

# MESSE DE REQUIEM

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

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

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# MESSE DE REQUIEM

C. SAINT SAËNS.

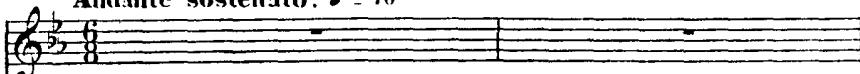
## REQUIEM - KYRIE.

Op: 54.

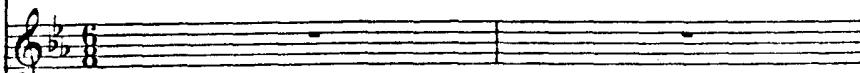
N.<sup>o</sup> 1.

Andante sostenuto.  $\text{♩} = 76$

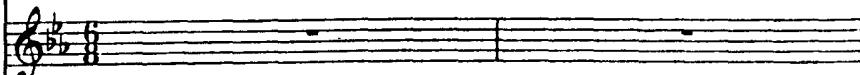
SOPRANO SOLO.



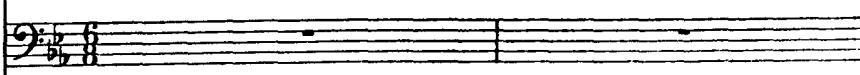
CONTRALTO SOLO.



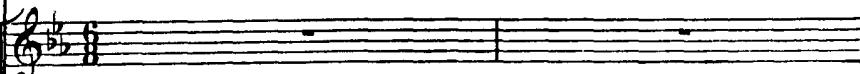
TÉNOR SOLO.



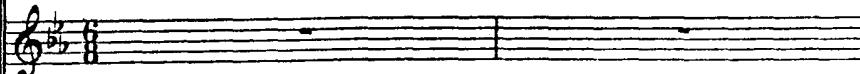
BASSE SOLO.



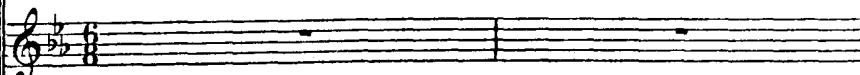
SOPRANOS.



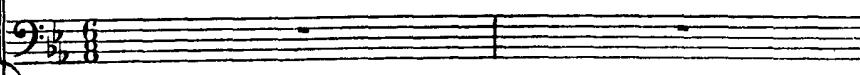
CONTRALTOS.



TENORS.

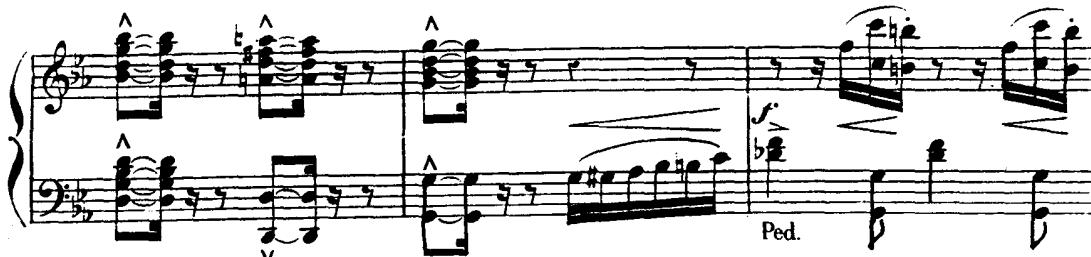


BASSES.



Andante sostenuto.

PIANO.



Three staves of musical notation for orchestra, showing dynamic markings like *ff*, *sfz*, *sfz>p*, and *sfz*, and performance techniques like grace notes and slurs.

SOPRANO SOLO.

*A*

Re - qui - em a -

CONTRALTO SOLO.

*p*

Re - qui - em a -

TENOR SOLO.

*p*

Re - qui - em ae -

Four staves of musical notation for solo voices (Soprano, Contralto, Tenor) and orchestra, with dynamic markings *p*, *ff*, and *A*, and a performance technique indicated by a bracket.

s.

aeternam dona eis, Domine;

c.

aeternam dona eis, Domine;

t.

aeternam dona eis, Domine;

Sopranos.

*pp*

Requiem aeternam dona eis,

Contraltos.

*pp*

Requiem aeternam dona eis,

Ténors.

*pp*

Requiem aeternam dona eis,

Basses.

*pp*

Soprano (S.) vocal line:

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

Alto (c.) vocal line:

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

Tenor (T.) vocal line:

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

Chorus vocal line:

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

Chorus vocal line:

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

Chorus vocal line:

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

Basso continuo (B.C.) staff:

(empty staff)

Forte dynamic section (indicated by a large bracket and dynamic markings):

(empty staff)

dim.

Do - mine; et lux per - pe - tua lu-ce-at e - -

cresc.

Do - mine; et lux per - pe - tua lu-ce-at e - -

cresc.

Do - mine; et lux per - pe - tua lu-ce-at e - -

cresc.

BASSE SOLO. Et lux per - pe - tua lu-ce-at e - -

dim.

do - na e - is Do - mine;

do - na e - is Do - mine;

do - na e - is Do - mine;

pp

do - na e - is Do - mine;

sfz

dim.

B

S. - is.

C. - is.

T. - is. *dolce.* Te de - cet

B. - is.

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

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

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

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

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

B

## CONTRALTO SOLO.

*dolce.*

Te de - cet

hym - - nus,

De - us, in Si - - on,

*p.p.*

Ky - - ri.e,

hym - - nus,

De - us, in Si - - on;

BASSE SOLO.

