

LUMINOSA

Messa di Requiem

per soprano, coro, coro di voci bianche e orchestra

“Per un cristiano del ‘900”

Musica
di
Antonio Brena

Testo
di
Giuliano Asperti

STRUMENTAZIONE

4 Corni

2 Trombe in sib

3 Tromboni; Alto, Tenore, Basso

Timpani [Sol, La, Re, Mi]

Campane tubolari [Sol, La, Do, Re]

Grand'Organo

Clavicembalo

Arpa

Coro a 4 voci miste

Coro di voci bianche

Soprano

Voce di bambina

Archi

Testo di **Giuliano Asperti**

Luminosa solvet dies,
Jahvè ignis est irruendum.
Vitam mihi largisti Deus,
eam recipe: nos lacrimosi.

*Lux perpetua iter luceat
Ad salutem et libertatem.
Requiem*

Genitorum timor Dei
Jesus Christi praeceptorum
Meum concitavit spiritum
Ad agendum me ducebat.
Familia et proles benedicti,
Doctrina tua eruditii.
Adiuva nos....

Sine infamia iudicaturum,
omnia feci meditata,
sed a malo adlectum,
in culpas saepe veni.
Te omnesque venia peto.
Excusatio.....

Vitam meam tua voluntas informavit,
et meum fingesti spiritum.
Licentia et ratio gessi,
rationem fidemque in me pugnavi.
Magnum cum labore et opera
tua proposita efficere
Magnitudine tua parere.
Quid potui?

*Lux perpetua iter luceat ei
Ad salutem libertatem.
Eius memoria permaneat
In nostro corde, in nostra mente*

Il giorno dissolve la sua luce,
all'arrivo del fuoco di Jahvè.
Dio, mi donasti la vita:
prendila, mentre noi piangiamo.

La luce perpetua guidi il cammino
Verso la salvezza e la libertà.
Requiem.

Il timor di Dio dei genitori
e il Vangelo di Cristo
hanno alimentato il mio spirito
e ispirato la mia azione.
Hai benedetto famiglia e prole,
cresciuti nel tuo insegnamento.
Aiutaci.....

Verrò al giudizio senza vergogna,
ho sempre agito meditando, ma,
attaccato dal male, ho spesso peccato.
A te e a tutti chiedo perdono.
Mi scuso.....

Ho ispirato la mia vita alla tua volontà,
Tu hai plasmato il mio spirito.
Ho agito in libertà e coscienza,
Combattuto tra fede e ragione.
Con serio impegno e lavoro
Per realizzare il tuo disegno e
Sottomettermi alla tua grandezza.
Che avrei potuto?

*La luce perpetua guidi il cammino
Verso la salvezza e la libertà.
Il ricordo di lui viva
Nel nostro cuore, nel nostro animo*

Score

LUMINOSA

Adagio**I. Introitus**

F Horn I & III 1

F Horn II & IV 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Tubular Bells

p

mf

Soprano

Alto

Tenor

Bass

Violin

Viola

Cellos and Basses

LUMINOSA

9

Tim. *mf*

Tub. *mf*

S do - na e - i Do - - - mi - ne

A nam do - na e - i Do - - - mi - ne

T e - ter - nam do - na e - i Do - - - mi - ne

B - nam do - na e - i Do - - - mi - ne

16

S et lux per - pe - tu - a lu - ce - at

A per - pe - tu - a lu - ce - at

T per - pe - tu - a lu - ce - at

B per - pe - tu - a lu - ce - at

20

Tub. *f*

S e - i lu - ce - at e - i

A e - i lu - ce - at e - i

T e - i lu - ce - at e - i

B e - i lu - ce - at e - i

Score

I.I - Luminosa solvet dies

Scorrevole

F Horn I & III 1

F Horn II & IV 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Alto Trombone

Tenor Trombone

Bass Trombone

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Luminosa solvet dies

14

I & III 1
II & IV 2
B♭ Tpt. 1
B♭ Tpt. 2
A. Tbn.
T. Tbn.
B. Tbn.

