-

<sup>8</sup>

Nil in- ul- tum re- ma- ne- bit, re- ma- ne-

Nil in- ul- tum re- ma- ne- bit, Nil in- ul- tum re- ma-

*cresc.*

*f*

67

bit.  
Ju-dex er-go  
-ne-bit.  
Ju-dex  
bit.  
Ju-dex  
-ne-bit.  
Ju-dex

75

cum se-de-bit, Quid quid la-tet, ap-pa-re-bit,  
er-go cum se-de-bit, Quid quid la-tet, ap-pa-re-bit,  
er-go cum se-de-bit, Quid quid la-tet, ap-pa-re-bit,  
er-go cum se-de-bit, Quid quid la-tet, ap-pa-re-bit,

ap- pa- re- bit: Nil in- ul- tum re- ma-

ap- pa- re- bit:

8 ap- pa- re- bit: Nil in- ul-

ap- pa- re- bit: Nil in-

cresc. f p

-ne- bit, Nil in- ul- tum,

Nil in- ul- tum,

8 -tum re- ma- ne- bit,

-ul-tum re- ma- ne- bit,

100

nil, \_\_\_\_\_ nil in- ul- tum re- ma- ne- bit.

nil \_\_\_\_\_ in- ul- tum re- ma- ne- - bit.

Nil \_\_\_\_\_ in- ul- tum re- ma- ne- - bit.

Nil in- ul- tum re- ma- ne- bit, re- ma- ne- - bit.

108

8

f

115 **Lento**

Quid sum \_\_\_\_\_

Quid sum \_\_\_\_\_

**Lento**

*p* legato simile

118

mi-      ser      tunc      di-      ctu-      rus?

Quid      sum      mi-      ser      tunc      di-      ctu-      rus?

mi-      ser      tunc      di-      ctu-      rus?

Quid      sum \_\_\_\_\_

121

Quem pa-

Quem pa-

Quem pa-

mi- ser \_\_\_\_\_ tunc \_\_\_\_\_ di- ctu- rus?

124

-tro- num \_\_\_\_\_ ro- ga- tu-

- tro- num \_\_\_\_\_ ro- ga- tu-

8 -tro- num \_\_\_\_\_ ro- ga- tu-

Quem pa- tro- num \_\_\_\_\_

mi- ser \_\_\_\_\_ tunc \_\_\_\_\_ di- ctu- rus?

127

-rus?  
Cum vix  
-rus?  
Cum vix  
rus?  
ro-ga-tu-rus?  
vix?

130

stus sit se-cu-rus,  
vix ju-stus sit se-cu-rus,  
stus sit se-cu-rus,  
vix

133

Musical score for measure 133. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in 2/4 time (indicated by '2'). The key signature is two sharps. The lyrics are:

Cum vix ju-  
stus  
Cum vix ju-  
stus  
Cum vix ju-  
stus  
ju- stus sit se- cu- rus, Cum vix

The vocal parts are supported by a basso continuo line at the bottom.

136

Musical score for measure 136. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in 2/4 time (indicated by '2'). The key signature is two sharps. The lyrics are:

sit se- cu- rus.  
sit se- cu- rus.  
sit se- cu- rus.  
ju- stus sit se- cu- rus.

The vocal parts are supported by a basso continuo line at the bottom.

## No. 5. Rex tremendae

**Allegro assai**

Soprano

Alto

Tenor

Bass

Piano

CHORUS

7

**Allegro assai**

*f*

*p*

*f*

13

Rex! \_\_\_\_\_

Rex! \_\_\_\_\_

Rex! \_\_\_\_\_

Rex! \_\_\_\_\_

*p*

*f*

Rex! \_\_\_\_\_

20

Rex! \_\_\_\_\_

Rex! \_\_\_\_\_

Rex! \_\_\_\_\_

Rex! \_\_\_\_\_

*p*

*f*

*p*

Rex! \_\_\_\_\_

26

Rex tremen-dae ma-je sta-tis, Qui sal-van-dos

Rex tremen-dae ma-je sta-tis, Qui sal-

Rex tremen-dae ma-je sta-tis, Qui sal-

Rex tremen-dae ma-je sta-tis,

32

sal-vas gra-tis, Rex tre-

-van-dos sal-vas gra-tis, Rex tre-

-van-dos sal-vas gra-tis, Rex! Rex tre-

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

Qui sal-van-dos

38

-men- dae ma- je- sta- tis,

-men- dae ma- je- sta- tis,

-men- dae ma- je- sta- tis, Qui sal-

*p*

8

-men- dae ma- je- sta- tis,

45

*f*

Rex tre-

Rex tre-

*f*

8 -van- dos sal- vas— gra- tis, sal- vas— gra- tis, Rex tre-

Rex tre-

*f.*

*f*

51

-men- dae ma- je- sta- tis, Rex tremen- dae

-men- dae ma- je- sta- tis, Rex tremen- dae

-men- dae ma- je- sta- tis, Rex tremen- dae

-men- dae ma- je- sta- tis, Rex tremen- dae

*simile*

56

ma- je- sta- tis, Rex! Qui sal- van- dos

ma- je- sta- tis, Rex! Qui sal- van- dos

ma- je- sta- tis, Rex! Qui sal- van- dos

*simile*

61

sal- vas gra- tis,

66

*p*

Sal- va me, sal- va me, fons

*p*

Sal- va me, sal- va me, fons

*p*

Sal- va me, sal- va me, fons

*p*

Sal- va me,

Sal- va me,

Sal- va me,

Sal- va me,

72

pi-e-tatis. Rex tre-

pi-e-ta- - tis. Rex tre-

8 pi-e-ta- - tis. Rex tre-

sal-va, — sal-va me. Rex tre-

78

-men-dae, Rex tre-men-dae ma-je-sta-tis, Qui sal-

-men-dae, Rex tre-men-dae ma-je-sta-tis, Qui sal-

8 -men-dae, Rex tre-men-dae ma-je-sta-tis, Qui sal-

-men-dae, Rex tre-men-dae ma-je-sta-tis, Qui sal-

84

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

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

91

me, \_\_\_\_\_ fons pi-e-ta-tis.

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

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

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

*f*

## No. 6. Recordare

**Andante poco adagio**

**CHORUS**

Soprano solo  
Alto solo  
Tenor solo  
Bass solo  
Soprano  
Alto  
Tenor  
Bass

Piano

**Andante poco adagio**

4

7

Re-cor-dar-e Je-su-pi-e,

Re-cor-dar-e Je-su-pi-e,

Re-cor-dar-e Je-su-pi-e,

Re-cor-dar-e Je-su-pi-e,

10

Quod sum cau-sa tu- ae vi- ae: Ne me per- das

Quod sum cau-sa tu- ae vi- ae: Ne me per- das

Quod sum cau-sa tu- ae vi- ae: Ne me per- das

Quod sum cau-sa tu- ae vi- ae: Ne me per- das

13

il- la di- e. Quae- rens

*mf*

Quae- rens me, se-

*f*

*p*

*calando*

16

me, se- di- sti las- sus: Re- de-

-di- sti las- sus: Re- de- mi- sti

-di- sti las- sus: Re- de- mi- sti

-di- sti las- sus: Re- de- mi- sti

**Piano Part:**

- Measure 1: Dynamics **f**, 3/8 time, treble and bass staves. Treble staff has eighth-note chords. Bass staff has eighth-note chords.
- Measure 2: Dynamics **p**, 3/8 time, treble and bass staves. Treble staff has eighth-note chords. Bass staff has eighth-note chords.
- Measure 3: 3/8 time, treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords.

