

Partitur-Bibliothek

Werke von Hector Berlioz.

Symphonien.

- Phantastische Symphonie — Symphonie fantastique —
The Fantastic Symphony. Op. 14.
Trauer- und Triumph-Symphonie — Symphonie funèbre
et triomphale — Funeral and triumphal Symphony.
Op. 15.
Harold in Italien — Harold en Italie — Harald in
Italy. Op. 16.
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Die Trojaner in Carthago — Les Troyens à Carthage —
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Kleinere Orchesterwerke.

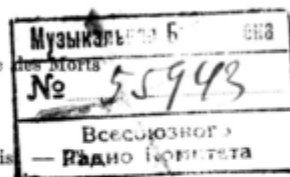
- Grosses Fest bei Capulet — Grande Fête chez Capulet
— Great festivities in Capulet's Palace. Aus Romeo
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Gesangwerke.

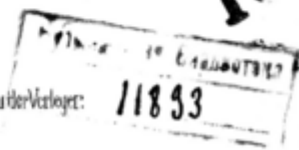
- Requiem (Grosse Todtenmesse — Grande Messe
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Damnation of Faust. Op. 24.

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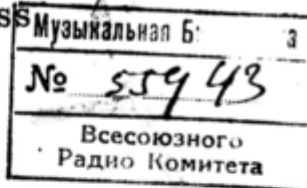
H



Grosse Todtenmesse.

Grande Messe des Morts. Grand Death-Mass

Dem Grafen von Gasparin, Pair von Frankreich, gewidmet.



Nº 1. Requiem et Kyrie.

Introitus.

H. Berlioz, Op. 5.

Beendet in Paris am 29. Juli 1837.

Andante un poco lento. (♩ = 69.) Silence. G. P. Silence. G. P.

4 Flauti.

2 Oboi.

2 Corni inglesi.

4 Clarinetti in B (Sib).

6 Corni in C (Ut).

6 Corni in Es (Mib).

8 Fagotti.

80 Soprani ed Alti.

60 Tenori I e II.

70 Bassi I e II.

25 Violini I.

25 Violini II.

20 Viole.

20 Violoncelli.

18 Contrabassi.

Andante un poco lento. (♩ = 69.) Silence. G. P. Silence. G. P.

Andante un poco lento. (♩ = 69.) Silence. G. P. Silence. G. P.

* Ces indications de nombre ne sont que relatives, et l'on peut, si le local le permet, doubler ou tripler toute la masse vocale, et augmenter un peu la masse instrumentale dans les mêmes proportions. Seulement, dans le cas où l'on aurait un chœur immense de 700 à 800 voix, par exemple, il ne faudrait le faire chanter tout entier que dans le Dies Iræ, le Tuba Mirum et le Lacrymosa, n'employant pour tout le reste de la partition que 400 voix seulement. (H. Berlioz.)

Diese Zahlenangabe ist nur relativ, und man kann, wenn es die Räumlichkeiten gestatten, den Chor verdoppeln oder verdreifachen und im gleichen Verhältnis den Instrumentalkörper etwas vermehren. Nur im Falle, dass eine aussergewöhnlich grosse Anzahl Stimmen, z. B. 700 bis 800 zur Verfügung ständen, dürfte man Alle zusammen nur für das Dies Iræ, Tuba Mirum und Lacrymosa verwenden, die übrigen Theile jedoch nur von 400 Stimmen ausführen lassen.

The figures indicated are only relative. If the available are allowed of so doing, the Chorus may be doubled or tripled and the orchestra be proportionately increased. But in the event of an exceptionally large chorus say 700 to 800 voices, the entire chorus should only be used for the Dies Iræ, the Tuba Mirum and the Lacrymosa, the rest of the movements being restricted to 400 voices.

(o) Money

2B

(65)3

[illegible][illegible]

unis. **4** *Don stringendo*

unis. *non stringendo*

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

lu - ce - at, lu - ce - at e - is!

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

Tenori I. *senza accel. e largo*
Te de - eet hymnus

4 *Don stringendo*

De.us in - Si - on;

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

Et ti - bi red - de - tur votum in Je - rusa - lem;

ex.

4 *Don stringendo*

Soprani.

Alti.

Te de . cet hym . nus, De .
 Te de . cet hym .
 ex . au . di o . ra . ti . o . nem me . am! Ad . te . ca . ro om .
 au . di, ex . au . di o . ra . ti . o . nem me . am, ex . au . di o . ra . ti . o . nem me . am! Ad . te . ca .

us, in Si . on.
 nus in Si . on.
 nis ve . ni . et, ad te om . nis, om . nis ca . ro ve . ni . et.
 ro om . nis, omnis caro ve . ni . et.

Re . qui . em æ . ter . nam
 Re . qui . em æ . ter . nam
 Re . qui .
 Re . qui . em æ . ter . nam

em a - ter. *un.* Re - qui - em a - ter. nam, re - qui - em a - ter - nam do - na e - is, do - na e - is, re - qui - em a - ter - nam

re - qui - em do - na, do - na e - is, Do - mine, do - na e - is Do - mi - ne! *dim.* *p*
do - na e - is, Do - mine, do - na e - is Do - mi - nel *dim.* *p*
do - na e - is, Do - mine, do - na e - is Do - mi - nel *dim.* *p* et lux per - pe - tu - a, *p*

[illegible]

Nº 2. Dies iræ. Prosa.

Moderato. (♩ = 96.)

4 Flauti.
2 Oboi.
2 Corni ingl.
4 Clarinetti in B (Sib).
8 Fagotti.

Moderato. (♩ = 96.)

Soprani.
Tenori.
Bassi.

Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

CO. RO.

Di - es - i - ræ,

poco f *p*

Moderato. (♩ = 96.)

V. A. mens. neppure

12 A

di - es il - la, Di - es i - ræ, di - es il - la Sol - vet sæ - clum in favil - là. — Tenori II.

Di - es i - ræ, di - es i - ræ, di - es

Di - es i - ræ, di - es

12 A

Handwritten musical score for "Quantus tremor est futurus" from the Mass in D major, Op. 11, by Franz Schubert. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin: "il - la Di - es ira, di - es il - la Sol - vet sae - clum, solvet, sol - vet sae - clum in fa - vil - la. Quantus tremor est fu - turus,". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

13 B

pp *cresc.* *f* *pp* *unis.* *pp* *p* *pp* *p* *pp* *p*

Soprani ed Alti. *Tenori I.* *Tenori II.*

Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven - tu - rus! Di - es -

Quantus tre - mor est fu - tu - rus, Quando ju - dex est ven - tu - rus! Di - es

Quantus tre - mor est fu - tu - rus, Quando ju - dex est ven - tu - rus! Di - es

elum in fa-vil-lâ, Solvet sæclum in fa-vil-lâ, Tes-te Da-vid, tes-te Da-vid cum Si-by-lâ.
 di-es il-la quan-do ju-dex est ven-tu-rus, Cune-ta stric-te dis-eus-
 il-la, quan-do ju-dex est ven-tu-rus, Cune-ta stric-te dis-eus-

vid cum Si-by-lâ Di-es i-ræ, di-es il-la, di-es il-la Solvet sæclum in fa-vil-lâ, Solvet sæclum in fa-vil-lâ, Tes-te Da-vid,
 su-rus, Cune-ta stric-te dis-eus-su-rus! Quan-tus tre-mor est fu-
 pizz. pizz. pizz.

est fu-tu-rus, Quan-do ju-dex est ven-tu-
 Cune.ta stric.te dis.cussu-rus! Quantus, quantus tremor est fu.tu.rus, quan.tus tremor, Quan.do ju-dex, quan.do ju-dex
 est fu-tu-rus, Quan-do ju-dex, di-es il-la, quan-do ju-dex est
 est fu-tu-rus, Quan-do ju-dex, di-es il-la, quan-do ju-dex est

17 F

rus, Cune - ta stric - te dis - cus - su - rus, Cune - ta stric - te
 est ventu - rus, Quando ju - dex est - ventu - rus, Cune.ta stric.te dis - cussu.rus, Cune.ta dis.cus - su.rus, Cune.ta
 ven - tu - rus, Cune - ta stric - te dis - cus - su - rus, Cune - ta stric - te
 ven - tu - rus, Cune - ta stric - te dis - cus - su - rus, Cune - ta stric - te

17 F

90 Koruza
comp 35.

Flauti.