14

S
A
T
B

14

Vln. I
Vln. II
Vla.
Vc.
Cb.

Luminosa solvet dies

3

Luminosa solvet dies

28

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

S jah-vè est ir - ru-en - dum *p. dolce* Vi-tam mi - hi lar-

A jah-vè est ir - ru-en - dum

T 8 jah-vè est ir - ru-en - dum

B jah-vè est ir - ru-en - dum

Vln. I

Vln. II

Vla.

Vc.

Cb.

Luminosa solvet dies

5

37

Soprano (S): gis - ti De - us vi - tam mi - hi vi - tam mi - hi vi - tam mi - hi
Alto (A): - - Vi - - tam - - mi - - hi -
Tenor (T): - - - - Vi - - tam - - mi - - hi -
Bass (B): - - - - p Vi - - tam - - mi - - hi - mfp Vi-tam mi-hi lar-gi-sti

37

Vln. I
Vln. II
Vla.
Vc.
Cb.

Luminosa solvet dies

50

S *mf* Vi-tam mi - hi lar - gi - sti De - us **p** E - am re - ci - pe

A *mf* Vi-tam mi - hi lar - gi - sti De - us **p** E - am re - ci - pe

T *mf* Vi-tam mi - hi lar - gi - sti De - us **p** E - am re - ci - pe

B 8 Vi-tam mi - hi lar - gi - sti De - us **p** E - am re - ci - pe

De - us Vi-tam mi - hi lar - gi - sti De - us **p** E - am re - ci - pe

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: The musical score is for a choir of four voices (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts enter at measure 50, singing in four-part harmony. The orchestra consists of two violins (Vln. I, Vln. II), viola (Vla.), cello (Vc.), and bass (Cb.). The vocal parts sing 'Vi-tam mi-hi lar-gi-sti De-us' followed by a repeat sign and 'E-am re-ci-pe'. The orchestra provides harmonic support with sustained notes. The score is in common time, with a key signature of one sharp (F#). Measure numbers 50 and 51 are indicated above the staves.

Luminosa solvet dies

7

61

Timpani:

Soprano (S), Alto (A), Tenor (T), Bass (B) parts sing:

nos la-cri-mo-si Lux per-pe-tu-a i-ter lu-ce-at ad sa-

Vln. I, Vln. II, Vla., Vc., Cb. parts play sustained notes.

Dynamics: *mf*, ***pp***, ***pp***, ***pp***, ***pp***, ***pp***.

Luminosa solvet dies

75

Timpani: - - - - **p** - - - - **rit.** **pp** **ppp**

Soprano: lu - tem et li - ber - ta - tem **ppp** Re - qui - em
Alto: lu - tem et li - ber - ta - tem **ppp** Re - qui - em
Tenor: lu - tem et li - ber - ta - tem **ppp** Re - qui - em
Bass: lu - tem et li - ber - ta - tem **ppp** Re - qui - em

Vln. I: - - - - -
Vln. II: - - - - -
Vla.: - - - - -
Vc.: - - - - -
Cb.: - - - - -

Score

II. Kyrie

Solenne

Musical score for Soprano, Bass, and Clavicembalo. The score begins with three measures of silence for Soprano and Bass. The Clavicembalo part starts with a dynamic *f* and a series of eighth-note chords. A tempo marking "simile" appears above the clavicembalo staff.

Soprano
Bass
Clavicembalo

Musical score for Bass and Clavicembalo. Measure 8: Bass plays eighth-note pairs. Clavicembalo provides harmonic support with sustained chords. The vocal line begins with "Ky - ri - e e - le - i - son". Measure 9: Bass continues eighth-note pairs. Clavicembalo provides harmonic support with sustained chords. The vocal line continues with "Ky - ri - e e - le - i - son".

B
Clav.