*calando*

19

-mi- sti cru- cem pas- sus: Tan- tus la- bor non sit cas-

-mi- sti cru- cem pas- sus: Tan- tus la- bor non sit cas-

-mi- sti cru- cem pas- sus: Tan- tus la- bor non sit cas-

-mi- sti cru- cem pas- sus: Tan- tus la- bor non sit cas-

-mi- sti cru- cem pas- sus: Tan- tus la- bor non sit cas-

cru- cem pas- sus: Tan- tus la- bor non sit cas-

cru- cem pas- sus: Tan- tus la- bor non sit cas-

cru- cem pas- sus: Tan- tus la- bor non sit cas-

cru- cem pas- sus: Tan- tus la- bor non sit cas-

*sfz*

*p*

3 3 3 3 3 3



Ju-      ste      ju-      dex      ul-      ti-      o-

Ju-      ste      ju-      dex      ul-      ti-      o-      nis,      Do- num fac      re-

8      ul-      ti-      o-      nis,      Do- num fac      re-      mis-      si-

-nis,      Do- num fac      re-      mis-      si-      o-      nis,      An-      te      di-      em

-mis-      si-      o-      nis,      An-      te      di-      em      ra-      ti-      o-      nis,

8      -o-      nis,      An-      te      di-      em      ra-      ti-      o-      nis,

*sffz*

31

ra- ti- o- nis.

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

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

8

Soprano part (measures 31-32): The soprano sings "ra- ti- o- nis." in measure 31, followed by "An- te di- em" in measure 32. The vocal line includes eighth-note patterns and a sixteenth-note run in measure 32.

Basso continuo part (measures 31-32): The basso continuo provides harmonic support with sustained notes and bassoon entries. Measure 31 features a sustained note on G. Measure 32 includes a bassoon entry with a sixteenth-note pattern and a dynamic marking of **p**.

34

**p**

In- ge- mi- sco, tam- quam

**p**

In- ge- mi- sco, tam- quam

8

**p**

In- ge- mi- sco, tam- quam

**p**

In- ge- mi- sco, tam- quam

Soprano part (measures 34-35): The soprano sings "In- ge- mi- sco, tam- quam" twice. The vocal line consists of eighth-note patterns.

Basso continuo part (measures 34-35): The basso continuo provides harmonic support with sustained notes and bassoon entries. Measures 34 and 35 feature sustained notes on D and A respectively, with bassoon entries marked with a dynamic of **p**.

37

re-us: Cul-pa ru-bet vul-tus me-us: Sup-pli-

Qui Ma-

-can- ti par- ce De- us.

-can- ti par- ce De- us.

8 -can- ti par- ce De- us.

-can- ti par- ce De- us.

p

43

-ri- am ab- sol- vi- sti, Et la- tro- nem, et la-

46

-tro- nem ex- au- di- sti, Mi- hi quo- que

49

spem de- di- sti, Mi- hi quo- que

52

The musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, Tenor) in G clef, B-flat key signature, and common time. The bottom three staves are for piano in C clef, B-flat key signature, and common time. Measure 1 consists of three empty measures. Measure 2 begins with the vocal parts and continues through measure 5. The lyrics are as follows:

spem de- di- sti.  
Pre- ces me- ae non sunt  
Pre- ces me- ae non sunt  
Pre- ces me- ae non sunt  
Pre- ces me- ae non sunt

In measure 6, the vocal parts enter with eighth-note patterns. The piano accompaniment features eighth-note chords. Dynamic markings include *p* (piano), *sffz* (sforzando), and *p* again. Measure 7 concludes with a piano dynamic *p*.

55

Pre- ces me- ae non sunt di- gnae:

di- gnae: Sed tu bo- nus

58

Sed tu bo- nus fac be- ni- gne,

fac be- ni- gne, Ne pe- ren- ni cre- mer i- gne.

fac be- ni- gne, Ne pe- ren- ni cre- mer i- gne.

fac be- ni- gne, Ne pe- ren- ni cre- mer i- gne.

fac be- ni- gne, Ne pe- ren- ni cre- mer i- gne.

sfz

61

Ne pe- ren- ni cre- mer i- gne.

mf

In- ter

mf

In- ter

mf

In- ter

mf

In- ter

*p*

*f*

*calando*

64

In- ter o- ves lo- cum

o- ves lo- cum prae- sta,

*calando*



70

-ens in par- te de- xtra, Sta- tu-

*p*

Sta- tu-

*p*

Sta- tu-

*p*

Sta- tu-

*sffz*

*p*



## No. 7. Confutatis

**Allegro**

Soprano      Alto      Tenor      Bass

**CHORUS**

Piano      *f*

5

9

13

17

f

Con-fu-ta-tis ma-le-di-ctis, Con-fu-ta-tis

23

ma-le-di-ctis, Flam-mis a-

28

A musical score for "The Star-Spangled Banner" featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics are as follows:

-cri- bus ad- di- ctis, Flam- mis

-cri- bus ad- di- ctis, Flam- mis

8 -cri- bus ad- di- ctis, Flam- mis

-cri- bus ad- di- ctis, Flam- mis

The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics are as follows:

-cri- bus ad- di- ctis, Flam- mis

-cri- bus ad- di- ctis, Flam- mis

8 -cri- bus ad- di- ctis, Flam- mis

-cri- bus ad- di- ctis, Flam- mis

33

33

a- cri- bus ad- di- ctis, Vo-

a- cri- bus ad- di- ctis, Vo-

<sup>8</sup> a- cri- bus ad- di- ctis, Vo-

a- cri- bus ad- di- ctis, Vo-

p

p

p

p

p

38

-ca me, \_\_\_\_\_ vo- ca me \_\_\_\_\_  
 -ca me, \_\_\_\_\_ vo- ca me \_\_\_\_\_  
 -ca me, \_\_\_\_\_ vo- ca me \_\_\_\_\_  
 -ca me, \_\_\_\_\_ vo- ca me \_\_\_\_\_

45

cum, cum be- - ne- di- ctis, cum be-  
 cum, cum be- - ne- di- ctis, cum be-  
 cum, cum be- - ne- di- ctis, cum be-  
 cum, cum be- - ne- di- ctis, cum be-

58

-ta- tis ma- le- di- ctitis, Con- fu- ta- tis ma- le-

-ta- tis ma- le- di- ctitis, Con- fu- ta- tis ma- le-

-ta- tis ma- le- di- ctitis, Con- fu- ta- tis ma- le-

-ta- tis ma- le- di- ctitis, Con- fu- ta- tis ma- le-

64

-dictis, Flam- - mis a- - cri-

69

-bus ad- di- ctis, Flam-

74

-mis a cri bus ad-

79

*p*

-di-ctis, Vo-ca-me, vo-

*p*

-di-ctis, Vo-ca-me, vo-

*p*

8 -di-ctis, Vo-ca-me, vo-

*p*

-di-ctis, Vo-ca-me, vo-

The piano part consists of two staves. The top staff shows a melodic line with eighth-note patterns and harmonic chords. The bottom staff shows a harmonic progression with various chords, including a prominent G major chord.