Oboi.

Clarinetti in C (Ut).

Corni in Es (Mi $\flat$).

Corni in F (Fa).

Corni in G (Sol).

Fagotti.

4 Cornetti in B (Si $\flat$).4 Tromboni.
2 Tube.

2 Trombe I in F (Fa).

2 Trombe II in Es (Mi $\flat$).

4 Tromboni.

4 Trombe in Es (Mi $\flat$).

4 Tromboni.

4 Trombe in B (Si $\flat$) basso.

4 Tromboni.

4 Tube.

Ces quatre petits Orchestres d'instruments de cuivre doivent être placés isolément, aux quatre angles de la grande masse chorale et instrumentale. Les Cors seuls restent au milieu du grand Orchestre.

Diese vier kleinen Orchester von Blechinstrumenten müssen einzeln an den vier Ecken des grossen Chor- und Orchesterkörpers aufgestellt sein. Die Hörner allein verbleiben im grossen Orchester.

These four small brass-wind orchestras must be placed separately at the four corners of the grand group of choral singers and instrumentalists. Only the French horns remain in the grand orchestra.

Timpani in D (Ré) F (Fa).

Timpani in G (Sol) Es (Mi $\flat$).Timpani in Ges (Sol $\flat$) B (Si $\flat$).

Timpani in H (Si) E (Mi).

Timpani in A (La) Es (Mi $\flat$).Timpani in As (La $\flat$) C (Ut).Timpani in G (Sol) Des (Ré $\flat$).Timpani in F (Fa) B (Si $\flat$).

Deux Timbaliers pour une paire.
Zwei Schläger für jedes Paar.
Two drummers for each pair.

Un Timbalier pour une paire.
Ein Schläger für jedes Paar.
One drummer for each pair.

*) Gran Cassa in B (Si $\flat$). (Caisse roulante.)
(Wirteltrommel.)
(Drum roll.)

Gran Cassa { avec deux tampons.
mit zwei Schlägeln.
with two drum-sticks.

4 Tamtam.

10 Cinelli { frappées avec une baguette ou un tampon.
mit einem Schlägel oder einem Klöppel geschlagen.
to be struck with one drum-stick.

CORO.

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

*) Il faut placer cette Grosse Caisse debout et faire les roulements avec deux baguettes de Timbales.

Stehend aufgestellt und die Wirbel mit zwei Paukenschlägeln hervorgebracht.

In a standing position with two drum-sticks is the drum-roll to be beaten.

18 Andante maestoso. (♩ = 72)

Une mesure de ce mouvement équivaut à deux du mouvement précédent.
Ein Takt dieses Zeitmasses gleichwertig zweien des vorhergehenden.
One bar of this movement has the time-value of two of the preceding movement.

1^{re} Orchestre au Nord.
Orchester I im Norden.
Orchestra No I in the North.

2^e Orchestre à l'Est.
Orchester II im Osten.
Orchestra No II in the East.

3^e Orchestre à l'Ouest.
Orchester III im Westen.
Orchestra No III in the West.

4^e Orchestre au Sud.
Orchester IV im Süden.
Orchestra No IV in the South.

Poco a poco animato.

Handwritten musical score for a piece titled "Poco a poco animato." The score is written on multiple staves, including treble and bass clefs. It features various musical notations such as notes, rests, and dynamic markings like "unle." and "ff". There are also handwritten annotations in red ink, including "Tuba B", "Tuba", "Tuba", "F", "Es", and "II". The score is divided into measures by vertical bar lines.

19 ↓

Handwritten musical score for multiple staves. The score is written in a system with five measures. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo). The score is organized into systems, with some staves labeled with letters (B, F, G, 3) and others with numbers (19). The notation is dense and includes many accidentals and slurs.

19 ↓

This musical score is for a large ensemble, likely a symphony or concert band. It is divided into two main systems. The first system includes a piano (p) section with a grand staff (treble and bass clefs) and a string section with five staves (violin I, violin II, viola, cello, and double bass). The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with a crescendo leading to a 'molto' section. The string section provides harmonic support. The second system continues the piano and string parts, with the piano part showing further development of the rhythmic motifs. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'cresc. molto'.

Animato poco a poco. **21** K

First system of musical notation, measures 1-6. The score includes staves for woodwinds (flutes, oboes, bassoons), brass (trumpets, trombones, tubas), and strings. The tempo is marked "Animato poco a poco." and the key signature has one flat. A large handwritten "X" is drawn over the right side of the system.

Animato poco a poco.

Second system of musical notation, measures 7-12. This system includes vocal parts with lyrics. The lyrics are: "spargens so . . num Per se . pul . era re . gi . o . num, Tu . ba, tu . ba Coget". The tempo is marked "Animato poco a poco." and the key signature has one flat. A large handwritten "X" is drawn over the right side of the system.

Animato poco a poco. **21** K

unis.
 unis.
 unis.

omnes, eo, get omnes ante thro num.

H. R. 25.

22

Ob.

Cor. ingl.

Clar.

Faites culvrer le Ré^b. *) Das Des stark anblasen. The D^b to be sharply blown.

Hdi

unis.

Mors stupebit et natura,

Cum resurget ere a tu ra,

Musical score for a large ensemble, featuring multiple staves for woodwinds, brass, and strings. The score includes dynamic markings such as *ff*, *pp*, *unif.*, and *ppp*. The tempo is marked *M*.

The score is divided into two main sections. The first section, starting at measure 23, includes the instruction: *unif. Fd: Faites cuirver le Lab. Das As stark anblasen. The Ab to be sharply blown.* The second section, starting at measure 25, includes the instruction: *unif. Ju. dian. ti res. ponsu. ra, ju. dian. ti res. ponsu. ra. Mors stupe. bit et natu. ra, Cum.*

The score is written for a large ensemble, with multiple staves for woodwinds, brass, and strings. The score includes dynamic markings such as *ff*, *pp*, *unif.*, and *ppp*. The tempo is marked *M*.

The score is divided into two main sections. The first section, starting at measure 23, includes the instruction: *unif. Fd: Faites cuirver le Lab. Das As stark anblasen. The Ab to be sharply blown.* The second section, starting at measure 25, includes the instruction: *unif. Ju. dian. ti res. ponsu. ra, ju. dian. ti res. ponsu. ra. Mors stupe. bit et natu. ra, Cum.*

Le mouvement, par une animation graduée et insensible, doit être parvenu ici à $\dot{\alpha} = 80$.

Das Zeitmaass muss durch allmähliche und unmerkliche Belebung hier bis $\frac{1}{2} = 80$ gesteigert sein.

The tempo must be gradually and imperceptibly increased here up to $\text{♩} = 80$.

doit être parvenu ici à ♩ = 80.
Das Zeitmaass muss durch allmähliche und unmerkliche
Belebung hier bis ♩ = 80 gesteigert sein.
The tempo must be gradually and imperceptibly in-
creased here up to ♩ = 80.

Andante

pe bit et na tu ra. Cum resur get ere a tu ra, Ju di can ti, ju di can ti respon su

Fl.
Ob.
Clar.
Fag.
Vl. I
Vl. II
Viola
Vcllo
C.B.

unis.
ff

ra. ra. unis.
ra. Li. ber scriptus pro. fe. re. tur In quo to. tum con. ti.

Vcllo C. B.

R4 N

H. B. 25.

The musical score is arranged in systems. The first system includes a grand staff (treble and bass clefs) and a piano staff (treble and bass clefs). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The orchestra part includes a woodwind section (flute, oboe, clarinet, bassoon) and a string section (violin I, violin II, viola, cello, double bass). The woodwinds have melodic lines, while the strings provide a rhythmic accompaniment. The piano part has a dynamic marking of *ff* (fortissimo) and a tempo marking of *unis.* (unison). The score continues with several more systems, each with similar instrumentation. The final system includes a vocal line with the lyrics "ne - - - - - tur," and a piano part with a dynamic marking of *ff*.