Musical score for Bass and Clavicembalo. Measure 15: Bass plays eighth-note pairs. Clavicembalo provides harmonic support with sustained chords. The vocal line continues with "e - le - i - son e - le - i - son". Measure 16: Bass continues eighth-note pairs. Clavicembalo provides harmonic support with sustained chords. The vocal line continues with "e - le - i - son e - le - i - son".

B
Clav.

Musical score for Bass and Clavicembalo. Measure 22: Bass plays eighth-note pairs. Clavicembalo provides harmonic support with sustained chords. The vocal line begins with "Ky - ri - e e - le - i - son" followed by a fermata. Measure 23: Bass continues eighth-note pairs. Clavicembalo provides harmonic support with sustained chords. The vocal line continues with "Ky - ry - e". Dynamic marking "PP sottovoce" is indicated above the clavicembalo staff.

B
Clav.

II. Kyrie

31

Clav.

Soprano (S) and Clav. parts are shown. The piano part consists of two staves of chords. The soprano part begins at measure 31 with a forte dynamic (f). The lyrics "Ky - ri - e" are sung.

37

Soprano (S) and Clav. parts are shown. The piano part consists of two staves of chords. The soprano part continues singing "Ky - ri - e" at a forte dynamic (f).

44

Soprano (S) and Clav. parts are shown. The piano part consists of two staves of chords. The soprano part continues singing "Ky - ri - e" at a forte dynamic (f).

51

Soprano (S) and Clav. parts are shown. The piano part consists of two staves of chords. The soprano part continues singing "Ky - ri - e" at a forte dynamic (f). The lyrics "Ky - ri - e" are followed by "e - le - i - son" at a piano dynamic (pp sottovoce).

II. Kyrie

3

59

S ry - e _____ fe - le - i-son e - - -

B - - - - - - - - - -

f Chri-ste Chri-ste Chri-ste Chri-ste Chri-ste

59

Clav. - - - - - - - - - -

p —> **ff**

65

S le - i - son flegato Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i - son

B - - - - - - - - - -

Chri - ste Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i - son

65

Clav. - - - - - - - - - -

ff

Lento

70

S Ky - - - - - ri - e e - le - - - i - son

B Ky - - - - - ri - e e - le - - - i - son

70

Clav. - - - - - - - - - -

pp

Score

III. Genitorum

offertorium

Calmo

This musical score page shows the beginning of the offertorium section. It features six staves: Soprano solo, Violin I, Violin II, Viola, Cellos, and Contrabass. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The dynamics are marked 'pp' (pianissimo) throughout. The Soprano solo part is silent. The string instruments play sustained notes with slight variations in pitch and dynamic. The Cellos and Contrabass provide harmonic support with sustained notes. The section ends with a dynamic marking 'Sempre PP'.

14

This continuation of the musical score starts at measure 14. The instrumentation includes Soprano (S), Violin I, Violin II, Viola, Cello (Vc.), and Double Bass (Cb.). The Soprano part begins with a sustained note followed by a melodic line. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The dynamic is marked 'mf' (mezzo-forte). The section concludes with a series of eighth-note chords played by the strings.

III. Genitorum

25

S Ge - ni - to - rum ti-mor De - i _____ Je - su Chri - sti prea - cep - to - rum

Vln. I f Pizz. morbido

Vln. II f Pizz. morbido

Vla. f pizz. Pizz. morbido

Vc. f pizz. Pizz. morbido

Cb. f Pizz. morbido

33

S Me - um con - ci - ta-vit spi - ri - tum Ad a - gen - dum me du -

Vln. I #mf

Vln. II #mf

Vla. #mf

Vc. #mf

Cb. #mf

III. Genitorum

3

40

S ce - bat fa - mi - li - a et pro - les be-ne-dic-ti
dolce mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

S Doc - tri-na tu - a e - ru - di - ti Ad - iu - va nos
parlato

Vln. I arco pizz. ***pp***

Vln. II arco pizz. ***pp***

Vla. arco pizz. ***pp***

Vc. arco pizz. ***pp***

Cb. pizz. ***pp***

III. Genitorum

56

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ad - iu - va nos
pp sottovoce

rit.