86

-ca me \_\_\_\_\_ cum, cum be- - ne-

93

-di-ctis, cum be- - ne- di- - ctis.

*sfz*

100 **Lento**

O-ro sup-plex et ac-

O-ro sup-plex et ac-

O-ro sup-plex et ac-

**Lento**

*p*

-cli- nis, Cor con-

-cli- nis, Cor con-tri-

8 -cli- nis, Cor con-

-cli- nis, Cor con-

ff

108

-tri-tum qua-si ci-nis:  
- tum qua-si ci-nis:  
8 -tri-tum qua-si ci-nis:  
-tri-tum qua-si ci-nis:

112

Ge-re cu-ram me-i fi-nis, me-i fi-nis.  
Ge-re cu-ram me-i fi-nis, me-i fi-nis.  
8 Ge-re cu-ram me-i fi-nis, me-i fi-nis.  
Ge-re cu-ram me-i fi-nis, me-i fi-nis.

## No. 8. Lacrimosa

**Allegro non troppo**

Soprano      Alto      Tenor      Bass

CHORUS

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

**Allegro non troppo**

Piano

p

5

La- cri- mo- sa

Qua re sur get ex fa vil la Ju di can dus ho mo re us,

10

8 di-es il-la,  
Qua re-sur-get ex fa-vil-la Ju-di-can-dus ho-mo re-

15 La-cri-mo-sa

8 Qua re-sur-get ex fa-vil-la Ju-di-can-dus ho-mo re-us,  
-us, ho-mo re-us,

20

di- es il- la,  
Qua re- sur- get ex fa- vil-

*p*  
La- cri- mo- sa di- es il-

La- cri- mo- sa di- es il-

La- cri- mo- sa di- es il-

La- cri- mo- sa  
*p*

25

-la Ju- di- can- dus ho- mo re- us,

-la, La- cri- mo- sa di- es,

8 -la, La- cri- mo- sa

-la, La- cri- mo- sa

La- cri- mo- sa

30

ho-mo re-us, Qua-re-sur-get ex-fa-

di-es il-la, Qua-re-sur-get ex-fa-

di-es il-la, Qua-re-sur-get ex-fa-

di-es il-la, Qua-re-sur-get ex-fa-

35

-vil-la Ju-di-can-dus ho-mo re-

-vil-la Ju-di-can-dus ho-mo re-

8 -vil-la Ju-di-can-dus ho-mo re-

-vil-la Ju-di-can-dus ho-mo re-

8 -vil-la Ju-di-can-dus ho-mo re-

-vil-la Ju-di-can-dus ho-mo re-

40

-us:  
-us:  
-us:  
-us:  
La- cri- mo- sa di- es il- la, di- es il-

45

Hu- ic  
Hu- ic er- go par- ce  
La- cri- mo- sa di- es il- la,  
-la, Qua re- sur- get

The musical score consists of five staves. The top three staves are for voice (soprano) in G clef, with key signature one flat. The bottom two staves are for piano in F clef, with key signature one flat. Measure 40 starts with a single note followed by four rests. Measures 41-44 show sustained notes with fermatas. Measure 45 begins with a rest, followed by a melodic line in the voice and harmonic support in the piano. The vocal line continues in measure 46.

50

er- go par- ce  
De- us. Pi- e

ex fa- vil- la Ju- di- can- dus ho- mo re- us,  
De- us. Pi- e Je-

Je- su  
La- cri- mo- sa di- es il- la,  
Qua re- sur- get ex fa- vil- la Ju- di- can- dus

Piano accompaniment (right hand) consists of eighth-note chords in measures 50-54, followed by sixteenth-note chords in measure 55.



70

This musical score page contains five systems of music. The top four systems feature soprano, alto, tenor, and bass voices in G clef, with lyrics in German. The bass voice begins on page 71. The bottom system shows the basso continuo part, consisting of a bassoon and a harpsichord, indicated by a bass clef and a harp symbol.

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

75

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

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

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

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

cresc.

p

80

A- men, a-

A- men, a-

8 Do- na e- is

A-

86

men, a- men.

men, a- men.

8 re- qui- em. A- men.

men, a- men.

qui- em. A- men.

## No. 9. Domine Jesu

8

-de- li- um de- fun- cto- rum de poe- - nis, de poe- nis in-

-de- li- um de- fun- cto- rum de poe- - nis, de poe- nis in-

-de- li- um de- fun- cto- rum de poe- - nis, de poe- nis in-

-de- li- um de- fun- cto- rum de poe- - nis, de poe- nis in-

*f*

*f*

*f*

*f*

13

-fer- ni, et de pro-

-fer- ni, et de pro- fun-

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

-fer- ni,

*sffz*

*p*

17

-fun- do la- cu, de pro-

-do, et de pro- fun- do la- cu, de pro-

8 -cu, et de pro- fun- do la- cu, de pro-

et de pro- fun- do la- cu, de pro-

*f* *calando* *p*

21

-fun- do la- cu:

-fun- do la- cu:

8 -fun- do la- cu:

-fun- do la- cu:

*f* *calando* *p*

25

*li- be- ra e- as de o- re le-*

*li- be- ra e- as de o- re le-*

*li- be- ra e- as de o- re le-*

*li- be- ra e- as de o- re le-*

29

-o- nis, li- be- ra e- as de o- re le- o- nis,

-o- nis, li- be- ra e- as de o- re le- o- nis,

-o- nis, li- be- ra e- as de o- re le- o- nis,

-o- nis, li- be- ra e- as de o- re le- o- nis, ne ab-

33

p

ne ab- sor-      be- at e- as tar- ta-      rus,      ne ab- sor-      be- at e- as

p

ne ab- sor-      be- at e- as tar- ta-      rus,      ne ab- sor-      be- at e- as

p

8 ne ab- sor-      be- at e- as tar- ta-      rus,      ne ab- sor-      be- at e- as

-sor-      be- at e- as tar- ta-      rus, ne ab- sor-      be- at e- as

*f*

p

38

tar- ta-      rus,

tar- ta-      rus,      ne ca- dant in ob-

8 tar- ta-      rus,      ne ca- dant

tar- ta-      rus,      ne ca- dant in ob- scu-

*f*

*p*

42

ne ca- dant in ob- scu- rum, ne  
-scu- rum, in ob-scu- rum, ne  
in ob- scu- rum, ne  
-rum, in ob- scu- rum, ne

*f* *p* *calando*

46

ca- dant in ob- scu- rum:  
ca- dant in ob- scu- rum:  
ca- dant in ob- scu- rum:  
ca- dant in ob- scu- rum:

*p*

50

solo

solo

solo

solo

8

solo

solo

sed si- gni- fer san- ctus Mi- cha-

sed si- gni- fer san- ctus Mi- cha-

sed si- gni- fer san- ctus Mi- cha-

55

-el re- pre- sen- tet e- as in

-el re- pre- sen- tet e- as in

-el re- pre- sen- tet e- as in

-el re- pre- sen- tet e- as in lu- cem

*sffz*

*sfz*

60

tutti  
*p*

tutti  
*p*

tutti  
*p*

8

tutti  
*p*

*sffz*

*p*

65

Mi- cha- el re- pre- sen- tet

Mi- cha- el re- pre- sen- tet

Mi- cha- el re- pre- sen- tet

sfz

sfz

70

e-as in lu-cem sanctam,

e-as in lu-cem sanctam,

e-as in lu- - cem sanctam,

lu-cem sanctam, in lu-cem sanctam,

75

**Alla breve**

lu-cem sanctam:

lu-cem sanctam:

lu-cem sanctam: Quam o-lim A-bra-hae pro-mi-si-

lu-cem sanctam:

**Alla breve**

82

Quam o- lim A- bra- hae pro- mi- si- sti, et se- mi- ni -sti, et se- mi- ni e- - jus, et se- mi- ni

88

*tr*

pro- mi- si- sti, et — se- - mi- ni  
e- - - jus, et — se- mi- ni e-  
e- - - jus, Quam o- lim A- bra- hae pro- mi- si-  
Quam o- lim A- bra- hae pro- mi- si-

8

94

e-

-jus, et se- mi- ni e-

-sti, et se- mi- ni e-

Piano accompaniment:

100

jus, et se- mi- ni e-

jus,

-amini e-

-jus, et se- mi- ni e-

Piano accompaniment:

106

-jus, Quam o- lim A- bra- hae pro- mi- si- sti, et se- mi- ni

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

-jus,

*tr*

*tr*

112

e-

se- mi- ni e- jus, et

*tr*

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

Quam o- lim A- bra- hae

*tr*

118

-jus,

se- mi- ni — e-

8 se- mi- ni — e-

pro- mi- si- tr sti, — et se- mi- ni —

*tr*

124

Quam o- lim A- bra-hae pro- mi- si- tr sti, et se- mi- ni e-

-jus, et se- mi- ni e-

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

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

*tr*

131

This musical score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for piano. Measure 131 starts with a forte dynamic. The vocal parts sing "jus, e-", "jus," and "e-". The piano accompaniment has eighth-note chords. Measure 132 continues with "jus," and "e-". Measure 133 begins with a forte dynamic and includes lyrics "se- mi- ni e-". Measure 134 continues with "mi- ni e-". Measure 135 starts with a forte dynamic and includes lyrics "jus, et se- mi- ni e-". Measure 136 continues with "et se- mi- ni e-". Measure 137 begins with a forte dynamic and includes lyrics "jus, - et - se- mi- ni - e-". The piano accompaniment features sustained notes and eighth-note chords. Measures 138 and 139 continue with the vocal line and piano accompaniment.

137

jus, — et — se- mi- ni — e- —

et se- mi- ni e- —

jus, — Quam o- lim

-jus, et se- mi- ni e- — jus,

143

-jus, et se- mi- ni e-  
jus, Quam o- lim A- bra- hae pro- mi-

jus,  
Quam o- lim

*tr*

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

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

*tr*

149

si- sti, — et — se- mi- ni — e- jus, — et —

*tr.*

A- bra- hae pro- mi- si- sti, et — se- mi- ni e-

-hae — pro- mi- si- sti, et

Quam o- lim

*tr.*

155

se- mi- ni e- - - jus,

jus, et se-

8 se- mi- ni e- - -

A- bra- hae pro- mi- si- sti, — et — se- mi- ni e- - -

*tr.*

161

Quam o- lim A- bra- hae pro- mi-

- mi- ni e- - -

8 - - - jus, se- mi- ni

jus, Quam o- lim A-

8 - - -

*tr.*

167 *tr.*

-si-                sti, et se-                mi- ni e-

-                jus,                et                se-                mi- ni e-

e-                -                -                -                -

-bra-                hae \_\_\_\_\_ pro- mi- si-                sti, et se-                mi- ni e-

173

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

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

e-                -                -                -                -                -

jus, et                se-                mi-                ni                e-                -

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

*tr.*

180

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

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

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

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

187

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

Quam o- lim A- bra- hae, quam o- lim A- bra-

Quam o- lim A- bra- hae, quam o- lim A- bra- hae

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

Quam o- lim A- bra- hae - - - - -

194

se- mi- ni et se- mi- ni  
- hae pro- mi- si- sti, quam o- lim A- bra- hae pro- mi- si-  
8 pro- mi- si- - sti, \_\_\_\_\_ quam o- lim A- bra- hae pro- mi- si- - sti, \_\_\_\_\_  
pro- mi- si- - sti, \_\_\_\_\_ quam o- lim A- bra- hae pro- mi- si- - sti, \_\_\_\_\_

200

e- jus, Quam o- lim A- bra- hae pro- mi-  
- sti, et se- mi- ni e- jus, Quam o- lim A- bra-  
8 et se- mi- ni e- - jus, Quam o- lim  
— et se- mi- ni e- - jus,

207

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

-hae pro- mi- si- sti, et \_\_\_\_\_ se-

<sup>8</sup> A- bra- hae, quam o- lim A- bra- hae pro- mi- si-

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

213

— quam o- lim A- bra- hae pro- mi- si- - sti, et \_\_\_\_\_ se- mi- ni

— mi- - ni \_\_\_\_\_ e- jus, et

<sup>8</sup> -sti, quam o- lim A- bra- hae pro- mi- si- - sti, et \_\_\_\_\_ se-

— mi- ni e- jus, et

—

—

—

—

219

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

se- mi- ni e- - - - Quam o- lim A- bra-

226

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

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

et se- mi- ni e- - - -

-hae pro- mi- si- sti, et -hae pro- mi- si- sti, et -

*tr* *tr*

232

se- mi- ni e- jus, Quam o- lim

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

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

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

The score consists of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor) in common time, B-flat major. The bottom two staves are for organ, showing bass and treble clefs. Measure 232 starts with a whole note in Soprano followed by eighth-note pairs. Measures 233-234 show eighth-note patterns. Measure 235 begins with a half note in Alto. Measures 236-237 show eighth-note patterns.

238

A- bra- hae pro- mi- si- *tr* sti, et se- mi- ni e- jus.

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

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

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

The score continues with five staves. The vocal parts remain in common time, B-flat major. The organ parts show sustained notes and chords. Measure 238 features a trill over the word "sti". Measures 239-243 continue the melodic line with eighth-note patterns and sustained notes.

