

*Ch. Gounod*

Charles Gounod

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## Requiem in C

op. posth.

pour solistes (SATB), chœur (SATB)  
et petit orchestre

hautbois, clarinette, cor  
2 violons, altos, violoncelles, contrebasse  
et orgue

arrangé par Zsigmond Szathmáry

Partitur/Full score  
Partition d'orchestre

Carus 27.315/50



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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:  
Partitur für Chor, Orgel und kleines Orchester (Carus 27.315/50),  
Chorpartitur (Carus 27.315/05),  
komplettes Aufführungsmaterial (Carus 27.315/69),  
Organo (Carus 27.315/99).

Des Weiteren liegt eine Bearbeitung (Szathmáry) für Chor und Orgel vor (Carus 27.315/45).

## Vorwort\*

Die vorliegende für ein kleines Ensemble bearbeitete Version des C-Dur-Requiems von Charles Gounod beruht auf der Urtext-Ausgabe der originalen Fassung für großes Orchester (Carus 27.315). Vokalsatz und Streicherstimmen der beiden Versionen sind identisch. Hinzu treten drei Blasinstrumente: Oboe, Klarinette in B und Horn in F. Ihnen sind wichtige melodische und farbgebende Aufgaben zugewiesen. Die Orgel mit ihrer Klangfülle übernimmt – wie üblich in der Romantik – die Rolle eines großen Orchesters. Die schematischen Registerangaben sind Vorschläge des Bearbeiters. Die weiteren Vortragsanweisungen (Dynamik, etc.) sind original und entsprechen der Urtext-Ausgabe.

Ehrenkirchen, im Juli 2012

Zsigmond Szathmáry

## Avant-propos

Cet arrangement du Requiem en Ut majeur de Charles Gounod pour petit orchestre repose sur l'édition du texte original de la version pour grand orchestre (Carus 27.315). Composition vocale et parties de cordes des deux versions sont identiques. À cela viennent s'ajouter trois instruments à vent : hautbois, clarinette en si bémol et cor en fa. Les tâches mélodiques importantes apportant la couleur sonore leur sont confiées. L'orgue avec son volume sonore endosse le rôle d'un grand orchestre, comme cela est courant dans le romantisme. Les indications de registre schématiques sont des suggestions de l'arrangeur. Les autres conseils d'interprétation (dynamique, etc.) sont d'origine et correspondent à l'édition du texte original.

Ehrenkirchen, en juillet 2012

Zsigmond Szathmáry

Traduction : Sylvie Coquillat

## Foreword

The present arrangement for a small ensemble of Charles Gounod's Requiem in C major is based on the Urtext Edition of the original version for large orchestra (Carus 27.315). The vocal and string parts are identical in both editions. Here three wind instruments have been added: oboe, clarinet in B flat and horn in F. Important melodic tasks have been allotted to these instruments and they have also been employed for reasons of instrumental color. The organ, with its wealth of sound – as was usual in the romantic era – assumes the role of a large orchestra. The disposition presented in this edition was suggested by the arranger. Further performance markings (dynamics, etc.) are original and correspond to those in the Urtext edition.

Ehrenkirchen, July 2012

Zsigmond Szathmáry

Translation: Earl Rosenbaum

\* Für detaillierte Informationen zum Komponisten und zum Werk sowie zu bibliographischen Angaben siehe das Vorwort in der Partitur der Fassung mit großem Orchester (Carus 27.315).

*For detailed information about the composer and the opus as well as for bibliographical information see the Foreword to the full score of the version for large orchestra (Carus 27.315).*

*Pour des informations détaillées concernant le compositeur et l'œuvre ainsi que pour des renseignements bibliographiques, voir l'Avant-propos de la version avec grand orchestre (Carus 27.315).*

# Requiem in C

## Introit et Kyrie

Charles Gounod  
1818–1893

Bearbeitung: Zsigmond Szathmáry

### Introit

Molto moderato

Hautbois

Clarinete en Sib

Cor en Fa

Dessus I

Dessus II

Ténors

Basses

Violons I

II

Altos

Violoncelles

Contrebasses

Or

Péda.

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Aufführungsdauer / Durée / Duration: ca. 35 min.

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A

5

dim. p p

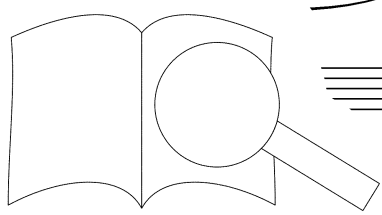
dim. p

pp Re

pizz. f dim. p arco pp arco pp arco p sempre pizz.

dim. p

dim. p pp



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ter - nam \_ do - na e - is Do - mi-ne: \_ et lux per - pe

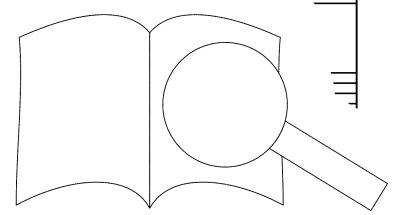
*pp*

Re - qui-em ae - ter - nam \_ do - na e .

*simile*

*simile*

*simile*



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*p* *cresc.*

*p* *cresc.*

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

*cre - - scen - do*

*cre - - scen - do*

*cre - - scen - do*

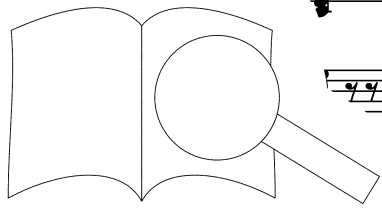
*cre - - scen - do*

*cresc.*

*p* *cresc.*

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20

[B]

dim. *p*

dim. *p*

dim. *p*

dim. e - - - is.

dim. e - - - is.

*p* Re - qui-em ae - ter - e - is

qui-em ae -

dim. *p* *pp*

dim. *p*

dim. *p*

dim.

*pp*

dim. *p* *pp*

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First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in treble and bass clefs.

Second system of musical notation, primarily consisting of the vocal line in treble clef.

Third system of musical notation, including lyrics and piano accompaniment. The lyrics are: "Do - mi-ne: et lux per - pe - tu-a lu e as, ter - nam do - na e - is Do - mi-ne: pe - tu-a,"

Fourth system of musical notation, primarily consisting of piano accompaniment in treble and bass clefs.

Fifth system of musical notation, including piano accompaniment and a graphic element of an open book with a magnifying glass over it.

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*cresc.* *dim.* *p*

*cresc.* *dim.* *p*

*cre - - scen - do* *dim.*  
 et lux per - pe - tu - a — lu - ce - at e -  
*cre - - scen - do*  
 et lux per - pe - tu - a — lu - ce - at

*cre - - scen - do* *dim.* *p*  
*cre - - scen - do* *dim.* *p*  
*cre - - scen* *dim.* *p*  
*cre -* *dim.* *p*  
*cresc.* *p*

*dim.* *p*  
*cresc.* *dim.* *p*

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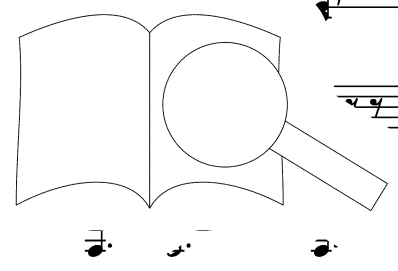
Te de - cet hy - mnus — De - - us in Si -

Te de - cet hy - mnus — De - - us in

Te de - cet hy - mnus — De - - v

Te de - cet hy - mnus — De - - on, —

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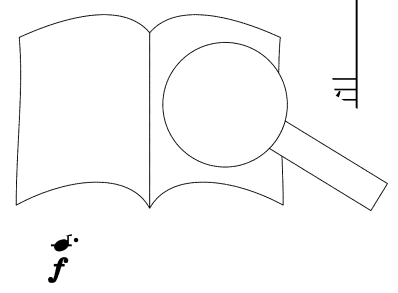
*p* *p*

*p* *p* *cresc.*

*cresc.*  
et ti - - bi red - de -  
*cresc.*  
et ti - - bi red -  
*cresc.*  
et ti - - bi  
*cresc.*  
et ti -

*p* *p* *cresc.* *cresc.* *cresc.*

*p* *cresc.* *cresc.*



First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *dim.*

Second system of musical notation, including vocal staves and piano accompaniment. Dynamics include *dim.*

Vocal staves with lyrics: vo - tum in Je - ru - sa - lem: \_\_\_

Piano accompaniment for the third system, including grand staff and bass line. Dynamics include *f* and *dim.*

Piano accompaniment for the fourth system, including grand staff and bass line. Dynamics include *dim.*