56

Score

IV. Sanctus

Pomposo

The musical score consists of ten staves. The top six staves are for brass instruments: F Horn I & III (two staves), F Horn II & IV (two staves), Trumpet in B \flat (two staves). The bottom four staves are for voices: Alto Trombone, Tenor Trombone, Bass Trombone, and a vocal quartet (Soprano, Alto, Tenor, Bass). The vocal parts are grouped by a brace. The score is in common time (indicated by '4') and G major (indicated by a sharp sign). Dynamics include *p legato*, *mf*, and *f*. Articulation marks like dots and dashes are present on some notes. Measure numbers are not explicitly shown.

F Horn I & III 1

F Horn II & IV 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Alto Trombone

Tenor Trombone

Bass Trombone

Organ

Soprano

Alto

Tenor

Bass

IV. Sanctus

9

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

9

Org.

S

A

T

B

IV. Sanctus

3

17

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Org.

S

A

T

B

17

ff

organo pleno

ff San-ctus San-ctus San-ctus Do-mi-ne Deus Sa-
ff San-ctus San-ctus San-ctus Do-mi-ne Deus Sa-
ff San-ctus San-ctus San-ctus Do-mi-ne Deus Sa-
ff San-ctus San-ctus San-ctus Do-mi-ne Deus Sa-

IV. Sanctus

24

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Org.

S

A

T

B

oth

oth

oth

oth

IV. Sanctus

5

29

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Org.

S

A

T

B

Ple-ni sunt cie-li'et ter-ra glo-ria glo-ria tu - a

Ple-ni sunt cie-li'et ter-ra glo-ria glo-ria tu - a

Ple-ni sunt cie-li'et ter-ra glo-ria glo-ria tu - a

Ple-ni sunt cie-li'et ter-ra glo-ria glo-ria tu - a

IV. Sanctus

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

36

Org.

S

A

T

B

36

f o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na

f o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na

f o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na

f o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na

f o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na o-san-na

IV. Sanctus

7

Solenne

43

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Org.

43

fff legato

S

A

T

B

O - san - na in ex - cel - sis O - san - na O - san - na in ex - cel - sis
 O - san - na in ex - cel - sis O - san - na O - san - na in ex - cel - sis
 O - san - na in ex - cel - sis O - san - na O - san - na in ex - cel - sis
 O - san - na in ex - cel - sis O - san - na O - san - na in ex - cel - sis

IV. Sanctus

49

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Org.

S

A

T

B

O - san-na o - san-na in ex-cel-sis o - san-a in ex - cel - sis

O - san-na o - san-na in ex-cel-sis o - san-a in ex - cel - sis

O - san-na o - san-na in ex-cel-sis o - san-a in ex - cel - sis

O - san-na o - san-na in ex-cel-sis o - san-a in ex - cel - sis

IV. Sanctus

9

57

B♭ Tpt. 1

B♭ Tpt. 2

Org.

64

B♭ Tpt. 1

B♭ Tpt. 2

Togliere ripieno

mf

Org.

S

A

T

B

f be-ne-dic-tus be-ne-dic-tus

f be-ne-dic-tus be-ne-dic-tus - be - ne - dic - tus

f be-ne-dic-us be-ne-dic-tus be-ne-dic-tus be-ne-dic-tus be - - ne - -

IV. Sanctus

69

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Org.

S

A

T

B

69

organo pleno

Togliere ripieno

organo pleno

f

mf

ff

ff

ff

ff

dic - tus

be - ne - dic - tus

IV. Sanctus

11

76

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

T.B.

Org.

S

A

T

B

Togliere ripieno

mf

mf

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

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

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

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

IV. Sanctus

83

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

T.B.

Org.

S

A

T

B

organo pleno

83

in no-mi-ne Do-mi - ni

in no-mi-ne Do-mi - ni

8 in no-mi-ne Do-mi - ni

in no-mi-ne Do-mi - ni

o-san-na o-san-na o-san-na

o-san-na o-san-na o-san-na

o-san-na o-san-na o-san-na

o-san-na o-san-na o-san-na

IV. Sanctus

13

91

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

T.B.

