

Francesco Durante
(1684 - 1755)

MESSA DI MORTI
in c minor
a 8 voci

Edition based on manuscripts in the
British Library and the
University of North Carolina Music Library

Edited by Walter Heeroma, Amsterdam 2021

Full score

Preface.....	i
Notes on the text.....	iii
1. Introitus & Kyrie (<i>Requiem</i>).....	1
2. Graduale & Tractus (<i>Requiem</i>).....	25
3. Sequentia.....	46
1. <i>Dies ire</i>	46
2. <i>Tuba mirum</i> (soprano solo).....	52
3. <i>Mors stupebit</i>	58
4. <i>Quid sum miser</i>	64
5. <i>Querens me</i> (soprano solo, alto solo).....	73
6. <i>Ingemisco</i>	78
7. <i>Lacrimosa</i>	101
4. Offertorium.....	111
1. <i>Domine Jesu</i>	111
2. <i>Hostias</i>	123
5. Sanctus (choir 1).....	132
6. Benedictus (choir 1).....	144
7. Agnus Dei.....	157
8. Communio (<i>Lux eterna</i>).....	164
9. Exsequiae (<i>Libera me</i>).....	173

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Preface to the *Messa di Morti*

In the perception of many music lovers, Francesco Durante (1684 – 1755) may be a relatively minor name among Italian baroque composers. But in his own time, Durante's fame was unquestioned. He was the leading composer of the late baroque Neapolitan school, and music teacher (*Primo Maestro*) at the Poveri di Gesù Cristo, S. Maria di Loreto and S. Onofrio conservatories at Naples, having an impressive list of students who later became well-known composers themselves (among them Niccolò Jommelli, Giovanni Paisiello, Giovanni Battista Pergolesi, Niccolò Piccinni, Leonardo Vinci). He was firmly rooted in the Neapolitan music scene, and though it has been said that he had made travels to Austria and Saxony, there is hardly any proof to sustain this. But in spite of his very local roots, manuscripts of his works are to be found all over Italy and Europe, which must be indicative for the popularity his work enjoyed during the 18th and even the first half of the 19th century. This has also been commented on by authors such as Hanns-Bertold Dietz¹ and Diethard Hellmann². In fact, Durante's church music in general has been immensely popular until long after his death in 1755, and many of his works have survived by more than one source. Johann Sebastian Bach is known to have copied and arranged works by Durante³. An excellent biography and assessment of his compositions by Hanns-Bertold Dietz is to be found on the internet⁴.

It may seem strange that Durante, though born and bred in Naples, has never written any operas. There are a couple of sacred dramas by his hand, but they were either less successful or he was simply not attracted to the genre. He almost exclusively dedicated his musical creativity to liturgical music: masses, magnificats, psalms. As far as we know, there are no less than four requiems among them:

- A 4-part Requiem in g minor (1738)⁵,
- A 4-part Requiem in F major (not dated)⁶,
- A 3-part *Messa piccola di requie* in G major (not dated)⁷, and
- The 8-part *Messa di Morti* (1746).

The present *Messa di Morti* is a beautiful and extensive composition, which - as is not uncommon with Durante - demonstrates his skill in combining the old polyphonic style with a more modern, melodic, and harmonically expressive style. The requiem begins using the modern style, but already the *Kyrie* that follows the *Requiem eternam* is a beautiful specimen of *stilo antico*. When you browse through the score you will recognise other examples of both styles easily enough. One most striking example of *stilo moderno* can be found in the *Mors stupebit* (p. 58), which movement starts with a vigorous diminished seventh chord - a powerful means of expression, which must have been quite a novelty to his audience.

A striking feature of this work is the vocal scoring. There are two choirs: a first choir consisting of SSATB, and a second choir, marked *ripieni*, consisting of ATB parts. Durante composed more works for the same vocal scoring (e.g. the beautiful Magnificat in a minor), and - though I have not been able to find any references to it - it seems likely that Durante wrote these compositions for an existing

¹ Hanns-Bertold Dietz, "The Neapolitan School: Francesco Durante (1684-1755) - Aspects of Manuscript Dissemination, Misattributions, and Reception", *Música em Perspectiva*, 2 nr. 2 (2009), 7-30.

² Francesco Durante, *Magnificat in B für Singstimmen SATB 2 Violinen, Viola und Basso continuo* edited by Diethard Hellmann. Leinfelden-Echterdingen, 1965, Vorwort.

³ Christoph Wolff and Thomas Braatz in *Grove Music Online*, as quoted in Hanns-Bertold Dietz, "Durante, Francesco", *Grove Music Online*, 2008, republished on <https://www.bach-cantatas.com/Lib/Durante-Francesco.htm>. See also <https://www.bach-cantatas.com/Vocal/BWVAnh26.htm>.

⁴ Dietz, "Durante, Francesco", *ibidem*.

⁵ Dietz, *Neapolitan School*, p. 13.

⁶ Sosio Capasso, *Magnificat. Vita e opere del musicista Francesco Durante* (3rd ed.; Frattamaggiore, 2005), 46

⁷ British Library, signature Mus/Add/14108, pp. 201-212.

ensemble of this type. It would be interesting to investigate whether traces of this ensemble may be found in one of Naples' churches or in Rome (the title page of the score in the British Library mentions "Per Roma"). The major question is, of course, how to best compose a choral ensemble to perform this composition. Though the word *ripieni* suggests a contrast between a solo and tutti choir, and the parts of the first choir sometimes feature somewhat more difficult, quasi solistic passages, putting a choir of soloists opposite a relatively large tutti choir won't do, as the soprano voices would be completely drowned when both choirs are singing. We are here in comparatively unknown territory. A performance by eight solo singers will result in a good balance, but may be too modest for such a substantial work. I could well imagine a performance where each part of either choir is sung by two or three singers. Then, passages in the first choir that are truly solistic may be sung by only one of them. For the *Tuba mirum* (p. 52) and *Querens me* (p. 73), soprano and alto soloists are required.

For the *Messa di Morti* in c three different sources exist:

- An autograph of the parts, in the Selvaggi collection of the British Library (AU)¹,
- A manuscript of the score in the same British Library collection, which is no autograph and dates from the second half of the 18th century (BL)²,
- A manuscript of the score in the Rare Book Collection of the University of North Carolina Music Library, dating from the 19th century (UNC)³.

Unfortunately, I discovered the existence of the autograph only after already having finished the score, while doing research for this preface. Therefore I have planned a second edition, based on the autograph, probably to appear probably by the middle of 2022. The current edition, however, is based almost solely on the other two sources.

Of these two sources, the British Library score seems to be throughout the more reliable one; though both contain their fair share of copying errors. Both manuscripts are well preserved, and well readable. It is most probable that UNC is an independent source, going back to either the autograph or some lost copy of it, and has not been copied from BL: in bar 21 of the *Ingemisco* (p. 83), both soprano parts are in UNC only - it is not likely the UNC copyist would have written these notes himself. This means that both sources may supplement each other. We have to realize, though, that UNC is much more recent, which may colour some of the information it contains. In UNC, the figures of the continuo part are lacking entirely. Either the copyist thought them irrelevant, or the practice of playing a figured bass had been lost already. Still, UNC supplies valuable information on places where BL is sloppy or erroneous. The present edition is based on a meticulous comparison of both sources. All places where BL and UNC differ in notes, lyrics or texts have been carefully documented in the *Notes on the text* section below, always indicating which source reading has been adopted for this edition.

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¹ British Library, signature Mus/Add/14111, pp. 128-161.

² British Library, signature Mus/Add/14103, pp. 19-129.

³ University of North Carolina Music Library (UNC), signature UNCb7395736, as published on the internet at https://archive.org/details/missadirequiem8v00dura_0 (freely downloadable).

Notes on the text

As discussed in the preface, this edition of Durante's *Messa di Morti* is mainly based on two sources: a manuscript in the British Library (BL), and a manuscript in the University of North Carolina Music Library (UNC).

As two pages of the autograph of the parts have been reproduced by Capasso (see preface footnote), care has been taken to use these two autograph (AU) pages as well. They contain:

- The last page of the viola part: *Exsequiae* bars 1-27 and 68-98,
- The last page of the b.c. part: *Exsequiae* bars 19-27 and 91-102. (It was particularly fortunate to have the last four bars included, as they are neither in BL nor in UNC).

The edition follows these sources as closely as possible, using the following rules:

- All clefs have been changed into the keys customary in present-day notation.
- Notes usually follow BL, with exceptions. All differences between sources regarding the notes themselves have been documented below, indicating which source has been followed.
- Figures for the continuo part are all taken from BL, as in UNC the bass is not figured.
- Slurs that are in one source only are represented by dashed lines.
- Dynamics that are in one source only are put between square brackets.
- Tempo indications that are in one source only are documented below. If they appear in UNC only, they are put between square brackets.
- Lyrics usually follow BL (using BL spelling: *e* instead of *ae*, *ch* instead of *k*), unless they are very unlogical or unreadable. The few cases where sources explicitly show different lyrics for the same location have been documented below. Lyrics *in italics* have been added by the editor.



Accidentals in this edition follow the modern one bar - one accidental convention. In baroque music, the general rule was 'one note, one accidental'; but this rule was certainly not observed very consistently, and there has been a long transition period shifting towards the modern convention¹. This is relevant for the present edition, as it becomes quite clear that a strict adherence to the 'one note, one accidental' rule would make no sense. Both sources apparently use the convention that an accidental applies to the note after it *and any of the same notes following shortly afterwards*. Both sources (but especially UNC) display a fair amount of carelessness with regard to accidentals, even writing a natural where clearly a flat was intended, or vice versa (as is witnessed by the many annotations below).

Where notes refer to different readings in BL and UNC, the version adopted in this edition is put *in italics*.



Part I - Introitus & Kyrie

- Bar 1: BL *Largo*, UNC *Largo Affettuoso*
- Bar 13, va first 3 quavers: BL c - g - e flat, UNC a flat - g - f.
- Bar 22-29: BL has both *Syon* and *Sion*, UNC uses consequently *Sion*.
- Bar 25, b.c. last two quavers: BL c, UNC e flat. I follow here UNC, given the figure 6 and the tenor line.
- Bar 28, T1: BL has *sa* on the 2nd and 4th note; I skipped the first *sa*.
- Bar 29, b.c.: BL 4x a, UNC 4x a flat.
- Bar 31, C1: BL has a tie between the two minims. Under both notes, *Je* has been written, the first *Je* has been partially erased. UNC has just one brevis, having *Je* on the first beat. Musically, both options make sense. I chose *Je* on the second minim as it seems to be more conclusive.
- Bar 31, B2 first note: in BL the dot after the note is missing.
- Bar 44, va last note: BL b flat, UNC c.

¹ Robert Donington, *The Interpretation of Early Music* (London, 1974), 131-132 and 613-616.

- Bar 46, S1 first note: BL d, *UNC* d flat.
- Bar 56, b.c, 1st voice last note: d (BL, *UNC*) → d flat.
- Bar 60, S1: BL f, *UNC* e flat.
- Bar 62, C1 minim: BL a, *UNC* a flat.
- Bar 64, va 2nd note: BL a, *UNC* a flat.
- Bar 66, C2 first note: BL a, *UNC* a flat.
- Bar 73-74, T2: tie between the g quavers only in *UNC*.
- Bar 78, C2 last note: BL f, *UNC* g.
- Bar 84, v2 second half: BL , *UNC* .
- Bar 85, T1 first quaver: BL a, *UNC* f → a flat.
- Bar 88, va: 2nd, 3rd and 4th quaver in BL *col basso*, which would mean an octave higher.
- Bar 90, v1 second semiquaver: BL c, *UNC* d → d flat.
- End: *Entra subito Requiem* only in *UNC*.

Part II – Graduale & Tractus

- Bar 7, S1 first note: BL d, *UNC* e flat.
- Bar 9, v1 3rd beat 2nd semiquaver: BL f, *UNC* g.
- Bar 12, va first note: BL g, *UNC* f.
- Bar 13, b.c. 3rd beat: BL e flat crotchet, *UNC* 2x e flat quaver (falling octave jump).
- Bar 15, v2 4th quaver: BL g, *UNC* f.
- Bar 16, v1 3rd quaver: BL g, *UNC* f.
- Bar 16-17, T2: BL , *UNC* . The quint parallels in BL must have been caused by erroneously copying from the B2 part.
- Bar 20: tempo indication only in BL.
- Bar 24, va 4th beat first quaver: BL f, *UNC* e flat.
- Bar 27, va 3rd quaver: BL f, *UNC* g.
- Bar 28, T1 2nd half: BL crotchets d c, *UNC* minim d.
- Bar 33: tempo indication only in *UNC*.
- Bar 36, T1 last quaver: BL g, *UNC* e.
- Bar 39: tempo indication only in BL.
- Bar 42, b.c.: in BL one or two hardly readable words have been written below the part.
- Bar 43, va first quaver and minim: BL e flat, *UNC* e.
- Bar 45: tempo indication only in BL.
- Bar 47, va semiquavers 3rd beat: b flat (BL, *UNC*) → c.
- Bar 48, C1 first quaver: BL b, *UNC* b flat.
- Bar 49, b.c.: moved figure 6 from 2nd to 3rd a flat quaver.
- Bar 50, b.c. quavers 3rd and 4th beat: BL a flat, *UNC* a.
- Bar 52, v2: first quaver BL d, *UNC* c. Sixth quaver BL b, *UNC* c.
- Bar 56, va 10th-16th semiquaver: BL b flat, *UNC* b.
- Bar 57, v1 semiquavers last beat: BL g, *UNC* f.
- Bar 66, S1 quavers 2nd beat: BL d - b flat, *UNC* e flat - c.
- Bar 68, b.c. 3rd quaver: BL d, *UNC* d¹.
- Bar 68, 2nd half - bar 69 first half has been copied twice into BL.

Part III – Sequentia

1. Dies ire

- Bar 5: BL *seculum*, *UNC* *saeclum*.
- Bar 9-10, C1/T1: BL *teste David*, *UNC* *cum Sibilla*.
- Bar 10, v2 first two crotchets: BL b, *UNC* b flat.
- Bar 18, va first crotchet: BL g, *UNC* f. T2 last crotchet: BL d, *UNC* b.

2. *Tuba mirum*

- Bar 1: tempo indication only in BL.
- Bar 3: second half of the bar is missing in BL.
- Bar 8, Cor2: only in UNC. S1 last two notes: *BL* dotted semiquaver plus hemisemiquaver, UNC two semiquavers.
- Bar 12, v2 dotted semiquaver: *BL* c, UNC a. Va dotted semiquaver g (BL, UNC) → f.
- Bar 15, v1 3rd beat first quaver: BL a, *UNC* b flat. va: first two beats only in UNC, where BC suggests *col basso*.
- Bar 17, v1 3rd beat: BL a - c - a, *UNC* f - c - a.