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*p*

*p*

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

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

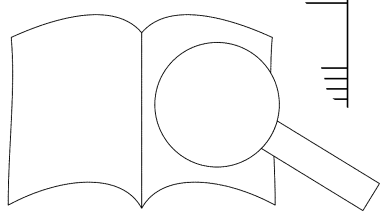
au - di o - ra - ti - o - nem me - - am, a ra - ti -

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

*p*

*p*

*p*



o - nem me - - am, ad te o - mnis ca -

o - nem me - - am, ad te o - mnis

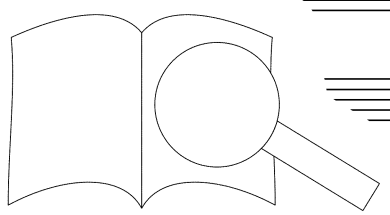
o - nem me - - am, ad te o

o - nem me - - am, ad

*p* *cresc.*

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55

**D**

*cresc.* *dim.* **p**

*cresc.* *dim.* **p**

*cresc.* *dim.* **p**

**pp**

et. \_\_\_\_\_ Re - qui-em ae - ter - - nam \_\_\_\_\_ do -

**pp**

et. \_\_\_\_\_ Re - qui-em ae - ter - - nam \_\_\_\_\_

**pp**

et. \_\_\_\_\_ Re - qui-em ae - ter - - na - is

**pp**

et. \_\_\_\_\_ Re - qui-em ae - ter na - na e - is

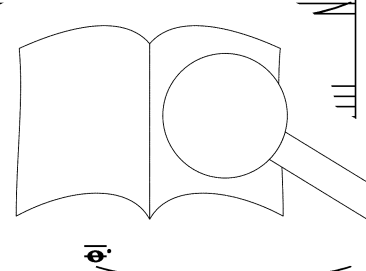
*dim.* **p**

*dim.* **p**

*dim.*

*dim.*

**p** (Bourbons  
8 et 16 pieds)



Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Do - mi-ne: et lux per - pe - tu-a lu - ce-at e

Do - mi-ne: et lux per - pe - tu-a lu - ce-at

Do - mi-ne: et lux per - pe - tu-a is.

Do - mi-ne: et lux per - pe - tu-a -a - is.

Musical notation for the fourth system, including piano accompaniment.

Musical notation for the fifth system, including piano accompaniment.

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E Kyrie

64

dim. - - - - - poco - a - - - - - poco

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

dim. - - - - - poco - a

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

dim. - - - - - p'

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

dim. - - - - - poco

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

pizz.

poco cresc.

pizz.

pizz.

poco

p

pizz.

p

pizz.

p

poco cresc.

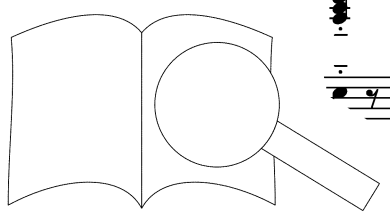
le - i-son. Chri - ste e - le - i-son, Chri - ste e - le

le - i-son. Chri - ste e - le - i-son, Chri - s

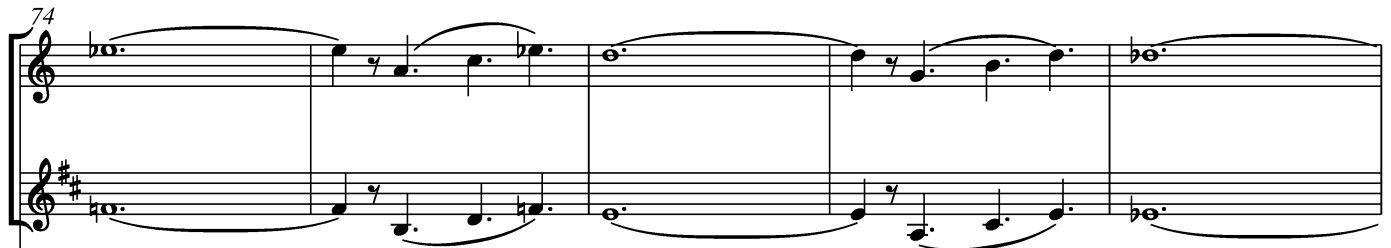
le - i-son. Chri - ste e - le - i-son, Chri - ste

le - i-son. Chri - ste e - le - i-son, Chri - ste

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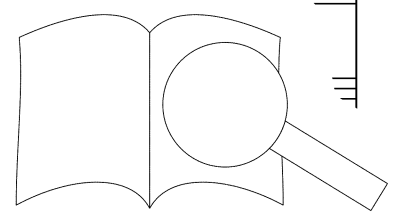
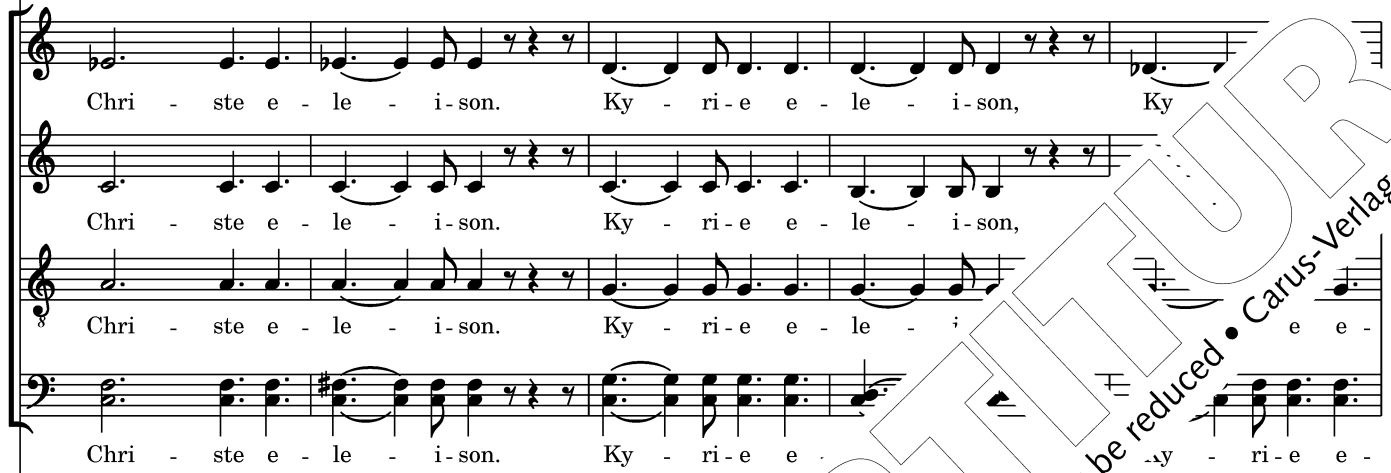


Chri - ste e - le - i - son. Ky - ri - e e - le - i - son, Ky

Chri - ste e - le - i - son. Ky - ri - e e - le - i - son,

Chri - ste e - le - i - son. Ky - ri - e e - le - i - son, e e -

Chri - ste e - le - i - son. Ky - ri - e e - le - i - son, - y - ri - e e -



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

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

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

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

arco

*pp* arco

*pp* arco

*pp* sempre pizz.

*pp*

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Adagio

84

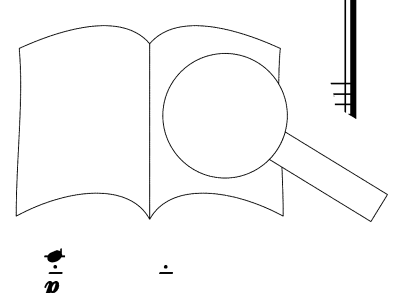
First system of musical notation. Treble clef staff contains a melodic line with dynamics *p* and *pp*. Bass clef staff contains a bass line. A large watermark 'PROBEEPARTFUR' is overlaid diagonally across the page.

Second system of musical notation, primarily a bass clef staff with a melodic line.

Third system of musical notation, consisting of five staves. The first three staves are marked 'son.' and contain melodic lines. The fourth and fifth staves are bass clef staves with accompaniment.

Fourth system of musical notation, consisting of six staves. It includes markings for 'div.' (divisi) and '8va' (octave). Dynamics *p* and *pp* are present. A 'unis.' (unison) marking is also visible.

Fifth system of musical notation, consisting of three staves. It includes dynamics *p* and *pp*. A large watermark 'PROBEEPARTFUR' is overlaid diagonally across the page.