## No. 10. Hostias

**CHORUS**

**Soprano** Andante      *f p f*  
*Ho- sti- as et pre- ces*

**Alto**      *f p f*  
*Ho- sti- as et pre- ces*

**Tenor**      *f p f*  
*Ho- sti- as et pre- ces*

**Bass**      *f p f*  
*Ho- sti- as et pre- ces*

**Piano** Andante      *p f p f p*

7      *f f f f*  
*ti- bi Do- mi- ne, Do- mi- ne lau- dis of- fe- ri-*

8      *f f f f*  
*ti- bi Do- mi- ne, Do- mi- ne lau- dis of- fe- ri-*

9      *f f f f*  
*ti- bi Do- mi- ne, Do- mi- ne lau- dis of- fe- ri-*

10      *f f f f*  
*ti- bi Do- mi- ne, Do- mi- ne lau- dis of- fe- ri-*

13

*mf*

-mus: tu su- sci- pe pro a ni- ma- bus il- lis,

*mf*

-mus: tu su- sci- pe pro a ni- ma- bus il- lis,

*mf*

-mus: tu su- sci- pe pro a ni- ma- bus il- lis,

*mf*

-mus: tu su- sci- pe pro a ni- ma- bus il- lis,

*mf*

-mus: tu su- sci- pe pro a ni- ma- bus il- lis,

3

*mf*

3

3

3

3

3

3

3

tr.

3

3

3

18

qua- rum ho- di- e me- mo- ri- am fa- ci- mus,

qua- rum ho- di- e me- mo- ri- am fa- ci- mus,

8 qua- rum ho- di- e me- mo- ri- am fa- ci- mus,

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

*tr.*

23

qua- rum ho- di- e me- mo- ri- am fa- ci- mus: Ho- sti-

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

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

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

*tr.*

28

-as et pre- ces ti- bi Do- mi- ne, Do- mi- ne lau- dis of-

Ho- sti- as et pre- ces ti- bi Do- mi- ne lau- dis of-

8 Ho- sti- as et pre- ces ti- bi Do- mi- ne lau- dis of-

Ho- sti- as et pre- ces ti- bi Do- mi- ne lau- dis of-

*f.*

*f.*

*f.*

*f.*

*f.*

35

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

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

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

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

*p*

*p legato*

*sffz*

39

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

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

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

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

43

-mus: fac e- as, Do- mi-ne, fac e- as, Do- mi- ne, de mor- te trans-

-mus: fac e- as, Do- mi-ne, fac e- as, Do- mi- ne, de mor- te trans-

-mus: fac e- as, Do- mi-ne, fac e- as, Do- mi- ne, de mor- te trans-

-mus: fac e- as, Do- mi-ne, fac e- as, Do- mi- ne, de mor- te trans-

fac e- as, Do- mi- ne, de mor- te trans-

49

i- re ad vi- tam, de mor- te trans- i- re ad vi- tam.

i- re ad vi- tam, de mor- te trans- i- re ad vi- tam.

i- re ad vi- tam, de mor- te trans- i- re ad vi- tam.

i- re ad vi- tam, de mor- te trans- i- re ad vi- tam.

sfz

sfz

f

55      **Alla breve**

*f*

Quam o-lim A-bra-hae pro-mi-

8      *f*      *tr*

Quam o-lim A-bra-hae pro-mi-si-sti, et se-mi-ni-e-

**Alla breve**

*f*

*tr*

**62**

*f*

Quam o-lim A-bra-hae pro-mi-si-sti,

*tr*

-si-sti, et se-mi-ni-e-

8      *tr*

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

*f*

Quam o-lim

*tr*

**tr**

*tr*

68

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and basso continuo. The score consists of five systems of music. The top three systems feature soprano, alto, and tenor voices, while the bottom two systems feature bass and basso continuo. The vocal parts have lyrics written below them. Measure 68 begins with the soprano and alto voices. The basso continuo part at the bottom includes a bass staff and a continuo staff with a cello-like line and a keyboard-like line.

et — se- - mi- ni e-  
-jus, et — se- mi- ni e- jus, et se- mi-  
8 A- bra- hae pro- mi- si- sti, et — se- mi- ni \_\_  
A- bra- hae pro- mi- si- sti, et — se- mi- ni e-  
18

80

et se- mi- ni e- jus, Quam o- lim A- bra- hae pro- mi-

Quam o- lim A- bra- hae pro- mi-

jus,

86

asi- sti, et se- mi- ni e- - -

*tr*

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

Quam o- lim A- bra- hae pro- mi- si-

*tr*

*tr*

*tr*

93

jus,

et se- mi- ni e-

asti, et se- mi- ni e-

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

*tr*

Quam o- lim A- bra- hae pro- mi- si-

jus, et se- mi- ni

jus, et se- mi- ni

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

*tr*

112

e- - jus, et se- mi- ni

jus, et se- mi- ni e-

jus,

jus, et se- mi- ni e-

118

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

jus,

8 Quam o- lim A- bra- hae pro- mi- si- sti, quam

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

124

A- bra- hae pro- mi- si- sti, et se- mi- ni

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

8 o- lim A- bra- hae pro- mi- si-

**Piano Accompaniment:**

The piano accompaniment consists of two staves. The top staff features a bass line with eighth-note patterns and occasional chords. The bottom staff features a bass line with sustained notes and eighth-note patterns. Dynamic markings 'tr' and 'b' are present above the piano staves.

130

This musical score consists of five staves. The top three staves represent the vocal parts: Soprano (C-clef), Alto (C-clef), and Bass (F-clef). The bottom two staves represent the piano: Treble (G-clef) and Bass (F-clef). The music is in common time, with a key signature of one flat. Measure 130 begins with the soprano singing "e- jus, — et — se- mi- ni e-". The alto joins in with "se- mi- ni e-". The bass begins with "sti," followed by the soprano singing "et se- mi- ni e-". The piano accompaniment features eighth-note patterns. Measure 131 continues with the soprano singing "Quam o- lim A- bra- hae pro- mi- si- sti, — et —". The piano accompaniment includes dynamic markings "tr" (trill) and "tr." (trill). Measures 132-135 show the vocal parts continuing their lines, with the piano providing harmonic support. Measure 136 concludes with the soprano singing "jus," followed by the piano accompaniment.

e- jus, — et — se- mi- ni e-  
se- mi- ni e-  
sti, et se- mi- ni e-  
Quam o- lim A- bra- hae pro- mi- si- sti, — et —

jus,  
Quam o- lim A- bra-hae

et se- mi- ni e-  
jus,

se- mi- ni e- jus, Quam o- lim

143

pro- mi- si-      *tr.*      sti, — et — se- - mi- ni e-  
- - - - -  
jus,      et      se- mi- ni e-  
- - - - -  
se- mi- ni e- - - - -  
- - - - -  
A- bra- hae \_\_\_\_\_ pro- mi- si- sti, et se- mi- ni e-

150

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

157

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

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

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

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

164

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

Quam o- lim A- bra- hae, quam o- lim A- bra-

8 Quam o- lim A- bra-hae, quam o- lim A- bra-hae

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

171

se-mi-ni et se-mi-ni  
-hae pro-mi-si-sti, quam o-lim A-brahae pro-mi-si-sti,  
8 pro-mi-si-sti, quam o-lim A-brahae pro-mi-si-sti,

177

e-jus, Quam o-lim A-brahae pro-mi-sti,  
et se-mi-ni e-jus, Quam o-lim A-brahae pro-mi-sti,  
8 et se-mi-ni e-jus, Quam o-lim A-brahae pro-mi-sti,

184

-si- sti, quam o- lim A- bra- hae pro- mi- si- - sti, \_\_\_\_

-hae pro- mi- si- sti, et \_\_\_\_\_ se-

A- bra- hae, quam o- lim A- bra- hae pro- mi- si-

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

qui o- lim A- bra- hae pro- mi- si- - sti, et \_\_\_\_\_ se- mi- ni

mi- ni \_\_\_\_ e- jus, et

sti, qui o- lim A- bra- hae pro- mi- si- sti, et \_\_\_\_ se-

mi- ni e- jus, et

196

e- jus, et \_\_\_\_\_ se- - mi- ni e-  
se- - mi- ni e- - - -  
- mi- ni e- - - - jus,  
se- mi- ni e- jus, Quam o- lim A- bra-

203

jus, et \_\_\_\_\_

jus, et se- min- ni e-

et se- min- ni e-

-hae pro- mi- si- sti, et \_\_\_\_\_

209

Musical score for voices and piano, page 120, measures 209-214. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in Latin, with lyrics appearing below the notes. The piano part provides harmonic support with chords.