3. *Mors stupebit*

- Bar 2, va first two crotchets: BL 2x e, *UNC* 2x d.
- Bar 4, T1/2 last two quavers: BL 2x f, *UNC* 2x e (cf. v1). Tempo indication only in BL.
- Bar 5, C1/2 first crotchet: BL g, *UNC* a, which is supported by the 7 in BL's b.c. part.
- Bar 9, b.c. figures: 4 natural → #4.
- Bar 11, C1 last note: *BL* g sharp, UNC a.
- Bar 20, va last triplet: a - b - c (BL, UNC) → c - d - e.
- Bar 26, T2 first note: BL e, *UNC* c sharp.

4. *Quid sum miser*

- Bar 1: tempo indication only in UNC.
- Bar 8, T1/B2: BL *dum vix justus* instead of *cum vix justus*. B1 first note: a (BL, UNC) → a flat.
- Bar 14, B1 last note: BL g, *UNC* f.
- Bar 18, T2 first note: *BL* d, UNC e flat.
- Bar 20, v2 last four semiquavers: *BL* 4x c, UNC 4x b flat.
- Bar 21, v2 first four quavers: *BL* 2x c, 2x b, UNC 2x e flat, 2x d.
- Bar 22: tempo indication only in BL. S2 last note: *BL* a flat, UNC a.
- Bar 27, C2 first two notes: BL 2x a, *UNC* 2x a flat. T2 last note: *BL* b flat, UNC c.
- Bar 28, v1 second note: *BL* seems to be a c corrected to b flat, UNC c.
- Bar 29, C2 last two notes: BL 2x f, *UNC* 2x d.
- Bar 30, va last note: BL *col basso*, *UNC* g. C2 first three notes: *BL* 3x g, UNC 2x e flat - a.

5. *Querens me*

- Bar 1: tempo indication only in BL.
- Bar 6, va first note: *BL col basso*, UNC f.
- Bar 7, b.c. 6th quaver: *BL* d, UNC d flat.
- Bar 8, b.c.: *Ferma* only in UNC.
- Bar 12, C1 last beat: BL quaver rest + quaver b flat, *UNC* quaver b flat + quaver rest.

6. *Ingemisco*

- Bar 3, T1 last note: *BL* b flat, UNC a.
- Bar 6, v2 3rd and fourth note: UNC has one f crotchet instead of two quavers.
- Bar 7, v1 last note: *BL* a flat, UNC a.
- Bar 9, C2 last note: g (BL, UNC) → f.
- Bar 11, T1 last note: BL e, *UNC* f.
- Bar 13, T1: *BL* d flat - c - b flat, UNC d flat - d flat - c.
- Bar 14, S1: appoggiatura only in UNC. C1/2: *BL* breve, UNC two minims.
- Bar 15: tempo indication only in BL. C1: first note BL e flat, *UNC* f. Third quaver BL a, *UNC* a flat. B.c. 4th quaver: g (BL, UNC) → a flat.
- Bar 17, T1/b.c. first semiquaver and 4th - 6th quavers: BL e, *UNC* e flat.
- Bar 18, T1 last note: *BL* a flat, UNC a.
- Bar 21, S1/S2: these parts are only in UNC.
- Bar 27, va 3rd note: BL *col basso*, *UNC* e flat. C1 last beat: *BL* 2x f sharp, UNC 2x f.
- Bar 28, b.c. last note: *BL* d, UNC d¹.
- Bar 28-30, S1: UNC has these bars in S2.

- Bar 29, v2 3rd quaver: *BL* c, *UNC* d.
- Bar 31, v1/2 2nd quaver: *BL* e flat, *UNC* f.
- Bar 34, v1 first three notes: *BL* 2x semiquaver + quaver, *UNC* quaver + 2x semiquaver.
- Bar 35, S2 quavers: *BL* 4x d flat, *UNC* 4x d.
- Bar 36, v1/2 first three notes: *BL* 2x semiquaver + quaver, *UNC* quaver + 2x semiquaver.
- Bar 39, T2 last note: *BL* d, *UNC* b.
- Bar 39 2nd half - 42: va only in *UNC*.
- Bar 42-43: B1 in *UNC* erroneously copied from C2.
- Bar 45, v1/2: *BL* quaver - crotchet - quaver - quaver - crotchet – quaver, *UNC* quaver - crotchet - crotchet - crotchet - quaver.
- Bar 46, S1 second crotchet: d (*BL*, *UNC*) → c.
- Bar 47, C1 last note: *BL* g, *UNC* f.
- Bar 48, C2 last note: *BL* f, *UNC* g.
- Bar 59, v1 first note: *BL* a, *UNC* f.
- Bar 59-61, va: the *UNC* reading has been adopted; *BL* reads *col basso*.
- Bar 67, v2 first note: *BL* e flat, *UNC* c.
- Bar 70, v1 3rd quaver: *BL* c, *UNC* b flat. S2 last note: *BL* f sharp, *UNC* g.
- Bar 72, b.c. figures 2nd minim: 5 natural → b5
- Bar 74, S2 last note: *BL* g, *UNC* a.
- Bar 75, v2 2nd note: a (*BL*, *UNC*) → a flat. va 2nd minim: a (*BL*, *UNC*) → a flat.
- Bar 78, B1 last note: *BL* e flat, *UNC* c.
- Bar 83, b.c. first note: *BL* g, *UNC* f.
- Bar 86, B1 3rd and 4th quaver: *BL* a, *UNC* a flat.
- Bar 87, C1 last note: *BL* e flat, *UNC* d.
- Bar 89, B1 3rd and 4th beat: *BL* 4x d flat, *UNC* 4x d. T2 last note: *BL* b flat, *UNC* c.
- Bar 90, C1 first two quavers: *BL* e, *UNC* e flat. T1 last note: *BL* b flat, *UNC* a flat.

7. *Lacrimosa*

- Bar 1-2, va: *BL* not quite clear, looks like 2x a. Here the *UNC* reading has been adopted.
- Bar 5, S1 first minim: *BL* a flat, *UNC* g.
- Bar 6, v2: *BL* dotted breve plus minim, *UNC* two breves.
- Bar 7, T2 first two notes: *BL* 2x c, *UNC* 2x f.
- Bar 11, v2 first note: *BL* g flat, *UNC* g.
- Bar 18, C1 two crotchets: *BL* 2x a, *UNC* 2x a flat.
- Bar 20, last beat: tempo indication only in *UNC*.
- Bar 28, C1 3rd minim: b flat (*BL*, *UNC*) → c.
- Bar 29, S2: *BL* c - c - f - g, *UNC* c - d - f - b flat.
- Bar 31, C1 last note: d (*BL*, *UNC*) → d flat.
- Bar 35, v1 2nd breve: *BL* a, *UNC* f. va in *UNC* erroneously copied from S1.
- Bar 36: *Stretto* only in *BL*.
- Bar 46, S2 last note: e flat (*BL*, *UNC*) → c (e flat seems harmonically most improbable).

Part IV – Offertorium

1. *Domine Jesu*

- Bar 4, S1/2 last two notes: *BL* 2x crotchet, *UNC* dotted crotchet + quaver.
- Bar 5, T2 last note: *BL* e flat, *UNC* d.
- Bar 11, va: the *UNC* reading has been adopted; *BL* reads *col basso*.
- Bar 15, S1 last note: *BL* b flat, *UNC* a flat.
- Bar 16, va: breve g only in *BL*.
- Bar 29-30 first half, S2: *BL* a flat, *UNC* a.
- Bar 32, va first half: *BL* quavers, *UNC* semiquavers.
- Bar 37: tempo indication, *sotto voce* only in *BL*. C1: *BL* 2x g, *UNC* 2x a. T1 last note: *BL* c, *UNC* b flat.
- Bar 39, v1 last note: *BL* f, *UNC* e flat. B1 2nd note: *BL* e flat, *UNC* f.

- Bar 40, v1 3rd beat: *BL* dotted quaver + semiquaver, *UNC* 2 quavers. v2 2nd note: *BL* e flat, *UNC* f.
- Bar 42, S1 last note: *BL* e flat, *UNC* f.
- Bar 43, C1/T1 last note: only in *BL*.
- Bar 47, S1 last note: b flat (*BL*, *UNC*) → c (either b flat or b would be harmonically rather weird).
- Bar 47-48, va: the *UNC* reading has been adopted; *BL* reads *col basso*.
- Bar 49, b.c. last half: *BL* 4 quavers, *UNC* 1 minim.
- Bar 50, b.c. last beat - 51, first beat: *BL* 4 quavers, *UNC* 2 crotchets.

2. *Hostias*

- Bar 1: tempo indication only in *UNC*.
- Bar 6, T1 first note: only in *UNC*.
- Bar 10, B1 2nd note: *BL* g, *UNC* a.
- Bar 12, T2 first note: *BL* d, *UNC* c.
- Bar 13, v2: only in *UNC*.
- Bar 15-17, C1: only in *UNC*.
- Bar 22, C2 last note: *BL* a, *UNC* e.
- Bar 23, v2 3rd beat: *BL* 4x f, *UNC* 4x g.
- Bar 26, S1: 2x e (*BL*, *UNC*) → 2x e flat.
- Bar 31, va 2nd half: *BL* minim, *UNC* 2 crotchets.
- Bar 32, va first note: *BL* e, *UNC* e flat.
- Bar 35, va first note: g (*BL*, *UNC*) → f sharp. Last note: *BL* f, *UNC* g. B.c. last half: *BL* minim, *UNC* 2 crotchets.
- Bar 36, va 3rd note: g (*BL*, *UNC*) → f sharp.
- Bar 37, v2 first half: *BL* minim, *UNC* 2 crotchets.
- Bar 38-39, v2: all e's (*BL*, *UNC*) → e flats.
- Bar 39, S2 first quaver: *BL* d, *UNC* g.
- Bar 40, S1: *BL* c, *UNC* a.
- Bar 41, v2: *BL* b, *UNC* d. T1/2: *BL* d, *UNC* b.

Part V – Sanctus

- Bar 5, b.c. first note: *BL* f sharp, *UNC* f.
- Bar 6, 2nd half - bar 9: S2 only in *BL*.
- Bar 14, va last half: *BL* minim rest + minim a, *UNC* breve rest.
- Bar 18, v1 first note: *BL* minim, *UNC* breve. T1 last note: *BL* g, *UNC* a.
- Bar 22, v2 first note: *BL* c, *UNC* c sharp.
- Bar 27, T1 first beat: *BL* 2 crotchets, *UNC* 1 minim.
- Bar 32, va: *BL* longa, *UNC* 2 breves.
- Bar 33, T1: *BL* b flat, *UNC* b.
- Bar 34, B last note: *BL* f sharp, *UNC* f.
- Bar 37, C1: *BL* d, *UNC* e.
- Bar 45, v2: *BL* c, *UNC* d. T1: d (*BL*, *UNC*) → c.
- Bar 50, B1 last note: *BL* e flat, *UNC* d flat.
- Bar 51, va last note: *BL* a, *UNC* a flat.
- Bar 57-65: S2 is missing in *UNC*. *BL* makes not quite clear whether or not S2 should double S1 in these bars.
- Bar 61, b.c. figures first note: ♭6 over 4 → 6 over ♭4.
- Bar 62, S1/2 last beat: f + e flat (*BL*) / f flat + e flat (*UNC*) → a flat + g. B.c. last note: *BL* e flat, *UNC* e.

Part VI – Benedictus

- Bar 16, b.c.: *BL* b flat, *UNC* b.
- Bar 20, B1 3rd note: *BL* b flat, *UNC* b.
- Bar 21, B1 first three beats: *BL* dotted breve, *UNC* breve + minim rest.
- Bar 23, C1 first three beats: *BL* breve + minim rest, *UNC* dotted breve.

- Bar 26-28, T1: only in BL.
- Bar 27: *Canon supra canon* only in BL.
- Bar 32-33, S1: only in UNC.
- Bar 35, va 2nd half: *BL* 2 minims, *UNC* dotted minim + crotchet.
- Bar 39, B1: *BL* f longa, *UNC* rest.
- Bar 44, va 2nd note: *BL* f, *UNC* d.
- Bar 46, v2: *BL* c, *UNC* d.
- Bar 51, T1: *BL* b, *UNC* d.
- Bar 57, v1/2/va: note on first beat only in BL. T1 2nd note: b (*BL*, *UNC*) → b flat.
- Bar 62, v2: *BL* a, *UNC* f.
- Bar 68, S1 last note: *BL* d, *UNC* e.
- Bar 72, va first note: *BL* b, *UNC* b flat.
- Bar 86, T1 first note: *BL* rest, *UNC* d. Last note: *BL* d, *UNC* e.

Part VII – Agnus Dei

- Bar 1, C2 first note: *BL* b, *UNC* b flat.
- Bar 5, v1 first note: *BL* a, *UNC* f.
- Bar 6, va 2nd note: *BL* g, *UNC* a.
- Bar 7, v1 first three beats: *BL* breve + minim rest, *UNC* dotted breve. v2 first beat: *BL* tied minim e, *UNC* minim rest.
- Bar 8, S1/2 first half: *BL* 2 minims, *UNC* dotted minim + crotchet (cf. C2 bar 6).
- Bar 9, T1 2nd minim: *BL* a, *UNC* b.
- Bar 11, C1: *BL* b, *UNC* b flat. T2 2nd note: *BL* b flat, *UNC* d.
- Bar 13, B1 2nd note: *BL* f, *UNC* g. B.c. first half: *BL* breve, *UNC* 2 minims.
- Bar 15, va first note: *BL* d, *UNC* e.
- Bar 23, T1/2: *BL* c sharp, *UNC* c. B.c.: *BL* longa, *UNC* 2 breves.
- Bar 31, T1 last note: *BL* d, *UNC* a.
- Bar 35, v2 first note: *BL* d, *UNC* e.

Part VIII – Communio

- Bar 1: tempo indication only in *UNC*.
- Bar 1, v2 both minims: *BL* b, *UNC* c. C1, 2nd note: *BL* e, *UNC* f. T1, 2nd note: *BL* c, *UNC* d.
- Bar 5, b.c. figures: moved the 6, in *BL* on the first beat, to the 3rd.
- Bar 8: tempo indication only in *BL*. B1 first note: *BL* d, *UNC* e.
- Bar 11-12, va: *BL* 2x breve, *UNC* 2 x 2 minims.
- Bar 12, v2: *BL* 1 breve, *UNC* 2 minims.
- Bar 14: tempo indication only in *BL*.
- Bar 15, B2, 2nd note: *BL* f, *UNC* f sharp.
- Bar 21: tempo indication only in *BL*. va minim and crotchet: a - g (*BL*) / b (sharp) - a (*UNC*) → 2 x a. T2 last note: *BL* c sharp, *UNC* e.
- Bar 24, last beat - bar 25, first beat, C2: *BL* b flat, *UNC* b.
- Bar 25, va 2nd note: *BL* g, *UNC* f.
- Bar 33: tempo indication only in *UNC* (and placed above bar 34).
- Bar 37, C1 last two quavers: *BL* f sharp - e, *UNC* g - f sharp.