*dolce.*

Te de - cet

*p.p.*

Ky - - ri.e,

*p.p.*

Ky - - ri.e,

*sempre p*

## SOPRANO SOLO.

*poco cresc.*

Et ti bi red,

hym - bus, Deus, in Si - on;

E-

Ky - rie.

S.

de tur vo tum in Je ru salem,

## CONTRALTO SOLO.

Et ti bi red de tur vo tum in Je

*poco cresc.*

le - ison,

*sempre pp**sempre pp*

Ky - ri e, e le - ison.

s. Et ti - bi red - de - tur vo - - - - - cresc.

c. - ru - salem, vo - tum cresc.

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

B. red - de - tur vo - tum

poco cresc.

Ky - ri - e,

cresc.

e, e le - i - son,

cresc.



A musical score for a four-part setting, likely for voices and organ. The parts are labeled Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time.

The score consists of eight staves of music. The first four staves (Soprano, Alto, Tenor, Bass) sing the Latin text "Omnis caro" followed by "Veniet". The next four staves (Alto, Tenor, Bass, Soprano) sing the text "Christe, eleison." The bass part has a melodic line with eighth-note patterns, while the other three parts provide harmonic support. The final staff shows a dynamic transition with a forte dynamic (F:) followed by a piano dynamic (P:).

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Christe, eleison.

div.

ff

Ky - rie, Chris - te e - le - i -

c. ff

Ky - rie, Chris - te e - le - i -

T. ff

Ky - rie, Chris - te e - le - i -

B. ff

Ky - rie, Chris - te e - le - i -

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

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

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

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

D

dim.

p

D

Ped.

**Sopranos.** *pp*

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

**Contraltos.** *pp*

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

**Ténors.** *pp*

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

**Basses.** *pp*

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

**CHOEUR.**

*p*

- son, e - le - i - son. —

*ppp*

- son, e - le - i - son. —

*ppp*

- son, e - le - i - son. —

*div.*

*ppp*

- son, e - le - i - son. —

- son.

*pp*

*pp*

*m.g.*

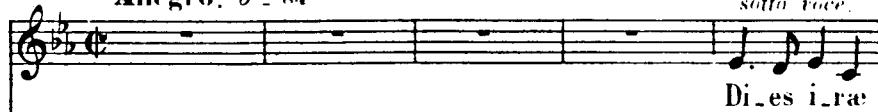
*pp*

## DIES IRÆ.

Nº 2.

Allegro.  $\text{♩} = 84$ *sotto voce.*

SOPRANO SOLO.



CONTRALTO SOLO.



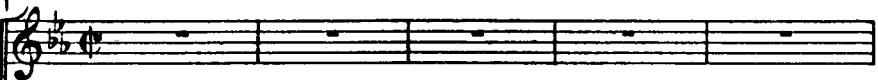
TENOR SOLO.



BASSE SOLO.



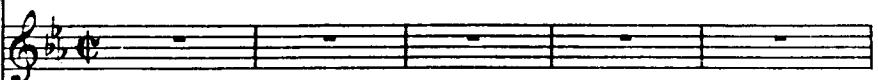
SOPRANOS.



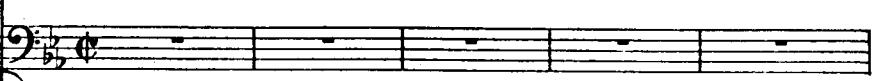
CONTRALTOS.



TENORS.

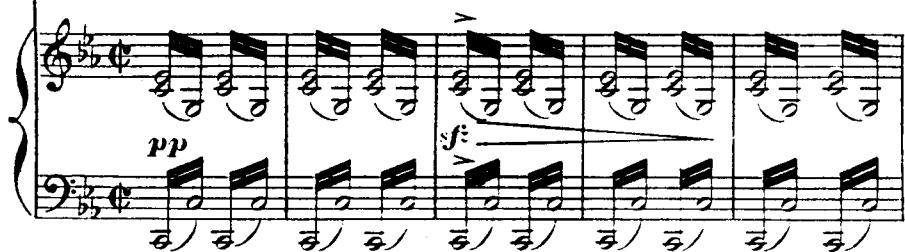


BASSES.



Allegro.

PIANO.



s. Solvet seclum in fa\_vil\_la Di\_es il\_la,

c. Solvet seclum in fa\_vil\_la Di\_es il\_la,

t. Solvet seclum in fa\_vil\_la Di\_es il\_la,

b. Solvet seclum in fa\_vil\_la Di\_es il\_la,

*sotto voce.*  
Di\_es il\_la. Di\_es i\_ræ

S. - - - - -

C. - - - - -      Tes - te David      cum si - bylla.

T. - - - - -

B. - - - - -      Tes - te David      cum si - bylla.

Solvet seclum in favilla.      Tes - te David      cum si -

Solvet seclum in favilla.

Solvet seclum in favilla.      Tes - te David      cum si -

Solvet seclum in favilla.

*f*

*cresc.*

Soprano (S.) vocal line:

Tes-te David cum si-by-l-a

Cello (C.) vocal line:

cum si-by-l-a

Tenor (T.) vocal line:

Tes-te David cum si-by-l-a

Bass (B.) vocal line:

cum si-by-l-a

Continuation of vocal lines:

- byl-la, cum si-by-l-a

Tenor (T.) vocal line:

cresc.