Handwritten musical score for a choir and piano. The score is written on multiple staves. The top section features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Below this, there are four systems of vocal staves, each with a soprano and alto part. The bottom section shows a piano accompaniment with a melody in the right hand and a bass line in the left hand. The lyrics "Un. de mun. dus ju. di. ce. tur, Un. de mun. dus" are written below the piano accompaniment.

Das bisher etwas bewegte Zeitmaß verlangsamte sich wieder bis zum Tempo bei Ziffer [30].

The tempo, which has hitherto been somewhat animated becomes gradually slow down to the tempo at Figure 20.

23

27

Quid, quid la - tet appa - re - bit; nil in - ul - tum re - ma - ne - bit. Mors.

Quid, quid la - tet appa - re - bit; nil in - ul - tum re - ma - ne - bit. Mors.

Quid, quid la - tet appa - re - bit; nil in - ul - tum re - ma - ne - bit. Mors.

Gran Cassa (avec les deux tampons) (mit den beiden Schlägeln) (with two drum sticks).

The musical score is arranged in several systems. The top system includes staves for various instruments, with dynamic markings such as *ff* (fortissimo) and *uniso.* (unison). The middle section features a large woodwind and string ensemble with complex rhythmic patterns. The bottom section is a choral setting with Latin lyrics.

Lyrics (Choral Section):

stupe - bit et na - tu - ra, Cum re - sur - get cre - a - tu - ra.
 stupe - bit et na - tu - ra, Cum re - sur - get cre - a - tu - ra.
 pe - bit et na - tu - ra, Cum re - sur - get cre - a - tu - ra.

Nº 3. Quid sum miser.

Andante un poco lento. (♩ = 76)

2 Corni inglesi.
8 Fagotti.

Tenori I.
Tenori II.
Bassi.
Violoncello.
Contrabbasso.

CORO.

Avec un sentiment d'humilité et de crainte.
Mit dem Ausdruck der Demuth und Furcht.
With an expression indicating humility and fear.

Quid sum mi-ser, tune dic-tu-

Andante un poco lento. (♩ = 76)

29 A

rus, Quem pa-tro-num ro-ga-tu-rus, Cum vix jus-tus, vix jus-tus sit se-cu-rus?

unis. unis.

Handwritten notes: *Magnificat*, *crece. poco a poco*, *dim.*, *ppp*

30 B

Re-cor-da-re, Je-su pi-e, Quod sum causa tu-æ vi-æ! Ne me perdas

Handwritten notes: *Re-cor-da-re*, *Je-su pi-e*, *Quod sum causa tu-æ vi-æ!*, *Ne me perdas*, *pp*, *ppp*

30 B

il-là di-e! O-ro supplex et ac-clinis, Cor con-tri-tum quasi ei-nis; Ge-re cu-ram Ge-re cu-ram me-i fi-nis.

crece. ed animando un poco riten. un poco rall.

crece. ed animando un poco riten. un poco rall.

crece. ed animando un poco riten. un poco rall.

Handwritten notes: *il-là di-e!*, *O-ro supplex et ac-clinis*, *Cor con-tri-tum quasi ei-nis*, *Ge-re cu-ram*, *Ge-re cu-ram*, *me-i fi-nis*, *pp*, *ppp*

Nº 4. Rex tremendæ.

(99) 37

80 Koruga.
amp 50.

- 4 Flauti.
- 2 Oboi.
- 4 Clarinetti in A (La).
- 3 Corni in E (Mi).
- 3 Corni in D (Re).
- 3 Corni in A (La) alto.
- 3 Corni in C (Ut).
- 8 Fagotti.

- 2 Cornetti in A (La). 1^{re} Orchestre.
- 2 Tromboni. Orchestra N° I.
- 2 Trombe in D (Re). 2^{de} Orchestre.
- 2 Tromboni. Orchestra N° II.
- 2 Trombe in D (Re). 3^{re} Orchestre.
- 2 Tromboni. Orchestra N° III.
- 2 Trombe in C (Ut). 4^{re} Orchestre.
- 2 Tromboni. Orchestra N° IV.
- 2 Tube.

- Timpani in Ais (La#) Cis (Ut#).
- Timpani in Fis (Fa#) Cis (Ut#).
- Timpani in H (Si) E (Mi).
- Timpani in G (Sol) Cis (Ut#).
- Timpani in Ais (La#) D (Re).
- Timpani in Fis (Fa#) H (Si).
- Timpani in Ais (La#) D (Re).
- Timpani in Fis (Fa#) H (Si).
- Gran Cassa.

Deux Timbaliers pour une paire.
Zwei Schläger für jedes Paar.
Two drummers for each pair.

Un Timbalier pour une paire.
Ein Schläger für jedes Paar.
One drummer for each pair.

Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

Andante maestoso. (♩ = 66)

Andante maestoso. (♩ = 66)

- Soprani ed Alti.
- Tenori I. II.
- Bassi I. II.
- Violino I.
- Violino II.
- Viola.
- Violoncello.
- Contrabasso.

Andante maestoso. (♩ = 66)

[illegible]

Handwritten musical score for a piece titled "Missa" by J. Haydn. The score is written on multiple staves, including vocal parts and piano accompaniment. The lyrics are in Latin and German. The score is marked with "32 B" and "31 A".

Lyrics:

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

Instrumental parts:

Vello.
 C. B.

Performance markings:

f, *mf*, *p*, *p dolce*, *mf*

Pl. *mf*

Ob.

Clar.

Fag.

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

Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons

[illegible]

33 Ancora un poco animato.

Ob.
Clar. unis.
Fag.
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco

Ancora un poco animato.

Rex tremendæ majes - ta - tis, Qui salvandos salvas gra - tis,
Rex tremendæ majes - ta - tis, Qui sal - vandos salvas
Rex tre - mendæ majes. ta - tis, Qui sal - vandos salvas gra - tis,

p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco

33 Ancora un poco animato.

Ancora animato.

mf cresc.
mf cresc.
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

Ancora animato.

Sal - va me, fons pi - e - ta - tis! Re - cor - da - re, Je - su pi - e, Quod sum causa tu - æ vi - æ!
gra - tis, Sal - va me, fons pi - e - ta - tis! Re - cor - da - re, Je - su pi - e, Quod sum
Sal - va me, fons pi - e - ta - tis! Re - cor - da - re, Je - su pi - e, Quod sum causa tu - æ

p
cresc. sempre
p
cresc. sempre
p
cresc. sempre
p
cresc. sempre
p
cresc. sempre
p
cresc. sempre

Ancora animato.

Le mouvement doit être devenu ici près du double plus animé qu'au commencement (♩ = 132).
 Das Zeitmaass ist hier beinahe doppelt so schnell geworden wie am Anfang (♩ = 132).
 The tempo here must have become almost twice as fast as it was at the beginning (♩ = 132).

Ne me perdas il.là di.e!
 causa tu.æ vi.æ! æ!
 vi.æ, sum causa tu.æ vi.æ!

Con.futatis maledictis, Je.su, ma.le.dic. - - tis,
 Con.futatis maledictis, Je.su, ma.le.dic. - - tis,
 Con.futatis maledictis, Je.su, ma.le.dic. - - tis,

34

Silence.
G. P.

Silence.
G. P.

mis a - - - eribus, a - - - eribus ad - - - die - - - tis! Vo - ca me, unis, *sotto voce*
 mis a - - - eribus, a - - - eribus ad - - - die - - - tis! Vo - ca me, unis, *sotto voce*
 mis a - - - eribus, a - - - eribus ad - - - die - - - tis! Vo - ca me, et

Silence.
G. P.

Pavillous en l'air.
 Stürze in die Höhe.
 Heil in high.

unis.
 Pavillous en bas.
 Stürze herabwärts.
 Bell down.

a 2.
 unis.