Part IX – Exsequiae

- Bar 1, T2 first note: *BL* a, *UNC* b.
- Bar 4, va last note: *BL* a¹ (col basso), *AU* and *UNC* a.
- Bar 6, va: *BL* a¹ (col basso), *AU* and *UNC* a.
- Bar 12, v2/C2 first two quavers: *BL* g - f, *UNC* g sharp - f (v2) resp. g - f sharp (C2).
- Bar 14, B1 last note: *BL* a, *UNC* f.
- Bar 19, T2: *BL* e, *UNC* c sharp.
- Bar 20: tempo indication in va and b.c. parts of *AU* and *BL*, not in *UNC*.
- Bar 22, b.c. 2nd beat: *BL* d, *AU* and *UNC* crotchet rest.
- Bar 24, v1/2 3rd quaver: *BL* b, *UNC* a.

- Bar 25, v1 2nd quaver: *BL* d, *UNC* e. v2 last quaver: *BL* e, *UNC* d.
- Bar 25 - 26 first half, va: the *AU* and *UNC* reading has been adopted; *BL* reads *col basso*.
- Bar 27, v2 last note: *BL col primo*, *UNC* f. va last note: *BL col basso*, *UNC* b flat.
- Bar 28, va first note: *BL* b, *UNC* b flat. B2 first quaver: *BL* e, *UNC* f.
- Bar 30, S2 first note: d (*BL*, *UNC*) → c.
- Bar 32, va first note: *col basso* (*BL*) / b (*UNC*) → b flat.
- Bar 34, va first note: *BL col basso*, *UNC* a.
- Bar 37, S1 2nd note: *BL* e, *UNC* f.
- Bar 39, v1 first quaver: *BL* a, *UNC* f.
- Bar 41, T1 last note: *BL* e, *UNC* a.
- Bar 42, va first half: *BL col basso*, *UNC* 8x c¹.
- Bar 43, v1 first note: *BL* a, *UNC* c³.
- Bar 44, va 2nd half: *BL col basso*, *UNC* one octave higher.
- Bar 53, S2 2nd note: *BL* b, *UNC* b flat.
- Bar 55, T1 last note: *BL* c, *UNC* a.
- Bar 58, v1 last three quavers: 3x b (*BL*, *UNC*) → 3x b flat. v2 3rd quaver: *BL* b flat, *UNC* b.
- Bar 59, v1 first two quavers: 2x b (*BL*, *UNC*) → 2x b flat.
- Bar 60, b.c. 3rd and 4th quaver: *BL* 2x b flat, *UNC* 2x b.
- Bar 62, v1 first note: b (*BL*, *UNC*) → b flat. v2 first four notes: b (*BL*, *UNC*) → b flat.
- Bar 63, v2 3rd-5th quaver: *BL* b, *UNC* b flat. S1 first two notes: *BL magna*, *UNC illa*.
- Bar 64, v1 2nd semiquaver: *BL* e flat, *UNC* e. S1 first two notes: *BL magna*, *UNC irae*.
- Bar 67, S2 last note: *BL* f, *UNC* g.
- Bar 71, v1 2nd note: *BL* g, *UNC* f. C2 last note: *BL* f, *UNC* g. Tempo indication only in *UNC*.
- Bar 72, v1 first note: *BL* e, *UNC* f.
- Bar 73, C1 first note: b (*BL*, *UNC*) → b flat.
- Bar 75: tempo indication in va part of *AU* and *UNC*.
- Bar 78, C1 first note: only in *UNC*. T1 first note: *BL* c, *UNC* e.
- Bar 81, C1 last note: *BL* e, *UNC* d.
- Bar 85: *tutti* only in *BL*.
- Bar 85-90, C2/T2/B2: these bars are neither in *BL* nor *UNC*, but have been copied by the editor from C1/T1/B1 on the authority of the *tutti* in bar 85 (*BL*).
- Bar 86, C1/2 3rd beat: *BL* a, *UNC* g sharp.
- Bar 87-89, va: between the breves are ties in *BL* and *UNC* but not in *AU*.
- Bar 90, T1/2: *BL* c sharp, *UNC* c natural.
- Bar 90: the text has been entirely taken from *BL*. In *UNC* the text is different: *Libera me domine de morte aeterna in die illa tremenda Da capo // Siegue poi ultimo dum veneris*. One might be tempted to suppose that *UNC* does not intend to have the *Quando celi* repeated as well. But the *ultimo Dum veneris* (bar 91 ff.) clearly suggest a continuation after the 3rd beat of bar 27; and in the va and b.c. parts of *AU*, instead of a *Da Capo*, a repeat of the first 27 bars has been written out.
- Bar 91-98: C2/T2/B2 are neither in *BL* nor *UNC* and have been copied by the editor from C1/T1/B1. Usually, when only the first choir is singing, the second choir has rests, but here the entire systems for choir 2 are missing. This might either mean that they have nothing to do here, or that their joining choir 1 was considered to be a matter of course. Please note that the first *Dum veneris*, in bar 27-30, is sung by both choirs. B.c. is missing in *BL* and *UNC* as well, and is taken from *AU*.
- Bar 92, v2 first note: *BL* d, *UNC* e. B.c. first beat: *AU* crotchet, *BL* and *UNC* dotted quaver plus semiquaver.
- Bar 95, v2 last note: *BL* g, *UNC* g sharp.
- Bar 99-102: C2/T2/B2 are neither in *BL* nor *UNC* and have been copied by the editor from C1/T1/B1. As in bars 91-98, the systems for choir 2 are missing. B.c. is missing in *BL* and *UNC* as well, and is taken from *AU*.

I. Introitus & Kyrie

Requiem

Largo affettuoso

Violino 1
Violino 2
Viola
Sopr. 1
Sopr. 2
Contr. 1
Tenor 1
Basso 1
Contr. 2
Tenor 2
Basso 2
Basso Continuo

[p] *[sfz]* *[pp]* *p* *[sfz]* *[f]*
[p]
[p]
[f] *[6]*

Detailed description: This is a musical score for a Requiem, specifically the Introitus and Kyrie sections. The tempo is marked 'Largo affettuoso'. The score is written for a full orchestra and choir. The instruments listed are Violino 1, Violino 2, Viola, Soprano 1, Soprano 2, Contralto 1, Tenore 1, Basso 1, Contralto 2, Tenore 2, Basso 2, and Basso Continuo. The key signature is B-flat major (two flats), and the time signature is common time (C). The score shows the first four measures of the piece. The strings play a complex, rhythmic pattern with various dynamics and accents. The vocal parts are currently silent, indicated by rests. The Basso Continuo part is active, providing a harmonic foundation with a strong dynamic of *[f]*.

Messa di Morti

5

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Re - quiem e - ter - nam

Re - quiem e - ter - nam

2 6 7 4 5

4 5

[sfz]

Messa di Morti

8

V.1

V.2

Va.

S.1
do - na, do - na, do - na_ e - is, Do - ³ - mi - ne,

S.2
do - na, do - na, do - na_ e-is Do - ³ - mi - ne,

C.1

T.1

B.1

C.2

T.2

B.2

B.c.
[f] [f] [6]

Messa di Morti

11

V.1

V.2

Va.

S.1
do - na, do - na, do - na_ e - is, Do - mi - ne

S.2
do - na, do - na, do - na_ e - is Do - mi - ne

C.1
Et lux per-

T.1
Et lux per-

B.1
Et lux per-

C.2
Et lux per-

T.2
Et lux per-

B.2
Et lux per-

B.c.
6

Messa di Morti

14

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Lu-ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

pe - tu - a lu - ceat e - - - - -

Messa di Morti

17

V.1

V.2

Va.

S.1
is, lu-ceat e - is, lu-ceat e - is.

S.2
is, lu-ceat e - is, lu-ceat e - is.

C.1
is, lu-ceat e - is, lu-ceat e - is.

T.1
is, lu-ceat e - is, lu-ceat e - is.

B.1
is, lu-ceat e - is, lu-ceat e - is.

C.2
is, lu-ceat e - is, lu-ceat e - is.

T.2
is, lu - ceat e - is, lu-ceat e - is.

B.2
is, lu-ceat e - is, lu-ceat e - is.

B.c.
[4]

Messa di Morti

21 **And[ant]e**

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

Te decet himnus De - us in Sy - on, et ti - bi red-de - tur

2 6 5 4

Messa di Morti

25

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Te decet himnus, De - us, in Si -

Te decet himnus De - us in Sy - on, et ti - bired -

De - us in Si - on, et ti - biredde - tur votum, et ti - bired -

on, et ti - bired - de - tur vo - tum, in Je - ru - sa -

vo - tum, in Je - ru - sa - lem,

#4 6 6 5 4 # 4 6 b 4 b

Messa di Morti

29

V.1

V.2

Va.

S.1
- on, et ti - bi red-de - tur vo - tum in Je - ru - salem.

S.2
de - tur votum, et ti - bi red-de - tur vo - tum in Je - ru - salem.

C.1
de - tur vo - tum in Je - ru - salem.

T.1
lem, in Je - ru - salem.

B.1
et ti - bi red - de - tur vo - tum in Je - ru - salem.

C.2
Et ti - bi red-de - tur vo - tum in Je - ru - salem.

T.2
Et ti - bi red-de - tur vo - tum in Je - ru - salem.

B.2
Et ti - bi red - de - tur vo - tum in Je - ru - salem.

B.c.

5 4 6 6 5

Messa di Morti

33 **Largo**

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -
Ex - au-di, ex - au-di o-ra-ti - o-nem me -

5 6 4

3/4

Messa di Morti

And[ant]e

39

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

am. Adte om-nis ca-ro, adte om-nis ca-ro ve-niet,
am. Adte om-nis ca-ro, adte om-nis ca-ro
am. Adte om-nis ca-ro, adte om-nis ca-ro ve-niet,
am. Ad te om-nis ca-ro ve-ni-et,
am. Adte om-nis ca-ro, adte om-nis ca-ro ve-niet,
am. Adte om-nis ca-ro, adte om-nis ca-ro
am. Adte om-nis ca-ro, adte om-nis ca-ro
am. Adte om-nis ca-ro, adte om-nis ca-ro

Messa di Morti

54

V.1

V.2

Va.

S.1 *Solo*
et. Chiri-e e - le - - i - son, e -

S.2 *[Solo]*
et. Chiri-e e - le - - i - son, e -

C.1
et.

T.1
et.

B.1 *[Solo]*
et. Chiri-e e -

C.2
et.

T.2
et.

B.2
et.

B.c.

7 44

Messa di Morti

64

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

le - - i - son,
son, Chiri-e e - le -
son, Chiri-e e -
son, e-le - - i - son,
e-le - - i - son, e - le - i -
E-le - - i - son, e - le - i -
E-le - - i - son, e - le - i -
E-le - - i - son, e - le - i -

b3 9 9 9 6 6 4 6 5 4

Messa di Morti

73

V.1 *f*

V.2 [*f*]

Va. [*f*]

S.1
i - son. Chris - te, Chris -

S.2
i - son. Chris - te, Chris -

C.1
e - le - i - son. Chris - te, Chris -

T.1
e - le - i - son. Chris - te, Chris -

B.1
i - son. Chris - te, Chris -

C.2
i - son. Chris - te, Chris -

T.2
i - son. Chris - te, Chris -

B.2
i - son. Chris - te, Chris -

B.c. [*f*]

9 9 9 6 6 4
5
b7 b5 4 b7 45

Messa di Morti

78

V.1

V.2

Va.

S.1
te e-lei - son. Chiri-e e -

S.2
te e-lei - son. Chiri-e e - le -

C.1
te e-lei - son. Chiri-e e - le - - i -

T.1
te elei - son, e-le - - - i -

B.1
te e-lei - son.Chiri-e e - le - - i - son, e - le - i -

C.2
te e-lei - son. e-le - - i - son, ele - - i -

T.2
te elei - son. e-le - - - i -

B.2
te e-lei - son.Chiri-e e - le - - i - son, e - le - i -

B.c.

4 2 6 6 7 4 6 6 5 4

Messa di Morti

88

V.1 *[f]*

V.2

Va.

S.1 - - i - son, e - le - - - i -

S.2 Chiri - e e - le - - - i -

C.1 - i - son, e - le - - i - son, e - le - i -

T.1 - i - son, e - le - - - i -

B.1 e - le - - - i -

C.2 e - le - - i - son, e - le - i -

T.2 e - le - - - i -

B.2 e - le - - - i -

B.c.

9 6 6 4 *[f]* 9 9 9 9 6 6 4

5 b

Messa di Morti

92

V.1 *[f]* *[f]* *[f]*

V.2 *[f]*

Va.

S.1
son. Chris - te, Chris - te e - lei - son, e - le -

S.2
son. Chris - te, Chris - te e - lei - son,

C.1
son. Chris - te, Chris - te e - lei - son, e - le -

T.1
son. Chris - te, Chris - te e - lei - son, e - le -

B.1
son. Chris - te, Chris - te e - lei - son,

C.2
son. Chris - te, Chris - te e - lei - son,

T.2
son. Chris - te, Chris - te e - lei - son,

B.2
son. Chris - te, Chris - te e - lei - son,

B.c.

b 9

Messa di Morti

97

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

i - son, e - le

e - le

i - son, e - le

i - son, e - le

e - le

e - le

e - le

9 9 9 6 4 9 9 9

Messa di Morti

101

V.1

V.2

Va.

S.1
- - i - son, e - le - i - son, e - le - i - son.

S.2
- - i - son, e - le - i - son, e - le - i - son.

C.1
- - i - son, e - le - i - son, e - le - i - son.

T.1
- - i - son, e - le - i - son, e - le - i - son.

B.1
- - i - son, e - le - i - son, e - le - i - son.

C.2
- - i - son, e - le - i - son, e - le - i - son.

T.2
- - i - son, e - le - i - son, e - le - i - son.

B.2
- - i - son, e - le - i - son, e - le - i - son.

B.c.

9 6 6 5 4 5 6

[Entra Subito
Requiem]

II. Graduale & Tractus *Requiem*

Violino 1
Violino 2
Viola
Sopr. 1
Sopr. 2
Contr. 1
Tenor 1
Basso 1
Contr. 2
Tenor 2
Basso 2
Basso Continuo

[f]
[f]
[f]
f

45 6

Detailed description: This is a page of a musical score for a Requiem. It features twelve staves. The top three staves are for Violino 1, Violino 2, and Viola, all in treble clef (with Viola in alto clef) and marked with a forte *[f]* dynamic. The next seven staves are for vocal parts: Soprano 1, Soprano 2, Contralto 1, Tenore 1, Basso 1, Contralto 2, and Tenore 2, all in treble clef. The final staff is for Basso Continuo in bass clef, marked with a forte *f* dynamic. The music is in common time (C) and a key signature of two flats (B-flat and E-flat). The vocal parts are currently silent, indicated by horizontal lines. The Basso Continuo part has a few notes, including a sharp sign (♯) on the first staff. The page number 25 is at the bottom right.

Messa di Morti

4

V.1

V.2

Va.