Tes-te David cum si-by-l-a

Bass (B.) vocal line:

cresc.

- byl-la, cum si-by-l-a

Tenor (T.) vocal line:

cresc.

Tes-te David cum si-by-l-a

Bass (B.) vocal line:

f

Continuation of bass line:

{ Bass (B.) rhythmic pattern: eighth-note pairs followed by eighth-note pairs, then sixteenth-note pairs, then eighth-note pairs again.

A

LES SOLI avec le Chœur.

*f*

Quantus tremor est fu -

*f*

Quantus tremor est fu - tu - rus,

*f*

Quantus tremor es - fu - tu - rus.

*f*

Quantus tremor est fu - tu - rus, quando

A

*f*

- tu - rus quando ju - dex est ven - tu - rus

quando ju - dex est ven - tu - rus, est ven -

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

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

*f*

Mod<sup>to</sup> ♫ 96

Cuncta stricte discus su rus!

Tu - ba      mirum spargens sonum

tutta forza. ff

Per sepulcra regi - o - num,

Silence.

Coget omnes ante thronum .

Silence.

Coget omnes ante thronum .

Silence.

Coget omnes ante thronum .

Silence.

B

SOPRANO SOLO.

*p*

Mors stu - pe - bit

CONTRALTO SOLO.

*p*

Mors stu - pe - bit

TÉNOR SOLO.

*p*

Mors stu - pe - bit

BASSE SOLO.

*p*

Mors stu - pe - bit

B

A section of musical score for orchestra. It consists of four staves grouped by a brace. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *v*. The third staff has a dynamic marking *p*. The fourth staff has a dynamic marking *v*.

Soprano (S) and Alto (A) sing "et na - tu - ra," while Tenor (T) and Basso (B) sing "Cum re - surget crea - tu - ra," in a homophony.

Soprano (S) and Alto (A) sing "et na - tu - ra," while Tenor (T) and Basso (B) sing "Cum re - surget crea - tu - ra," in a homophony.

Soprano (S) and Alto (A) sing "et na - tu - ra," while Tenor (T) and Basso (B) sing "Cum re - surget crea - tu - ra," in a homophony.

Soprano (S) and Alto (A) sing "et na - tu - ra," while Tenor (T) and Basso (B) sing "Cum re - surget crea - tu - ra," in a homophony.

A final section of the musical score. The soprano (S) and alto (A) sing in unison. The tenor (T) and basso (B) sing in unison. The soprano (S) and tenor (T) sing "et na - tu - ra," while the alto (A) and basso (B) sing "Cum re - surget crea - tu - ra," in a homophony.

SOPRANO SOLO.

*cresc.*

Silence.

*f*

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

CONTRALTO SOLO.

*cresc.**f*

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

TÉNOR SOLO.

*cresc.**f*

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

BASSE SOLO.

*cresc.**f*

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

Silence.

Sopranos.

*p* *cresc.**f*

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

Contraltos.

*p* *cresc.**f*

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

Ténors.

*p* *cresc.**f*

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

Basses.

*p* *cresc.**f*

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

Silence.

TÉNOR SOLO.

*f* Récit. *ad lib.*

Liber Scriptus profe\_retur, In quo totum conti\_netur, Unde mundu\_judi\_ce - tur.

*Récit. ad lib.*

BASSE SOLO.

Judec ergo cum se debit, Quid quid latet ap-pa-rebit

*mf* — *pp*

Nil in ultum rema-ne-bit

*p**pp* *p* — *mf* —

C

TÉNOR SOLO.

*dol.*

Quid sum miser

tunc di-

Un peu plus lent.

*espress.**p*

Ped.

- eturus?

Quem pa-tronum ro-ga-tu-rus

*mf* — *espress.*

Sopranos.  
espress.

Quid sum mi - ser. tune di -

Contraltos.  
espress.

Quid sum mi - ser. tune di -

Ténors.  
espress.

Quid sum mi - ser, tune di -

Basses.  
espress.

Quid sum mi - ser, tune di -

*cresc.*

*f*

- etu - - rus? quem pa - tro - num ro - ga

*cresc.*

*f*

- etu - - rus? quem pa - tro - num ro - ga

*cresc.*

*f*

- etu - - rus? quem pa - tro - num ro - ga

*cresc.*

*f*

- etu - - rus? quem pa - tro - num ro - ga

*f*

*cresc.*

*f*

## SOPRANO SOLO.

*f*

Cum vix jus - tus

## CONTRALTO SOLO.

*f*

Cum vix jus - tus

## TÉNOR SOLO.

*f*

Cum vix jus - tus

## BASSE SOLO.

*f*

Cum vix jus - tus

*mf*

- tu - rus, Cum vix jus - - tus

*dim.*

*mf*

- tu - rus, Cum vix jus - - tus

*dim.*

*mf*

- tu - rus, Cum vix jus - - tus

*dim.*

*mf*

- tu - rus, Cum vix jus - - tus

*sempre f*



## REX TREMENDÆ.

Nº 5.

**Allegro moderato.**  $\text{♩} = 104$ 

TÉNOR SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

PIANO.