Baguettes d'éponge.
 Schwammstäbchen.
 Sponge-headed drum-sticks.

Gran Cassa (senza Cinelli).

unis.
 dam in obs - cu - rum!
 unis.
 dam in obs - cu - rum!
 unis.
 dam in obs - cu - rum,
 unis.
 dam in obs - cu - rum,

o - nis, Li - be - ra me, Ne ca - dam in obs - cu - rum, Ne ca - dam in obs - cu - rum,
 me de o - re le - o - nis, Ne ca - dam in obs - cu - rum,

cresc. molto
 cresc. molto
 cresc. molto
 cresc. molto
 cresc. molto

86 F

poco riten.

Tempo I.

Andante maestoso. (♩ = 66)

Handwritten annotations: *MENO rit*, *66*, *♩ = 66*

poco riten.

Tempo I.

Andante maestoso. (♩ = 66)

Handwritten annotations: *MENO rit*, *66*

Vocal lyrics: Ne ab.sor.be - at me Tar.ta - rus! Qui sal - van dos sal - vas gra - tis,

36 F

poco riten.

Tempo I.

Andante maestoso. (♩ = 66)

H. B. 25.

The musical score is divided into two main sections. The upper section consists of a piano accompaniment with multiple staves, including a grand staff (treble and bass clefs) and several individual staves for different instruments or voices. The lower section features vocal parts with Latin lyrics. The lyrics are written in a stylized, handwritten font and include the following text:

van - dos sal - vas gra - tis, *gra. cum an p. dulce* Sal - - - va - me, *cho. So. in*
 vas gra - tis, *trasp. r. in* Sal - - - va me, *cho. in* sal - - - va me, fons pi - e -
 Sal - - - va me, fons pi - e - ta - tis, fons pi - e -

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts are written in a more melodic style, with some parts featuring a choir-like texture.

The musical score is written for a large ensemble, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 37 and the second system starting at measure 38.

The vocal parts (Soprano, Alto, Tenor, and Bass) are written in four staves. The piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations, such as dynamics (p, pp, ff), articulation (accents, slurs), and performance instructions (e.g., "unis.", "arco", "pp", "ff").

The lyrics are in Latin and English. The Latin lyrics are: "Sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta - tis, Sal - va me, sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta - tis, Sal - va me, sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta - tis, Sal - va me, sal - va me, sal - va me!" The English lyrics are: "Sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta - tis, Sal - va me, sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta - tis, Sal - va me, sal - va me, sal - va me! Rex, rex, rex tremendæ majes - ta - tis, Sal - va me, sal - va me, sal - va me!"

The score is marked with a large "9" in the top right corner, indicating the page number. The page number "37" is also visible in the bottom right corner.

(111) 39

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "unis.", "poco cresc.", "mf", "f", "p", "ppp". The bottom system continues the music with similar dynamics and includes the word "cresc.".

unis.
poco cresc.
mf
f
p
ppp
cresc.

Rex tremendæ ma - jes - ta - tis,
sal - va me!
Rex tre - men - dæ majes -
ta - tis,
Sal - va me, sal - va me!

N° 5. Quærens me.

Andante sostenuto. (♩ = 66)

Même mouvement que le morceau précédent, et toujours très doux.

Dasselbe Zeitmaass wie das vorhergehende Stück, immer sehr zart.

The same tempo as the preceding movement and very softly throughout.

Tempo bisquiescente = 66

Soprani
Tenori I. II.
Bassi I. II.

CORO.
senza accom.
pagnamento.

pp
Quærens me, sedis-ti las-sus; Quærens me, Re-demisti crucem pas-sus, cru-cem pas-sus; Quærens me, sedis-ti

pp
Quærens me, sedis-ti las-sus; Rede-mis-ti crucem pas-sus

39 A

...sus; Tan-tus labor, tan-tus labor non sit cas-sus! Jus-te judex ul-ti-o-nis, Do-num
lus-sus; Tan-tus, tantus labor non sit cas-sus! cas-sus, non sit cas-sus! unis.
sus; Tan-tus labor, tan-tus la-bor non sit cas-sus! Jus-te

fac-remis-si-o-nis An-te di-em, an-te di-em rati-o-nis, di-em ra-ti-o-nis!
unis.
Jus-te judex ul-ti-o-nis jus-te ju-dex do-num fac remis-si-o-nis!
judex ul-ti-o-nis, An-te di-em ra-ti-o-nis, Fac do-num re-mis-si-o-nis!

40 B

Soprani.
Alti.
Ten. I.
Ten. II.
Bassi I.
Bassi II.

In-ge-mis-co tan-quam re-us, tan-quam re-us.
In-ge-mis-co tan-quam re-us, tan-quam re-us.
In-ge-mis-co tan-quam re-us, tan-quam re-us.
In-ge-mis-co tan-quam re-us, tan-quam re-us.
In-ge-mis-co tan-quam re-us, tan-quam re-us.
In-ge-mis-co tan-quam re-us, tan-quam re-us.

41 C

Quærens me, se-dis-ti las-sus; Quærens me,
Quærens me, se-dis-ti las-sus; Quærens me,
Quærens me, se-dis-ti
Quærens me, se-dis-ti
us, supplean-ti par-ce, De-us! Preces meæ non sunt dignæ, non sunt dignæ; Sed tu bonus fac be-nigne,
Preces meæ non sunt dignæ, / non sunt dignæ; Sed tu bonus fac be-nigne.

A 1600

42 D

Re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus; Tan - tus
 Re - de - mis - ti cru - cem pas - sus, cru - cem pas - sus; Tan - tus
 las - sus, las - sus; Re - de - mis - ti cruce - m passus. Preces me - æ non sunt dignæ;
 las - sus, las - sus; Re - de - mis - ti cruce - m passus. Preces me - æ non sunt dignæ;
 Ne pe - renni cremer i - gne! Quæ -rens me, se - dis - ti las - sus. Non,
 Ne pe - renni cremer i - gne! Quæ -rens me, se - dis - ti las - sus. Non,

43 E

la - bor, tan - tus la - bor non sit cas - sus! Qui Ma - ri - am ab - sol - vis - ti,
 la - bor, tan - tus la - bor non sit cas - sus! Qui Ma - ri - am ab - sol - vis - ti,
 Tan - tus, tan - tus la - bor non sit cas - sus!
 Tan - tus, tan - tus la - bor non sit cas - sus!
 non sum dignus. Non, sed tantus la - bor non sit cas - sus, non sit cas - sus! Qui Ma - ri - am ab - sol - vis - ti,
 non sum dignus. Non, sed tantus la - bor non sit cas - sus! Qui Ma - ri - am ab - sol - vis - ti,

44 F

vis - ti, Mi - hi quo - que spem de - dis - ti. In - ter o - ves lo - cum
 vis - ti, Mi - hi quo - que spem de - dis - ti. In - ter o - ves lo - cum
 Et la - tro - nem ex - au - dis - ti. In - ter o - ves lo - cum præ - sta,
 Et la - tro - nem ex - au - dis - ti. In - ter o - ves lo - cum præ - sta,
 Et la - tro - nem ex - au - dis - ti, Mi - hi quo - que spem de - dis - ti. In - ter o - ves lo - cum
 Et la - tro - nem ex - au - dis - ti, Mi - hi quo - que spem de - dis - ti. In - ter o - ves lo - cum

cresc. poco a poco
 præ - sta, Et ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!
cresc. poco a poco
 præ - sta, Et ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!
cresc. molto
 Et ab hæ - dis me se - ques - tra, ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!
cresc. molto
 Et ab hæ - dis me se - ques - tra, ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!
cresc. molto
 præ - sta, Et ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!
cresc. molto
 præ - sta, Et ab hæ - dis me se - ques - tra, Sta - tu - ens in par - te dex - trâ!

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60.)

