

## MOZART: Requiem

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cast - Kyrie

## II. KYRIE

Allegro

1



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

8 F *- i - son, e - le - i - son, e - le - - i - son, e - le - - i - son!*

12 G *Chri-ste e - le -*

15 *i - son! Ky - ri - e e - le - i - son, e - le -*

19 H *- i - son! Chri-ste e - le -*

22 I 2 *- i - son!*

27 K *Ky - ri - e e - le - i - son, e - le - - - i - son, e - le - i -*

Fassung Süßmayr:

32 L *e - le - - - i -*  
*son, e - le - i - son, e - le - - i - son, Chri-ste e -*

37 M *le - - - i - son, e - le - - - i - son,*

40 N *Christe e - le - - - - i - son, e - le - i - son, e - le - i -*

44 O Adagio  
*son, Chri-ste e - le - - - - i - son, Chri-ste e -*

48 *le - - - - i - son, e - le - i - son! Ky - ri - e e - le - i - son!*

## Verdi: Requiem čast<sup>v</sup>- Sanctus

Sanctus Dominus Deus Sabaoth, pleni sunt cœ-  
li et terra gloria tua.  
Hosanna in excelsis!  
Benedictus, qui venit in nomine Domini.  
Hosanna in excelsis!

Heilig ist der Herr Gott Zebaoth, voll sind Himmel und Erde von deinem Ruhme.  
Hosianna in der Höhe!  
Gesegnet sei, der da kommt im Namen des Herrn.  
Hosianna in der Höhe!

## Nr. 4. Sanctus

**Allegro (d = 138)**

I. 3 Ten. *ff* San - ctus, San - - ctus, sanctus, sanctus, sanctus,

CHOR 3 + *ff* San - - ctus, san - ctus,

II. *p*

**Allegro (d = 112)**

(11) Do-mi-nus De - us Sa-ba-oth, ple-ni sunt coe-li et ter - ra glo -  
san-ctus, san - ctus Do - mi - nus De-us Sa - ba - oth,

(18) - - ri-a - tu - - a, 3 *mf*  
De-us Sa - ba - oth, san-ctus, san-ctus, san - ctus,

(27) ni sunt coe - li et ter - - - ra glo - - - ri - a tu - a.  
Do-mi-nus De - us Sa-ba-oth, ple-ni sunt coe-li et ter - ra. Ho-

(34) Ho-san-na in ex - cel - - sis. *ff*  
san-na in ex - cel - - sis. *p* Be - ne - di -

(42) Be-ne-di - ctus, be-ne - di - - ctus, be-ne - di -

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

50 c<sup>tus</sup>, qui ve-nit in no - mi - ne Do-mi-ni,  
be - ne - di - ctus, be - ne - di - ctus,

57 di - ctus, be - ne - di - ctus, be - ne - di - ctus,

65 di - ctus, be - ne - di - ctus, be - ne - di - ctus,

72 be - ne - di - ctus. 2 Ple -  
be - ne - di - ctus, be - ne - di - ctus.

81 ni s<sup>unt</sup> coe - li et ter - ra glo - ri - a  
Ho - san - na, pp

91 tu - - - a, ple - - ni sunt coe .. li et  
Ho - san - na, Ho - san - na,

101 ter - ra glo - - ri - a tu - - - a.  
Ho - san - na, pp Ho - san -

This is a handwritten musical score for a three-part setting of the 'Benedictus' and 'Hosanna' sections of the Mass. The score consists of six systems of music, each with four staves (soprano, alto, tenor, bass). The music is in common time. The first system (measures 50-56) shows the soprano and alto parts singing 'benedictus' in unison, while the tenor and bass provide harmonic support. The second system (measures 57-63) continues this pattern. The third system (measures 64-70) adds a rhythmic element with eighth-note patterns. The fourth system (measures 71-77) introduces a melodic line with sustained notes and grace notes. The fifth system (measures 78-84) features a more complex harmonic progression with sustained notes and grace notes. The sixth system (measures 85-91) concludes the section with a final 'benedictus'. The lyrics are in Latin, with some words like 'benedictus' repeated multiple times. The score includes dynamic markings like p, ff, pp, and pp dolcissimo, and rehearsal numbers 1 through 101.

- 4 -

Handwritten musical score for the 'Ho-sanna' section. The score consists of four staves of music for voices. The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. Measure 111 starts with a fermata over a note followed by a dynamic of ff and a series of eighth-note strokes. The lyrics 'Ho-san-na, Ho-san-na,' are written below the notes. Measure 122 continues with a dynamic of ff and a melodic line consisting of eighth-note pairs. The lyrics 'Ho-san-na in ex-cel-sis, Ho-sanna in ex-cel-sis,' are written below. Measures 131 and 132 show a continuation of the melodic line with eighth-note pairs, with the lyrics 'Ho-san-na in ex-cel-sis!' repeated twice. Measure 186 concludes the section.

# Verdi: Requiem čast - Libera me (fuga)

Allegro risoluto ( $\text{d} = 116$ )

0) 4 Alt.