S.1
Re - quiem e - ter - nam do - na, do - na,

S.2
Re - quiem e - ter - nam do - na, do - na,

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

[2] [6] [7] [h]
[4] [5] [f] [f]

Messa di Morti

8

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

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

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

[6] *f*

Detailed description: This is a page of a musical score for 'Messa di Morti'. It features a string section (Violins 1 & 2, Viola, Cellos 1 & 2, Tenors 1 & 2, Basses 1 & 2, and Contrabass) and a vocal section (Soprano 1 & 2). The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The vocal parts have lyrics: 'do - na_ e - is, Do - mi - ne, do - na, do - na,'. The string parts include dynamic markings such as [f] and [6]. The page number 8 is at the top left, and the page number 27 is at the bottom right.

Messa di Morti

11

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

do - na_ e - is, Do - mi - ne *Lu - ceat*

do - na_ e - is Do - mi - ne *Lu - ceat*

et lux per - pe - tu - a

et lux per - pe - tu - a

et lux per - pe - tu - a

Et lux per - pe - tu - a

Et lux per - pe - tu - a

Et lux per - pe - tu - a

[6]

Messa di Morti

14

V.1

V.2

Va.

S.1
e - - - is, lu - ceat e -

S.2
e - - - is, lu - ceat e -

C.1
lu - ceat e - - is, lu - ceat e -

T.1
lu - ceat e - - is, lu - ceat e -

B.1
lu - ceat e - - is, lu - e -

C.2
lu - ceat e - - is, lu - ceat e -

T.2
lu - ceat e - - is, lu - ceat e -

B.2
lu - ceat e - - is, lu - ceat e -

B.c.

Messa di Morti

17

V.1

V.2

Va.

S.1
- - - is, lu - ce - at e - is.

S.2
- - - is, lu - ce - at e - is.

C.1
- - - is, lu - ce - at e - is.

T.1
- - - is, lu - ce - at e - is.

B.1
- - - is, lu - ce - at e - is.

C.2
- - - is, lu - ce - at e - is.

T.2
- - - is, lu - ce - at e - is.

B.2
- - - is, lu - ce - at e - is.

B.c.

Messa di Morti

Largetto And:[ant]e

20

V.1 *f*

V.2 [*f*]

Va. [*f*]

S.1
In me-mo-ri - a e - ter-na_ e - rit jus-tus, e - rit jus - tus,

S.2
In me-mo-ri - a e - ter-na_ e - rit jus-tus, e - rit jus - tus,

C.1 Ab au -

T.1 Ab au -

B.1 Ab au -

C.2 Ab au -

T.2 Ab au -

B.2 Ab au -

B.c.
9 8 9 8 9 8 7 5 # [*f*]
7 #6 7 6 7 6

Messa di Morti

23

V.1

V.2

Va.

S.1

S.2

C.1
di - ti - o - ne ma - - la non ti - me - -

T.1
di - ti - o - ne ma - - la non ti - me - -

B.1
di - ti - o - ne ma - - la non ti - me - -

C.2
di - ti - o - ne ma - - la non ti - me - -

T.2
di - ti - o - ne ma - - la non ti - me - -

B.2
di - ti - o - ne ma - - la non ti - me - -

B.c.

Messa di Morti

25

V.1 *d[olce]* *f*

V.2 *[dolce]* *[f]*

Va. *[dolce]* *[f]*

S.1 *in me-mo-ri - a e - ter - na_ e - rit jus - tus, e - rit jus - tus:*

S.2 *in me-mo-ri - a e - ter - na_ e - rit jus - tus, e - rit jus - tus:*

C.1 *bit,* *ab au -*

T.1 *bit,* *ab au -*

B.1 *bit,* *ab au -*

C.2 *bit,* *ab au -*

T.2 *bit,* *ab au -*

B.2 *bit,* *ab au -*

B.c. *[dolce]* *[f]*

9 8 9 8 9 8
7 6 7 6 7 6

Messa di Morti

28

V.1 *dol[ce]*

V.2 *[dolce]*

Va. *[dolce]*

S.1 ab au-di-ti-o-ne

S.2 ab au-

C.1 di - ti - o - ne ma - la non ti - me - bit,

T.1 di - ti - o - ne ma - la non ti - me - bit,

B.1 di - ti - o - ne ma - la non ti - me - bit,

C.2 di - ti - o - ne ma - la non ti - me - bit,

T.2 di - ti - o - ne ma - la non ti - me - bit,

B.2 di - ti - o - ne ma - la non ti - me - bit,

B.c. *[dolce]*

7 6

Messa di Morti

31

V.1

V.2

Va.

S.1
ma-la non ti - me - bit, non ti - me - bit. A - nimas

S.2
di - ti - o - ne ma-la non - ti - me-bit, non ti - me - bit. A - nimas

C.1
[Piu and.te]
non ti - me - bit. Absol - ve, Do - mine,

T.1
non ti - me - bit. Absol - ve, Do - mi - ne,

B.1
non ti - me - bit. Absol - ve, Do - mine,

C.2
non ti - me - bit. Absol - ve, Do - mine,

T.2
non ti - me - bit. Absol - ve, Do - mi - ne,

B.2
non ti - me - bit. Absol - ve, Do - mine,

B.c.

44 6 7 46 46

Messa di Morti

35

V.1

V.2

Va.

S.1
om - nium fi - de - li - um, a - nimas om - nium fi - de - li -

S.2
om - nium fi - de - li - um, a - nimas om - nium fi - de - li -

C.1
ab - sol - ve, Do - mi - ne,

T.1
ab - sol - ve, Do - mi - ne,

B.1
ab - sol - ve, Do - mi - ne,

C.2
ab - sol - ve, Do - mi - ne,

T.2
ab - sol - ve, Do - mi - ne,

B.2
ab - sol - ve, Do - mi - ne,

B.c.
5 4 #4 6 7 #6

Messa di Morti

45 **Andante**

V.1

V.2

Va.

S.1
rum ab om - ni vin - culo, ab om - ni

S.2
rum ab om - ni vin - culo,

C.1
ab om - ni vin - culo, ab om - ni

T.1
ab om - ni vin - culo, ab om - ni

B.1
rum ab om - ni vin - culo, ab om - ni

C.2
ab om - ni vin - culo,

T.2
ab om - ni vin - culo,

B.2
ab om - ni vin - culo,

B.c.

Messa di Morti

48

V.1
V.2
Va.

S.1
vin - cu-lo de-lic - to - rum.

S.2
ab om - ni vin - culo de-lic - to -

C.1
vin - cu-lo de-lic - to - rum.

T.1
vin - cu-lo de-lic - to - rum.

B.1
vin - cu-lo de-lic - to - rum.

C.2
ab om - ni vin - culo de-lic - to -

T.2
ab om - ni vin - culo de-lic - to -

B.2
ab om - ni vin - culo de-lic - to -

B.c.

7 6 4 7 6

Messa di Morti

51

V.1 *dol[ce]* *f*

V.2 *[dolce]* *f*

Va. *[dolce]* *[f]*

S.1 Et_ gra - ti-a tu - a, *me-re-*

S.2 *rum.* Et_ gra - ti-a tu - a, *me-re-*

C.1

T.1

B.1 *Il - lis suc-cur-ren - te me - re-an - tur,*

C.2 *rum.*

T.2 *rum.*

B.2 *rum.*

B.c. *[dolce]* *[f]*

Messa di Morti

55

V.1

V.2

Va.

S.1
an - - - tur e - va - dere Ju - di - cium

S.2
an - - - tur e - va - dere ul - ti -

C.1
Mere - an - tur e - va - dere Ju - di - cium

T.1
Me-re - an - tur e - va - dere Ju - di - cium

B.1
me-re - an - tur e - va - dere Ju - di - cium

C.2
Ju - di - cium ul - ti -

T.2
Ju - di - cium ul - ti -

B.2
Ju - di - cium ul - ti -

B.c.

Messa di Morti

58

V.1

V.2

Va.

S.1
ul - ti - o - nis. Et lu -

S.2
- - - - - nis. Et lu -

C.1
ul - ti - o - nis.

T.1
ul - ti - o - nis.

B.1
ul - ti - o - nis.

C.2
o - - - - - nis.

T.2
o - - - - - nis.

B.2
o - - - - - nis.

B.c.

Messa di Morti

61

V.1

V.2

Va.

S.1
- cis e - ter-ne, et lu-cis e - ter-ne be - a - ti - tu - dine per - fru -

S.2
- cis e - ter-ne, et lu-cis e - ter-ne be - a - ti - tu - dine per - fru -

C.1

T.1

B.1

C.2

T.2

B.2

B.c.
9 8 7 6 9 8 7 6 9 8 7 6 9 6 5 #

Messa di Morti

64

V.1

V.2

Va.

S.1
i, be-a-ti-tu-dine per - - -

S.2
i, be-a-ti-tu-dine per - - -

C.1
Et lu-cese-ter-ne be-a-ti-tu-dine

T.1
Et lu-cese-ter-ne be-a-ti-tu-dine per - - -

B.1
Et lu-cese-ter-ne be-a-ti-tu-dine per - - -

C.2
Et lu-cese-ter-ne be-a-ti-tu-dine

T.2
Et lu-cese-ter-ne be-a-ti-tu-dine per - - -

B.2
Et lu-cese-ter-ne be-a-ti-tu-dine per - - -

B.c.

9 8
7 6

Messa di Morti

67

V.1

V.2

Va.

S.1
- - - fru-i, be-a-ti-tu-dine per-fru-i.

S.2
- - - frui, be-a-ti-tu-dine per-fru-i.

C.1
per - - - frui, be-a-ti-tu-dine per-fru-i.

T.1
- - - fru-i, be-a-ti-tu-dine per-fru-i.

B.1
- - - frui, be-a-ti-tu-dine per-fru-i.

C.2
per - - - frui, be-a-ti-tu-dine per-fru-i.

T.2
- - - fru-i, be-a-ti-tu-dine per-fru-i.

B.2
- - - frui, be-a-ti-tu-dine per-fru-i.

B.c.

9 8 / 7 6 9 8 / 7 6 9

III. Sequentia

1. Dies ire

Largo

Spaventoso

The musical score is arranged in a system with ten staves. The top three staves are for strings: Violino 1, Violino 2, and Viola. The next six staves are for voices: Soprano 1, Soprano 2, Contralto 1, Tenore 1, Basso 1, and Contralto 2. The final staff is for Basso Continuo. The key signature is B-flat major (two flats) and the time signature is common time (C). The string parts feature a complex rhythmic pattern of eighth and sixteenth notes, with some passages marked 'Spaventoso'. The vocal parts are homophonic, with each voice part singing the same lyrics: 'Di-es i-re, di-es il-la'. The lyrics are written below the vocal staves.

Violino 1

Violino 2

Viola

Sopr. 1

Sopr. 2

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

Di-es i-re, di-es il-la

Di-es i-re, di-es il-la

Di-es i-re, di-es il-la

Di-es i-re, di-es il-la

Di-es i-re, di-es il-la

Di-es i-re, di-es il-la

Di-es i-re, di-es il-la

Messa di Morti

4

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

sol - vet se - culum in - fa - vil -

sol - vet se - culum in fa - vil -

sol - vet se - culum in fa - vil -

sol - vet se - culum in fa - vil -

sol - vet se - culum in fa - vil -

sol - vet se - culum in fa - vil -

sol - vet se - culum in fa - vil -

sol - vet se - culum in fa - vil -

2 6 6 6 #
4 4 5 4

Messa di Morti

7

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

la, tes-te David cum Si-bil-la,

la, tes-te David cum Si-bil-la,

la, tes-te Da-vid cum Si - bil-la,

la, tes-te Da-vid cum Si - bil-la,

la, tes-te David cum Si-bil-la,

la, tes-te David cum Si-bil-la,

la, tes-te David cum Si-bil-la,

la, tes-te David cum Si-bil-la,

[h]

Messa di Morti

11

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

[Fine]

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

tes - te Da - vid cum Si - bil - la.

Messa di Morti

14

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex
Quan-tus tre-mor est fu-tu-rus, quan-do ju-dex

Messa di Morti

18

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus?
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus?
est ven-tu-rus, cunc - ta stric - te dis - cus - su - rus?
est ven-tu-rus, cunc - ta stric - te dis - cus - su - rus?
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus?
est tu - rus, cunc - ta stric - te dis - cus - ru - rus?
est ven - tu - rus, cunc - ta stric - te dis - cus - su - rus?

Si replica il Primo Ritornello

2. Tuba mirum

Largo

The musical score is arranged in a system with the following parts from top to bottom:

- Corno 1** (Bass clef): Starts with a rest, then plays a melodic line with dynamics *dol[ce]*, *[f]*, and *[dolce]*.
- Corno 2** (Bass clef): Starts with a rest, then plays a melodic line with dynamics *[dolce]*, *[f]*, and *[dolce]*.
- Violino 1** (Treble clef): Plays a rhythmic accompaniment of eighth notes.
- Violino 2** (Treble clef): Plays a rhythmic accompaniment of eighth notes.
- Viola** (Alto clef): Plays a rhythmic accompaniment of eighth notes.
- Sopr. 1** (Treble clef): Singing the vocal line with lyrics: *Tu - ba mi - rum spargens so - num,*
- Sopr. 2** (Treble clef): Rest.
- Contr. 1** (Treble clef): Rest.
- Tenor 1** (Treble clef): Rest.
- Basso 1** (Bass clef): Rest.
- Contr. 2** (Treble clef): Rest.
- Tenor 2** (Treble clef): Rest.
- Basso 2** (Bass clef): Rest.
- Basso Continuo** (Bass clef): Plays a rhythmic accompaniment of eighth notes, marked *senza organo*.

Messa di Morti

4

Cor.1

Cor.2

V.1

V.2

Va.

S.1
tu - ba mi - rum spargens so - num, per se - pul - cra re - gi - o - num, co - get om - nes an - te

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Messa di Morti

7

Cor.1

Cor.2

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

tro - - num, tu-ba. mi-rum spargens so-num,

f

54

Messa di Morti

10

Cor.1

Cor.2

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

[f]

[f]

per se-pul-cra. re-gi - o-num, coeget omnes, coeget omnes an-te tro -

6 46 55

Messa di Morti

13

Cor.1
[dolce]

Cor.2
[dolce]

V.1
[dolce] *f*

V.2
[dolce] [*f*]

Va.
[dolce] [*f*]

S.1
num, per se-pul-cra re-gi-o-num, co - get omnes an-te tro -

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.
[dolce] [*f*]

Messa di Morti

16

Cor.1

Cor.2

V.1

V.2

Va.

S.1
num, an - te tro - num.

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

3. *Mors stupebit*

Largo **Andante**

Violino 1

Violino 2

Viola

Sopr. 1
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Sopr. 2
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Contr. 1
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Tenor 1
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Basso 1
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Contr. 2
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Tenor 2
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, judi - can - ti

Basso 2
Mors stu - pe - bit etna - tu - ra, cum re - surget cre - a - tu - ra, ju - dican - ti

Basso Continuo

Messa di Morti

6

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

respon-su - ra.
respon-su - ra. Inquo
respon-su - ra. Li - ber. scriptus pro-fe - re - tur, in quo
respon-su - ra. Li - ber_ scriptus pro-fe - re - tur, in quo
respon-su - ra.
respon-su - ra.
respon-su - ra.
respon - su - ra.