209

— se- mi- ni e- jus, Quam o- lim  
-jus, et se- mi- ni e- -  
-jus, et se- mi- ni e- -  
se- mi- ni e- jus, et se-

215

Musical score for voices and piano, page 120, measures 215-220. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in Latin, with lyrics appearing below the notes. The piano part provides harmonic support with chords. A dynamic marking "tr" (trill) is present above the vocal staves in measure 215.

215

A- bra-hae pro- mi- si- sti, et se- mi- ni e- jus.  
- - - - jus, et se- mi- ni e- jus.  
- - - - jus, et se- mi- ni e- jus.  
- mi- ni e- - jus, et se- mi- ni e- jus.  
tr

## No. 11. Sanctus

**CHORUS**

**Lento**

Soprano      Alto      Tenor      Bass

Sanctus,      Sanctus,      Sanctus,      Sanctus,

Piano

**Lento**

7

Sanctus      Dominus      Deus      Sab-

Sanctus      Dominus      Deus      Sab-

Sanctus      Dominus      Deus      Sab-

Sanctus      Dominus      Deus      Sab-

f      p      f      p

*tr*

13

-oth.  
Ple-ni sunt cae-li, ple-ni sunt cae-li et  
-oth.  
Ple-ni sunt cae-li, ple-ni sunt cae-li et  
-oth.  
Ple-ni sunt cae-li, ple-ni sunt cae-li et  
-oth.  
Ple-ni sunt cae-li, ple-ni sunt cae-li et

19

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

25

**Allegro**

tu- a.

tu- a.

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

tu- a. Ho- san- na

**Allegro**

31

*f*

Ho- san- na in ex- cel- -

*f*

Ho- san- na

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

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

*tr*

37

- sis, ho- san- na in ex- cel- sis, in \_\_\_\_\_ ex- cel- sis, ho-

in ex- cel- - sis, in \_\_\_\_\_ ex- cel- sis, in \_\_\_\_\_ ex- cel- sis,

8 - sis,

sis, ho- san- na, ho- san- na in ex-

43

-san- na in \_\_\_\_\_ ex- cel- - sis,

in \_\_\_\_\_ ex- cel- sis, ho- san- na in ex- cel-

8 -san- na in ex- cel- - sis, ho- san- na

-cel- sis, ho- san- na in ex- cel- - sis, in \_\_\_\_\_ ex-

cel- sis, ho- san- na in ex- cel- sis, d.

55

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

## No. 12. Benedictus

**Andante**

Soprano solo      Soprano      Alto      Tenor      Bass

**CHORUS**

Piano

5

ve-      nit      in      no-      mi-      ne      Do-      mi-      ni,      be-      ne-      di-

*p*

Be-      ne-      di-      ctus      *p*

12

The musical score consists of five staves of music. The top four staves are in common time (indicated by 'C') and the bottom staff is in 8/8 time (indicated by '8'). The key signature is one sharp (F#). The lyrics are as follows:

-ni, in no- mi- ne Do- mi- ni. Be- ne- di- ctus qui  
no- mi- ne Do- mi- ni, in no- mi- ne Do- mi- ni.  
no- mi- ne Do- mi- ni, in no- mi- ne Do- mi- ni.  
no- mi- ne Do- mi- ni, in no- mi- ne Do- mi- ni.  
no- mi- ne Do- mi- ni, in no- mi- ne Do- mi- ni.

15

ve-nit in no-mi-ne Do-mi-ni, qui ve-nit,  
Be-ne-di-c-tus qui ve-nit, qui  
Be-ne-di-c-tus qui ve-nit, qui  
Be-ne-di-c-tus qui ve-nit, qui  
Be-ne-di-c-tus qui ve-nit, qui

19

- nit, qui ve-nit in no-mi-ne Do-mi-ni.  
ve-nit in no-mi-ne Do-mi-ni.  
ve-nit in no-mi-ne Do-mi-ni.  
ve-nit in no-mi-ne Do-mi-ni.

23

Bene- di- ctus,      be- ne- di- ctus qui ve-  
Be- ne- di- ctus qui ve- nit,  
Be- ne- di- ctus qui ve- nit,  
Be- ne- di- ctus qui ve- nit,  
Be- ne- di- ctus qui ve- nit,

27

nit in no- mi- ne, in  
be- ne- di- ctus  
qui ve- nit,  
be- ne- di- ctus qui ve- nit,

31

no- mi- ne Do- mi- ni.

qui ve-      nit in no- mi- ne, in no- mi- ne Do- mi-

qui ve-      nit in no- mi- ne, in no- mi- ne Do- mi-

qui ve-      nit in no- mi- ne, in no- mi- ne Do- mi-

qui ve-      nit in no- mi- ne, in no- mi- ne Do- mi-

35

Be- ne- di- c- tus qui ve- nit, qui

ni. Be- ne- di- c- tus

38

ve- nit in no- mi- ne Do- mi- ni, qui ve-

qui ve- nit,

41

- nit in no- mi- ne Do- mi- ni, in no- mi- ne Do- mi- ni

qui ve- nit in no- mi- ne Do- mi- ni, in no- mi- ne

qui ve- nit in no- mi- ne Do- mi- ni, in no- mi- ne

qui ve- nit in no- mi- ne Do- mi- ni, in no- mi- ne

qui ve- nit in no- mi- ne Do- mi- ni, in no- mi- ne

qui ve- nit in no- mi- ne Do- mi- ni, in no- mi- ne

44

-ni, qui \_ ve- - -

Do- mi- ni.

Do- mi- ni.

8 Do- mi- ni.

Do- mi- ni.

48

nit in

Be-ne- di- ctus qui ve- nit in no- mi- ne Do- mi- ni.