*(na,) in di-e il-la tre-me*

Handwritten musical score for the 'Libera me' fugue section. The score consists of three staves of music for voices. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. Measure 186 starts with a dynamic of ff and a melodic line consisting of eighth-note pairs. The lyrics 'Li-be-ra me, Do-mi-ne, de mor-te æ-ter-na,' are written below. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a melodic line with eighth-note pairs and the lyrics 'in di-e il-la tre-me' written below. The score indicates a dynamic of ff for the beginning of the section.

## SOPRAN

-5-

(193) da quando, quan - do cœ - - li \_ mo - ven-di sunt et ter -

(200) ra. Dum ve-ne-ris ju-di - ca - re sæ-cu-lum per i - gnem.

(208) *f* Li-be-ra me, Do-mi - ne, Do - mi - ne, Do -

(217) mi - ne, li - be - ra me, Do - mi - ne, de mor-te æ - ter -

(225) na, in di - e il - la, il - la tre - men - da, li - be - ra me, li - be - ra -

(233) me, li - be - ra me, li - be - ra me, Do - mi - ne, de mor-te æ - ter - na in di - e

(241) il - la tre - men - da. Ju-di-ca-re sæ-cu-lum per i - gnem,

(249) ju-di-ca-re sæ-cu-lum per i - gnem. Do - mi - ne, Do - mi - ne,

(261) *1 ppp* li - be - ra me, li - be - ra me, li - be - ra me,

(272) li - be - ra me, in di - e il - la, in di - e il - la tre -

(280) men - da, quan - do cœ - - li mo - ven - di sunt et ter - ra, li - be - ra me,

(286) li - be - ra me, li - be - ra me de mor - te æ - ter -

SOPRAN

(294) na, quan - do cœ - li mo - ven - di sunt, — mo - ven - di sunt, — mo - ven - di

(302) sunt, — quan - do cœ - li mo - ven - di sunt et ter - - - ra.

(312) 3 Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la tre - men - da,

(322) li - be - ra me, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la tre - men - da,

(328) 3 Baß. 4 Soli sotto voce menda, quando cœ - li mo - ven - di quando cœ - li mo - ven - di sunt et ter - ra,

(337) pp li - be - ra, li - be - ra, li - be - ra me, li - be -

(347) ppp 17 Baß. Alle pp sotto voce 2 dum ve - ne - ris, ju - di - ca - re sæ - cu - lum per. Dum ve - ne - ris,

(373) 1 cresc. 1 ancora cresc. dum ve - ne - ris ju - di - ca - re sæ - cu - lum per

(380) Tutta forza i - gniem. Do - mi - ne, Do - mi - ne, Do - mi - ne, li - be - ra, li - be - ra, li - be - ra

(388) me de mor - te æ - ter - na, in di - e il - la tre -

(398) 3 Sopr. Solo ppp 3 men - da, li - li - be - ra me,

(412) pppp senza misura pppp a tempo poco allarg. pppp morendo li - be - ra me, li - be - ra me.

This musical score for soprano (SOPRAN) consists of 12 staves of music. The vocal line begins with lyrics in Latin, such as 'na, quan - do cœ - li mo - ven - di sunt, — mo - ven - di sunt, — mo - ven - di'. The score includes dynamic markings like 'f' (fortissimo), 'pp' (pianissimo), and 'ppp' (pianississimo). Articulation marks include 'sf' (staccato-forte), 'sfz' (staccato-forzato), and 'p' (piano). Performance instructions like 'Tutta forza' (all force) and 'solo' are also present. The score is marked with measure numbers 294, 302, 312, 322, 328, 337, 347, 373, 380, 388, 398, and 412. The vocal part is supported by a basso continuo part (Baß.) and four solo instrumental parts (4 Soli sotto voce).

Dvořák: Stabat Mater

čast V - Tui Nati

V. CORO

Andante con moto, quasi allegretto  $\frac{1}{4}$

8 Basso 10 pp mf

Tu - i Na - ti Tu - i Na - ti vul - ne -

ra - ti, tam dig - na - ti, tam dig - na - ti, tam dig - na - ti, pro me

pa - ti. Tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti,

tam dig - na - ti pro me pa - ti, poe - nas me - cum di - vi - de.

1 p f dim.

Tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti, tam dig -

p pp A 5

na - ti, pro me pa - ti, poe - nas me - cum di - vi - de,

exhibit

*poe-nas, poe-nas, poe-nas me-cum di-vi-de, poe-nas me-cum di-vi-*  
*de; poe-nas me-cum, poe-nas me-cum di-vi-de.*

*Un poco più mosso* ♩ = 56

*5 B 4* *me. f* *1* *pp* *50* *1* *pp* *55* *>* *65 >* *>* *5* *1-2*  
*Tu-i Na-ti vul-né-ra-ti,*

*f >* *>* *> 75 >* *> 80 >* *> 85 dim. p*  
*poe-nas, poe-nas me-cum, di-vi-de, poe-nas*

*me-cum di-vi-de, poe-nas, poe-nas me-cum*  
*di-vi-de, poe-nas, poe-nas me-cum*

*f dim. 90 1 f ppoco a poco ritard. 95 1*  
*di-vi-de, poe-nas.*

*Tempo I. ♩ = 42*  
*8 Basso 105 p*  
*Tu-i Na-ti Tu-i Na-ti vul-né-ra-ti, tam dig-*

*p 110 5 115 f 120 p*  
*na-ti, pro-me-pa-ti, poe-nas, poe-nas, poe-nas*

*125 1*  
*me-cum di-vi-de, poe-nas me-cum di-vi-de,*

*p 128 8*  
*poe-nas me-cum, poe-nas me-cum di-vi-de.*

Dvořák: Stabat Mater  
čast VII.: Virgo virginum

Largo  $\text{♩} = 52$

6 viol.