Org.

S

A

T

B

91

91

91

f

o - san - na o - san - na o - san - na

o - san - na o - san - na o - san - na

o - san - na o - san - na o - san - na

o - san - na o - san - na o - san - na

IV. Sanctus

96

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

T.B.

96

Org.

S

A

T

B

96

in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis
 in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis
 in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis
 in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis

IV. Sanctus

15

Molto Rit.

103

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

T.B.

Org.

S

A

T

B

<img alt="Musical score for orchestra and choir. The score includes parts for I & III 1, II & IV 2, B♭ Tpt. 1, B♭ Tpt. 2, A. Tbn., T. Tbn., B. Tbn., T.B., Org., and a four-part choir (Soprano, Alto, Tenor, Bass). The vocal parts sing 'in ex-cel-sis' in unison. The orchestra consists of two pairs of horns, two brass instruments, three tubas, and an organ. The tempo is marked 'Molto Rit.' and the key signature is F major (one sharp). Measure 103 shows sustained notes followed by dynamic markings 'fff' and 'molto rit'. Measures 104-105 show eighth-note patterns with 'fff' dynamics. Measures 106-107 show sustained notes followed by 'fff' dynamics. Measures 108-111 show eighth-note patterns with 'fff' dynamics. Measures 112-115 show sustained notes followed by 'fff' dynamics. Measures 116-119 show sustained notes followed by 'fff' dynamics. Measures 120-123 show sustained notes followed by 'fff' dynamics. Measures 124-127 show sustained notes followed by 'fff' dynamics. Measures 128-131 show sustained notes followed by 'fff' dynamics. Measures 132-135 show sustained notes followed by 'fff' dynamics. Measures 136-139 show sustained notes followed by 'fff' dynamics. Measures 140-143 show sustained notes followed by 'fff' dynamics. Measures 144-147 show sustained notes followed by 'fff' dynamics. Measures 148-151 show sustained notes followed by 'fff' dynamics. Measures 152-155 show sustained notes followed by 'fff' dynamics. Measures 156-159 show sustained notes followed by 'fff' dynamics. Measures 160-163 show sustained notes followed by 'fff' dynamics. Measures 164-167 show sustained notes followed by 'fff' dynamics. Measures 168-171 show sustained notes followed by 'fff' dynamics. Measures 172-175 show sustained notes followed by 'fff' dynamics. Measures 176-179 show sustained notes followed by 'fff' dynamics. Measures 180-183 show sustained notes followed by 'fff' dynamics. Measures 184-187 show sustained notes followed by 'fff' dynamics. Measures 188-191 show sustained notes followed by 'fff' dynamics. Measures 192-195 show sustained notes followed by 'fff' dynamics. Measures 196-199 show sustained notes followed by 'fff' dynamics. Measures 200-203 show sustained notes followed by 'fff' dynamics. Measures 204-207 show sustained notes followed by 'fff' dynamics. Measures 208-211 show sustained notes followed by 'fff' dynamics. Measures 212-215 show sustained notes followed by 'fff' dynamics. Measures 216-219 show sustained notes followed by 'fff' dynamics. Measures 220-223 show sustained notes followed by 'fff' dynamics. Measures 224-227 show sustained notes followed by 'fff' dynamics. Measures 228-231 show sustained notes followed by 'fff' dynamics. Measures 232-235 show sustained notes followed by 'fff' dynamics. Measures 236-239 show sustained notes followed by 'fff' dynamics. Measures 240-243 show sustained notes followed by 'fff' dynamics. Measures 244-247 show sustained notes followed by 'fff' dynamics. Measures 248-251 show sustained notes followed by 'fff' dynamics. Measures 252-255 show sustained notes followed by 'fff' dynamics. Measures 256-259 show sustained notes followed by 'fff' dynamics. Measures 260-263 show sustained notes followed by 'fff' dynamics. Measures 264-267 show sustained notes followed by 'fff' dynamics. Measures 268-271 show sustained notes followed by 'fff' dynamics. Measures 272-275 show sustained notes followed by 'fff' dynamics. Measures 276-279 show sustained notes followed by 'fff' dynamics. Measures 280-283 show sustained notes followed by 'fff' dynamics. Measures 284-287 show sustained notes followed by 'fff' dynamics. Measures 288-291 show sustained notes followed by 'fff' dynamics. Measures 292-295 show sustained notes followed by 'fff' dynamics. Measures 296-299 show sustained notes followed by 'fff' dynamics. Measures 300-303 show sustained notes followed by 'fff' dynamics. Measures 304-307 show sustained