8

*f*

*p*

51

no- mi- ne Do- mi- ni,  
qui ve-  
Be- ne- di- c- tus qui ve- nit in no- mi- ne Do- mi- ni,  
Be- ne- di- c- tus qui ve- nit in no- mi- ne Do- mi- ni,  
Be- ne- di- c- tus qui ve- nit in no- mi- ne Do- mi- ni,  
Be- ne- di- c- tus qui ve- nit in no- mi- ne Do- mi- ni,

54

be-ne- di- ctus qui ve- nit in no- mi- ne Do- mi- ni, qui  
be-ne- di- ctus qui ve- nit, qui  
be-ne- di- ctus qui ve- nit in no- mi- ne Do- mi- ni, qui  
be-ne- di- ctus qui ve- nit, qui

57

nit in no- mi-ne, in no- mi-ne Do- mi-  
ve-nit, qui ve-nit in no- mi-ne Do- mi-  
ve-nit, qui ve-nit in no- mi-ne Do- mi-  
ve-nit, qui ve-nit in no- mi-ne Do- mi-

*p*

60

-ni.  
-ni.  
-ni.  
-ni.

*f*

(62) Allegro

3

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

3

Ho- san- na in ex- cel-

**Allegro**

68

3

Ho- san- na in ex- cel-

3

Ho- san- na

3

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

3

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

**tr**

73

- sis, ho- san- na in ex- cel- sis, in \_\_\_\_\_ ex- cel- sis, ho-

in ex- cel- - sis, in \_\_\_\_\_ ex- cel- sis, in \_\_\_\_\_ ex- cel- sis,

- sis,

ho-

- sis, ho- san- na, ho- san- na in in ex-

79

-san- na in \_\_\_\_\_ ex- cel- - sis,

in \_\_\_\_\_ ex- cel- sis, ho- san- na in ex- cel-

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

-cel- sis, ho- san- na in ex- cel- - sis, in \_\_\_\_\_ ex-

cel- sis, ho- san- na in ex- cel- - sis, in \_\_\_\_\_ ex-

85

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

sis, in ex- cel- sis, ho-

in ex- cel- sis, in ex- cel- sis, ho-

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

91

- cel- sis, in ex- cel- sis.

-san- na in ex- cel- sis.

8 -san- na in ex- cel- sis.

in ex- cel- sis.

Piano accompaniment is present throughout, with dynamic markings like 'tr' (trill) and 'f' (fortissimo) in the lower staff.

## No. 13. Agnus Dei

**Lento**

Soprano solo      A-gnus De- i, qui tol- lis, qui tol- lis pec- ca- ta—

Alto solo      A-gnus De- i, qui tol- lis pec- ca- ta

Tenor solo      A-gnus De- i, qui tol- lis pec- ca- ta, pec-

Bass solo      A- gnus De- i, qui tol- lis, qui tol- lis pec-

Soprano

Alto

Tenor

Bass

**CHORUS**

Piano      Lento  
*f p*

5

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

mun- di:

-ca- ta mun- di:

-ca- ta mun- di:

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*f*

*f p*

10

Agnus Dei, qui tol- lis, qui tol- i, qui tol-

Agnus De- i, qui tol-

Agnus De- i, qui tol-

Agnus De- i, qui tol-

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

*pp*

14

tol-lis pec-ca-ta mun-di:

tol-lis pec-ca-ta mun-di:

-lis pec-ca-ta mun-di:

-lis pec-ca-ta mun-di:

do-na e-is re-qui-

do-na e-is re-qui-

do-na e-is re-qui-

do-na e-is, do-na e-is re-qui-

do-na e-is, do-na e-is re-qui-

18

sem- pi- ter- nam,

sem- pi- ter- nam.

sem- pi- ter- nam,

sem- pi- ter- nam.

-em sem- pi- ter- nam, sem- pi- ter- nam.

-em sem- pi- ter- nam, sem- pi- ter- nam.

-em sem- pi- ter- nam, sem- pi- ter- nam.

-em sem- pi- ter- nam, sem- pi- ter- nam.

f

f

f

f

f

f

f

22 **Con più moto**

*p*

Lux ae- ter- na

**Con più moto**

*p*

lu- ce- at e- is,

lu- ce- at e- is,

8

lu- ce- at e- is,

lu- ce- at e- is,

*cresc.*

28

Do- mi- ne:

Do- mi- ne:

Do- mi- ne:

Do- mi- ne:

*f* *calando*

31

Cum san- ctis tu- is

Cum san- ctis tu- is

Cum san- ctis tu- is

*p*

34

in ae- ter- num,

in ae- ter- num,

in ae- ter- num,

in ae- ter- num,

*cresc.*

37

qui- a pi- us

qui- a pi- us

qui- a pi- us

qui- a pi- us

*f*

*calando*

40

Lento

es.

es.

es.

Re- qui-

es.

Re- qui- em ae- ter- nam do- na e-

Lento

p

mf

Re- qui-

Re- qui- em ae- ter- nam do- na e-

em ae- ter- nam do- na e- - is Do- mi- ne, do- na e- is, do- na e- is Do- mi- ne,

44

mf

Re- qui-

Re- qui- em ae- ter- nam do- na e-

em ae- ter- nam do- na e- - is Do- mi- ne, do- na e- is, do- na e- is Do- mi- ne,

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

48

-em ae- ter- nam\_\_ do- na e- -  
is Do- mi- ne, do- na e- -  
is, re- qui- em ae- ter- nam do- na e- -

51

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

54

-ter-nam do-na e-is, do-na.

is Do-mi-ne,

re-quie-em ae-ter-nam do-na e-is Do-mi-ne, re-quie-em ae-ter-

e-is Do-mi-ne, do-na e-is Do-mi-ne, re-quie-em ae-ter-nam do-na e-

-em ae-ter-nam do-na e-is Do-mi-ne, re-quie-em ae-ter-nam do-na e-

e-is Do-mi-ne, do-na e-is Do-mi-ne, re-quie-em ae-ter-nam do-na e-

-nam, ae-ter-nam, ae-ter-nam do-na e-is, do-na e-

60

re- qui- em ae- ter- nam \_\_  
 - is, do- na \_ e- - is, do- na e-  
 8 - is, do- na e- - is Do- mi- ne, do- na e- is, re- qui-  
 - is, do- na e- - is Do- mi- ne, re- qui- em ae-  
 -

63

do- na e- - is Do- mi- ne: et lux per- pe- tu-  
 -is Do- mi- ne, do- na e- is Do- mi- ne: et lux per- pe- tu-  
 8 -em ae- ter- nam do- na e- is, do- na e- is Do- mi- ne: et lux per- pe- tu-  
 -ter- nam \_\_ do- na e- is, do- na e- is Do- mi- ne: et lux per- pe- tu-

*f*

-

*f*

-

*f*

-

66

-a, et lux per-pe-tu-a, et lux per-pe-tu-a, et lux per-pe-tu-a, et lux per-pe-tu-

69

**Allegro moderato e maestoso ( $\text{♩} = 66$ )**

-a lu-ce-at e-is.

*mf*

-a lu-ce-at e-is. Cum san-ctis tu-is in ae-

8 -a lu-ce-at e-is.