**Allegro moderato.**

*pp*      *pp*      *pp*

Rex tre - men - dæ ma - jes - ta - tis,

Rex tre - men - dæ ma - jes - ta - tis,

Rex tre - men - dæ ma - jes - ta - tis,

Rex tre - men - dæ ma - jes - ta - tis,

*pp*

Rex tre - men - dæ ma - jes - ta - tis,

*pp*

The musical score consists of six staves for vocal parts (Tenor Solo, Sopranos, Contraltos, Ténors, Basses) and one staff for the Piano. The vocal parts are in common time (indicated by '2/4') and the piano part is in common time (indicated by '3/4'). The vocal parts sing a rhythmic pattern of eighth notes followed by a quarter note. The piano part features sustained chords and eighth-note patterns. The vocal parts enter at the end of the piano's eighth-note section. The lyrics 'Rex tremen - dæ ma - jes - ta - tis,' are repeated four times. The tempo is Allegro moderato, with a tempo marking of  $\text{♩} = 104$ . The dynamic for the piano section is marked as *pp* (pianissimo).

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

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

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

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

fons pi - e - ta - tis..

Sal - va me, fons pi - e -

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

TENOR SOLO.

A

*dolce.*

Re - cor - da - re,

Sal - - - va me.

ta - - - tis.

Sal - - - va me.

Sal - - - va me.

A

*pp*Je - su pi - e, Quod sum eau - sa *cresc.* *tu* - ae

vi - ae, Ne me per - das il - la di - - -

*pp*

e.

Sopranos.

Rex tremen - dæ ma - jes - ta - tis. Qui sal -

Contraltos.

Rex tremen - dæ ma - jes - ta - tis. Qui sal -

Ténors.

Rex tremen - dæ ma - jes - ta - tis. Qui sal -

Basses.

Rex tremen - dæ ma - jes - ta - tis. Qui sal -

*pp*

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

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

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

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

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

**TENOR SOLO**  
*espress.*

*cresc.*

Que - rens me se - dis - ti las - sus: Re - de -  
 mis - ti cru - cem pas - sus: Tan - tus la - bor

B

T. non sit cas - - - sus

Sopranos.

Jus - te Ju - dex ul - ti

Contraltos.

Jus - te Ju - dex ul - ti

CHŒUR.

Ténors.

Jus - te Ju - dex ul - ti

Basses.

Jus - te Ju - dex ul - ti

B

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

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

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

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

## TENOR SOLO.

In - ge -

*cresc.* *f*

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

*cresc.* *f*

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

*cresc.* *f*

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

*cresc.*

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

*cresc.* *f* *p*

*dim.*

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

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

*pp*

C

- us.

Sopranos. *pp* *cresc.*

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

Contraltos. *pp* *cresc.*

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

Ténors. *pp* *cresc.*

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

Basses. *pp* *cresc.*

C

*f*

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

*f*

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

*f*

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

*f*

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

## TENOR SOLO.

*f*

Pre - ces me - a non sunt di - gne; Sed tu

T.  
*p*

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

D

T.  
*p*

cre - mer ig - ne.

Sopranos.

*mf*

In - ter o - ves lo - cum præs - ta;

Contraltos.

*mf*

In - ter o - ves lo - cum præs - ta;

Ténors.

*mf*

In - ter o - ves lo - cum præs - ta;

Basses.

*mf*

In - ter o - ves lo - cum præs - ta;

D

*mf*

In - ter o - ves lo - cum præs - ta;

## TENOR SOLO.

Et ab hoe - dis me se - ques - tra, Sta - tu -

E

- cus in par - te dex - tra.

dim. pp pp

## Sopranos.

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -  
Contraltos.

choix Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -  
Ténors.

Basses.

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

pp

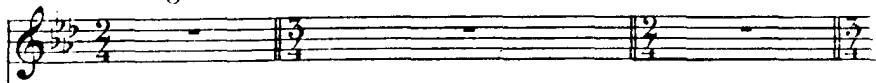


## ORO SUPPLEX.

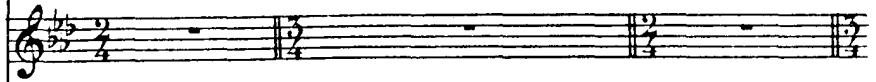
N° 4.

Adagio.  $\text{♩} = 66$ 

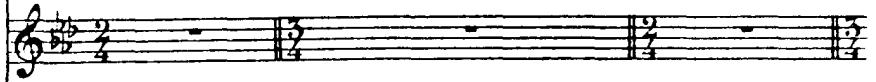
SOPRANO SOLO.



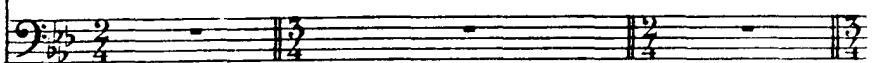
CONTRALTO SOLO.



TÉNOR SOLO.

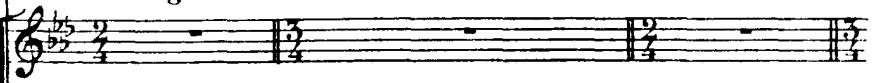


BASSE SOLO.

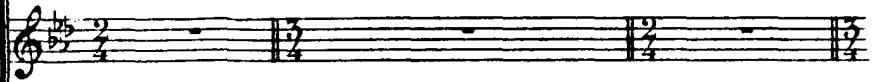


Adagio.