4 Flauti.

2 Oboi.

2 Corni inglesi.

4 Clarinetti in A (La).

3 Corni in E (Mi).

3 Corni in D (Ré).

3 Corni in A (La) alto.

3 Corni in C (Ut).

8 Fagotti.

4 Cornetti in A (La).
(Cornets à Pistons.)

4 Tromboni.

2 Tube.

4 Trombe in E (Mi).

4 Tromboni.

4 Trombe in D (Ré).

4 Tromboni.

4 Trombe in C (Ut).

4 Tromboni.

4 Tube.

1^{re} Orchestre.
Orchestra I.
Orchestra N° I.2^{de} Orchestre.
Orchestra II.
Orchestra N° II.3^e Orchestre.
Orchestra III.
Orchestra N° III.4^e Orchestre.
Orchestra IV.
Orchestra N° IV.

I e II Paio di Timpani in H (Si) E (Mi).

III e IV Paio di Timpani in G (Sol) Dis (Ré#).

V e VI Paio di Timpani in A (La) D (Ré).

VII Paio di Timpani in G (Sol) C (Ut).

Un Timpano in Fis (Fa#).

Il faut à tous les Tim-
balliers des baguettes
à tête d'éponge.
Alle Pauken mit
Schwammschlägeln.
Use sponge-headed drum-
sticks with all the drums.Gran Cassa.
Cinelli.
Tamtam.

Soprani ed Alti.

Tenori I e II.

Bassi I e II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabbasso.

Andante non troppo lento. (♩ = 60.)

C O R O.

Andante non troppo lento. (♩ = 60.)

La - cry - mo - sa di - es il - la, Quà re - sur - get ex - fa - vil - là Ho - mo - re - us

Alti.

ju - di - can - dus, ju - di - can - dus, ju - di - can - dus.

ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo - re -

ho - mo - re -

Sopr. ed Alti.

[illegible]

B

dus ho - mo re - us. La - cry - mo - sa di - es il - la, Quia ju - di - can - dus
 mo, ho - mo re - us. La - cry - mo - sa di - es, di - es il - la,
 Bassi I. II. La - cry - mo - sa di - es il - la, Quia re - sur - get ex - fa -

re - sur - get ex fa - vil - là Ho - mo re - us ju - di - can - dus, Quà re -
 Quà ro - sur - get ju - di - can - dus ho - mo re - us, Quà re - sur - get ju - di -
 vil - là Ho - mo re - us ju - di - can - dus, ju - di -

mf cresc.
mf cresc.
mf cresc.
mf cresc.

sur - get ho - mo re - us. La - cry - mo - sa di -
 can - dus ho - mo re - us. La - cry - mo - sa di - es
 can - dus, ju - di - can - dus ho - mo re - us. La - cry - mo - sa di - es il -

unis. **48** *senza accelerando*

dolce assai

pp

senza accelerando *All. p dolce assai*

es il - la, di - es, di - es, il - la, La cry-mo - sa
il - la, di - es, di - es, la - crymo - sa, La cry-mo - sa
- la, di - es, il - la, di - es il - la, La cry-mo -

pp dimin. *pppp* *arco* *pp*

pizz. *arco* *pp*

pp *pppp* *arco* *pp*

C. ingl.
Corni in C (Ut).
Fag.
Gran Cassa.

di - es il - la, Quà re - sur - get, qua re - sur - get ex fa - vil - là, Ju - di.
di - es il - la, Quà re - sur - get, qua re - sur - get ex fa - vil - là, Ju - di.
- - sa di - es il - - la, di - es il - la, - -

unis.
can - dus ho - mo re - us, Quà re - sur - get ju - di - can - dus ho - mo re - us.
can - dus ho - mo re - us, Quà re - sur - get ju - di - can - dus ho - mo re - us.
Quà re - sur - get Ho - mo - re - us ju - di - can - dus.

arco
p
pizz.
arco
pp
poco sf
poco sf

E

(125) 63

49

poco sf *p* *poco sf* *p* *p* *p*

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

50

E

sf *p* *sf* *p* *sf* *p*

il - la, di - es il - la, di - es Quà re - sur - get ju - di - can - dus ho - mo - re -
 il - la, di - es il - la, di - es Quà re - sur - get ju - di - can - dus ho - mo -
 es il - la, di - es il - la, Quà re - sur - get, quà re -

F
50

C. ingl.
Corni in D (Re).
Corni in C (Ut).
Fag.

us, re - - us.
re - us, re - - us.
sur.get ho - - mo re - - us.

Imi
(pp)
dolce assai
(pp)
(pp)unis.
Pi - - e Je - - su, pi - - e Je - - su

(pp)
(pp)
(pp)
(pp)

F
51

C. ingl.
Fag.

do - - na e - - is
Do - - mi.ne, do - - na, do - - na e - - is
Do - - mi - ne, Pi - - e Je - - su, do - - na, do - - na e - - is re - - qui - -

ppp dolce assai

Fl. 51
 C. ingl.
 Fag.
 Soprani.
 Alti.
 Tenori I.
 Bassi I. II.
 em!
 Pi - e Je - su do - mi - ne,
 re - quiem!
 Pi - e Je - su do - mi - ne,
 em!
 Pi - e Je - su do - na e - is re - qui - em, do - na e -

Fl.

C.ingl.

Corni in E (M.D.).

Corni in D (R.D.).

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

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

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

is, do - na e - - is re - - - qui - - em go - - - ter - - nam,

cresc.

ff

52

Fl. *unis.*

Ob. *unis.*

C. ingl.

Clar.

Corni. *unis.* *ff* *sempre ff*

Fag. *ff* *sempre ff*

1^{re} Orchestre. *I* *ff* *sol*
Orchestra N° I.

2^e Orchestre. *II*
Orchestra N° II.

3^e Orchestre. *III*
Orchestra N° III.

4^e Orchestre. *IV* *sol*
Orchestra N° IV.

Timpani.

Gran Cassa.

Soprani ed Alti.

ff *le II.*
Lu - cry.ma.sa di.es il - la, Quà re - sur.get ex - fa - vil - là Ho - mo.re.us
Do.mi.ne!

52

Handwritten musical score for a choir and piano. The score includes vocal parts with lyrics and piano accompaniment. Handwritten annotations include "sol", "fan", "IV me", and "A. i.".

Vocal Parts:

- Soprano:** Ju - di - can - dus, ju - di - can - dus, ju - di - can - dus.
- Alto:** ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can - dus.
- Tenor:** ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can - dus.
- Bass:** ju - di - can - dus, ju - di - can - dus, ju - di - can - dus, ju - di - can - dus.

Piano Accompaniment:

- Right Hand:** Accompanying the vocal parts with chords and melodic lines.
- Left Hand:** Accompanying the vocal parts with chords and melodic lines.

Handwritten Annotations:

- sol:** Above the Soprano part, indicating a solo.
- fan:** Above the Tenor part, indicating a fanfare.
- IV me:** Above the Bass part, indicating a measure.
- A. i.:** Above the Soprano part, indicating a section.

53

I. Paio solo.

III. Paio solo.

V. Paio solo.

Soprani ed Alti.

La - cry.mo.sa di.es il - la, Quà re - sur.get ex - fa - vil - là Ho - mo - re - us

us. La - crymo - sa, Quà re - sur - get - ex - fa.vil - là Ho.mo re.us

ju. di. can - dus, ju - di - can - dus, ju. di - can - dus, ju. di. can - dus ho - mo - re

ju. di. can - dus, ju - di - can - dus, ju. di. can - dus, ju. di. can. dus ho - mo, ho. mo re

20 (132)

ff

Tutti.

us. La crymo sa di es il la, Quà ju di can dus re sur get ex fa vil.

us. La crymo sa di es, di es il la, Quà resur get jud lean.

La crymo sa di es il la, Quà re sur get ex fa vil là Ho mo re us

54

H. B. 25.

(133) 71

la Ho-mo re-us ju-di-can-dus, Quæ re-sur-get ho-mo re-us.
 du-s ho-mo re-us, Quæ re-sur-get ju-di-can-dus ho-mo re-us.
 ju-di-can-dus, ju-di-can-dus, ju-di-can-dus ho-mo re-us.

mf cresc. *ff* *p dim.* *p dim.*

K
55

Fl. *pp* *Imi*

Clar. *pp* *Imi*

Fag. *pp* *Imi*

4^a Orchestre.
Orchestra IV.
Orchestra N° IV.