4 # #4 6 7 #6 #

Messa di Morti

11

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

senz'organo

6 # 6 # 7 6

ff

3 3 3 3

to - tum con - ti - ne - tur, un - de mun - dus ju - di - ce - tur. Ju - dex er - go

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

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

Messa di Morti

16

V.1 [dolce] *f* 3 3 3

V.2 [dolce] *f* 3 3 3

Va. [dolce] [*f*] 3 3 3

S.1 cum se - de - - - bit, quid - quid la -

S.2 cum se - de - - - bit, quid - quid la -

C.1

T.1

B.1

C.2

T.2

B.2

B.c. [dolce] 9 8 *f* 3 3 3

Messa di Morti

21

V.1 *3* *[dolce]* *f*

V.2 *3* *[dolce]* *[f]*

Va. *3* *[dolce]* *[f]*

S.1 *tet, ap - pare - - - bit;*

S.2 *tet, ap - pa - re - - - bit; nil in - ul - tum re - ma - ne -*

C.1 *Nil in - ul - tum re - ma - ne -*

T.1 *8 Nil in - ul - tum re - ma - ne -*

B.1

C.2

T.2 *8*

B.2

B.c. *3* *dol[ce]* *# [f]* *organo*

Messa di Morti

26

V.1

V.2

Va.

S.1
nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

S.2
bit, nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

C.1
bit, nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

T.1
bit, nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

B.1
Nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

C.2
Nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

T.2
Nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

B.2
Nil in - ul - tum re - ma - ne - bit, re - ma - ne - bit.

B.c.
tutti

4. *Quid sum miser*

[Largo]

The musical score is arranged in a system with the following parts from top to bottom:

- Violino 1**: Treble clef, C major key signature, common time. Features a melodic line with a *Spaventoso* section.
- Violino 2**: Treble clef, C major key signature, common time. Features a melodic line with a *Spaventoso* section.
- Viola**: Alto clef, C major key signature, common time. Features a melodic line with a *Spaventoso* section.
- Sopr. 1**: Treble clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Sopr. 2**: Treble clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Contr. 1**: Treble clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Tenor 1**: Treble clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Basso 1**: Bass clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Contr. 2**: Treble clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Tenor 2**: Treble clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Basso 2**: Bass clef, C major key signature, common time. Lyrics: *Quid sum mi-ser* | *tunc dic-tu-rus?*
- Basso Continuo**: Bass clef, C major key signature, common time. Features a melodic line with a *Spaventoso* section.

Messa di Morti

4

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

Quem pa - tro - num ro - ga - tu -

[2] [6] 6 [6] [5]
[4] [4] 5 [4] [3]

Messa di Morti

7

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

rus, cum vix justus sit se-cu-rus,

rus, cum vix justus sit se-cu-rus,

rus, cum vix jus-tus sit se - cu-rus,

rus, cum vix jus-tus sit se - cu-rus,

rus, cum vix justus sit se-cu-rus,

rus, cum vix justus sit se-cu-rus,

rus, cum vix justus sit se-cu-rus,

rus, cum vix justus sit se-cu-rus,

4

Messa di Morti

11

V.1
V.2
Va.

S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

f
f
[f]
[f]

cum vix jus - tus sit_ se - cu - rus?
cum vix jus - tus sit se - cu - rus?
cum vix jus - tus sit se - cu - rus?
cum vix jus - tus sit_ se - cu - rus?
cum vix jus - tus sit se - cu - rus?
cum vix jus - tus sit se - cu - rus?
cum vix jus - tus sit_ se - cu - rus?
cum vix jus - tus sit se - cu - rus?

Detailed description: This page of a musical score, numbered 11, is for a piece titled 'Messa di Morti'. It features a string ensemble and a vocal choir. The string parts (Violins 1 and 2, Viola, and Contrabass) are written in G minor and consist of dense, rhythmic patterns of eighth and sixteenth notes. The vocal parts (Soprano 1 and 2, Alto 1 and 2, Tenor 1 and 2, Bass 1 and 2, and Contrabass) are in a homophonic setting, with each voice part singing the same Latin text: 'cum vix jus - tus sit_ se - cu - rus?'. The vocal lines are mostly quarter and eighth notes. The score includes dynamic markings such as *f* (forte) and *[f]* (forzando). The page number '11' is located at the top left of the first staff.

Messa di Morti

18

V.1

V.2

Va.

S.1
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

S.2
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

C.1
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

T.1
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

B.1
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

C.2
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

T.2
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

B.2
sal-vas gra-tis, sal - va me, fons pie-ta - - tis.

B.c.

Messa di Morti

26

V.1

V.2

Va.

S.1
re - cor - da - re, Je - su pi - e, quod sum cau - sa

S.2
da - re, Je - su pi - e, quod sum cau - sa

C.1
da - re, Je - su pi - e, quod sum cau - sa

T.1
- re, Je - su pi - e, quod sum cau - sa

B.1
Je - su pi - e, quod sum cau - sa tu - e

C.2
Je - su pi - e, quod sum cau - sa tu - e

T.2
Je - su pi - e, quod sum cau - sa tu - e

B.2
Je - su pi - e, quod sum cau - sa tu - e

B.c.

Messa di Morti

29

V.1

V.2

Va.

S.1
tu-e vi - e: ne me per-das, neme perdas il-la di - e.

S.2
tu-e vi - e: ne me per-das, neme perdas il-la di - e.

C.1
tu-e vi - e: ne me per-das, ne me per - das il - la_ di - e.

T.1
tu-e vi - e: ne me per-das, ne me per - das il - la di - e.

B.1
vi - e: ne me perdas, ne me per-das, ne me per - das il - la di - e.

C.2
vi - e: ne me perdas, ne me per-das, ne me per - das il - la_ di - e.

T.2
vi - e: ne me perdas, ne me per-das, ne me per - das il - la di - e.

B.2
vi - e: ne me per-das, ne me per-das, ne me per - das il - la di - e.

B.c.

4

5. *Querens me*

Amoroso dolcissimo

Violino 1

Violino 2

Viola

Sopr. 1
Que - rens me, se - dis - ti lassus: re - de - mis - ti crucem pas - sus: tan - tus

Sopr. 2

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

6/4 6 6/4 6/4

Messa di Morti

4

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

la - bor non sit cas - sus, non sit cas - sus, tantus la - bor non sit cas - sus, non

Detailed description: This page of a musical score for 'Messa di Morti' features a variety of instruments and voices. At the top, three string staves (Violin 1, Violin 2, and Viola) play a melodic line with eighth and sixteenth notes, some beamed together. Below them is a vocal soloist (S.1) with lyrics: 'la - bor non sit cas - sus, non sit cas - sus, tantus la - bor non sit cas - sus, non'. The lyrics are written under the notes, with a tilde (~) above the second 'cas - sus'. The rest of the vocal staves (S.2, C.1, T.1, B.1, C.2, T.2, B.2) are empty, indicating that the choir is silent for this passage. At the bottom, a double bass staff (B.c.) provides a rhythmic accompaniment with eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Messa di Morti

7

V.1 *[f]* *[dolce]*

V.2 *[f]* *[dolce]*

Va. *[f]* *[dolce]*

S.1 sit cas - sus, nonsit cas - sus.

S.2

C.1 Jus - te Ju-dex, Juste Ju-dex.ul-ti-o-nis,do-num.

T.1

B.1

C.2

T.2

B.2

B.c. *[ferma]* *[f]* *[dolce]*

Detailed description: This is a page of a musical score for 'Messa di Morti'. It features a string ensemble (Violins 1 & 2, Viola, and Basses) and a vocal ensemble (Soprano 1 & 2, Alto, Tenors 1 & 2, and Basses). The score is in a minor key and 3/4 time. The string parts are marked with dynamics *[f]* and *[dolce]*, and include a triplet of eighth notes. The vocal parts have lyrics in Latin. The Soprano 1 part has a fermata over the first measure. The Basses (B.1, B.2, B.c.) have dynamics *[f]* and *[dolce]*.

Messa di Morti

11

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

fac re-mis-si - o - nis an - te di - em ra - ti - o - nis, ra - ti - o - nis, an - te

Messa di Morti

14

V.1

V.2

Va.

S.1

S.2

C.1
di-em ra-ti-o-nis, ra-ti-o-nis, ra-ti-o-nis.

T.1

B.1

C.2

T.2

B.2

B.c.

6. Ingemisco

Largo

Violino 1

Violino 2

Viola

Sopr. 1
In - ge - mis - co, in - ge - mis - co tam - quam re - us, tam - quam re - us:

Sopr. 2
In - ge - mis - co tam - quam re - us:

Contr. 1
In - ge - mis - co, in - ge - mis - co tam - quam re - us, tam - quam re - us:

Tenor 1
In - ge - mis - co, in - ge - mis - co tam - quam re - us, tam - quam re - us:

Basso 1
In - ge - mis - co tam - quam re - us:

Contr. 2
In - ge - mis - co tam - quam re - us:

Tenor 2
In - ge - mis - co tam - quam re - us:

Basso 2
In - ge - mis - co tam - quam re - us:

Basso Continuo

Messa di Morti

10

V.1 *[f]* *[dolce]*

V.2 *[f]* *[dolce]*

Va. *[f]* *[dolce]*

S.1 *sup- pli - can - ti* *par - ce, - De - us,* *parce, De -*

S.2 *sup - pli - can - ti* *par - ce, - De - us,* *par - ce, De -*

C.1 *sup - pli - can - ti* *par - ce, De -*

T.1 *sup - pli - can - ti* *par - ce, De -*

B.1 *sup - pli - can - ti* *par - ce, De -*

C.2 *sup - pli - can - ti* *par - ce, De -*

T.2 *sup - pli - can - ti* *par - ce, De -*

B.2 *sup - pli - can - ti* *par - ce, De -*

B.c. *senza organo* *con l'org:[a]no* *senz' organo* *[con] org:[a]no*
[f] *[dolce]*

Messa di Morti

And:[ant]e

15

V.1

V.2

Va.

S.1
us.

S.2
us.

C.1
us. Qui Ma-ri-am ab-sol-vis-ti, et la-tronem ex-au-dis-ti, et la-tronem ex-au-

T.1
us. Qui Ma-ri-am ab-sol-vis-ti et la-tronem ex-au-dis-ti, et la-

B.1
us.

C.2
us.

T.2
us.

B.2
us.

B.c.

Messa di Morti

21

V.1

V.2

Va.

S.1
mi - hi quo - que spem de - dis - ti,

S.2
mi - hi quo - que spem de - dis - ti,

C.1
mi - hi quo - que spem de - dis - ti,

T.1
mi - hi quo - que spem de - dis - ti,

B.1
mi - hi quo - que spem de - dis - ti,

C.2
mi - hi - quo - que spem de - dis - ti,

T.2
mi - hi quo - que spem de - dis - ti,

B.2
mi - hi quo - que spem de - dis - ti,

B.c.

Messa di Morti

23

V.1 [dolce]

V.2 [dolce]

Va. [dolce]

S.1
mi - hi quo-que spem de - dis - ti.

S.2
mi - hi quo-que spem de - dis - ti.

C.1
mi - hi quo-que spem de - dis - ti, mi - hi quo-que spem de - dis - ti.

T.1
mi - hi quo-que spem de - dis - ti.

B.1
mi - hi quo-que spem de - dis - ti.

C.2
mi - hi quo-que spem de - dis - ti.

T.2
mi - hi quo-que spem de - dis - ti.

B.2
mi - hi quo-que spem de - dis - ti.

B.c. [dolce]

Messa di Morti

26 **Larghetto**

V.1

V.2

Va.

S.1
Pre - ces me - e non _____ sunt dig-ne: sed tu bo-nus fac be - nig -

S.2
Pre - ces me - e non _____ sunt dig-ne.

C.1
Sed tu bo - nus. fac be - nig -

T.1
Sed tu bo-nus fac be - nig -

B.1

C.2

T.2

B.2

B.c.

Messa di Morti

29

V.1 *f*

V.2 [*f*]

Va. [*f*]

S.1
ne, sed tu bonus fac be - nig - ne.

S.2

C.1
ne, bonus fac be - nig - ne.

T.1
ne, sed tu bo-nus. fac be - nig - ne.

B.1
Sed tu bonus fac be - nig - ne, ne per - en - ni - cre - mer. ig -

C.2

T.2

B.2

B.c. *b2* [*f*]

Messa di Morti

32

V.1
[dolce]

V.2
[dolce]

Va.
[dolce]

S.1
In-ter-o-ves lo - cum pre - sta,

S.2
In-ter-o-ves lo - cum pre - sta, et ab he - dis me se - ques -

C.1
Et ab he - dis me - se - ques -

T.1
Et ab he - dis me se - ques -

B.1
ne.

C.2

T.2

B.2

B.c.
[dolce]

44

Messa di Morti

35

V.1 *f*

V.2 *f*

Va. *ff*

S.1
et ab he-dis me se - ques - tra.

S.2
tra, et ab he-dis me se - ques - tra.

C.1
tra, et ab he-dis me se - ques - tra.

T.1
tra, et ab he-dis me se - ques - tra.

B.1
Et ab he-dis me se - ques - tra, sta - tu - ens in - par - te dex -

C.2

T.2

B.2

B.c. *ff*

Messa di Morti

38

V.1

V.2

Va.

S.1
Con-fu - ta - tis ma - le -

S.2
Con-fu - ta - tis ma - le -

C.1
Con-fu - ta - tis ma - le -

T.1
Con-fu - ta - tis ma - le -

B.1
tra. *Con-fu - ta - tis ma - le -*

C.2
Con-fu - ta - tis ma - le -

T.2
Con-fu - ta - tis ma - le -

B.2
Con-fu - ta - tis ma - le -

B.c.
[f]

Messa di Morti

41

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

dic - tis, flam-mis a - cri - bus ad - dic - tis:

46

Messa di Morti

44

V.1
[dolce]

V.2
[dolce]

Va.
[dolce]

S.1
vo - ca me cum be - ne - dic - tis, vo - ca me cum be - ne - dic - tis.

S.2
vo - ca me cum be - ne - dic - tis.

C.1
vo - ca me cum be - ne - dic - tis, vo - ca me cum be - ne - dic - tis.

T.1
vo - ca me cum be - ne - dic - tis, vo - ca me cum be - ne - dic - tis.

B.1
vo - ca me cum be - ne - dic - tis.

C.2
vo - ca me cum be - ne - dic - tis.

T.2
vo - ca me cum be - ne - dic - tis.

B.2
vo - ca me cum be - ne - dic - tis.

B.c.
[dolce]

5 6 4 3
5

Messa di Morti

49 **And:[ant]e**

V.1

V.2

Va.

S.1
Et ac - cli - nis,

S.2

C.1
O - ro supplex

T.1
O - ro supplex et ac - cli - nis cor con - tri - tum qua - si ci - nis, o -

B.1
O - ro sup - plex et ac - cli - nis,

C.2

T.2

B.2

B.c.