# Séquence

## Dies irae

Allegro moderato

Hautbois  
*ff* *dim.* *p*

Clarinete en Sib  
*ff* *dim.* *p*

Cor en Fa  
*f dim.* *p*

Dessus I

Dessus II

Ténors  
*p*  
Di - es

Basses  
*p*  
Di - es

Violons I  
*ff* *dim.*

Violons II  
*ff* *dim.*

Altos  
*ff* *dim.*

Violoncelles  
*pizz.* *p*

Contrebasses  
*pizz.* *p*

Flûtes 8  
*ff* *dim.* *p*

Pédales  
*p*

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6

6

6

il - la, sol - vet sae - clum in  
il - la, sol - vet sae - clum - la:

6

6

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*cresc.*

*cresc.*

*p* *cresc.*

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

*p*

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

Di - es i - rae, di - es il vet

Di - es i - rae, di - es sol - vet

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*resc.*

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A

First system of musical notation. It includes a vocal staff with a treble clef and a piano accompaniment with a bass clef. The key signature has two flats. The piano part features a triplet of eighth notes. A box labeled 'A' is placed above the vocal staff at the beginning of the third measure.

Second system of musical notation, primarily piano accompaniment. It features a treble clef and a bass clef. The piano part continues with the triplet motif from the first system.

sae - clum in fa - vil - la: Te - ste Da

sae - clum in fa - vil - la: Te - ste

sae - clum in fa - vil - la: Te

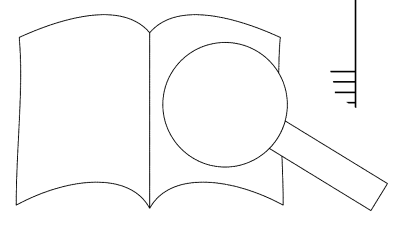
sae - clum in fa - vil - la: Da - vid

Vocal staves with lyrics and piano accompaniment. The lyrics are: "sae - clum in fa - vil - la: Te - ste Da", "sae - clum in fa - vil - la: Te - ste", "sae - clum in fa - vil - la: Te", and "sae - clum in fa - vil - la: Da - vid". The piano part includes a bass clef and continues the accompaniment.

Third system of musical notation, primarily piano accompaniment. It features a treble clef and a bass clef. The piano part includes sixteenth-note patterns and chords. A large watermark is overlaid on this section.

Fonds 8, 4, Hautbois

Fourth system of musical notation, including woodwind parts and piano accompaniment. It features a treble clef and a bass clef. The woodwind part is for "Fonds 8, 4, Hautbois". The piano part includes a bass clef. A large watermark is overlaid on this section.



Musical notation for the first system, including treble and bass staves with triplets.

Musical notation for the second system, including a single staff with triplets.

cum Si - - byl - la, te - ste Da - vid cur  
 cum Si - - byl - la, te - ste Da - vir'  
 cum Si - - byl - la, te - ste P .d si - -  
 cum Si - - byl - la, te - ste cum Si - -

Piano accompaniment staves with sixteenth-note patterns and sixteenth-note chords.

Musical notation for the final system, including piano accompaniment and a graphic of an open book.

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B

Musical notation for the first system, including vocal staves and piano accompaniment. Dynamics include *p*.

Vocal staves with lyrics: *byl - - - la. \_\_\_\_\_* and *Quan - tus tre -*. Dynamics include *p*.

Piano accompaniment for the second system, including arpeggiated figures and chords. Dynamics include *p*, *arco*, and *sempre pizz.*

Musical notation for the third system, including piano accompaniment. Dynamics include *p*. A large magnifying glass graphic is overlaid on the right side.

Fonds 8

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*cresc.*

*cresc.*

*cresc.*

*cresc.*

est fu - tu - rus, quan - do ju - dex

*cresc.*

est fu - tu - rus, quan - do ju - dex

*cresc.*

est fu - tu - rus, quan - do ju - dex ven -

*cresc.*

est fu - tu - rus, quan - do de est ven -

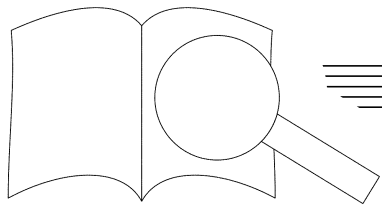
*cresc.*

*cresc.*

+ Fonds 4, Hautbois

*cresc.*

*cresc.*



36

*cresc.*

*cresc.*

*cresc.*

tu - rus, cun - cta stri - cte dis - cus - su

*cresc.*

tu - rus, cun - cta stri - cte dis - cus

*cresc.*

tu - rus, cun - cta stri - cte dis

*cresc.*

tu - rus, cun - cta stri - cte us - rus!

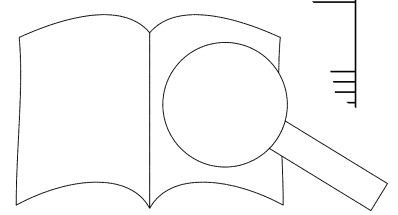
*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



C Tuba mirum

41

The score consists of several systems. The first system shows two vocal staves with lyrics: "Tu - ba - mi - rum spar - gens so - num - per se - pul - cra re - um." The second system continues the lyrics: "Tu - ba - mi - rum spar - gens so - num - per se -". The third system continues: "Tu - ba - mi - rum spar - gens so - num - ra re - num." The fourth system continues: "Tu - ba - mi - rum spar - gens so - num - er a re - gi - o - num." The fifth system shows string parts with dynamics like *ff* and *pizz.* and articulation like *arco*. The sixth system shows a bass line with dynamics like *ff* and *pizz.* and a large graphic of a magnifying glass over the word "PROBEN".

PROBEN  
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Musical score for two staves, likely strings. The top staff has a treble clef and the bottom staff has a bass clef. Both are in a key with two flats. The music features various dynamics including *ff* and *p*, and articulation marks like accents and slurs.

Musical score for a single staff, likely strings, with a bass clef. It includes dynamics like *p* and articulation marks.

Vocal score with lyrics and piano accompaniment. The lyrics are: "Co - get o - mnes an - te thro - num, co - get o - mnes an - te thro". The score includes dynamics like *ff* and *p*, and articulation marks. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Piano accompaniment for the vocal section, consisting of multiple staves. It includes dynamics like *ff* and *p*, and articulation marks. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Musical score for two staves, likely strings, with a treble clef on top and a bass clef on bottom. It includes dynamics like *p* and articulation marks. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.



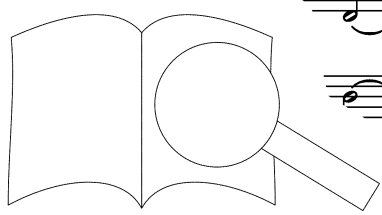
*p* Mors stu - pe-bit et na - tu-ra, cum re - sur-get

*p* Mors stu - pe-bit et na - tu-ra, cum re - sur-r

*p* Mors stu - pe-bit et na - tu-ra, cum et

*p* Mors stu - pe-bit et na - tu-ra, cre - a - tu - ra,-

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66

ju - di - can - ti re - spon - su - ra. —

ju - di - can - ti re - spon - su - ra. —

ju - di - can - ti re - spon - su - ra. —

ju - di - can - ti re - spon - su - ra. —

pizz. arco

pizz. arco

pizz. arco

pizz. arco

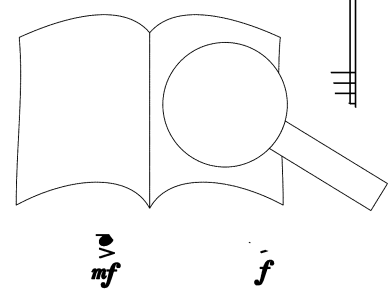
cresc.

cresc.

cresc.

cresc.

cresc.



Liber scriptus

Adagio

74

Li - ber scri-ptus pro - fe - re - tur, — in quo to - tum con - ti - ne - t

Li - ber scri-ptus pro - fe - re - tur, — in quo to - tum cor

Li - ber scri-ptus pro - fe - re - tur, — in quo

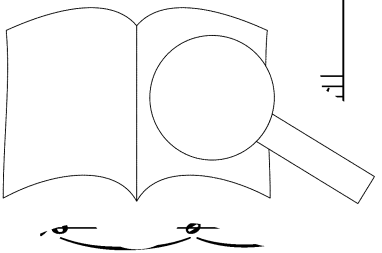
Li - ber scri-ptus pro - fe - re - tur, — in quo

Li - ber scri-ptus pro - fe - re - tur, — in quo

es et anches 16, 8, 4

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Musical notation for the first system, featuring two staves with piano (*p*) dynamics.