Gr. Cassa.

pp

unis. pp
La. cry. mo. sa di. es il. la, Quà re. sur. get, quà re.

l. pp
La. cry. mo. sa di. es il. la, Quà re.

pp
La. cry. mo. sa di. es il. la,

p dolce assai
ppp
ppp
pizz.
arco
pp

Vello. e C. B.

K
55

p

p

sur. get ex fa. vil. là Ju. di. can. dus, ho. mo re. us,

sur. get Ju. di. can. dus, ju. di. can. dus, ho. mo

di. es il. lu, Quà re. sur. get Ho. mo.

ppp
pizz.
arco
pp

[illegible]

38

I. Paio solo.
III. Paio solo.
V. Paio solo.

sur - get ju . di - candus ho - mo re - us, Quà re - sur.get ex - fa - vil - là, La.cry.mo.sa di.es, la.cry.mo - sa,
sur - get ju . di - candus ho - mo re - us, Quà re - sur.get ex - fa - vil - là, La.cry.mo.sa di.es, la.cry.mo - sa,
Quà re.surget ho.mo, ho - mo re.us, Quà re - sur.get ex - fa - vil - là, La.cry.mo.sa di.es, la.cry.mo - sa,

unìs
dimin. p
(meno f)
dimin. p

div

39

H. R. 25.

Sopr.
la - cry - mo - sa, la - cry - mo - sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex

Alti.
la - cry - mo - sa, la - cry - mo - sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex

Ten. I.
di - es la - cry - mo - sa, la - cry - mo - sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex

Ten. II.
di - es la - cry - mo - sa, la - cry - mo - sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex

Bassi
e ll.
la - cry - mo - sa, la - cry - mo - sa, la - cry - mo - sa di - es - il - la, Quà re - sur - get ex

unis.

Cinelli. (Baguettes d'éponge. - Schwammschlägel. - Sponge-headed drum-sticks.)
Tantam.

fa - vil - - - - - là Ju.di.can - - - - - dus re.us, ho.mo re.us ju.dican.dus. Di - es, la - - - - - cry - - - - -
fa - - - - - vil - - - - - là Ju.di.can - - - - - dus re.us, ho.mo re.us ju.dican.dus. Di.es, di - es, la - - - - - cry - - - - -
fa - vil - - - - - là Ju.di.can - - - - - dus re.us, ho.mo re.us ju.dican.dus. Di - es, la - - - - - cry - - - - -
fa - vil - - - - - là Ju.di.can - - - - - dus re.us, ho.mo re.us ju.dican.dus. Di.es, di - es, la - - - - - cry - - - - -
fa - vil - - - - - là Ju.di.can - - - - - dus re.us, ho.mo re.us ju.dican.dus. Di.es, di - es, la - - - - - cry - - - - -

cresc. molto
cresc. molto

60

61

I e II.

III e IV.

muta in Cis (Utg).

mo - sa di - es, di - es il - la, la - cry.

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

mo - sa di - es, di - es il - la, la - cry.

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

mo - sa di - es il - la, di - es il - la, la - cry.

This musical score page contains measures 1 through 5 of a piece. It features a large orchestral arrangement with multiple staves for strings, woodwinds, and brass. The woodwinds include flutes, oboes, and bassoons. The brass section includes trumpets, trombones, and tubas. A percussion part for cymbals and snare drum is also present. The vocal section consists of four voices: Soprano I, Soprano II, Alto, and Bass. The lyrics for the vocal parts are: "I e II.", "III e IV.", "V e VI.", and "Gr. Cassa." (Grande Cassa). The vocal melody is simple, with notes on a single line. The orchestration is complex, with many notes and rests. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style with various dynamics and articulations.

I e II.
III e IV.
V e VI.
Gr.
Cassa.

la, di - es il - la.
la, di - es il - la.
la, di - es il - la.
la, di - es il - la.
la, di - es il - la.

Nº 7. Offertorium.

Moderato. (♩ = 84.)

4 Flauti.
2 Oboi.
2 Corni inglesi.
4 Clarinetti in B (Si♭).
4 Corni in F (Fa).
8 Fagotti.
2 Tube.

Moderato. (♩ = 84.)

Soprani ed Alti.
Tenori I e II.
Bassi I e II.

CORO.

Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

Moderato. (♩ = 84.)

A

sempre pp

Do - mi - ne
Do - mi - ne
Do - mi - ne

sempre pp

Jo - su Chris - te,
Jo - su Chris - te,
Jo - su Chris - te,

sempre pp

Jo - su Chris - te,

62

Do - mi - ne, Je - su Chris - te,
Do - mi - ne, Je - su Chris - te,
Do - mi - ne, Je - su Chris - te,

poco cresc.

B
63

rex - glo - ri - æ, rex - glo - ri - æ,
rex - glo - ri - æ, rex - glo - ri - æ,
rex - glo - ri - æ, rex - glo - ri - æ,

poco cresc.

63

H. B. 25.

B

64

li - be.ra, li - be.ra

li - be.ra, li - be.ra

li - be.ra, li - be.ra

li - be.ra, li - be.ra

Vii (sempre p)

64

a - ni.mas om - ni - um

a - ni.mas om - ni - um

a - ni.mas om - ni - um

a - ni.mas om - ni - um

The musical score is arranged in three systems. The first system consists of a piano introduction with a complex, rhythmic accompaniment in the right hand and a steady bass line in the left hand. The second system introduces the vocal parts, with lyrics in Latin: "fi - de - li - um de - fune - to". The piano accompaniment continues with a driving, rhythmic pattern. The third system features a choral section with the word "unis." repeated in the vocal parts, and the piano accompaniment includes a "cresc." (crescendo) marking. The score concludes with a final piano section featuring a "cresc." marking and a final chord.

fi - de - li - um de - fune - to
 fi - de - li - um de - fune - to
 fi - de - li - um de - fune - to

unis.
 unis.
 unis.

rum
 rum
 rum

cresc.
 cresc.
 cresc.

86 (11)

senza accel.

un poco ritenuto - - - Tempo I.

de poe nis! Do. mi. ne,
de poe nis! Do. mi. ne,
de poe nis! Do. mi. ne,

dim.
dim.
dim.
unis.
mf dim.

senza accel.

un poco ritenuto - - - Tempo I.

de poe nis! Do. mi. ne,
de poe nis! Do. mi. ne,
de poe nis! Do. mi. ne,

f espress.
f espress.
dim.
dim.
div.

65 senza accel.

un poco ritenuto - - - Tempo I.

de poe nis! Do. mi. ne,
de poe nis! Do. mi. ne,
de poe nis! Do. mi. ne,

cresc.
cresc.
cresc.
cresc.
cresc.

Musical score for the first system, measures 1-16. The score includes multiple staves for various instruments. Dynamics include *p*, *f*, and *cresc. molto*. The key signature has one flat.

66 E

un poco ritenuto

Tempo I.

Musical score for the second system, measures 17-24. The score continues the orchestral arrangement. Dynamics include *p*, *f*, and *dim.*. The key signature has one flat.

un poco ritenuto

Tempo I.

Musical score for the third system, measures 25-32. It includes vocal parts with lyrics. Dynamics include *p*, *f*, and *dim.*. The key signature has one flat.

un poco ritenuto

Tempo I.

Musical score for the fourth system, measures 33-40. It includes vocal parts with lyrics. Dynamics include *p*, *f*, and *dim.*. The key signature has one flat.

un poco ritenuto

Tempo I.