*mf*

-a lu-ce-at e-is. Cum san-ctis tu-is

**Allegro moderato e maestoso ( $\text{♩} = 66$ )**

*mf*

75

*mf*

Cum san- ctis tu- is in ae-

*tr*

-ter- - - num, in ae- ae-

*mf*

8 Cum san-ctis tu- is

in ae- ter- - num, in ae- ter- num,

*tr*

81 -ter- - - num, cum

-ter- - num, cum san-ctis tu- is

8 in ae- ter- num, cum san-ctis tu- is in ae-

cum san-ctis tu- is in ae-

*tr*

91

in ae- ter- num, cum san- ctis tu- is in ae- ter- num, ae-

-ter- - num, in ae- ter- num, cum san- ctis tu- is in ae- ter- num, cum

-ter- num, in ae- ter- num, cum san- ctis tu- is in ae- ter- num, cum

in ae- ter- - num, in \_\_\_\_\_ ae- ter- -

96

The musical score consists of six staves. The top two staves are soprano voices (G clef), the third is alto (C clef), the fourth is tenor (F clef), and the bottom two are bass (C clef). The organ part is on the bottom staff. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics appearing below the notes. Measure 96 starts with "ter-", followed by a rest, then "num," and "cum". Measure 97 continues with "tu- is in ae- ter- num," followed by "cum san- ctis tu- is". Measure 98 begins with "san- ctis tu- is in ae- ter-". Measure 99 starts with "-num," followed by "cum san- ctis tu- is in ae- ter-". Measure 100 begins with "san- ctis tu- is in ae- ter-". Measure 101 continues with "in ae- ter- num, in ae- ter- num, in ae- ter-". Measure 102 begins with "-num, cum san- ctis tu- is in ae- ter- - num, -". Measure 103 starts with "ter- - num," followed by a rest. Measure 104 concludes with a series of eighth-note chords.

-ter- - num, cum

tu- is in ae- ter- num, cum san- ctis tu- is

san- ctis tu- is in ae- ter-

-num, cum san- ctis tu- is in ae- ter-

san- ctis tu- is in ae- ter-

in ae- ter- num, in ae- ter- num, in ae- ter-

-num, cum san- ctis tu- is in ae- ter- - num, -

ter- - num,

107

num, in ae- ter- num,  
cum san- ctis  
num,  
cum san- ctis tu- is  
cum san- ctis tu- is in ae- ter-  
cum san- ctis tu- is in ae-

118

num, cum san- ctis tu- is

cum san-ctis tu- is in ae- ter-

-num, cum san- ctis tu- is in ae-

san-ctis tu- is in ae- ter- num, in ae-

123

in ae- ter- - num, in ae- ter- num,

-num, in ae- ter- num, in ae- ter- num,

-ter- num, in ae- ter- num, in ae- ter- num,

-ter- num, in ae- ter- num, cum san-ctis

128

cum sanctis tu-is  
cum sanctis tu-is, cum

cum sanctis tu-is in ae- ter-num, in ae-

tu-is in ae- ter - num, cum sanctis

133

in ae- ter- - num, in ae- ter- -

san- ctis tu-is in ae- ter- num, cum sanctis -

-ter- num, in ae- ter-

tu-is in ae- ter- num,

138

-num,  
cum sanctis tu- is in ae- ter-

tu- is in ae- ter- num,  
cum sanctis

8 num, cum sanctis tu- is in ae- ter- num,

in ae- ter- num, in ae- ter- num, in ae-

143

num,

-ctis tu- is, cum sanctis tu- is

8 cum sanctis tu- is in ae-

-ter- num, cum sanctis tu- is in ae- ter-

num, cum sanctis tu- is in ae- ter-

148

in ae- ter- num, in ae- ter- num, in ae- ter- num, cum  
 - ter- num, cum san- ctis tu- is in ae- ter- num, cum, cum  
 - num, in ae- ter- num, cum san- ctis

153

san- ctis tu- is in ae- ter- -  
 - num, cum san- ctis tu- is in ae- ter- -  
 san- ctis tu- is in ae- ter- - num,  
 tu- is in ae- ter- num, cum san- ctis tu- is in ae- ter-

158

-num, cum san- ctis tu- is in ae- ter- num, cum san- ctis tu- is  
- num, in ae- ter- - - num, in ae- ter-  
8 cum san- ctis, cum san- ctis  
-num, cum san- ctis tu- is in ae- ter- num, cum san- ctis tu- is  
163

in ae- ter- - - num,  
- num, cum san- ctis tu- is, cum san-  
8 tu- is in ae- ter- num, in ae- ter-  
in ae- ter- num, in ae- ter- - num,

168

cum sanctis tu- is in ae- ter-

-ctis, cum san- ctis tu- is in ae- ter- - num,

8 -num, cum san- ctis tu- is in ae- ter- - num,

cum san- ctis tu- is in ae-

173

-num, cum san- - ctis tu- is in ae- ter- -

cum san- ctis tu- is

8 in ae- ter- num,

-ter- - num, cum san- ctis tu- is

num, cum san- ctis tu- is

- num, cum san- ctis tu- is

178

num, cum san-  
ctis tu- is in ae- ter-

in ae- ter- num,

in ae- ter- num, cum san- ctis

in ae- ter- num, cum san- ctis

183

-num, cum san- ctis tu- is

cum san- ctis tu- is in ae- ter- num, cum san- ctis tu- is

tu- is in ae- ter- num,

tu- is in ae- ter- num, cum san- ctis

188

in \_\_\_\_\_ ae- ter- - num, cum san- ctis

in ae- ter- num, cum san- ctis tu- is

cum san- ctis san- ctis tu- is, cum san- ctis

tu- is in ae- ter- num, cum san- ctis tu- is in ae-

193

tu- is in ae- ter- - num, cum

in ae- ter- num,

tu- is in ae- ter- - num, in ae- ter- num,

ter- - num, in ae- ter- num, cum san- ctis tu- is

198

san-ctis tu-is in ae-ter- - num,  
cum san-ctis tu-is in ae-ter- num,  
cum san-ctis tu-is in ae-ter- num, cum san-ctis  
in ae-ter-num, in ae-ter-num, in ae-ter-num,  
- - - - -

208

A musical score for "Amen" by J.S. Bach, featuring four staves of music with Latin text lyrics. The score consists of four staves: soprano, alto, tenor, and bass. The soprano and alto staves are in treble clef, while the tenor and bass staves are in bass clef. The key signature is one flat, and the time signature is common time. The lyrics are written below each staff, corresponding to the notes. The score includes several fermatas and grace notes.

Soprano:

-ter- num, cum san-ctis

Alto:

-num, cum san-ctis tu- is, cum san-ctis tu- is in ae-

Tenor:

8 sanctis tu- is in ae- ter- num, cum san-ctis

Bass:

-ter-

213

213

tu-is in ae-ter-  
num, cum san-ctis tu-is in ae-  
-ter- - num, cum san-ctis tu-is in ae-  
tu-is in ae-ter- num, cum san-ctis tu-is in ae-  
- - num, cum san-ctis tu-is in ae-

219

**Adagio**

The musical score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for orchestra (Violin I and Violin II). The vocal parts sing the lyrics "qui- a pi- us es," repeated three times. The orchestra provides harmonic support with sustained notes and chords. Measure numbers 219, 220, 221, and 222 are indicated above the staves. The tempo is marked as Adagio.

-ter- num, qui- a pi- us es,

**Adagio**

8

8

8

8