Messa di Morti

54

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

o - ro sup - plex et ac - cli - nis

O - ro sup - plex, o - ro

et ac - cli - nis cor con - tri - tum qua - si ci - nis, o - ro sup - plex et ac - cli - nis

ro sup - plex et ac - cli - nis, o -

o - ro sup - plex et ac - cli - nis

6 b5 4 43 6 b5 4 3 6 5 #3 b6 #4 6 44 6

Messa di Morti

59

V.1

V.2

Va.

S.1
corcontri - tum quasi ci - nis, o - ro supplex et ac-cliplex

S.2
sup - plex et ac - cli - nis, o - ro sup -

C.1
corcontri - tum quasi ci - nis, quasi ci - nis, o -

T.1
- ro sup - plex et ac - cli - nis, o -

B.1
cor con - tri - tum qua - si ci - nis, o - ro

C.2

T.2

B.2

B.c.
6 5 4 6 6 5 4 6 5 # 6 5 # 47 5 43

Messa di Morti

64

V.1

V.2

Va.

S.1
cor con-tri-tum qua-si ci-nis, cor con-tri-tum, cor con-tri-tum

S.2
plex et ac-clip-nis cor con-tri-tum, cor con-tri-tum

C.1
ro sup-plex, o-ro

T.1
- ro, o-ro sup-plex

B.1
sup-plex et ac-clip-nis, o-ro

C.2

T.2

B.2

B.c.

b7 5 3 46 45 # 4 7 5

4 5 4

Messa di Morti

69

qua - si ci - nis,
qua - si ci - nis, o - ro sup -
sup - plex, o - ro sup-plex et ac - cli-nis cor con - tri-tumqua - si
et ac - cli - nis, o - ro sup - plex et ac -
sup - plex et accli - nis,
7 6 # 6 4 5 6 4 4 6 4 3 6 5
b5 b5

Messa di Morti

74

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

o - ro sup - plex,

- plex, o - ro sup - plex,

ci - nis, cor con - tri - tum, cor con - tri - tum qua - si ci - nis,

cli - nis, cor con - tri - tum cor con - tri - tum qua - si ci - nis,

o - ro sup - plex et ac - cli - nis,

5 4

7 6 4

Messa di Morti

79

V.1

V.2

Va.

S.1
o-ro supplex et ac-clin-is cor con-tri-tum quasi ci-nis, gere curam me-i

S.2
o - ro sup - plex,

C.1
o-ro supplex et ac-clin-is cor con-tri-tum quasi ci-nis, gere curam me-i

T.1
o - ro sup - plex qua - si ci - nis,

B.1
o - ro supplex et ac - clin-is cor con - tri-tum qua-si ci - nis, gere curam me-i

C.2
gere curam me-i

T.2
gere curam me-i

B.2
ge-re curam me-i

B.c.

b6 #4 6 6 b4 6 6 5 b4 6

Messa di Morti

84

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

fi - nis, gere curam mei fi - nis,
gere curam mei fi - nis, gere curam mei fi -
fi - nis, gere curam mei fi - nis, gere curam mei fi - nis, gere curam mei fi -
gere curam mei fi - nis, gere curam mei fi -
fi - nis, gere curam mei fi - nis,
fi - nis, gere curam mei fi - nis,
fi - nis, gere curam mei fi - nis,

Messa di Morti

89

V.1

V.2

Va.

S.1
ge-re cu-ram me-i fi - nis.

S.2
nis, ge-re cu-ram me-i fi - nis.

C.1
nis, ge-re cu-ram me-i fi - nis.

T.1
nis, ge-re cu-ram me-i fi - nis.

B.1
ge-re cu-ram me-i fi - nis.

C.2
ge-re cu-ram me-i fi - nis.

T.2
ge-re cu-ram me-i fi - nis.

B.2
ge-re cu-ram me-i fi - nis.

B.c.

6 4 $\flat 6$ 4 4 $\flat 7$ 4 3

Messa di Morti

7. *Lacrimosa*

Largo

Violino 1

Violino 2

Viola

Sopr. 1
La - cri - mo - sa - di - es

Sopr. 2
La - cri - mo - sa di - es

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

Messa di Morti

6

V.1

V.2

Va.

S.1
il - la qua re-sur - get ex fa - vil - la,

S.2
il - la qua re-sur - get ex fa - vil - la,

C.1
Qua re-sur - get ex fa - vil - la, la -

T.1
Qua re-sur - get ex fa - vil - la, la -

B.1
Qua re-sur - get ex fa - vil - la,

C.2
Qua re-sur - get ex fa - vil - la,

T.2
Qua re-sur - get ex fa - vil - la,

B.2
Qua re-sur - get ex fa - vil - la,

B.c.

Messa di Morti

11

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

cri - mo - sa di - es il -

cri - mo - sa di - es il -

Messa di Morti

[Andante]

16

V.1

V.2

Va.

S.1
quaresur - get ex fa - vil - la ju - dican - dus homo re - us.

S.2
quaresur - get ex fa - vil - la ju - dican - dus homo re - us.

C.1
la quaresur - get ex fa - vil - la ju - dican - dus homo re - us.

T.1
la quaresur - get ex fa - vil - la ju - dican - dus homo re - us.

B.1
quaresur - get ex fa - vil - la ju - dican - dus homo re - us. Huic

C.2
quaresur - get ex fa - vil - la ju - dican - dus homo re - us.

T.2
quaresur - get ex fa - vil - la ju - dican - dus homo re - us.

B.2
qua re - sur - get ex fa - vil - la ju - dican - dus homo re - us.

B.c.

6
5

6
5

4 43

Messa di Morti

21

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Hu-ic er - go par - ce, De - us: Pi - e

Pi - e Je - su Do - mi - ne, hu - ic er - go par - ce, De -

er - go par - ce, De - us: Pi - e Je - su Do -

4 43

4 6 6 b 5 b3

2 4

Messa di Morti

26

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Pi - e Je-su Do-mi - ne, do-na

Huic er - go par - ce, De - us: Pi-e Je-su Do - mine, do-na

Je - su Do-mi - ne, hu-ic er - go par-ce, De - us: Pi-e Je - su Do - mi-

- us, Pi-e Je-su Do - mine, do-na

- mi - ne, Pi - e Je-su Do - mi - ne, do-na

Dona

Dona

Dona

4 b 5 4
4

b4 6 6 b3 5 b3
2 4

Messa di Morti

31

V.1

V.2

Va.

S.1
e - is re - qui - em, do - na e - is re - qui - em.

S.2
e - is re - qui - em, do - na e - is re - qui - em.

C.1
ne, do - na e - is re - qui - em.

T.1
e - is re - qui - em, do - na e - is re - qui - em, do - na e - is re - qui - em.

B.1
e - is re - qui - em, do - na e - is re - qui - em.

C.2
e - is re - qui - em, do - na e - is re - qui - em.

T.2
e - is re - qui - em, do - na e - is re - qui - em, do - na e - is re - qui - em.

B.2
e - is re - qui - em, do - na e - is re - qui - em.

B.c.

b6 6 b

Messa di Morti

36 **Stretto**

V.1

V.2

Va.

S.1
A - - - men,

S.2
A - - - men,

C.1
A - - - men,

T.1
A - - - men, a -

B.1
A -

C.2

T.2
A -

B.2
A -

B.c.
2 6 43 45

Messa di Morti

42

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

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

b2 6 7 4 b 2 2

Messa di Morti

47

V.1

V.2

Va.

S.1
men.

S.2
a - - - - - men.

C.1
men, a - - - - - men, a - men.

T.1
8 a - - - - - men, a - men.

B.1
a - - - - - men.

C.2
men, a - - - - - men, a - men.

T.2
8 a - - - - - men, a - men.

B.2
a - - - - - men.

B.c.

IV. Offertorium

1. Domine Jesu

Andante

Violino 1

Violino 2

Viola

Sopr. 1

Sopr. 2

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

Rex glo - ri - e, Rex

Do - mine Je - su Chris - te, Rex glo - ri - e, Rex

Rex glo - ri - e, Rex glo -

Do - mine Je - su Chris - te, Do - mine Je - su Chris - te, Rex.

Do - mine Je - su Chris - te, Rex glo - ri - e, Rex

Do - mine Je - su Chris - te, Rex

Do - mine Je - su Chris - te, Rex.

Do - mine Je - su Chris - te, Rex

4 7 6 5 3

Messa di Morti

5 *sotto voce*

V.1
V.2
Va.

S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

glo - ri - e, de - func - to - rum
glo - rie, de - func - to - rum
- ri - e, de - func - to - rum
glo - ri - e, de - func - to - rum
glo - ri - e, Li - bera a - nimas om - nium fi - de - lium de - func - to - rum
glo - ri - e, de - func - to - rum.
glo - ri - e, de - func - to - rum.
glo - ri - e, de - func - to - rum.
glo - ri - e, de - func - to - rum.

6 4
4

Messa di Morti

10

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

de pe - nis in - fer - ni,

de pe - nis in - fer - ni,

de pe - nis in - fer - ni,

de pe - nis in - fer - ni,

de pe - nis in - fer - ni,

6
4

[f]

Messa di Morti

14

V.1

V.2

Va.

S.1
et de pro - fun - do. la - cu.

S.2
et de pro - fun - do la - cu.

C.1

T.1
et de pro - fun -

B.1
et de pro -

C.2

T.2

B.2

B.c.

Messa di Morti

20

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

[f]

[f]

[f]

de pro-fun-do la-cu. Li-be-ra e-as de o-re le-o-nis,

- do-la - cu. Li-be-ra e-as de o-re le-o-nis,

fun-do la - cu. Li-be-ra e-as de o-re le-o-nis,

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

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

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

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

[f]

Messa di Morti

25

V.1

V.2

Va.

S.1
Li - be-ra e - as de o - re le - o - nis,

S.2
Li - be-ra e - as de o - re le - o - nis,

C.1
li - be-ra e - as de

T.1
li - be-ra e - as de

B.1
li - be-ra e - as de

C.2
li - be-ra e - as de

T.2
li - be-ra e - as de

B.2
li - be-ra e - as de

B.c.

Messa di Morti

28

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

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

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

o - re le - o - nis,

o - re le - o - nis,

o - re le - o - nis,

o - re le - o - nis,

o - re le - o - nis,

o - re le - o - nis,

o - re le - o - nis,

b7
h

Messa di Morti

31

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

ne ab - sor - be - at e - as tar - tarus,

ne ab - sor - be - at e - as tar - tarus,

ne ab - sor - be - at e - as tar - tarus,

ne ab - sor - be - at e - as tar - tarus.

ne ab - sor - be - at e - as tar - tarus.

ne ab - sor - be - at e - as tar - tarus.

ne ab - sor - be - at e - as tar - tarus.

ne ca -

6 #

Messa di Morti

Largo

34

V.1 [dolce]

V.2 [dolce]

Va. [dolce]

S.1 - dant.

S.2

C.1 sotto voce
in ob - scu -

T.1 in ob - scu -

B.1 ne ca - dant, ca - - - dant in ob - scu -

C.2

T.2

B.2

B.c. # [dolce] b4 b5

Messa di Morti

39 **Andante**

V.1
V.2
Va.
S.1
Sed sig - ni fer sanc - tus Mi - chael re - pre - sen - tet e - as in lu - cem
S.2
Sed sig - ni fer sanc - tus Mi - chael re - pre - sen - tet e - as in lu - cem
C.1
rum. Sed sig - ni fer sanc - tus Mi - chael,
T.1
rum. Sed sig - ni fer sanc - tus Mi - chael,
B.1
rum. Sed sig - ni fer sanc - tus Mi - chael re - pre - sen - tet e - as in lu - cem
C.2
Sed sig - ni fer sanc - tus Mi - chael,
T.2
Sed sig - ni fer sanc - tus Mi - chael,
B.2
Sed sig - ni - fer sanc - tus Mi - chael,
B.c.

Messa di Morti

43

V.1

V.2

Va.

S.1
sanctam, quam o-lim A-brahae pro-mi-sis - ti et se-mini e - jus, quam

S.2
sanctam, quam o-lim A-brahae pro-mi-sis - ti et se-mini e - jus, quam

C.1
quam o-lim A-brahae pro-mi-sis - ti, quam

T.1
quam o-lim A-brahae pro-mi-sis - ti, quam

B.1
sanctam, quam o-lim A-brahae pro-mi-sis - ti, quam

C.2
quam o-lim A-brahae pro-mi-sis - ti, quam

T.2
quam o-lim A-brahae pro-mi-sis - ti, quam

B.2
quam o-lim A-brahae pro-mi-sis - ti, quam

B.c.

Messa di Morti

48

V.1

V.2

Va.

S.1
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

S.2
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

C.1
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

T.1
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

B.1
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

C.2
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

T.2
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

B.2
o - lim A - brahae pro - mi - sis - ti et se - mini e - jus.

B.c.

7 6 4 4

Messa di Morti

2. Hostias

[Andante]

Violino 1

Violino 2

Viola

Sopr. 1

Sopr. 2

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

Ti - bi, Do - mine, lau - dis of -

Hos - ti - as et pre - ces

Ti - bi, Do - mine, hos - ti - as et pre -

Hos - ti - as et pre - ces lau - dis of - fe -

7 6 # 7 6 7 6 5

Messa di Morti

6

V.1

V.2

Va.

S.1
fe - - - ri - mus. Pro

S.2

C.1
ti - bi, Do-mi-ne, lau - dis of - fe - ri-mus. Tu sus - ci-pe pro

T.1
ces lau-dis of - fe - ri-mus. Tu sus - ci - pe,

B.1
- ri - mus. Tu sus - ci-pe,

C.2
Tu sus - ci-pe,

T.2
Tu sus - ci - pe,

B.2
Tu sus - ci-pe,

B.c.

7 #6 7 6 5 4 6 7 46

Messa di Morti

11

V.1
V.2
Va.

S.1
a-ni-mabus il - lis, pro a-ni-mabus il - lis,

S.2
Tu sus - ci - pe, tu

C.1
a-ni-mabus il - lis, pro a-ni-mabus il - lis,

T.1
tu sus - ci - pe, tu

B.1
tu sus - ci - pe, tu

C.2
tu sus - ci - pe, tu

T.2
tu sus - ci - pe, tu

B.2
tu sus - ci - pe, tu

B.c.

Detailed description: This page of a musical score, numbered 11, is for a piece titled 'Messa di Morti'. It features instrumental and vocal parts. The instrumental parts include Violin 1 (V.1), Violin 2 (V.2), and Viola (Va.), all in treble clef with a key signature of one flat. The vocal parts include Soprano 1 (S.1), Soprano 2 (S.2), Contralto (C.1), Tenor 1 (T.1), Bass 1 (B.1), Contralto 2 (C.2), Tenor 2 (T.2), Bass 2 (B.2), and Bass Continuo (B.c.). The vocal parts are in treble clef (S.1, C.1, T.1, T.2) or bass clef (B.1, B.2, B.c.). The lyrics are in Latin: 'a-ni-mabus il - lis, pro a-ni-mabus il - lis, Tu sus - ci - pe, tu'. The score includes various musical notations such as notes, rests, and dynamic markings.