66 E

H. B. 25.

poco sf

pp
de poe. nis in fer ni et
pp
de poe. nis in fer ni et
pp
de poe. nis in fer ni et
p

p

de pro. fun. do la. eu!
de pro. fun. do la. eu!
de pro. fun. do la. eu!
dim. *ppp*
dim. *ppp*
dim. *ppp*
(p)

[illegible]

ritenuto. - Tempo I.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a solo voice and a four-part vocal ensemble (Soprano, Alto, Tenor 1, and Tenor 2). The score is in 2/4 time and features a key signature of one sharp (F#). The vocal parts are written in staves with treble and bass clefs. The instrumental accompaniment is provided for piano, with a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *dim.* (diminuendo). The lyrics are written below the vocal staves, and the title "THE ROSE TREE" is prominently displayed at the top.

ritenuto. ^pTempo I.



689

ritenuto ^p - Tempo I.

A musical score for the song "The Rose Tree" from the opera "The Mikado". The score is written for a vocal soloist and a piano accompaniment. The vocal part is in treble clef, and the piano part is in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line features a melody with eighth and sixteenth notes, and the piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics "The Rose Tree" are written below the vocal line. The score includes dynamic markings such as "dim." (diminuendo) and "poco" (poco). The score is presented in a clear, professional layout with a white background and black ink.

1. $\frac{1}{2}$

re - prae - sen - tet

re - prae - sen - tet

re - prae - sen - tet

re - prae - sen - tet

dim. poco a poco

e - as

e - as

sane - tam

sane - tam

← 1=56 N° 8. Hostias.

3 Flauti.

4 Tromboni dell'Orchestra III e

4 Tromboni dell'Orchestra IV.

Tenori I.

Tenori II.

Bassi I.

Bassi II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante non troppo lento. ($\text{♩} = 56$)

C O R O.

A

Andante non troppo lento. ($\text{♩} = 56$)

E

mabus il - lis quarum ho - di - e me - mo - ri - am fa - - - - ci - mus.
 mabus il - lis quarum ho - di - e me - mo - ri - am fa - - - - ci - mus.
 mabus il - lis quarum ho - di - e me - mo - ri - am fa - - - - ci - mus.
 mabus il - lis quarum ho - di - e me - mo - ri - am fa - - - - ci - mus.

7.

A

79

6

73

Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di.

Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di.

Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di.

Hos-ti-as et preces ti-bi laudis of-fe-ri-mus. Sus-ci-pe pro a-ni-mabus il-lis quarum ho-di.

74

D

me-mo-riam fa-ci-mus.

me-mo-riam fa-ci-mus.

me-mo-riam fa-ci-mus.

me-mo-riam fa-ci-mus.

pizz.

Nº 9. Sanctus.

(157) 95

poco meno mosso

Andante un poco sostenuto e maestoso. (♩ = 52)

1 Flauto Solo. *mf*

4 Flauti.

2 Oboi.

4 Clarinetti in B (Sib).

4 Corni in Es (Mib).

4 Corni in E (Mi).

4 Corni in B (Sib) basso.

8 Fagotti.

4 Cornetti in B (Sib).
(Cornets à pistons.)

4 Tube.

Gran Cassa.

3 Paio di Cinelli.

Andante un poco sostenuto e maestoso. (♩ = 52)

Ce Solo peut être chanté par 10 Ténors à l'unisson. *weisen Solo*

Dieses Solo kann von 10 Tenoristen unisono gesungen werden.

This Solo may be sung by 10 tenor-voices in unison. *mf*

Tenore Solo.

Soprani I.

Soprani II.

Alti.

Tenori I e II.

Bassi I e II.

2 Violini I Soli.

2 Violini II Soli.

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello I.

Violoncello II.

Contrabasso.

arco

con sord.

pp

*Tremolo très serré.
Sehr dichtes Tremolo.
Very close (intense) tremolo.*

div. a 4.

arco

pp

coe - li et ter - ra, glo - ri - à tu - à.

coe - li, coe - li et ter - ra.

coe - li, coe - li et ter - ra.

coe - li, coe - li et ter - ra.

Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - à tu - à, glo - ri - à, glo - ri - à tu - à.

H. B. 25.

98(160) **Allegro non troppo.** (♩ = 56)

Chantez sans violence, en tenant bien les notes au lieu de les accentuer isolément.
Ohne Heftigkeit zu singen und die Noten gut gehalten, anstatt einzeln hervorgestossen.
 To be sung without violence; sustain the notes well and smoothly without emphasising individual notes.

Soprani ed Alti.

unis. unis.

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

Tenori I. II.

Bassi I. II.

Viol. I.

Viol. II.

Viola.

Vello.

C. B.

arco

Ho . san . na

Allegro non troppo. (♩ = 56)

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

Ho . san . na in ex . cel .

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

arco

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

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

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

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

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

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

2 Viol. I. soli.

2 Viol. II. soli.

Andante sostenuto. Tempo I. (♩ = 52)

Flauto solo.

Ob.

Clar.

Cor. in Es (Mi).

Cor. in E (Mi).

Cor. in B (Si♭) basso.

Fag.

Cll. in B (Si♭).

Tub.

Gran Cassa.

Cinelli. *pp possibile sempre pp*

Les Cymbales frappées doucement l'une contre l'autre à la manière ordinaire.
Die Becken eine an die andere auf die gewöhnliche Weise sanft geschlagen.
 Strike one cymbal against the other softly and in the ordinary manner.
laissez vibrer
vibrieren lassen
 let the sound vibrate

Cinelli. *pp possibile sempre pp*

Andante sostenuto. Tempo I. (♩ = 52)

Tenore Solo.

Sane.tus,sanctus, sane . tus, sane .tus, — *pp dolcissimo* sane . tus, sanctus De . us

Sopr. I. *pp dolcissimo*

Sopr. II. *pp dolcissimo*

Alti. *pp dolcissimo*

Tenori I. II.

Bassi I. II.

2 Viol. I. soli.

2 Viol. II. soli.

Viol. I.

Viol. II.

div. *pp*

Viola. *pp*

div. *pp*

Vello. I.

Vello. II.

C. B.

ad lib.
sa. ba. oth!

sane. tus, sanctus De. us sa. ba. oth!

Ple. ni sunt coe. li, coe. li et

sane. tus, sanctus De. us sa. ba. oth!

Ple. ni sunt coe. li, Ple. ni sunt coe. li, Ple. ni sunt coe. li, Ple. ni sunt coe. li,

ter . ra, glo . ri . à tu . à, Ple . ni sunt coe . li, coe . li et ter . ra — glo . ri . à

coe . li et ter . ra,

coe . li et ter . ra,

coe . li et ter . ra,

coe . li et ter . ra,

rall. un poco

(165) 103

First system of the musical score, featuring multiple staves for instruments and vocal parts. The tempo is marked "rall. un poco".

rall. un poco

Second system of the musical score, featuring vocal parts with lyrics and instrumental accompaniment. The tempo is marked "rall. un poco".

tu.à, glo.ri.à, glo.ri.à tu.à.

ple. ni sunt coe. li glo. ri.à tu.à, glo. ri.à, glo.ri.à tu.à.

ple. ni sunt coe. li glo. ri.à tu.à, glo. ri.à, glo.ri.à tu.à.

ple. ni sunt coe. li glo. ri.à tu.à, glo. ri.à, glo.ri.à tu.à.

Third system of the musical score, featuring instrumental parts. The tempo is marked "rall. un poco".

Fourth system of the musical score, featuring Violini I and Viol. II parts. The tempo is marked "rall. un poco".

Violini I. div. a 4.

Viol. II.

Fifth system of the musical score, featuring instrumental parts. The tempo is marked "rall. un poco".

84

rall. un poco

H. B. 25.

85 Allegro non troppo. ($\text{♩} = 56$)

unis.

Allegro non troppo ($\text{♩} = 56$)

unis.

Allegro non troppo. ($\text{♩} = 56$)

Sopr. I. II.

Ho . sanna in ex cel . sis, ho . sanna in ex . cel . sis, ho . san . na, ho . sanna, ho . sanna in ex . cel . sis, ho . san . na, ho . san . na

Aiti.