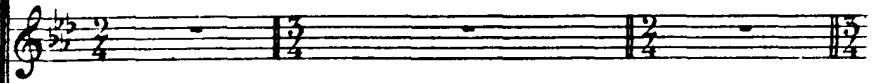
SOPRANOS.



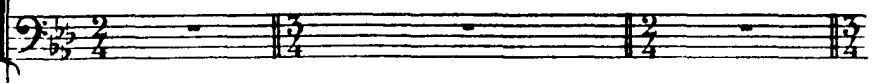
CONTRALTOS.



TÉNORS.



BASSES.



Adagio.

PIANO.



A

The musical score for section A consists of three staves of music. The top staff is in common time (indicated by '2') and has a dynamic marking of *p*. The middle staff is also in common time and has a dynamic marking of *p*. The bottom staff is in common time and has a dynamic marking of *p*. The music features various note heads and stems, with some notes having horizontal dashes through them.

B SOPRANO SOLO.

*dolce.*

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

CONTRALTO SOLO.

*dolce.*

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

TÉNOR SOLO.

*dolce.*

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

B

The musical score for section B consists of two staves of music. The top staff is in common time and has a dynamic marking of *pp*. The bottom staff is in common time and has a dynamic marking of *pp*. The music features various note heads and stems, with some notes having horizontal dashes through them.

Soprano (S.)

O - ro sup - plex et ae - eli - nis, Cor contri - tum,

C. (Contralto)

O - ro sup - plex et ae - eli - nis, Cor contri - tum,

Tenor (T.)

O - ro sup - plex et ae - eli - nis, Cor contri - tum,

Soprano (S.)

cor contritum quasi ci - nis, Gere curam me - i fi - nis, cresc.

C. (Contralto)

cor contritum quasi ci - nis, Gere curam me - i fi - nis, cresc.

Tenor (T.)

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

*Sopranos.*

Lacrymosa.

*Contraltos.*

Lacrymosa.

*Ténors.*

Lacrymosa.

*Basses.*

Lacrymosa.

*CHŒUR.*

C.

*f*

D

The musical score consists of ten staves of music. The first five staves are soprano voices in G major, 2/4 time, with lyrics: "la-crymo - sa di - es illa," repeated three times. The next five staves are basso continuo voices in G major, 2/4 time, with lyrics: "la-crymo - sa di - es illa," repeated three times. The final staff is a basso continuo voice in G major, 2/4 time, ending with a forte dynamic.

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

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

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

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

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

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

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

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

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

D

ff

Ju - dican - dus ho - mo re - us Hu - ie

Ju - dican - dus ho - mo re - us Hu - ie

Ju - dican - dus ho - mo re - us Hu - ie

Ju - dican - dus ho - mo re - us Hu - ie

*p*

dolce.

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

dolce.

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

dolce.

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

*p*

dolce.

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

*p* *pp*



Soprano (S.) vocal line:

Do - na e - is,

Cello (C.) vocal line:

Do - na e - is,

Tenor (T.) vocal line:

Do - na e - is,

Bass (B.) vocal line:

Do - na e - is.

Musical section (diminution):

e - is, re - quiem.

Musical section (diminution):

e - is, re - quiem.

Musical section (diminution):

e - is, re - quiem.

Musical section (diminution):

e - is, re - quiem.

Piano accompaniment (diminution):

pp

Soprano (S.) staff: Treble clef, 2/4 time, key signature of one sharp. Dynamics: **pp**. Vocal line: re-quiem. A - men.

Alto (A.) staff: Treble clef, 2/4 time, key signature of one sharp. Dynamics: **pp**. Vocal line: re-quiem. A - men.

Tenor (T.) staff: Bass clef, 2/4 time, key signature of one sharp. Dynamics: **pp**. Vocal line: re-quiem. A - men.

Bass (B.) staff: Bass clef, 2/4 time, key signature of one sharp. Dynamics: **pp**. Vocal line: re-quiem. A - men.

Organ/Bassoon staff: Bass clef, 2/4 time, key signature of one sharp. Dynamics: **pp**. Vocal line: re-quiem. A - men.

The vocal parts (Soprano, Alto, Tenor) sing "re-quiem." followed by "A - men." The Bass and Organ/Bassoon provide harmonic support with sustained notes and rhythmic patterns.

## HOSTIAS.

Nº 5.

Andantino. ♩ = 88

SOPRANOS.



CONTRALTOS.



TÉNORS.



BASSES.



PIANO.



lau - dis of - fe - rimus Tu

lau - dis of - fe - rimus Tu

lau - dis of - fe - rimus Tu

lau - dis of - fe - rimus Tu



A musical score for four voices (SATB) and piano. The score consists of five staves. The top four staves represent the vocal parts, each with a different clef (Treble, Alto, Tenor, Bass) and key signature (mostly B-flat major). The bottom staff represents the piano, indicated by a treble clef and bass clef bracket. The lyrics "memoriam facimus" are written below each vocal line. The piano part features a sustained bass note and a series of eighth-note chords. Dynamics include *p* (piano), *p* (piano), *p* (piano), *p* (piano), *p* (piano), and *pp* (pianissimo).

