

II. OFFERTOIRE

Adagio molto (♩ = 48)

Baryton solo

Sopranos

Contraltos

Ténors

Basses

Orgue

poco a poco cresc.

p

Adagio molto (♩ = 48)

I

Altos

II

I

Violoncelles

II

Contrebasses

4

Bar. solo

S.

C. *p dolce*
O Do - mi-

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

The musical score is for page 21, rehearsal mark 4. It features a Baritone solo part, vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Organ, Violins I & II, Violas, and Cellos. The Organ and string parts are marked with *f sempre*, *ff*, and *p*. The Alto and Violin parts have a *p dolce* section for the lyrics "O Do - mi-".

7

C. ne Je-su Chris te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

p dolce

T. O Do-mi-ne Je-su Chris-te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de



11

C. pœ-nis in-fer-ni et de pro-fun-do la-cu, O Do-mi

p sempre

T. pœ-nis in-fer-ni et de pro-fun-do la-cu,

Org. *p*

I Altos *pp*

II Altos *pp*

I Vlls *pp* < > *p*

II Vlls *pp* < > *p*

Cb. *pp* < > *p*



15

C. ne Je-su Chris-te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

p sempre

T. O Do-mi-ne Je-su Chris-te, rex glo-ri-æ, li-be-ra a-ni-mas de-func-to-rum de

19

Bar.
solo

S.

C.
o - re le - o - nis ne ab - sor - be-at Tar - ta -

T.
8 o - re le - o - nis ne ab - sor - be-at Tar - ta -

B.

Org.

I
pp

Altos
II
pp

I
pp

Vlles
II
pp

Cb.
pp

Bar.
solo

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

musical score for page 22, featuring vocal soloists and instruments. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Baritone solo, Soprano, Alto, Tenor, Bass) and the Organ (Org.) are the primary focus. The instrumental parts (I and II for Alto, Violoncello, and Contrabass) provide harmonic support.

The lyrics for the vocal parts are:

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

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

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

The score includes dynamic markings (*p* for piano, *f* for forte) and articulation marks (accents, slurs) throughout. The instrumental parts for Alto, Violoncello, and Contrabass are marked with *p* and *f* dynamics and include articulation marks.

Bar. solo

S.

C.
- te, — ne ca - dant in ob -

T.
8 te, — ne ca - dant in ob -

B.
- te, — ne ca - dant in ob -

Org.
p *f* *p* *f* *p*

I
Altos
p *f* *p* *f* *p*

II
p *f* *p* *f* *p*

I
Vlles
p *f* *p* *f* *p*

II
p *f* *p* *f* *p*

Cb.
p

30

Bar. solo *p dolce* Ho - sti

S.

C. -scu- rum.

T. 8 -scu- rum.

B. -scu- rum.

Org. *f* *f* *p*

I Altos *espress.* *f* *p* *ff* *p*

II *espress.* *f* *p* *ff* *p*

I Vllles *f* *p cresc.* *ff* *p*

II *f* *p cresc.* *ff* *p* *div.* *pizz.*

Cb.

35 Andante moderato (♩ = 63)

Bar. solo

as. *dolce* et pre - ces ti - bi Do - mi-ne, lau -

Org.

I *pp*

Altos II *pp*

I *pp*

Vlles II *pp*

Cb. *pp*

40

Bar. solo

-dis of - fe - ri - mus; tu sus - ci - pe pro a - ni - ma - bus

Org.

I

Altos

II

I

Vlles

II

Cb.

cresc.

mf

mf

mf

pizz.

45 *p dolce* *mf*

Bar. solo

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

Org. *p* *mf*

I *pp* *mf*

Altos II *pp* *mf*

I *pp* *mf*

Vlles II *pp* *mf*

Cb. *pp* *arco* *mf*

51 *p* *p*

Bar. solo

mus, Solo fac - e

Org. *pp* *p*

I *pp*

Altos II *pp*

I *pp*

Vlles II *pp*

Cb. *pp* *pizz. div.*

69

Bar. solo

pro-mi - sis - ti et se - mi ni e

S.

C.

T.

B.

Org.

I

Altos

II

I

Vlles

II

Cb.

dim.

mf

mf

pp

espress.

cresc.

f

p

pp

mf

arco

f

mf

75 *p* I° Tempo Adagio molto (♩ = 48)

Bar. solo
- jus. _____

S.
O Do - mi - ne Je - su *pp*

C.
O Do - mi - ne Je - su Chris - te, Je - su *pp*

T.
O _____ Do - mi - ne Je - su Chris - te, *pp*

B.
O Do - mi - ne Je - su Chris - te, rex glo - ri - æ, rex *pp*

Org.
pp dolce

I° Tempo Adagio molto (♩ = 48)

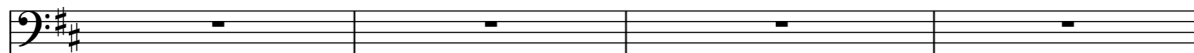
I Altos
pp

II Altos
pp

I Vlls
pp

II Vlls
pp

Cb.
pizz. *pp*

Bar.
solo

S. *cresc.* *f*
Chris - te, rex glo - ri - æ, li - be - ra a - ni - mas de - func - to - rum de pœ - nis in - fer -

C. *cresc.* *f*
Chris - te, rex glo - ri - æ, — li - be - ra a - ni - mas de - func - to - rum de pœ - nis in - fer -

T. *cresc.* *f*
o Do - mi - ne, li - be - ra a - ni - mas de - func - to - rum de pœ - nis in - fer -

B. *cresc.* *f*
glo - ri - æ, li - be - ra — de func - to - rum de pœ -

Org. *cresc.* *f*

I Altos *pp* *cresc.* *f*

II Altos *pp* *cresc.* *f*

I Vlls *pp* *cresc.* *f*

II Vlls *pp* *cresc.* *f*

Cb.

f

Bar. solo

S.

C.

T.

B.

Org.

I Altos

II Altos

I Vlls

II Vlls

Cb.

ni, de pœ - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

ni, de pœ - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

ni, de pœ - nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

nis in - fer - ni et de pro - fun - do la - cu, — ne ca -

dim. *pp* *dolce sempre*

dim. *pp* *dolce sempre*

dim. *pp* *dolce sempre*

dim. *pp* *dolce sempre*

p *p*

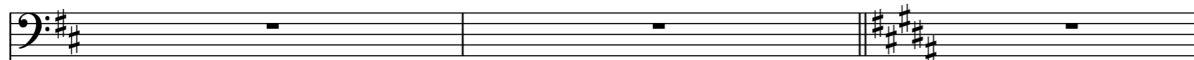
> p *pp*

> p *pp*

> p

> p

pizz. *arco*

Bar.
solo

S.



C.



T.



B.



Org.

I
AltosI
Vlles

Cb.



91

Bar. solo

S.

C.

T.

B.

Org.

I
Altos

II

I
Vlles

II

Cb.

men, a men._____

men, a men._____

men, a men._____

men, a men._____

men, a men._____

p