Ho . san na in ex cel . sis, ho . san na in ex cel . sis, ho . san . na, ho . san na, ho . san na in ex cel . sis, ho . san . na, ho . san . na
 Alt.
 Ho . san na in ex cel . sis, ho . san na in ex cel . sis, ho . san . na, ho . san na, ho . san na in ex cel . sis, ho . san . na, ho . san . na

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

85 Allegro non troppo. ($\text{♩} = 56$)

86



in ex . cel . sis, in ex . cel . sis, — ho . san . na, ho . san . na in ex . cel . sis, ho . san . na, ho . sanna
in ex . cel . sis, in ex . cel . sis, — ho . san . na, ho . san . na in ex . cel . sis, ho . san . na, ho . sanna
Ho . sanna in ex . cel . sis, ho . sanna in ex . cel . sis, ho . san . na, ho .
in ex . cel . sis, ho . san . na, ho . sanna, ho . san . na in ex . cel . sis, in ex . cel . sis, ho . san . na in ex . cel . sis,

Viol. II.
Viola.
unis.

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

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

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

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

88

sanna in ex-cel-sis, in ex-cel-sis, ho-san-na in ex-cel-sis! Ho-sanna in excel-

sanna in ex-cel-sis, in ex-cel-sis, ho-san-na in ex-cel-sis! Ho-sanna in excel-

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

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

89

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

Poco riten.

This system contains the first 12 measures of the piece. It includes vocal staves with lyrics and instrumental staves. The lyrics are: "na, ho. sanna in ex. cel. sis, ho. sanna in ex. cel. sis, ho. san. na!". There are markings for "Poco riten." at the beginning and end of the system, and "unis." above the vocal staves. A handwritten "Tuba" with an arrow points to the tuba staff.

Poco riten.

This system contains the next 12 measures. The lyrics continue: "na, ho. sanna in ex. cel. sis, ho. sanna in ex. cel. sis, ho. san. na!". There are markings for "Poco riten." at the beginning and end of the system, and "unis." above the vocal staves.

Viol. I. unis.

senza sord.

unis.

This system contains the final 12 measures. The lyrics continue: "na, ho. sanna in ex. cel. sis, ho. sanna in ex. cel. sis, ho. san. na!". There are markings for "Poco riten." at the beginning and end of the system, and "unis." above the vocal staves.

Poco riten.

Nº 10. Agnus Dei.

(173) 111

Andante un poco lento. (♩ = 56)

4 Flauti.

2 Oboi.

2 Corni inglesi.

4 Clarinetti in B (Si♭).

6 Corni in C (Ut).

6 Corni in Es (Mi♭).

4 8 Fagotti.

4 Tromboni dell' Orchestra I.

4 Tromboni dell' Orchestra II.

4 Tromboni dell' Orchestra III.

4 Tromboni } dell' Orchestra IV.
4 Tube

*) Deux Timbaliers pour chaque paire.
Zwei Schläger für jedes Paar.
Two drummers to each pair.

I. e II. Paio di Timpani in D (Re) H (Si).*)

III. Paio di Timpani in D (Re) G (Sol).

IV. Paio di Timpani in H (Si) G (Sol).

V. Paio di Timpani in D (Re) A (La).

VI. Paio di Timpani in H (Si) Fis (Fa#).

VII. Paio di Timpani in C (Ut) G (Sol).

VIII. Paio di Timpani in E (Mi) G (Sol).

Baquettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

Andante un poco lento. (♩ = 56)

Soprani.

Alti.

Tenori I. II.

Bassi I. II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

CORO.

Andante un poco lento. (♩ = 56)

Fl.
Ob.
Cingl.
Clar.
Fag.
8 Tromb. delle orchestre III e IV.

Ten. I.H.
Bassi I.H.

A - gnus De - i, qui tollis pecca.ta mun - di, do.na e - is —
A - gnus De - i, qui tollis pecca.ta mun - di, do.na e - is —

91A

Silence.
G. P.

re.qui - em, — re.quiem sem - pi - ter - - nam! —
re.qui - em, — re.quiem sem - pi - ter - - nam! —

un.
div.
ppp

Silence.
G. P.

92B

C

pp
A - gnus De - i, qui tollis pecca.ta mun - di,
pp unis.
A - gnus De - i, qui tollis pecca.ta mun - di,

poco

C

cresc. poco a poco
do.na e . is re.qui . em, re.quiem sem . pi . ter . . nam!
cresc. poco a poco
do.na e . is re.qui . em, re.quiem sem . pi . ter . . nam!

unis.

Après les 25 mesures suivantes, le mouvement devra s'animer peu à peu jusqu'au ♩ : 69 qui est le mouvement primitif du 1^{er} morceau (*Requiem*), dont la dernière moitié reparait ici.

Nach den folgenden 25 Takten belebt sich das Zeitmaass nach und nach bis zu ♩ : 69, dem ursprünglichen Tempo des 1. Satzes, dessen letzte Hälfte sich hier wiederholt.

After the next following 25 bars the tempo must be gradually increased up to ♩ : 69, the original tempo of the 1st movement, the second half of which is repeated here.

D

Fl. *unis.*
Ob.
C. ingl.
Clar.
Cor. in C (*U*).
Cor. in Es (*M/b*).
Fag.
Tromb.

Te de - cet hymnus, De - us, in - Si - on;

D

Fl.
Ob.
C. ingl.
Clar.
Cor.
Fag.
B.

ex - au - di, ex - au - di o - ra - ti - o - nem me - am,
Et ti - bi red - de - tur vo - tum in Je - ru - sa - lem; ex - au - di, ex -

95 E

pp unis. *pp* unis. *pp*

Soprani.

Alti.

Te de . eet hym . nus, De . us, in Si .

ex . au . di o . ra . ti . o . nem me . am! Ad . te ca . ro om . nis ve . ni .

au . di o . ra . ti . o . nem me . am, ex . au . di o . ra . ti . onem me . am! Ad . te ca . ro om .

95 E 96 F

mf cresc. *mf cresc. molto* *f*

on.

Si unis. on. *cresc.*

et, ad te om . nis, om . nis ca . ro ve . ni . et.

nis, omnis caro ve . ni . et.

Re . qui . em . æ . ter . nam

Re . qui . em . æ . ter . nam

Re . qui .

Re . qui . em . æ . ter . nam

cresc. molto *cresc. molto*

179/11

em - æ - ter - nis. - nam, re - qui - em æ - ter - nam do - na e - is, do - na e - is,

Re - qui - em æ - ter - nis. - nam, re - qui - em æ - ter - nam

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

re-qui-em do-na, do-na e-is, Do-mine, do-na e-is, Do-mi-ne!
 em do-na e-is, Do-mine, do-na e-is, Do-mi-nel
 do-na e-is, Do-mine, do-na e-is, Do-mi-nel Et lux per.

98

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

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

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

pp cresc. poco cresc. poco cresc.

99

un poco riten. un poco più riten. un poco riten. un poco più riten. un poco riten. un poco più riten.

pp dolce assai pp dolce assai pp dolce assai pp dolce assai

ppp cresc. ppp cresc. ppp cresc. ppp cresc. ppp cresc. ppp cresc.

pizz. pizz. pizz. pizz. pizz. pizz. pizz.

div. unis. unis. unis. unis. unis. unis.

100

a tempo

101

Un poco più lento. (♩ = 60)

a tempo
 unis.
 4 Tromb. dell' Orch. I.
 4 Tromb. dell' Orch. II.
 4 Tromb. dell' Orch. III.
 4 Tromb. dell' Orch. IV.
 4 Tube.
 Timp. I. II.
 III.
 IV.
 V.
 VI.
 VII.
 VIII.
 4

a tempo

Un poco più lento. ($\text{♩} = 60$)

a tempo

is eum sanetis tu . is in — æ . ter . num, Do . mi . ne, qui . a pi . us, pi . us

is eum sanetis tu . is in — æ . ter . num, Do . mi . ne,

is eum sanetis tu . is in — æ . ter . num, Do . mi . ne,

arco
p

arco
p

arco
p

Un poco più lento. (♩ = 60)

100

a tempo^P

101

Un poco più lento. (♩ = 60)

es, — qui . a pi . us es! A men, a

qui . a pi . us es! A men, a

qui . a pi . us es! A men, a

unis.

102

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