Messa di Morti

15

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

pro a-ni-mabus il - lis qua - rum

sus - ci - pe, tu sus - ci - pe

pro a-ni-mabus il - lis qua - rum

sus - cipe, tu sus - ci - pe

sus - cipe, tu sus - ci - pe

sus - cipe, tu sus - ci - pe

sus - cipe, tu sus - ci - pe

sus - cipe, tu sus - ci - pe

sus - cipe, tu sus - ci - pe

Messa di Morti

19

V.1 *[f]* *[dolce]* *[f]*

V.2 *[f]* *[dolce]* *[f]*

Va. *[f]* *[dolce]* *[f]*

S.1 ho - di-e, qua-rum ho - di - e

S.2 me - mo - ri-am fa - ci - mus, me -

C.1 ho - di - e, qua - rum ho - di-e

T.1 me - mo - ri-am fa - ci - mus, me -

B.1 me - mo - ri-am fa - ci - mus, me -

C.2 me - mo - ri-am fa - ci - mus, me -

T.2 me - mo - ri-am fa - ci - mus, me -

B.2 me - mo - ri-am fa - ci - mus, me -

B.c. *[f]* *[f]*

Messa di Morti

23

V.1 [dolce]

V.2 [dolce]

Va. [dolce]

S.1 me - mo - riam fa - ci - mus. Fac e -

S.2 mo - ri - am fa - ci - mus.

C.1 me - mo - riam fa - ci - mus. Fac e -

T.1 mo - ri - am fa - ci - mus.

B.1 mo - ri - am fa - ci - mus. Fac e -

C.2 mo - ri - am fa - ci - mus.

T.2 mo - ri - am fa - ci - mus.

B.2 mo - ri - am fa - ci - mus.

B.c.

6
5

Messa di Morti

27

V.1

V.2

Va.

S.1
- as, Do mi - ne,

S.2

C.1
- as, Do - - mi - ne,

T.1
de mor - - te trans - i -

B.1
as, Do - mi - ne, de mor - - - te trans -

C.2

T.2

B.2

B.c.

#4
b3

Messa di Morti

32

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

re ad vi - tam, ad vi - tam, quam o - lim A - bra - hae, quam o - lim

i - re ad vi - tam, ad vi - tam, quam o - lim

quam o - lim

Quam o - lim

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

quam o - lim

Quam o - lim

Quam o - lim

Quam o - lim

Quam o - lim

6 45 5 4 #

Messa di Morti

37

V.1

V.2

Va.

S.1
A - brahae promi-sis - ti et se - mi-ni jus.

S.2
A - bra - hae promi-sis - ti et se - ni e - jus.

C.1
A - brahae pro-mi - sis - ti et se - mi-ni e - - jus.

T.1
A - bra - hae pro-mi - sis - ti et se - mi-ni e - - -

B.1
A - brahae promi-sis - ti et se - mi-ni e - jus.

C.2
A - brahae pro-mi - sis - ti et se - mi-ni e - - jus.

T.2
A - bra - hae pro-mi - sis - ti et se - mi-ni e - - -

B.2
A - brahae promi-sis - ti et se - mi-ni e - jus.

B.c.

b3 4 6 h

V. Sanctus

Violino 1

Violino 2

Viola

Sopr. 1

Sopr. 2

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

Sanc - -

Sanc - -

Sanc -

Sanc - - - - - tus,

Sanc - - - - - tus,

b 2 6 5 b 6 7 #

Messa di Morti

7

V.1

V.2

Va.

S.1
- - - - - tus, Sanc - - - - - tus,

S.2
- - - - - tus, Sanc -

C.1
- - - - - tus,

T.1
Sanc - - - - -

B.1
Sanc - - - - -

C.2

T.2

B.2

B.c.

4
2

6

7

#6

5
4

#

Messa di Morti

13

V.1

V.2

Va.

S.1
Sanc - - - tus

S.2
- - - - - tus,

C.1
Sanc - - - - -

T.1
tus, Sanc - - - tus, Sanc -

B.1
tus, Sanc - - - tus,

C.2

T.2

B.2

B.c.
6 9 8 5 # # 5 4 #
b3

Messa di Morti

18

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

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

7 6 7 #6 b 7 #6

Messa di Morti

23

V.1 *[f]*

V.2 *[f]*

Va. *[f]*

S.1 Sanc - - - tus

S.2 - - - tus, Sanc - - -

C.1 - minus De-us Sa - ba - oth, Sanc - - - tus Do -

T.1 *s* Sanc - - - tus Do - minus De - us

B.1 Do - minus De-us Sa - ba oth, Sanc -

C.2

T.2 *s*

B.2

B.c.

6 7 #6 *[f]* 4/2

Messa di Morti

28

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Do - minus

- tus Do - minus De-us Sa - ba - oth, Do - minus

- minus De-us Sa - ba - oth, Do - minus De -

Sa - - - ba - oth, De - us Sa - ba -

- - - tus Do - minus De-us Sa - ba - oth,

#6 7 #6 ♯

Messa di Morti

33

V.1

V.2

Va.

S.1
De - - - us Sa - ba - oth.

S.2
De - - - us Sa - ba - oth.

C.1
- - - - - us Sa - ba - oth.

T.1
oth, Do - minus De - us Sa - - ba - oth.

B.1
De - - - us Sa - ba - oth.

C.2

T.2

B.2

B.c.
b b 5 4 #

38 *Canon supra canon*

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Ple -

Ple -

Ple - - ni sunt ce - li

Ple - - ni sunt ce - - li,

Ple - -

5 6 2

Messa di Morti

44

V.1

V.2

Va.

S.1
- - - ni sunt ce - li

S.2
- - - ni sunt ce - li

C.1
et - - - ter - ra,

T.1
ple - ni sunt ce - li et ter -

B.1
ni sunt ce - li, ple -

C.2

T.2

B.2

B.c.
7 b6

Messa di Morti

49

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

et ter - ra, ple -
et ter - ra, ple -
ple - ni sunt ce - li et ter - ra glo -
- - - ra glo - ri - a tu -
ni sunt ce - li et ter - - -

4 6 4 4

Messa di Morti

54

V.1

V.2

Va.

S.1
ni sunt ce - li et ter - ra glo - ri - a tu - a.

S.2
ni sunt ce - li et ter - ra glo - ri - a tu - a.

C.1
- ri - a tu - a. O - san - na in ex - cel - sis, o -

T.1
a. O - san - na in ex - cel - sis, o - san - na in

B.1
- ra glo - ri - a tu - a. O - san - na

C.2

T.2

B.2

B.c.

6 b3 5 4 3 2 6 4 6 6 5 3
4

Messa di Morti

60

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

O - san - na in ex - cel - sis, o - san - nain ex - cel - sis.

O - san - na in ex - cel - sis, o - san - nain ex - cel - sis.

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

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

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

5 46 5 3 6 4 b6 b5 b6 b6 b5 6 5 4 3

Ferma

VI. Benedictus

Violino 1

Violino 2

Viola

Sopr. 1

Sopr. 2

Contr. 1

Tenor 1

Basso 1

Contr. 2

Tenor 2

Basso 2

Basso Continuo

Be - ne - dic - tus,

Be - ne - dic - tus qui ve - nit, be - ne -

Be - ne - dic - tus qui ve - nit, be - ne -

Be - ne - dic - tus, be - ne dic -

7 6 6 7 6 7 46 7 6 6

Messa di Morti

8

V.1

V.2

Va.

S.1
be - ne - dic - tus qui ve - nit, qui ve -

S.2

C.1
dic - tus qui ve - nit, qui ve -

T.1
dic - tus qui ve -

B.1
- tus qui ve -

C.2

T.2

B.2

B.c.

6 # 6 5 b6 b5 9 6 6 5 6 9 8 5 #6

Messa di Morti

15

V.1

V.2

Va.

S.1
- - - nit in no -

S.2

C.1
- - - nit in no - mi - ne,

T.1
- - - nit in no - mi - ne Do - mi -

B.1
- - - nit in no - mi -

C.2

T.2

B.2

B.c.
5 4 6 7 6 3 3 3 # 6

Messa di Morti

21

V.1

V.2

Va.

S.1
- mine Do - mi - ni, in no - mi - ne Do - mi - ni.

S.2

C.1
in no - mi - ne, in no - mi - ne Do - mi - ni.

T.1
ni, in no - mine Do - mi - ni.

B.1
ne, in no - mine Do - mi - ni.

C.2

T.2

B.2

B.c.
#3 b6 5 #
4 4

Messa di Morti

27 *[Canon supra canon]*

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

O - - - san - - - na, o - - -

O - - - san - - - na,

2 b 9 8

Messa di Morti

34

V.1

V.2

Va.

S.1
san - - - na, o - san - -

S.2

C.1
- - - na, o - san - -

T.1
san - - - - - na, o -

B.1
o - san - - - - - na,

C.2

T.2
- - - - - - - -

B.2

B.c.
b 7 6

Messa di Morti

40

V.1

V.2

Va.

S.1
- - - na, o - san - na, o -

S.2

C.1
- - - na,

T.1
8 san - na, o - - san - - na in

B.1
o - san - na, o - san -

C.2

T.2
8 - - - - -

B.2

B.c.
6 5 4 6 7 b6
5 4 b3

Messa di Morti

46

V.1

V.2

Va.

S.1
san - - - na in ex - cel - sis,

S.2

C.1
o - san - na, o - san - na in ex -

T.1
ex - cel - sis, in ex - cel - - -

B.1
na in ex - cel - sis, in

C.2

T.2

B.2

B.c.

5
4

3

3

Messa di Morti

53 *Stretto*

V.1

V.2

Va.

S.1
in excel - sis, o - san - na in ex -

S.2

C.1
cel - sis, o - san - na

T.1
- sis, o - san - na in ex - cel - sis,

B.1
ex - cel - sis, o - san - na in ex - cel -

C.2

T.2

B.2

B.c.

6 5 6 5 6 6
4 4 4 4 4 4

Messa di Morti

60

V.1

V.2

Va.

S.1
cel - sis, o - san - na in ex - cel - sis, o -

S.2

C.1
in ex - cel - sis, o - san - na in ex - cel - sis, o -

T.1
o - san - na in ex - cel - sis, o - san - na in ex - cel - sis,

B.1
sis, o - san - na in ex - cel - sis, o - san - na in ex -

C.2

T.2

B.2

B.c.
6 b # 6

Messa di Morti

67

V.1

V.2

Va.

S.1
san - na, o - san - na, o - san -

S.2

C.1
san - na in ex - cel - sis, o - san -

T.1
o - san - na, o - san -

B.1
cel - sis, o - san -

C.2

T.2

B.2

B.c.

5 6 4 $\flat 6$ # 7 $\sharp 5$ 9 7 4 $\flat 3$
5

Messa di Morti

75

V.1

V.2

Va.

S.1
- - - - - na, o-san-na in ex -

S.2

C.1
- - - - - na, o-san-na in ex - cel -

T.1
s - na, o-san-na in ex - cel - sis, o -

B.1
na, o-san-na in ex - cel - sis,

C.2

T.2
s - - - - - - - - - - -

B.2

B.c.

Messa di Morti

81

V.1

V.2

Va.

S.1
cel - sis, o - san - na in ex - cel - sis.

S.2

C.1
sis, o - san - na in ex - cel - sis.

T.1
san - na in ex - cel - sis, in ex - cel - sis.

B.1
o - san - na in ex - cel - sis.

C.2

T.2

B.2

B.c.

7 6 45 b #

VII. Agnus Dei

Violino 1

Violino 2

Viola

Sopr. 1
Qui tol - lis pecca - tamun - di,

Sopr. 2
Qui tol - lis pecca - tamun - di,

Contr. 1
Qui tol - lis pec - ca - tamun - di,

Tenor 1
Ag - nus De - i, do - na e - is

Basso 1
Ag - nus De - i, do - na

Contr. 2
Ag - nus De - i, do - na

Tenor 2
Ag - nus De - i, do - na e - is

Basso 2
Ag - nus De - i, do - na

Basso Continuo
7 6 # #

Messa di Morti

6

V.1

V.2

Va.

S.1
dona e - is re - qui - em,

S.2
dona e - is re - qui - em,

C.1
dona e - is re - qui - em, pec - ca - ta

T.1
re - qui - em, agnus De - i, qui tol - lis,

B.1
e - is re - qui - em, agnus De - i, qui tol - lis,

C.2
e - is re - qui - em, pec - ca - ta

T.2
re - qui - em, pec - ca - ta

B.2
e - is re - qui - em, pec - ca - ta

B.c.
 # 5 # 4 #

Messa di Morti

11

V.1

V.2

Va.

S.1
pec-ca-ta_ mun-di, do-na e - is re - qui - em,

S.2
pec-ca-ta_ mun-di, do-na e - is re - qui - em,

C.1
mun - di, do-na e - is re-qui - em,

T.1
do - na e - is re - quiem,

B.1
do - na e - is re - qui - em, ag - nus

C.2
mun - di, do - na e - is re - qui - em,

T.2
mun - di, do - na e - is re - quiem,

B.2
mun - di, do - na e - is re - qui - em, ag - nus

B.c.

6 # #

Messa di Morti

17

V.1

V.2

Va.

S.1

S.2

C.1

T.1
ag - nus De - i, ag - nus De - i, qui tol - lispecca - ta mun -

B.1
De - i, ag - nus De - i qui tol - lispecca - ta mun - di, qui tol - lispecca - ta

C.2

T.2
ag - nus De - i, ag - nus De - i qui tol - lispecca - ta mun -

B.2
De - i, ag - nus De - i qui tol - lispecca - ta mun - di, qui tol - lispecca - ta

B.c.

6 4 #4 6

Messa di Morti

23

V.1

V.2

Va.

S.1
do-na e-is re-qui-em sem-pi-ter -

S.2
do-na e-is re-qui-em sem-pi-ter -

C.1
do-na e-is re-qui-em sem-pi-ter -

T.1
di, do-na e-is re-qui-em sempi-

B.1
mun-di, do-na e-is re-qui-em sem-pi-

C.2
do-na e-is re-qui-em sem-pi-ter -

T.2
di, do-na e-is re-qui-em sempi-

B.2
mun-di, do-na e-is re-qui-em sem-pi-

B.c.

b 6 b5

Messa di Morti

28

V.1

V.2

Va.

S.1
- nam, do - na e - is re - quiem

S.2
- nam, do - na e - is re - quiem

C.1
- nam, do - na e - is re - quiem

T.1
ter - nam, do - na e - is re - quiem sem - pi -

B.1
ter - nam, do - na e - is re - quiem

C.2
- nam, do - na e - is re - quiem

T.2
ter - nam, do - na e - is re - quiem sem - pi -

B.2
ter - nam, do - na e - is re - quiem

B.c.

b

Messa di Morti

33

V.1

V.2

Va.

S.1
sem - pi-ter - - - - nam.

S.2
sem - pi-ter - - - - nam.

C.1
sem - pi - ter - - - - nam.

T.1
ter - - - - - - - - - - nam.

B.1
sem - pi - ter - - - - - - - - - - nam.

C.2
sem - pi - ter - - - - - - - - - - nam.