A

*dolce.*

Fac e as, Do mi ne de

A

*dolce.*

*pp*

*mf*

mor te transi re ad vi tam Quam

mor te transi re ad vi tam Quam

mor te transi re ad vi tam

*pp*

*mf*

C

o - lim, quam o - lim A - bra - hæ pro - mi - si - sti, et  
 o - lim, quam o - lim A - bra - hæ pro - mi - si - sti, et se - mini  
*mf*  
 Quam o - lim A - bra - hæ pro - mi - si - sti, et se - mini  
*mf*  
 Quam o - lim Abra - hæ pro - mi - si - sti, et

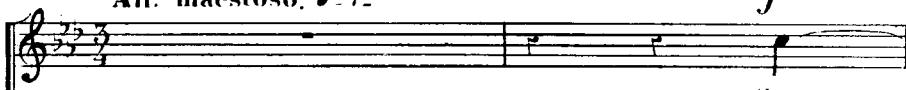
se - mini e - jus, *p* dim. *pp*  
 et se - mini e - jus.  
 dim. *p* dim. *pp*  
 e - - - jus, et se - mini e - jus.  
 dim. *p* dim. *pp*  
 e - - - jus, et se - mini e - jus.  
 dim. *p* dim. *pp*  
 se - mini e - jus, et se - mini e - jus.  
 dim. *pp* *p* dim. *pp*  
*p* *p*

## SANCTUS.

Nº 6.

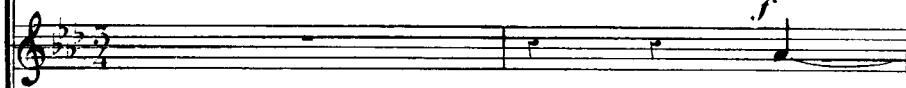
All' maestoso.  $\text{♩} = 72$ *f*

SOPRANOS



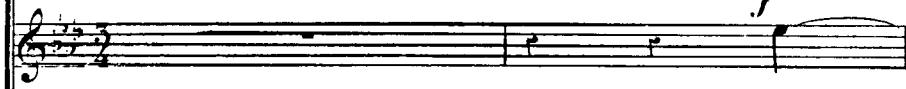
Sanc -

CONTRALTOS.



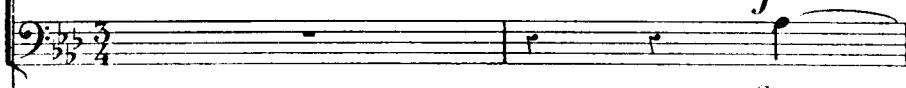
Sanc -

TÉNORS.



Sanc -

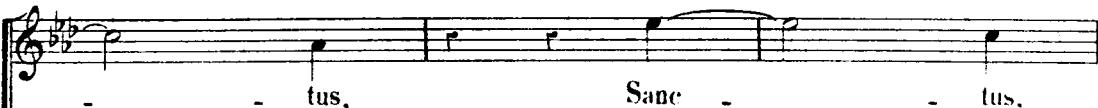
BASSES.



Sanc -

All' maestoso.

PIANO.



- tus, Sanc - tus,



- tus, Sanc - tus,



- tus, Sanc - tus,



- tus, Sanc - tus,



A

Sanc - - - - tus,

Sanc - - - - tus,

Sanc - - - - tus,

Sanc - - - - tus, Sanc - -

A

Do - - mi - nus De - us

Sanc - - - - tus, Do - minus De - us

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

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

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

*f*

sunt cœ - li et

B

ter - ra glo - - - ri - a tu - a, glo -  
 ter - ra glo - - - ri - a  
 ter - ra glo - - - ri - a,  
 ter - ra glo -  
B  
 - ri - a tu - a.  
 tu - a. Ho - san - na,  
 glo - ri - a tu - a. Ho -  
 - ri - a tu - a.  
 f f

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part features basso continuo notation with bass clef, common time, and 2/4 time.

The vocal parts sing the following lyrics:

- Soprano: Ho - san - na, ho - - - san -
- Alto: Ho - san - na, ho - - - san -
- Tenor/Bass: - san - na, ho - san - na, ho - - - san -
- Soprano: ho - san - na, ho - - - san -
- Alto: ho - san - na, ho - - - san -
- Tenor/Bass: - na in ex - cel - sis.
- Soprano: - na in ex - cel - sis.
- Alto: - na in ex - cel - sis.
- Tenor/Bass: - na in ex - cel - sis.

Piano accompaniment details:

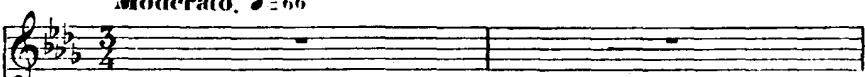
- Common time section: Bassoon continuo notes, common time.
- 2/4 time section: Bassoon continuo notes, 2/4 time.
- 3/4 time section: Bassoon continuo notes, 3/4 time.
- Final section: Bassoon continuo notes, common time.

## BENEDICTUS.

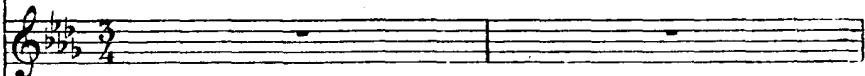
Nº 7.

**Moderato.**  $\text{♩} = 66$ 

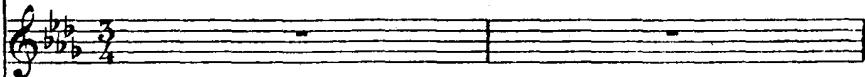
SOPRANO SOLO.