notes followed by 'fff' dynamics. Measures 308-311 show sustained notes followed by 'fff' dynamics. Measures 312-315 show sustained notes followed by 'fff' dynamics. Measures 316-319 show sustained notes followed by 'fff' dynamics. Measures 320-323 show sustained notes followed by 'fff' dynamics. Measures 324-327 show sustained notes followed by 'fff' dynamics. Measures 328-331 show sustained notes followed by 'fff' dynamics. Measures 332-335 show sustained notes followed by 'fff' dynamics. Measures 336-339 show sustained notes followed by 'fff' dynamics. Measures 340-343 show sustained notes followed by 'fff' dynamics. Measures 344-347 show sustained notes followed by 'fff' dynamics. Measures 348-351 show sustained notes followed by 'fff' dynamics. Measures 352-355 show sustained notes followed by 'fff' dynamics. Measures 356-359 show sustained notes followed by 'fff' dynamics. Measures 360-363 show sustained notes followed by 'fff' dynamics. Measures 364-367 show sustained notes followed by 'fff' dynamics. 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Measures 428-431 show sustained notes followed by 'fff' dynamics. Measures 432-435 show sustained notes followed by 'fff' dynamics. Measures 436-439 show sustained notes followed by 'fff' dynamics. Measures 440-443 show sustained notes followed by 'fff' dynamics. Measures 444-447 show sustained notes followed by 'fff' dynamics. Measures 448-451 show sustained notes followed by 'fff' dynamics. Measures 452-455 show sustained notes followed by 'fff' dynamics. Measures 456-459 show sustained notes followed by 'fff' dynamics. Measures 460-463 show sustained notes followed by 'fff' dynamics. Measures 464-467 show sustained notes followed by 'fff' dynamics. Measures 468-471 show sustained notes followed by 'fff' dynamics. Measures 472-475 show sustained notes followed by 'fff' dynamics. Measures 476-479 show sustained notes followed by 'fff' dynamics. Measures 480-483 show sustained notes followed by 'fff' dynamics. Measures 484-487 show sustained notes followed by 'fff' dynamics. Measures 488-491 show sustained notes followed by 'fff' dynamics. Measures 492-495 show sustained notes followed by 'fff' dynamics. Measures 496-499 show sustained notes followed by 'fff' dynamics. Measures 500-503 show sustained notes followed by 'fff' dynamics. Measures 504-507 show sustained notes followed by 'fff' dynamics. Measures 508-511 show sustained notes followed by 'fff' dynamics. Measures 512-515 show sustained notes followed by 'fff' dynamics. Measures 516-519 show sustained notes followed by 'fff' dynamics. Measures 520-523 show sustained notes followed by 'fff' dynamics. Measures 524-527 show sustained notes followed by 'fff' dynamics. Measures 528-531 show sustained notes followed by 'fff' dynamics. Measures 532-535 show sustained notes followed by 'fff' dynamics. Measures 536-539 show sustained notes followed by 'fff' dynamics. Measures 540-543 show sustained notes followed by 'fff' dynamics. Measures 544-547 show sustained notes followed by 'fff' dynamics. 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Measures 608-611 show sustained notes followed by 'fff' dynamics. Measures 612-615 show sustained notes followed by 'fff' dynamics. Measures 616-619 show sustained notes followed by 'fff' dynamics. Measures 620-623 show sustained notes followed by 'fff' dynamics. Measures 624-627 show sustained notes followed by 'fff' dynamics. Measures 628-631 show sustained notes followed by 'fff' dynamics. Measures 632-635 show sustained notes followed by 'fff' dynamics. Measures 636-639 show sustained notes followed by 'fff' dynamics. Measures 640-643 show sustained notes followed by 'fff' dynamics. Measures 644-647 show sustained notes followed by 'fff' dynamics. Measures 648-651 show sustained notes followed by 'fff' dynamics. Measures 652-655 show sustained notes followed by 'fff' dynamics. Measures 656-659 show sustained notes followed by 'fff' dynamics. Measures 660-663 show sustained notes followed by 'fff' dynamics. Measures 664-667 show sustained notes followed by 'fff' dynamics. Measures 668-671 show sustained notes followed by 'fff' dynamics. Measures 672-675 show sustained notes followed by 'fff' dynamics. Measures 676-679 show sustained notes followed by 'fff' dynamics. Measures 680-683 show sustained notes followed by 'fff' dynamics. Measures 684-687 show sustained notes followed by 'fff' dynamics. Measures 688-691 show sustained notes followed by 'fff' dynamics. Measures 692-695 show sustained notes followed by 