Musical notation for the second system, featuring a forte (*ff*) dynamic.

quid-quid la - tet ap - pa - re - bit: \_\_\_\_\_ nil in - ul - tum re - ma - ne - bit. \_\_\_\_\_  
 quid-quid la - tet ap - pa - re - bit: \_\_\_\_\_ nil in - ul - tum re - ma - ne -  
 quid-quid la - tet ap - pa - re - bit: \_\_\_\_\_ nil in - ul - tum re.  
 quid-quid la - tet ap - pa - re - bit: \_\_\_\_\_ nil in - .m.

Musical notation for the piano accompaniment, featuring forte (*ff*) dynamics across multiple staves.

Musical notation for the final system, including a large graphic of an open book.

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99 **E** Quid sum miser

First system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a melodic line with dynamics *p* and *mf*. The vocal line is partially obscured by the watermark.

Ténor solo  
*p* *mf* *p*

Quid sum mi - ser tunc di - ctu - rus? Quem t.

Basse solo  
*p* *mf* *p*

Quid sum mi - ser tunc di - ctu - r' m - num

pizz. *p*

pizz. *p*

pizz. *p*

Vc, Cb pizz. *p*

*p*

*p* *cresc.* *p*

*p* *cresc.* *p*

ro - ga - tu - rus? Cum vix — ju - stus sit se - cu  
ro - ga - tu - rus? Cum vix — ju - stus sit

*p* *cresc.* *p*

*p* *arco* *arco* *arco* *p* *Vc arco* *p* *Cb*

*p*

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# Rex tremendae majestatis

111 Andante maestoso

The musical score is arranged in systems. The top system shows the beginning of the piece with a piano accompaniment in G major, marked *ff*. The second system introduces the Choeur (Choir) with five vocal staves. The lyrics are: "Rex, Rex, Rex tremen-dae ma-je-sta-tis, qui Rex, Rex, Rex tremen-dae ma-je-qui Rex, Rex, Rex tremen-dae ma-je-qui sal-van-dos". The piano accompaniment continues with chords and moving lines, marked *ff* and *p*. The bottom system includes parts for "Fond." (Fondos) and "Flûtes 8" (Flutes 8). The score is marked with various dynamics including *ff* and *p*. A large watermark "PROBEBE PARTITUR" is overlaid diagonally across the page. The Carus-Verlag logo is visible in the bottom right corner of the score area.

*p* *cresc.*

*p cresc.* *cresc.*

sal - vas gra - tis, qui sal - van - dos sal - vas gra - tis, sal - va - me, - fons  
 sal - vas gra - tis, qui sal - van - dos sal - vas gra - tis, sal - va me, -  
 sal - vas gra - tis, qui sal - van - dos sal - vas gra - tis, sal - fons a - tis,  
 sal - vas gra - tis, qui sal - van - dos sal - vas gra - tis, as pi - e - ta - tis,

*p* *cresc.*

*p* *cresc.*

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**F** Recordare

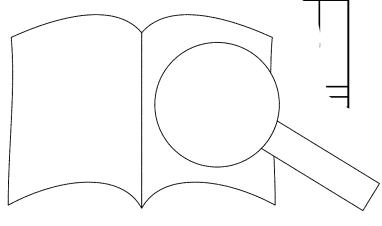
First system of musical notation for Recordare, measures 1-4. Includes dynamics: *cresc.*, *dim.*, *p*.

Second system of musical notation, measures 5-8. Includes dynamics: *cresc.*, *dim.*, *p*.

Vocal parts with lyrics: *sal - va me, fons pi - e - ta - tis, fons pi - e - ta - tis. Re*. Includes dynamics: *cresc.*, *dim.*, *p Solo*.

Instrumental accompaniment for the first system, measures 1-4. Includes dynamics: *cresc.*, *dim.*, *p*.

Instrumental accompaniment for the second system, measures 5-8. Includes dynamics: *cresc.*, *dim.*, *p*. Includes the instruction *Flûtes 8, 4*.

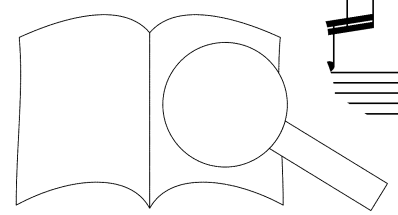


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da - re Je - su pi - e, quod sum cau - sa

pizz.  
*p*

*p*



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*p* *cresc.* *cresc.* *cresc.*

*cresc.* *cresc.* *cresc.*

*cresc.* *cresc.*

vi - ae: ne me per - das il - la di - e, ne me per - das,

*cresc.* *cresc.* *cresc.* *cresc.*

*cresc.* *cresc.* *cresc.*

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dim. *p*

dim. *p*

dim. *p*

*p* Chœur

pi - e, Je - su, Je - su pi - e. Re

Re

cor

dim. *p*

dim. *p*

dim. *p*

arco

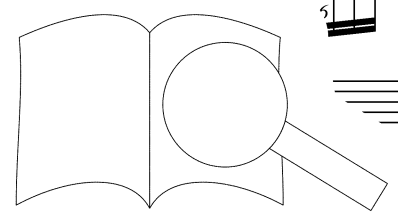
*p*

dim. *p*

dim. *p*

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First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The music consists of quarter and eighth notes with some rests.

Second system of musical notation with Latin lyrics. It includes vocal lines and piano accompaniment. The lyrics are: da - re Je - su pi - e, quod sum cau - sa tu' / da - re Je - su pi - e, quod sum cau - sa / da - re Je - su pi - e, quod sum / da - re Je - su pi - e, quod sum tu - ae

Third system of musical notation, primarily piano accompaniment. It features multiple staves with various rhythmic patterns and rests.

Fourth system of musical notation, including piano accompaniment and a magnifying glass icon. The magnifying glass is positioned over the bottom right of the system.

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*cresc.*

*cresc.*

*cresc.*

*cresc.*

vi - ae: ne me per - das il - la di - e,

vi - ae: ne me per - das il - la di -

vi - ae: ne me per - das il - la ne me

vi - ae: ne me per - das il - ne me

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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Musical notation for the first system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the second system, including treble and bass staves. Dynamics include *f* and *dim.*

per - das, Je - su pi - e, Je - su, Je - su pi  
Musical notation for the third system, including treble and bass staves with lyrics and dynamics *f* and *dim.*

per - das, Je - su pi - e, Je - su, Je - su  
Musical notation for the fourth system, including treble and bass staves with lyrics and dynamics *f* and *dim.*

per - das, Je - su pi - e, Je - su, Je - su  
Musical notation for the fifth system, including treble and bass staves with lyrics and dynamics *f* and *dim.*

per - das, Je - su pi - e, Je - su pi  
Musical notation for the sixth system, including treble and bass staves with lyrics and dynamics *f* and *dim.*

Musical notation for the seventh system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the eighth system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the ninth system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the tenth system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the eleventh system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the twelfth system, including treble and bass staves. Dynamics include *f* and *dim.*

Musical notation for the thirteenth system, including treble and bass staves. Dynamics include *f* and *dim.*

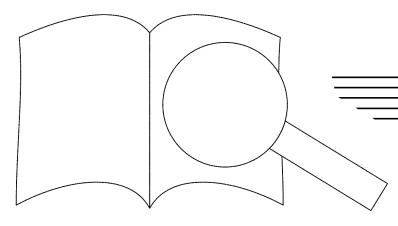
Musical notation for the fourteenth system, including treble and bass staves. Dynamics include *f* and *dim.*

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*p* e, ne me per - das il - la di - e,  
*p* e, ne me per - das il - la di -  
*p* e, ne me per - das il - la su  
*p* e, ne me per - das il Je - su

*p* div.

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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

pi - - - - e.

pi - - - - e.

pi - - - - e.

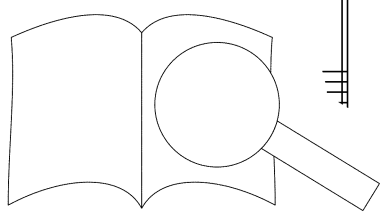
pi - - - - e.

cre - - - - scen - do

cre - - - - scen - do

cre - - - - scen - do

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[H] Quaerens me  
153 Mème mouvement

The musical score is arranged in a system with five staves. The top two staves are for the piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#). The piano part includes dynamic markings such as *cresc.* and *dim.*. The middle three staves are for the vocal soloist, labeled 'Soli' on the left. The vocal line includes lyrics: 'Quae - rens me, -', 'Quae - rens m', 'Quae - rens me, -', and 'Quae - rens m'. The bottom two staves are for the piano accompaniment, also in treble and bass clef. The score is marked with various dynamics including *p* and *f*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it.