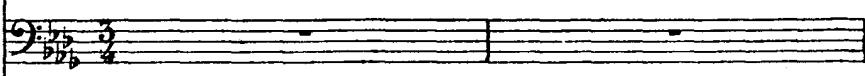
CONTRALTO SOLO.



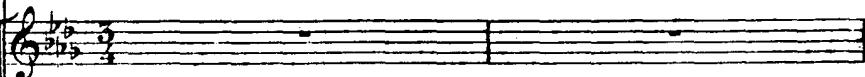
TÉNOR SOLO.



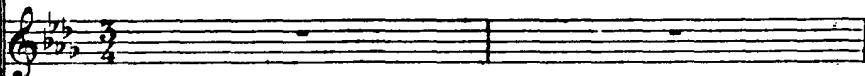
BASSE SOLO.



SOPRANOS.



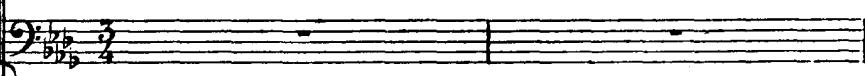
CONTRALTOS.



TÉNORS.



BASSES.

**Moderato.**

PIANO.

*sempre pianissimo.*

Ped.



**SOPRANO SOLO.**

Be - ne - die - tus,

**CONTRALTO SOLO.**

Be - ne - die - tus,

**TÉNOR SOLO.**

Be - ne - die - tus,

**BASSE SOLO.**

Be - ne - die - tus,

**Sopranos.**

Be - ne -

**Contraltos.**

Be - ne -

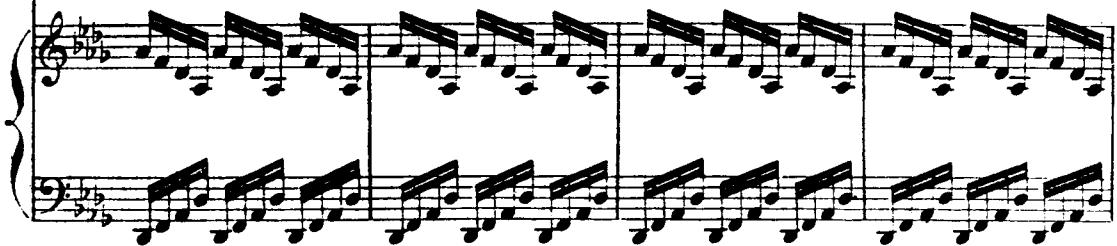
CHOUR.

**Ténors.**

Be - ne -

**Basses.**

Be - ne -



A musical score for a four-part setting of the Latin hymn "Benedic tus". The score consists of eight staves, each with a vocal line and a piano accompaniment. The vocal parts are labeled Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is represented by two staves at the bottom of the page.

The vocal parts sing the following lyrics:

- Soprano: Be - ne - die - tus
- Alto: Be - ne - die - tus
- Tenor: Be - ne - die - tus
- Bass: Be - ne - die - tus

The piano accompaniment provides harmonic support, featuring eighth-note patterns in the bass and eighth-note chords in the treble.

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

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

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

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

*- die - tus qui ve - - nit in*

*- die - tus qui ve - - nit in*

*- die - tus qui ve - - nit in*

*- die - tus qui ve - - nit in*

Soprano (S.) part:

Clef: F<sup>#</sup> (F sharp), Key signature: B<sup>#</sup> (B sharp), Time signature: Common time.

Alto (A.) part:

Clef: C, Key signature: B<sup>#</sup>, Time signature: Common time.

Tenor (T.) part:

Clef: C, Key signature: B<sup>#</sup>, Time signature: Common time.

Bass (B.) part:

Clef: F, Key signature: B<sup>#</sup>, Time signature: Common time.

Piano part (bottom staff):

Clef: G, Key signature: B<sup>#</sup>, Time signature: Common time.

Lyrics:

Do - mi - ni.  
no - mi - ne      Do - mi - ni.  
no - mi - ne      Do - mi - ni.  
no - mi - ne      Do - mi - ni.  
no - mi - ne      Do - mi - ni.

A

s. Be - ne - die - - - tus,

c. Be - ne - die - - - tus,

t. Be - ne - die - - - tus,

b. Be - ne - die - - - tus,

Be - ne - die - - - tus,

Be - ne - die - - - tus,

Be - ne - die - - - tus,

Be - ne - die - - - tus,

Be - ne - die - - - tus,

A



S. ve - nit, qui ve -

c. ve - nit, qui ve -

t. ve - nit, qui ve -

B. ve - nit, qui ve -

{ B. ve -

S.

c.

t.

B.

S. - di. \_\_\_\_\_

c. - di. \_\_\_\_\_

t. - di. \_\_\_\_\_

B. - di. \_\_\_\_\_

A. - di. \_\_\_\_\_

T. - di. \_\_\_\_\_

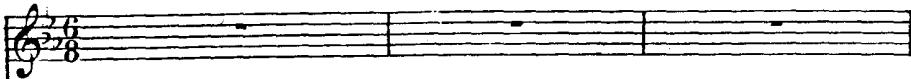
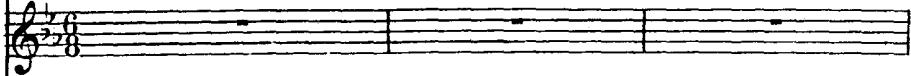
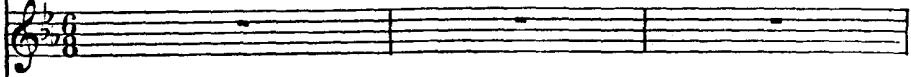
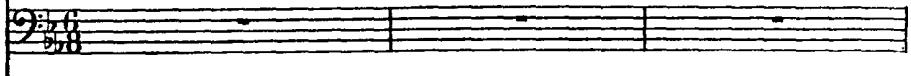
B. - di. \_\_\_\_\_

P. p. f. : f.

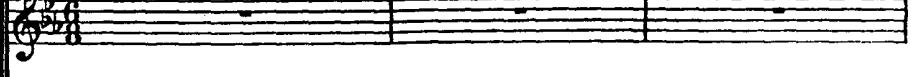
## AGNUS DEI.