*pp* 15

7 8 9 10 11 12 Vir - go virgi - num prea -

*pp* 20 *p*

cla - ra, vir - go virgi - num prea - cla - ra, mi - hi -

*pp* 25 *mf* *mfp*

jam non sis a - ma - ra, mi-hi jam non sis a - ma - ra, fac me te - cum

*pp* 30 8 A *pp* 40

plan - ge - re. Vir - go virgi - num prea -

*f* *p*

cla - ra, vir - go virgi - num prea - cla - ra, mi - hi jam

*pp* 50 1 *pp*

non sis a - ma - ra, mi - hi jam non sis a - ma - ra,

*f* *pp* 60 1

fac me te - cum plan - ge - re; fac me te - cum plan - ge -

*f* *pp* 65 3 *pp* 60

re, fac me te - cum, fac me te - cum, fac me te - cum

*P* 5 Viol.

70 80

plan - ge - re. Vir - go

This is a handwritten musical score for the seventh part of Dvořák's Stabat Mater, specifically the section 'Virgo virginum'. The score consists of six staves, each with a treble clef and a key signature of two sharps. The tempo is marked as Largo with a quarter note equal to 52. The instrumentation includes voice and violin. The score features various dynamics such as piano (pp), mezzo-forte (mf), and forte (f). Performance instructions include 'A' and 'B' above certain measures. The lyrics are written below each staff in a cursive hand. The score is numbered 9 at the top center.

SOPRANO

vir-gi - num prea - cla - ra, vir - go vir - gi-num, vir - go  
vir - ginum prea - cla - ra, mi - hi  
jam non sis a - ma - ra, vir - go vir - gi-num prea -  
jam non sis a - ma - ra, fac me te - cum, fac me  
jam non sis a - ma - ra, fac me te - cum, fac me  
te - cum plan - ge - re; fac me te - cum, fac me te - cum,  
fac me te - cum plan - ge - re, mi - hi jam non sis a -  
ma - ra, fac me te - cum, fac me te - cum plan - ge -  
re,

*molto tranquillo*

*a tempo* 140 9 2 pp

100p 1 pp

115 1 C 2 p

125 dim.

135 ritard. pp

140 155 senza corona

Beethoren: Missa Solemnis

cast: Gloria - In gloria Dei Patris

III | P Allegro ma non troppo e ben marcato

360 ff C 11 ALT CHOR

men, De.i pa in glo

375 Q ria De.i pa tris,a men, a

380 men, a men,a men, a men, a men, a men, a men

386 a - men, a - men, a - men, a - men, a - men

391 a men, a men,a men, a men, a

398 R men, in glo ria

403 De.i pa tris,a men,a men, in

408 glo ria De.i pa

412 tris,a men,a men, a men, a men

## **Soprano Coro**

418 in glo - - - - - ri-a De-i  
*p S 13*

422 pa-tris, a - men, a - men, a - - - - men,  
**TEN. ALT**  
**CHOR CHOR** *f*

441 in in glo - - - - -

447 ri-a, in glo-ri-a De-i pa-tris, in

453 glo-ri-a De-i pa-tris, a - - - - -

Beethoven: Missa Solemnis  
cast - Credo (Et vitam venturi)

III Allegretto ma non troppo

Oboe

306 et vitam venturi sae...culli

313 a...men, amen, amen, a...

318 men, a...men, a...men, a...men,

322 a...men, a...men, a...men,

328 et vi.tam ven.tu.ri sae...culli, a...

333 men, a...men, a...men, a...men,

338 men, a...men, a...men,

342 men, et vi.tam ven.tu.ri sae...

349 men, a...men, a...men, a...men, et

354 vitam, et vitam et vitam, et vi.tam ven.tu.ri sae...culli,

Soprano Coro

Soprano Coro

men, a - men, a - men, a - men, a -

men, et vitam ven-tu-ri sae - cu-li, a -

men, et vitam a -

men, et vitam ventu-ri

sae - cu-li, a - men, a - men, a - men, et

T

vi-tam ven-tu-ri sae - cu-li, a - men, a -

men, a - men, et vitam ventu-ri,

ALT CHOR

a-men, amen a - men, a - men, a - men, a -

men, a - men, et vi - tam, et

vi-tam ven - tu-ri, ven - tu-ri, ven - tu-ri sae - cu-li, a - men, a -

men, a - men, a - men, a - men, a - men.