Musical score for piano and strings, measures 158-163. The piano part features a melodic line with dynamics *p*, *cresc.*, *dim.*, *p*, *cresc.*, and *f*. The strings play a rhythmic accompaniment.

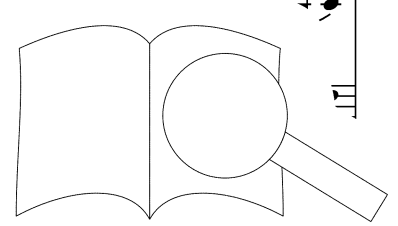
Vocal staves with lyrics:  
 se - di - sti las - sus: red - e - mi - sti  
 se - di - sti las - sus: red - e - mi - sti, red - e  
 se - di - sti las - sus: red - e - mi - sti - sti - cru - cem  
 se - di - sti las - sus: red - e - mi - sti, sti - sti - cru - cem

Dynamic markings include *p*, *cresc.*, and *f*.

Piano accompaniment for the vocal section, measures 164-170. It features arpeggiated chords and a steady rhythmic pattern. Dynamics include *p*, *cresc.*, *esc.*, and *f*. A section is marked *arco*.

Piano accompaniment for the final section, measures 171-176. It continues with arpeggiated figures. Dynamics include *cresc.*, *dim.*, *p*, and *cresc.*

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*p* *cresc.* *f* *dim.*

*p* *f* *f* *dim.*

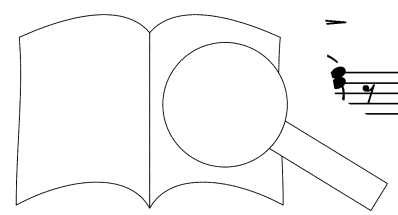
pas - sus: tan - tus la - bor non sit, non  
 pas - sus: tan - tus la - bor non sit cas  
 pas - sus: tan - tus la - bor non sit non cas -  
 pas - sus: tan - tus la - bor, tan - tus la - bor pas non sit cas -

*p* *cresc.* *f* *dim.*

*p* *cresc.* *f* *dim.*

*p* *cresc.* *f*

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Musical notation for the first system, including piano (p), crescendo (cresc.), and decrescendo (dim.) markings.

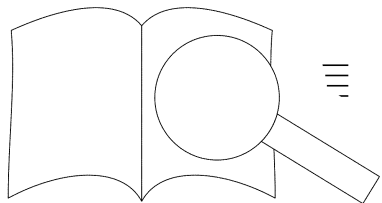
Musical notation for the second system, including piano (p) marking.

Vocal line with lyrics: sus, tan - tus la - bor non sit - cas - sus, sus, tan - tus la - bor non sit - cas sus, tan - tus la - bor non sit - cas sus, tan - tus la - bor non sit

Musical notation for the third system, including piano (p), crescendo (cresc.), and decrescendo (dim.) markings.

Musical notation for the fourth system, including piano (p), crescendo (cresc.), and decrescendo (dim.) markings.

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*p* *cresc.*

*p* *cresc.*

*cresc.*

red - e - mi - sti cru - cem pas - sus: tan - tus la - bor non sit cas - sus, †

*cresc.*

red - e - mi - sti cru - cem pas - sus: tan - tus la - bor non sit cas

*cresc.*

red - e - mi - sti cru - cem pas - sus: tan - tus la - bor n as -

*cresc.*

red - e - mi - sti cru - cem pas - sus: tan - tus la

*p*

*p*

*p*

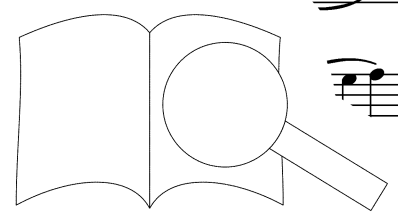
*p* *cresc.*

*p* *cresc.*

*cresc.*

*p* *cresc.*

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dim. *p*

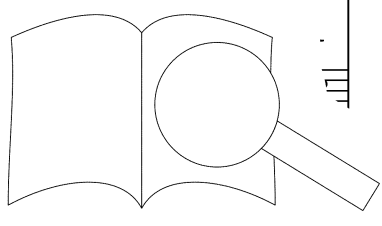
dim. *p*

dim. *p* *p* *cresc.*  
 non sit cas - sus, — red - e - mi - sti cru - cem pas - sus: tan - tus la - bor non si'  
 dim. *p* *p* *cresc.*  
 non sit cas - sus, — red - e - mi - sti cru - cem pas - sus: tan - tus la - bor  
 dim. *p* *p* *cresc.*  
 non sit cas - sus, — red - e - mi - sti cru - cem pas - sus: tan - tu'  
 dim. *p* *p* *cresc.*  
 non sit cas - sus, — red - e - mi - sti cru - cem pas - sus: sit cas - sus,

dim. *p* *p* *cresc.*  
 dim. *p* *p* *cresc.*  
 dim. *p* *p* *cresc.*  
 dim. *p* *p* *cresc.*  
 dim. *p* *p* *cresc.*

dim. *p*

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*p* *cresc.* *dim.*

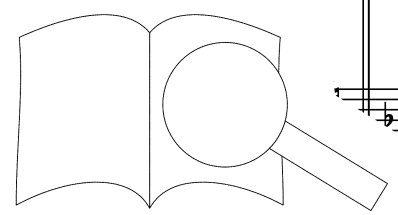
*p* *cresc.* *dim.*

*p* *cresc.* *dim.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*

red - e - mi - sti cru - cem pas - sus: tan - tus la - bor non sit -  
red - e - mi - sti cru - cem pas - sus: tan - tus la - bor nor  
red - e - mi - sti cru - cem pas - sus: tan - tus la - .oi  
red - e - mi - sti cru - cem pas - sus: tan - tu<sup>e</sup> n cas - -

*p* *cresc.* *dim.*  
*p* *cresc.* *dim.*  
*p* *cresc.* *dim.*  
*p* *cresc.* *dim.*  
*p* *cresc.* *dim.*  
*p* *cresc.* *dim.*

*p* *cresc.* *dim.*



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186 Juste judex

ff

ff

ff

*p* Chœur *ff*

sus. Ju-ste ju - dex ul-ti - o - nis, do-num fac re-mis-si - o

*p* Chœur *ff*

sus. Ju-ste ju - dex ul-ti - o - nis, do-num fac re-mis

*p* Chœur *ff*

sus. Ju-ste ju - dex ul-ti - o - nis, do-num f s- iis, -

*p* Chœur *ff*

sus. Ju-ste ju - dex ul-ti - o - nis, m. o - nis, -

*p* *ff*

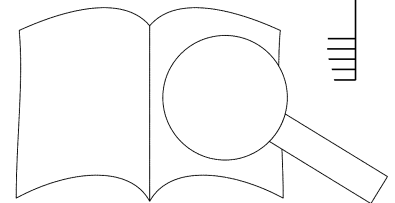
*p* *ff*

*p* *ff*

*p* *ff*

Fonds et anc M

es 16, 8, 4



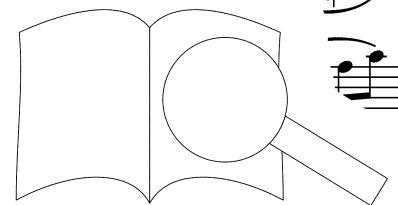
an-te di-em ra-ti-o - nis. — In-ge-mi-sco, tam-quam re-us: cul

an-te di-em ra-ti-o - nis. — In-ge-mi-sco, tam-quam re

an-te di-em ra-ti-o - nis. — In-ge-mi-sco, tam - ru-bet

an-te di-em ra-ti-o - nis. — In-ge-mi- re cul-pa-ru-bet

Fonds 8



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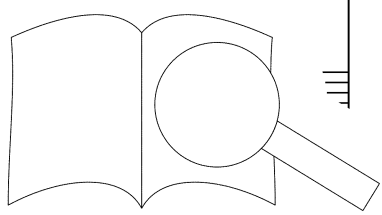
*f*

vul - tus me - us: sup - pli - can - ti par - ce De - us. Qui Ma - ri - am ab -

vul - tus me - us: sup - pli - can - ti par - ce De - us. Qui Ma - ri - a

vul - tus me - us: sup - pli - can - ti par - ce De - us. Qui M an - sti,

vul - tus me - us: sup - pli - can - ti par - ce De - us. - sol - vi - sti,



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First system of the musical score, featuring vocal lines and piano accompaniment. Dynamics include *f* and *p*.

et la - tro - nem ex - au - di - sti, mi - hi - quo - que spem de - di - sti.  
 et la - tro - nem ex - au - di - sti, mi - hi - quo - que spem de - di -  
 et la - tro - nem ex - au - di - sti, mi - hi quo - que spem me - ae  
 et la - tro - nem ex - au - di - sti, mi - hi - quo - que di Pre - ces me - ae

pizz.