T.2
ter - - - - - - - - - - nam.

B.2
sem - pi - ter - - - - - - - - - - nam.

B.c.

4 #

VIII. Communio

Lux eterna

[Largo]

Violino 1 *dolcissimo*

Violino 2 *[dolcissimo]*

Viola *[dolcissimo]*

Sopr. 1
Lux e - ter - - na,

Sopr. 2
Lux e - ter - - na,

Contr. 1
Lux e - ter - - na lu - ceat e-is, Do - mi -

Tenor 1
Lux e - ter - - na lu - ceat e-is, Do - mi -

Basso 1
Lux e - ter - - na,

Contr. 2
Lux e - ter - - na,

Tenor 2
Lux e - ter - - na,

Basso 2
Lux e - ter - - na,

Basso Continuo *[dolcissimo]*

#3 6 6 5 # 5 6 6 6 5 #
5 4 4 # 4 4 4 5 4

Messa di Morti

And:[ant]e

8

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

cumsanctis tu-is in e-ter - num, cum-sanc-tis

cum-sanc-tis tu-is in e - ter - num,

ne, cum-sanc-tis tu-is in e-ter -

ne, cum-sanc-tis

cumsanctis tu-is in e - ter - num, cum-sanc-tis tu-is in e -

Messa di Morti

Largo

11

V.1 *d:[olce]*

V.2 *[dolce]*

Va.

S.1 tu - is in e - ter - - - - - num, qui -

S.2 cum sanc - tis tu - is in e - ter - - - - - num, qui -

C.1 num, cum sanc - tis tu - is in e - ter - - - - - num, qui -

T.1 tu - is in e - ter - - - - - num, cum sanc - tis tu - is in e - ter - - - - - num,

B.1 ter - - - - - num, in e - ter - - - - - num,

C.2 in e - ter - - - - - num, qui -

T.2 in e - ter - - - - - num,

B.2 in e - ter - - - - - num,

B.c. *[f]* *sotto voce*

#

Messa di Morti

15

V.1

V.2

Va. *[dolce]*

S.1
a, qui - a pi - us es. Re - qui - em e - ter -

S.2
a, qui - a pi - us es. Re - qui - em e - ter -

C.1
- a, qui - a pi - us es. Re - qui - em

T.1
qui - a, qui - a pi - us es. Re - qui - em, re - quiem e -

B.1
qui - a pi - us es. Re - quiem e - ter -

C.2
- a, qui - a pi - us es.

T.2
qui - a, qui - a pi - us es.

B.2
qui - a pi - us es.

B.c.

5
4 #

Messa di Morti

And:[ant]e

21

V.1

V.2

Va.

S.1
- nam do-na e-is, Do-mi-ne, dona e-is, Do-mine,

S.2
nam do-na e-is, Domi-ne, dona e-is, Do-mine,

C.1
do-na e-is, Do-mi-ne, dona e-is, Do-mi-ne, dona e-is, Do-mi-

T.1
8 ter-nam do-na e-is, Do-mi-ne, dona e-is, Do-mine, dona e-is, Do-mi-

B.1
nam do-na e-is, Do-mi-ne, dona e-is, Do-mi-

C.2
Dona e-is, Do-mi-ne, dona e-is, Do-mi-ne, dona e-is, Do-mi-

T.2
8 Dona e-is, Do-mi-ne, dona e-is, Do-mine, dona e-is, Do-mi-

B.2
Dona e-is, Do-mi-ne, dona e-is, Do-mi-

B.c.

6 4 # # 7 #

Messa di Morti

27

V.1

V.2

Va.

S.1
et lux per-pe - tu - a.

S.2
et lux per-pe - tu - a.

C.1
ne, et lux per-pe - tu - a lu - ceat e - is,

T.1
ne, et lux per-pe - tu - a lu - ceat e - is, Do -

B.1
ne, et lux per-pe - tu - a.

C.2
ne, et lux per-pe - tu - a.

T.2
ne, et lux per-pe - tu - a.

B.2
ne, et lux per-pe - tu - a.

B.c.

6/5 6/4 5/4 # 6/5 6/4

Messa di Morti

[Andante]

33

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Do - mi - ne. Cumsanc-tis tu-is in e - ter - num,

Cumsanc-tis tu-is in e - ter - mine. Cumsanc-tis tu-is in e - ter - num, cumsanc-tis

5 # 4

Messa di Morti

36

V.1

V.2

Va.

S.1
cum sanctis tu-is in e-ter - - - - - num,

S.2
num, cum sanctis tu-is in e-ter - - - - - num,

C.1
ter - num, cum sanctis tu-is in e-ter - - - - - num,

T.1
8 cum sanctis tu-is in e-ter - - - - - num, cum sanctis tu-is in e-ter - - - - - num,

B.1
tu-is in e-ter - - - - - num, in e-ter - - - - - num,

C.2
in e-ter - - - - - num,

T.2
8 in e-ter - - - - - num,

B.2
in e-ter - - - - - num,

B.c.

5 5/4

Messa di Morti

40 **Largo**

V.1 *sotto voce*

V.2 [*sotto voce*]

Va. [*sotto voce*]

S.1 qui - a, qui - a pi - us es.

S.2 qui - a, qui - a pi - us es.

C.1 qui - a, qui - a pi - us es.

T.1 qui - a pi - us es.

B.1 qui - a pi - us es.

C.2 *qui - a, qui - a pi - us es.*

T.2 *qui - a pi - us es.*

B.2 qui - a pi - us es.

B.c. *sotto voce*

4 # 7 6 7 7 5 # 4

IX. Exsequiae

Libera me

Adagio

Violino 1

Violino 2

Viola

Sopr. 1
Li - be - ra me, Do - mi - ne,

Sopr. 2
Li - be - ra me, Do - mi - ne,

Contr. 1
Li - be - ra me, Do - mi - ne, Do - mi - ne, de

Tenor 1
8 Li - be - ra me, Do - mi - ne, mi - ne, de mor -

Basso 1
Li - be - ra me, Do - mi - ne, me, Do - mi - ne, de

Contr. 2
Li - be - ra me, Do - mi - ne, Do - mi - ne,

Tenor 2
8 Li - be - ra me, Do - mi - ne, mi - ne,

Basso 2
Li - be - ra me, Do - mi - ne, me, Do - mi - ne,

Basso Continuo

6 7 6 # # 6 4

Messa di Morti

8

V.1

V.2

Va.

S.1
in di-e il - la tre - men - da, in di-e

S.2
in di-e il - la tre -

C.1
mor - te e - ter - na in di-e il - la tre - men - da,

T.1
- te e - ter - na in di-e il - la tre - men - da, in di-e il - la tre -

B.1
mor - te e - ter - na in di-e il - la tre -

C.2
in di-e il - la,

T.2
in di-e il - la tre -

B.2
in di-e il - la tre -

B.c.
6 5 5 3 4 6 7 6 # 4 3

Messa di Morti

Andante

16

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

il - la tre - men - da
men - da
in di - e il - la tre - men - da
men - da
men - da
men - da
men - da
quan - do ce - li mo - ven - di sunt et
in di - e il - la tre - men - da
men - da
men - da

[dolce]
[dolce]
[dolce]

7

Messa di Morti

22

V.1 *[f]*

V.2 *[f]*

Va. *For.*

S.1
quan - do ce - li movendi sunt et ter - ra

S.2
quan - do ce - li movendi sunt et ter - ra

C.1

T.1

B.1
ter - ra, quan - do ce - li moven - di sunt et ter - ra

C.2

T.2

B.2

B.c.

6 6 5 9 8 6 6 9 8 5 6 # 5 [For]
 4 3 4 3 4 3 4 b3 4 4 # #

Messa di Morti

27

V.1 *[f]* *f*

V.2 *[f]* *[f]*

Va. *[f]* *[f]*

S.1
dum vene-ris judi - ca-re secu-lum per ig-nem.

S.2
dum vene-ris judi - ca-re secu-lum per ig-nem.

C.1
dum vene-ris judi - ca-re secu-lum per ig-nem.

T.1
dum vene-ris judi - ca-re secu-lum per ig-nem.

B.1
dum vene-ris judi - ca-re secu-lum per ig-nem.

C.2
dum vene-ris judi - ca-re secu-lum per ig-nem.

T.2
dum vene-ris judi - ca-re secu-lum per ig-nem.

B.2
dum vene-ris judi - ca-re secu-lum per ig-nem.

B.c. *f* *[f]*

Messa di Morti

32

V.1 *[f] [dolce]* *f [dolce]*

V.2 *[f] [dolce]* *[f] [dolce]*

Va. *[f] [dolce]* *[f] [dolce]*

S.1 Tre - - - mens fac -

S.2 Tre - - - mens fac - - -

C.1 Tre - - - mens fac - - -

T.1

B.1

C.2

T.2

B.2

B.c. *[f] [dolce]* *[f] [dolce]*

Messa di Morti

35

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

tus sum e - go

tus sum e - go

tus sum e - go

7 6 *f* [dolce]

Messa di Morti

38

V.1 *f d[olce]*

V.2 *[f][dolce]*

Va. *f d[olce]*

S.1 et ti-me - o, dum dis -

S.2 et ti-me - o, dum dis -

C.1 et ti-me - o, et ti-me - o, dum dis -

T.1 et ti - meo, et ti - meo, dum dis -

B.1 dum dis -

C.2 Dum dis -

T.2 Dum dis -

B.2 Dum dis -

B.c. *f d[olce]*

6 6 6
4 5

Messa di Morti

43

V.1 *[f][dolce]* *f [dolce]* *f [dolce]* *f [dolce]*

V.2 *[f][dolce]* *[f][dolce]* *[f][dolce]* *[f][dolce]*

Va. *f [dolce]* *f [dolce]* *f [dolce]* *f [dolce]*

S.1
cus - si - o ve - ne - rit

S.2
cus - si - o ve - ne - rit at - que ven -

C.1
cus - si - o ve - ne - rit at - que ven -

T.1
cus - si - o ve - ne - rit at - que ven -

B.1
cus - si - o ve - ne - rit at - que ven -

C.2
cus - si - o ve - ne - rit at - que ven -

T.2
cus - si - o ve - ne - rit at - que ven -

B.2
cus - si - o ve - ne - rit at - que ven -

B.c. *[f][dolce]* *[f][dolce]* *[f][dolce]* *[f][dolce]*

Messa di Morti

46

V.1

V.2

Va.

S.1
at - que ven - tu - ra i - ra.

S.2
tu - ra, ven - tu - ra i - ra.

C.1
tu - ra, ven - tu - ra i - ra.

T.1
tu - ra, ven - tu - ra i - ra.

B.1
tu - ra, ven - tu - ra i - ra.

C.2
tu - ra, ven - tu - ra i - ra.

T.2
tu - ra, ven - tu - ra i - ra.

B.2
tu - ra, ven - tu - ra i - ra.

B.c.

Messa di Morti

49

V.1

V.2

Va.

S.1

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Quan - do ce -

Quan - do ce -

Quan-do ce - limo - ven-di sunt et ter - ra, quan - do ce -

7 #

6 6 9 8
4 4 4 3

Messa di Morti

54

V.1

V.2

Va.

S.1
- li mo - ven - di sunt et ter - ra.

S.2
- li mo - ven - di sunt et ter - ra.

C.1

T.1
li mo - ven - di sunt et ter - ra.

B.1

C.2

T.2

B.2

B.c.
6 45 9 8 # 5 #
4 4 4 3 4 4

Messa di Morti

58 **Adagio**

V.1

V.2

Va.

S.1
Di - es il - la, di - es i - re, ca - la - mi - ta - tis et

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

$\flat 6$
4

Messa di Morti

61

V.1

V.2

Va.

S.1
mi - se - ri - e, di - es il - la, di - es

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Messa di Morti

64

V.1

V.2

Va.

S.1
i - re, ca - la - mi - ta - tis et mi - se - ri - e, et mi -

S.2

C.1

T.1

B.1

C.2

T.2

B.2

B.c.

Messa di Morti

67

V.1

V.2

Va.

S.1
se - ri-e, et a -

S.2
Dies magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

C.1
Dies magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

T.1
Dies magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

B.1
Dies magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

C.2
Dies magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

T.2
Dies magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

B.2
Di-es magna et a-ma-ra val - de, di-esmagna et a - mara val - de, et a -

B.c.

Messa di Morti

71 **[Andante]**

V.1

V.2

Va.

S.1
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

S.2
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

C.1
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

T.1
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

B.1
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

C.2
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

T.2
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

B.2
ma-ra val - de. Dum ve-neris ju-di - ca - re se-culum per ig - nem.

B.c.

44 6
5

Messa di Morti

Largo

75

V.1

V.2

Va.

S.1
Re - quem, re - quem e - ter - nam do - na e - is, Do - mi -

S.2
Re - quem, re - quem e - ter - nam do - na e - is, Do - mi -

C.1
Re - qui - em e - ter - nam do - na e - is, Do - mi -

T.1
Re - qui - em e - ter - nam do - na e - is, Do - mi -

B.1
Re - quem e - ter - nam

C.2

T.2

B.2

B.c.

7 6 6 #
4

Messa di Morti

80

V.1

V.2

Va.

S.1
ne, dona e - is, Do - mi - ne,

S.2
ne, dona e - is, Do - mine,

C.1
ne, dona e - is, Do - mine, et lux per - pe - tua lu -

T.1
ne, dona e - is, Do - mine, et lux per - pe - tua, et lux per - pe -

B.1
dona e - is, Do - mine, et lux per - pe - tua lu - ce -

C.2
lu -

T.2

B.2
lu - ce -

B.c.
tutti

2 2 6 6 # 5

Messa di Morti

86

V.1
V.2
Va.
S.1
S.2
C.1
T.1
B.1
C.2
T.2
B.2
B.c.

lu - ce - at e - is, Do - mi - ne.
lu - ce - at e - is, Do - mi - ne.
- ce - at e - is, Do - mi - ne.
- tu - a lu - ce - at e - is, Do - mi - ne.
at e - is Do - mi - ne.
- ce - at e - is, Do - mi - ne.
lu - ce - at e - is, Do - mi - ne.
at e - is Do - mi - ne.

7 6 # 6 5 6 4 5 4 # #

*Libera me Domine Da Capo
e siegue Quando cieli movendi sunt et terra
siegue ultimo Dum veneris*

Messa di Morti

91

V.1

V.2

Va.

S.1
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

S.2
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

C.1
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

T.1
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

B.1
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

C.2
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

T.2
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

B.2
Dum vene-ris judi-ca-re se-cu-lum, se - cu-lum per ig -

B.c.

7 6 # 7 6 # 7 3 4 3
5 5

Messa di Morti

98

V.1

V.2

Va.

S.1
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-le - i-son.

S.2
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-le - i-son.

C.1
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-le - i-son.

T.1
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-lei - son.

B.1
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-lei - son.

C.2
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-le - i-son.

T.2
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-lei - son.

B.2
nem. Chiri-e e-lei - son. Chris-te e-lei - son. Chi-ri-e e-lei - son.

B.c.

Finis