'fff' dynamics. Measures 696-699 show sustained notes followed by 'fff' dynamics. Measures 700-703 show sustained notes followed by 'fff' dynamics. Measures 704-707 show sustained notes followed by 'fff' dynamics. Measures 708-711 show sustained notes followed by 'fff' dynamics. Measures 712-715 show sustained notes followed by 'fff' dynamics. Measures 716-719 show sustained notes followed by 'fff' dynamics. Measures 720-723 show sustained notes followed by 'fff' dynamics. Measures 724-727 show sustained notes followed by 'fff' dynamics. Measures 728-731 show sustained notes followed by 'fff' dynamics. Measures 732-735 show sustained notes followed by 'fff' dynamics. Measures 736-739 show sustained notes followed by 'fff' dynamics. Measures 740-743 show sustained notes followed by 'fff' dynamics. Measures 744-747 show sustained notes followed by 'fff' dynamics. Measures 748-751 show sustained notes followed by 'fff' dynamics. Measures 752-755 show sustained notes followed by 'fff' dynamics. Measures 756-759 show sustained notes followed by 'fff' dynamics. Measures 760-763 show sustained notes followed by 'fff' dynamics. Measures 764-767 show sustained notes followed by 'fff' dynamics. Measures 768-771 show sustained notes followed by 'fff' dynamics. Measures 772-775 show sustained notes followed by 'fff' dynamics. Measures 776-779 show sustained notes followed by 'fff' dynamics. Measures 780-783 show sustained notes followed by 'fff' dynamics. Measures 784-787 show sustained notes followed by 'fff' dynamics. Measures 788-791 show sustained notes followed by 'fff' dynamics. Measures 792-795 show sustained notes followed by 'fff' dynamics. Measures 796-799 show sustained notes followed by 'fff' dynamics. Measures 800-803 show sustained notes followed by 'fff' dynamics. Measures 804-807 show sustained notes followed by 'fff' dynamics. Measures 808-811 show sustained notes followed by 'fff' dynamics. Measures 812-815 show sustained notes followed by 'fff' dynamics. Measures 816-819 show sustained notes followed by 'fff' dynamics. Measures 820-823 show sustained notes followed by 'fff' dynamics. Measures 824-827 show sustained notes followed by 'fff' dynamics. Measures 828-831 show sustained notes followed by 'fff' dynamics. Measures 832-835 show sustained notes followed by 'fff' dynamics. Measures 836-839 show sustained notes followed by 'fff' dynamics. Measures 840-843 show sustained notes followed by 'fff' dynamics. Measures 844-847 show sustained notes followed by 'fff' dynamics. Measures 848-851 show sustained notes followed by 'fff' dynamics. Measures 852-855 show sustained notes followed by 'fff' dynamics. Measures 856-859 show sustained notes followed by 'fff' dynamics. Measures 860-863 show sustained notes followed by 'fff' dynamics. Measures 864-867 show sustained notes followed by 'fff' dynamics. Measures 868-871 show sustained notes followed by 'fff' dynamics. Measures 872-875 show sustained notes followed by 'fff' dynamics. Measures 876-879 show sustained notes followed by 'fff' dynamics. Measures 880-883 show sustained notes followed by 'fff' dynamics. Measures 884-887 show sustained notes followed by 'fff' dynamics. Measures 888-891 show sustained notes followed by 'fff' dynamics. Measures 892-895 show sustained notes followed by 'fff' dynamics. Measures 896-899 show sustained notes followed by 'fff' dynamics. Measures 900-903 show sustained notes followed by 'fff' dynamics. Measures 904-907 show sustained notes followed by 'fff' dynamics. Measures 908-911 show sustained notes followed by 'fff' dynamics. Measures 912-915 show sustained notes followed by 'fff' dynamics. Measures 916-919 show sustained notes followed by 'fff' dynamics. Measures 920-923 show sustained notes followed by 'fff' dynamics. Measures 924-927 show sustained notes followed by 'fff' dynamics. Measures 928-931 show sustained notes followed by 'fff' dynamics. Measures 932-935 show sustained notes followed by 'fff' dynamics. Measures 936-939 show sustained notes followed by 'fff' dynamics. Measures 940-943 show sustained notes followed by 'fff' dynamics. Measures 944-947 show sustained notes followed by 'fff' dynamics. Measures 948-951 show sustained notes followed by 'fff' dynamics. Measures 952-955 show sustained notes followed by 'fff' dynamics. Measures 956-959 show sustained notes followed by 'fff' dynamics. Measures 960-963 show sustained notes followed by 'fff' dynamics. Measures 964-967 show sustained notes followed by 'fff' dynamics. 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Score