Flûtes 8

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Musical notation for the first system, including vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by notes in the next measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

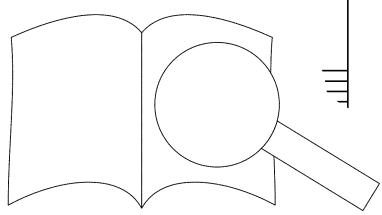
Musical notation for the second system, primarily piano accompaniment. It continues the eighth-note accompaniment from the first system.

Musical notation for the third system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "non sunt di-gnae: sed tu bo-nus fac be-ni-gne, ne pe-". The piano accompaniment continues with the eighth-note pattern.

Musical notation for the fourth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "non sunt di-gnae: sed tu bo-nus fac be-ni-gne, e-ri ni". The piano accompaniment continues with the eighth-note pattern.

Musical notation for the fifth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "non sunt di-gnae: sed tu bo-nus fac be-ni-gne per-en-ni". The piano accompaniment continues with the eighth-note pattern.

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*cresc.*

*cresc.*

*cresc.*

*p*

cre - mer i - gne. In - ter o - ves lo - cum prae - sta, et ab hae - dis

cre - mer i - gne. In - ter o - ves lo - cum prae - sta, et ab ha

cre - mer i - gne. In - ter o - ves lo - cum prae - sta, ae

cre - mer i - gne. In - ter o - ves lo - cum prae - sta, me se - que - stra,

*cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

*cresc.*

*cresc.*

*p* *p* *p* *p*

*cresc.*

*p*

*cresc.* *p*

PROBENPAPIER

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Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*, and *f*. The second staff has dynamics *cresc.*, *dim.*, *p*, and *f*.

Two staves of music. The first staff has dynamics *cresc.*, *p*, and *f*. The second staff has dynamics *cresc.*, *dim.*, *p*, and *f*.

Two staves of music. The first staff has lyrics: sta - tu - ens in - par - te dex - tra. Con - fu - ta - tis ma - le - di - ctis. Dynamics: *cresc.*, *dim.*, *p*, *f*.

Two staves of music. The first staff has lyrics: sta - tu - ens in - par - te dex - tra. Con - fu - ta - tis ma - le - ctis. Dynamics: *cresc.*, *dim.*, *p*, *f*.

Two staves of music. The first staff has lyrics: sta - tu - ens in - par - te dex - tra. Con - fu - ta - tis ctis. Dynamics: *cresc.*, *dim.*, *p*, *f*.

Two staves of music. The first staff has lyrics: sta - tu - ens in - par - te dex - tra. Con - fu - ta - tis ctis, flam - mis. Dynamics: *cresc.*, *dim.*, *p*, *f*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

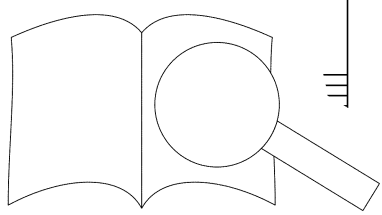
Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

Two staves of music. The first staff has dynamics *cresc.*, *dim.*, *p*. The second staff has dynamics *cresc.*, *dim.*, *p*.

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Fonds et anches 8, 4

Fonds et ar



dim. *p*

dim. *p*

dim. *p*

a - cri-bus ad - di - ctis: vo - ca me - cum be-ne-di -

a - cri-bus ad - di - ctis: vo - ca me - cum be-ne-

a - cri-bus ad - di - ctis: vo - ca me -

a - cri-bus ad - di - ctis: vo - ca me - ctis.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Flütes 8

dim. *p*

dim.

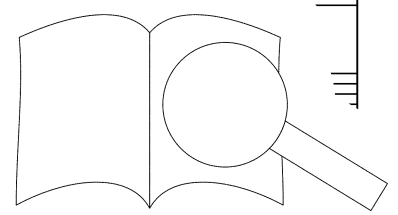
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M Oro supplex

226

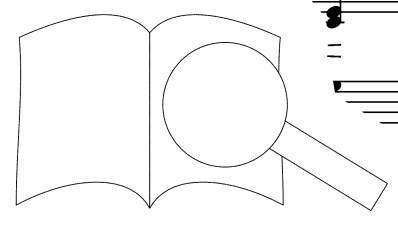


O - ro sup-plex et ac - cli-nis, cor con - tri-tum qua-si ci - nis: *gr*

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

O - ro sup-plex et ac - cli-nis, cor con - tri-tum qua vis: cu-ram me-i

O - ro sup-plex et ac - cli-nis, cor con - tri-tum qua- ge-re cu-ram me-i



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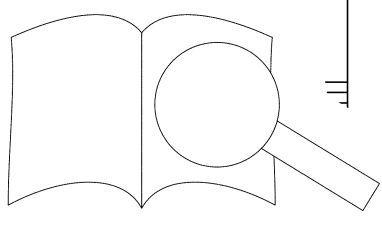
Musical notation for the first system, including treble and bass staves with notes and dynamics.

Musical notation for the second system, including treble and bass staves with notes and dynamics.

fi - nis. O - ro sup - plex  
 fi - nis. O - ro  
 fi - nis. ac -  
 fi - nis. plex et ac -

Musical notation for the piano accompaniment, including treble and bass staves with notes and dynamics.

Musical notation for the fourth system, including treble and bass staves with notes and dynamics.



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First system of musical notation, featuring treble and bass staves with dynamics such as *p* and *f*.

Second system of musical notation, including a bass staff with dynamics like *f* and *p*.

Vocal staves with lyrics: cli - nis, cor con - tri - tum qua - si ci - nis: ge - re cu - ram me - i fi - nis.

Piano accompaniment staves with dynamics like *f* and *p*.

Musical notation for the final system, including a bass staff and a magnifying glass icon.

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N Lacrimosa

248

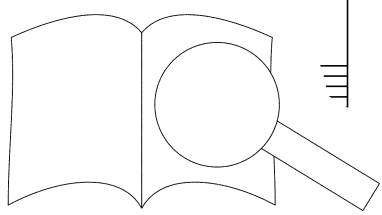
Two staves of music. The first staff has a *cresc. molto* marking. The second staff has a *cresc. molto* marking. Both staves end with a *f* dynamic marking.

Single staff of music with a *ff* dynamic marking.

Vocal staves with lyrics: La - cri - mo - sa, La - cri - mo - sa, La - cri - mo - sa, di - es. Dynamics include *ff*.

Piano accompaniment staves. Includes markings: *div.*, *p*, *cresc. molto*, *ff*.

Final section of music. Includes marking: *Fonds et anches 16, 8, 4, Mixtures*. Dynamics include *p*, *cresc. molto*, *f*, *ff*.



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ff

ff

il - - la, qua re - sur - get ex fa - vil - la ju - di - can

il - - la, qua re - sur - get ex fa - vil - la ju - d'

il - - la, qua re - sur - get ex fa - vil - la ho - mo

il - - la, qua re - sur - get ex fa - vil ju - dus ho - mo

unis.

unis.

ff

ff

ff

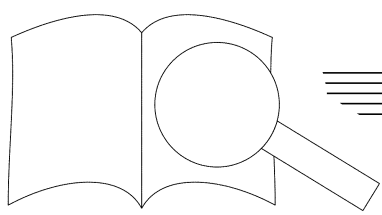
ff

ff

ff

ff

$\text{st}$  anches 16, 8, 4



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Musical score for the first system, featuring two staves with melodic lines and dynamic markings such as *p*.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: re - - us: hu - ic er - go par

Piano accompaniment for the first system, including grand staff notation with dynamic markings *ff* and *p*.

Musical score for Flutes 8, 4 and Fonds 16, 8, including dynamic markings and a magnifying glass icon.

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Musical notation for the first system, including vocal line and piano accompaniment.

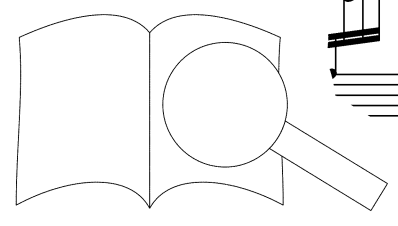
Musical notation for the second system, including vocal line and piano accompaniment.

De - us, hu - ic er - go par - ce De - us. Pi  
 De - us, hu - ic er - go par - ce De - us  
 De - us, hu - ic er - go par - ce p: e  
 De - us, hu - ic er - go par - ce Pi - e

Musical notation for the fourth system, including piano accompaniment with 'pizz.' marking.