Nº 8.

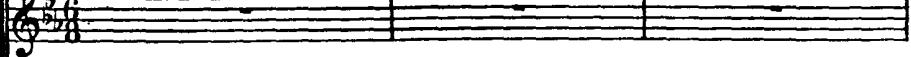
Andante sostenuto. ♩ = 76

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

SOPRANOS.



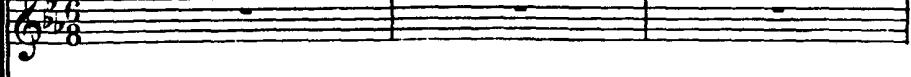
CONTRALTOS.



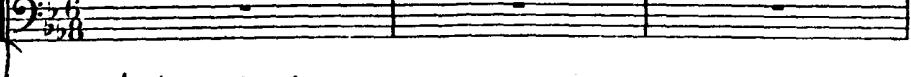
CLÉUR.



TÉNORS.



BASSES.



A. Andante sostenuto.

PIANO.



Ped.



Ped.

A musical score page featuring six staves of piano music. The top two staves are in common time, B-flat major, with dynamic markings *sforzando* (*sfz*) and *pianissimo* (*p*). The third staff begins with *sforzando* (*sfz*) and *pianissimo* (*p*), followed by *bassoon* (*ba*) and *diminuendo* (*dim.*). The fourth staff starts with *pianississimo* (*pp*) and *pedal* (*Ped.*). The fifth staff is labeled *p espressivo.* The sixth staff concludes with a repeat sign and *diminuendo* (*dim.*).

**Moderato.**  $\text{♩} = 84$

C

Ped.

*p espressivo.*

dim.

*pp*

*pp*

*dim.*

cresc.

dim.

p express.

dim.

A  
SOPRANO SOLO.

*dol.* Ag - nus De - i, ag - nus De - i

CONTRALTO SOLO.

*dol.* Ag - nus De - i, ag - nus De - i

TÉNOR SOLO.

*dol.* Ag - nus De - i, ag - nus De - i

BASSE SOLO.

*dol.* Ag - nus De - i, ag - nus De - i

A

*p*

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

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

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

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



s. do - na e - is, e - is re - quiem, cresc.

c. do - na e - is, e - is re - quiem, cresc.

r. do - na e - is, e - is re - quiem, cresc.

b. do - na e - is, e - is re - quiem, cresc.



s. *f*  
 do - na e - - is *dim.*  
 re - - -

c. *f*  
 do - na e - - is

T. *f*  
 do - na e - - is

B. *f*  
 do - na e - - is

*cresc.*  
*#2* *dim.*

s. - - - *qui - em.*  
*dim.* *p*  
 re - - *qui - em.*

T. *dim.* *p*  
 re - - *qui - em.*

B. *dim.* *p*  
 re - - *qui - em.*

*cresc.* *più cresc.*  
*molto cresc.*

B Soprano.



Contraltos.



CHŒUR.

Ténors.



Basses.



B



De-i, qui tol-lis pecca-ta,

De-i, qui tol-lis pecca-ta,

Div.

De-i, qui tol-lis pecca-ta,

Div.

De-i, qui tol-lis pecca-ta,



A musical score for a four-part setting of the Latin hymn "peccata mundi" with piano accompaniment. The score consists of eight staves. The top four staves represent the voices: soprano, alto, tenor, and bass. The bottom four staves represent the piano's manual and pedal. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the piano provides harmonic support with sustained notes and rhythmic patterns.

The lyrics are as follows:

pecca - ta mun - di, do - - na  
pecca - ta mun - di, do - - na  
pecca - ta mun - di, do - - na  
pecca - ta mun - di, do - - na  
e - - is, do - - na e - - is  
e - - is, do - - na e - - is  
e - - is, do - - na e - - is  
e - - is, do - - na e - - is

re - qui - em. —

dim.

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

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

*p*

Lux æ - teria luce - at e - is

*p*

Lux æ - teria luce - at e - is

*Div. p*

Lux æ - teria luce - at e - is

*Div. p*

Lux æ - teria luce - at e - is

*dol.*

Cum sanctis tu - is in æ - ternum qui - a pi - us

*dol.*

Cum sanctis tu - is in æ - ternum qui - a pi - us

*dol.*

Cum sanctis tu - is in æ - ternum qui - a pi - us

*dol.*

Cum sanctis tu - is in æ - ternum

pp

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

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

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

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

*dim.*

**ppp**

- men. A - men. A - men.

**ppp**

- men. A - men. A - men.

**ppp**

- men. A - men. A - men.

**ppp**

FIN.