Musical notation for the fifth system, including piano accompaniment.

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*cresc.* *cresc.*  
*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*  
Je - su, Je - su Do - mi-ne, pi - e Je - su, Je  
*cresc.*  
Je - su, Je - su Do - mi-ne, pi - e Je - su  
*cresc.*  
Je - su, Je - su Do - mi-ne, pi - e  
*cresc.*  
Je - su, Je - su Do - mi-ne, pi - e Je - su

*cresc.* *cresc.*  
*cresc.* *cresc.*  
*cresc.* *cresc.*  
*cresc.* *cresc.*

*cresc.* *cresc.*  
*cresc.* *cresc.*

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dim. *p*

dim. *p*

dim. *p*

Do - mi-ne, do - na e - is re - qui - em, na

Do - mi-ne, do - na e - is re - qui - em, na

Do - mi-ne, do - na e - is re - qui - em, na

Do - mi-ne, do - na e - is re - qui - em, do - na

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

arco

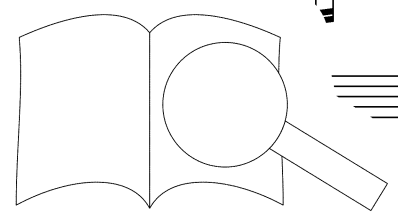
dim. *p*

Flütes 8

dim.

dim.

dim.



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First system of musical notation, featuring a vocal line and piano accompaniment.

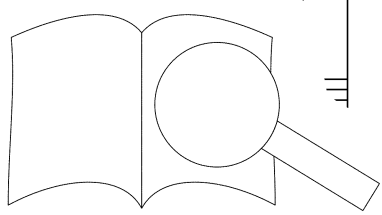
Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, including lyrics: e - is re - qui - em sem - pi - ter. Features vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

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First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation, primarily piano accompaniment. It continues the harmonic and melodic lines from the first system.

Third system of musical notation, including vocal lines with the label "nam." and piano accompaniment. The vocal lines are mostly rests, indicating a silent period for the singers.

Fourth system of musical notation, including piano accompaniment and vocal lines. The piano part features a more active accompaniment with chords and moving lines.

Fifth system of musical notation, including piano accompaniment and vocal lines. The piano part continues with a steady accompaniment.

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# Sanctus

Molto moderato maestoso

Hautbois

Clarinete en Sib

Cor en Fa

Dessus I

Dessus II

Ténors

Basses

Violons I

Violons II

Altos

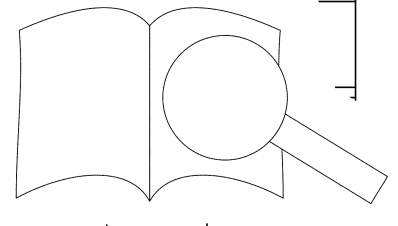
Violoncelles

Contrebasses

Pédales

The musical score is arranged in a standard orchestral format. The woodwind section (Hautbois, Clarinete en Sib, Cor en Fa) and strings (Violons I & II, Altos, Violoncelles, Contrebasses, Pédales) are in the upper half, while the vocal parts (Dessus I & II, Ténors, Basses) are in the lower half. The score begins with a dynamic of *p* and a *cresc.* marking, leading to a *f* dynamic. The vocal parts enter with the lyrics "San - ctus, -". The woodwinds and strings provide harmonic support, with the strings playing a rhythmic pattern of eighth notes. The score is marked with various dynamics and articulation marks, including *p*, *cresc.*, and *f*.

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9

San - ctus Do - mi - nus De - us Sa - ba - oth. — Ple - ni sunt cae - li, cae - li et

San - ctus Do - mi - nus De - us Sa - ba - oth. — Ple - ni sunt cae - li, cae - li et

San - ctus Do - mi - nus De - us Sa - ba - oth. — Ple - ni sunt cae - li, cae - li et

San - ctus Do - mi - nus De - us Sa - ba - oth. — Ple - ni sunt cae - li, cae - li et

17

ter - ra glo - ri - a tu - a. - sis, ho - san - na in ex - cel - sis, ho -

ter - ra glo - ri - a ex - cel - sis, ho - san - na in ex - cel - sis, ho -

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

ter - 1 g. - a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

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24

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

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

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

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

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

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# Benedictus

Andante quasi religioso

Hautbois

Clarinete en Si $\flat$

Cor en Fa

Soprano solo

Ténor solo

Dessus I

Dessus II

Ténors

Basses

Violons I

II

Altos

Violoncelles

Contrebasses

Pédalos

Be - ne - di - ctus, ne -  
Be - ne - di - ctus,





di - ctus qui ve - nit in no - mi-ne Do - mi-ni.  
be - ne - di - ctus qui ve - nit in no - mi-ne Do - mi-ni.

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*p*

*p*

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi -  
 di - ctus, be - ne - di - ctus qui ve - nit :

*dim.*

*dim.*

*dim.*

*dim.*

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19 **A**

ni. —  
ni. —

*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *pizz.* *cresc.*  
*p* *cresc.*

Be-ne - di - ctus qui ve - nit in no - mi - ni. Be-ne -  
Be-ne - di - ctus qui ve - nit in no - mi - ni. Be-ne -  
Be-ne - di - ctus qui ve - nit in no - mi - ni. Be-ne -  
Be-ne - di - ctus qui ve - nit in no - mi - ni. Be-ne -  
ne Do - mi - ni. Be-ne -

*cresc.*

*cresc.*

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

*cresc.*

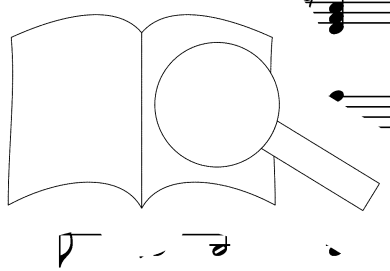
*cresc.*

*cresc.*

*cresc.*

*cresc.*

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29

B

*dim* *p*

*dim* *p*

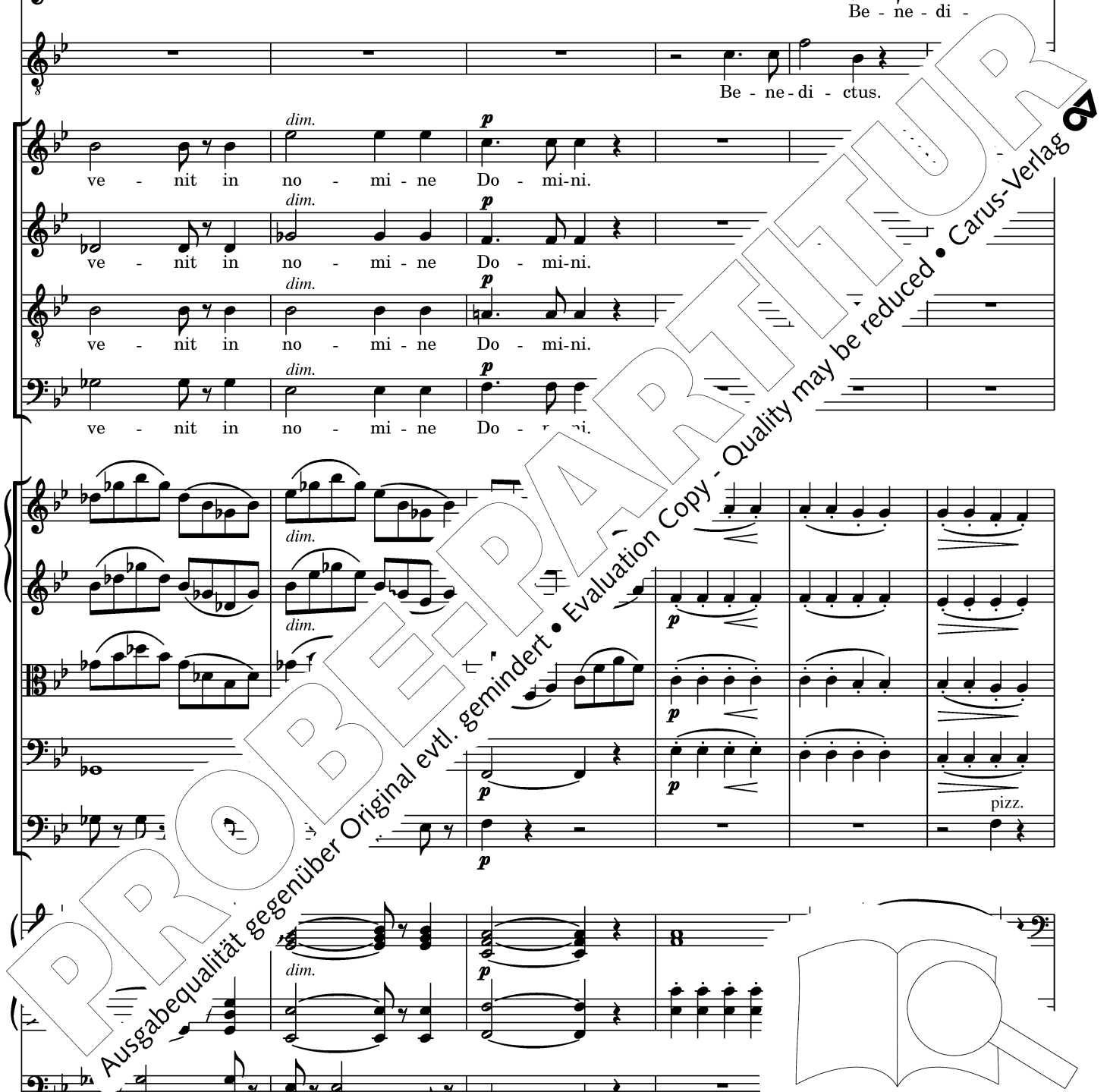
Be - ne - di -  
Be - ne - di - ctus.

ve - nit in no - mi - ne Do - mi - ni.  
ve - nit in no - mi - ne Do - mi - ni.  
ve - nit in no - mi - ne Do - mi - ni.  
ve - nit in no - mi - ne Do - mi - ni.

*dim.* *p*

*dim.* *p* *pizz.*

*dim.* *p*

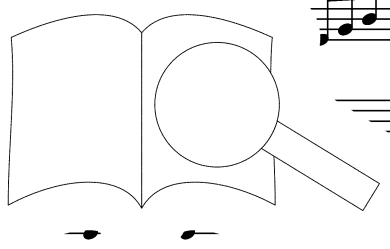


Be - ne - di  
Be - ne - di - - - ctus  
be - - ne -

Be - ne - di - - -

be - - ne -

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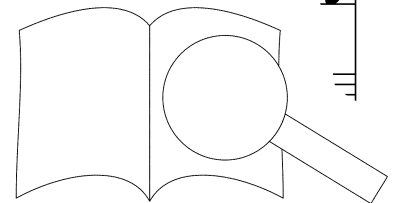


*p* be - ne - di - - ctus \_\_\_\_\_ *p*

*p* be - ne - di - - ctus \_\_\_\_\_

di - - ctus, \_\_\_\_\_ *p* be - ne - \_\_\_\_\_ *p* ai

di - - ctus, \_\_\_\_\_ *p* be - ctus qui



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ve - - nit in no - - mi - ne Do - mi

ve - - nit in no - - mi - ne Do

ve - - nit in no - - mi - ne

ve - - nit in no - - mi - ni.

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*p* Be - ne - di - - - ctus

*p* Be - ne - di -

*p* Be - ne - di - - - ctus, —

*p* Be - ne - di - - - ctus, —

— ne -

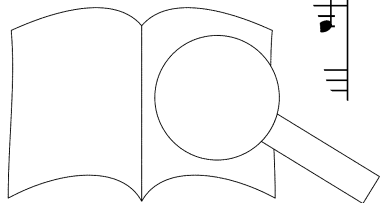
be - - ne -

*p*

*p*

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*cresc.*

*cresc.*

*p* *cresc.* *f*

be - - ne - - di - - ctus qui ve - -

*p* *cresc.* *f*

be - - ne - - di - - ctus qui ve

*cresc.*

di - - ctus qui ve - - nit, qui in

*cresc.*

di - - ctus qui ve - - nit

*cresc.*

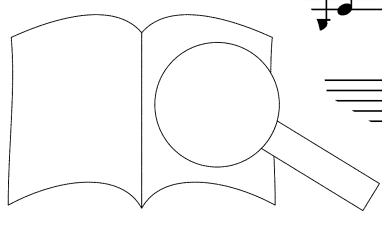
*esc.*

*c.*

*cresc.*

*cresc.*

*cresc.*



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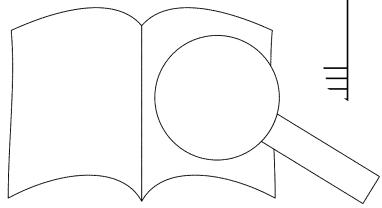
Musical notation for the first system, including piano (*p*) and forte (*ff*) dynamics.

Musical notation for the second system, including piano (*p*) and crescendo (*cresc.*) dynamics.

Vocal staves with lyrics and dynamic markings: *dim.*, *p*, *ff*.  
 no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.  
 no - mi - ne Do - mi - ni. Ho - san - na in ex - cel  
 no - mi - ne Do - mi - ni. Ho - san - na in .e1 ho -  
 no - mi - ne Do - mi - ni. Ho - san - sis, ho -

Piano accompaniment staves with dynamic markings: *dim.*, *p*, *ff*.

Musical notation for the final system, including piano (*p*) and crescendo (*cresc.*) dynamics.  
 Fonds et anches 8, 4



ff ff dim. p

dim. p

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

ff dim. p

ff dim. p

ff dim. p

ff dim. p

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

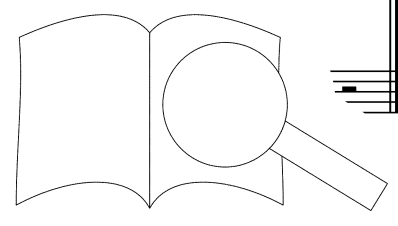
ff ff p

ff ff p

ff ff p

ff di

ff



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# Pie Jesu

(Variante pour l'élévation, au lieu du Benedictus)

Andante

A

Hautbois

Clarinette en Si $\flat$

Cor en Fa

Soprano solo

Contralto solo

Ténor solo

Basse solo

Dessus I

Dessus II

Ténors

Basses

Violons I

II

Altos

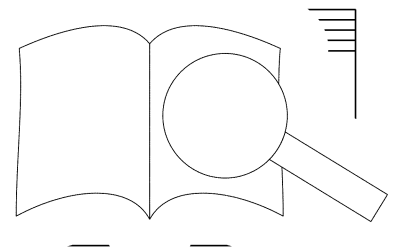
Violoncelles

Contrebass

Flûtes 8

Pédales

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7

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

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Musical score for voice and piano. The score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The lyrics are: "pi - e Je - su Do - mi - ne, re - qui - em, pi - e - is". The score features various musical notations including notes, rests, and dynamic markings such as *p* (piano). The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The bottom right corner of the page contains a logo of an open book with a magnifying glass over it.

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*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

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

*p* *cresc.*

*cresc.* *f* *dim.*

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First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Dynamics include *p* (piano).

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *p*.

Third system of musical notation, including the first vocal line with lyrics: re - qui - em sem - pi - ter - nam.

Fourth system of musical notation, including the second vocal line with lyrics: re - qui - em sem - pi - ter - nam.

Fifth system of musical notation, including the third vocal line with lyrics: re - qui - em sem - pi - ter - nam.

Sixth system of musical notation, including the fourth vocal line with lyrics: re - qui - em sem - pi - ter - nam.

Chœur

Seventh system of musical notation, including the Chœur part with lyrics: Pi - e

Eighth system of musical notation, including the Chœur part with lyrics: Pi - e

Ninth system of musical notation, including the Chœur part with lyrics: ri - e Je - su,

Tenth system of musical notation, including the piano accompaniment with *pizz.* (pizzicato) markings.

Eleventh system of musical notation, including the piano accompaniment with *pizz.* markings.

Twelfth system of musical notation, including the piano accompaniment with *pizz.* markings.

Thirteenth system of musical notation, including the piano accompaniment with *pizz.* markings.

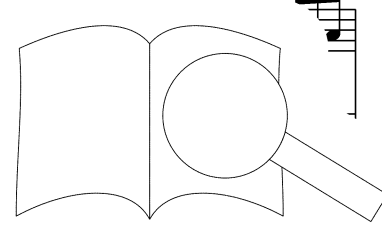
Fourteenth system of musical notation, including the piano accompaniment with *arco* (arco) markings.

Fifteenth system of musical notation, including the piano accompaniment with triplets and dynamics *p*.

Sixteenth system of musical notation, including the piano accompaniment with triplets and dynamics *p*.

Seventeenth system of musical notation, including the piano accompaniment with triplets and dynamics *p*.

PROBENPARTITUR  
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Chœur

Je - su, Je - su Do - mi-ne,

Pi - e Je - su,

*p* *p*

PROBEEPARTITUR

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**C**

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