V. Agnus Dei

Scorrevole

Soprano Solo

Soprano

Alto

Tenor

Bass

Harp

parlato sottovoce come rap

pp A-gnus Dei qui tol-lis tol-lis tol-lis pec-ca-ta mun - di

A-gnus Dei qui tol-lis tol-lis tol-lis pec-ca-ta mun - di
pp

S

A

T

B

parlato sottovoce come rap

pp A-gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di

pp A-gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di

S

A

T

B

5

A-gnus Dei qui tol-lis tol-lis

3

A-gnus Dei qui tol-lis tol-lis tol-lis tol-lis pec - ca - ta mun - di - A - gnus Dei

A-gnus Dei qui tol-lis tol-lis tol-lis pec - ca - ta mun - di - A - gnus Dei qui tol - lis

V. Agnus Dei

7

S A-T-B
Agnus Dei qui tol - lis tol - lis pec-ca - ta mun - di
A - gnus Dei qui tol - lis tol - lis pec - ca - ta pec - ca - ta pec - ca - ta mun - di
A - gnus Dei qui tol - lis tol - lis pec - ca - ta pec - ca - ta pec - ca - ta mun - di
A - gnus Dei qui tol - lis tol - lis pec - ca - ta pec - ca - ta pec - ca - ta mun - di

A - gnus Dei A - gnus Dei A - gnus Dei A - gnus Dei A - gnus Dei qui tol-lis tol-lis tol-lis tol-lis tol-lis tol-lis

9

S A-T-B
A - gnus Dei A - gnus Dei A - gnus Dei A - gnus Dei
A - gnus Dei qui tol - lis
qui tol - lis qui tol - lis qui tol - lis
pec - ca - ta pec - ca - ta pec - ca - ta pec - ca - ta

Hp.

A - gnus Dei A - gnus Dei A - gnus Dei A - gnus Dei
A - gnus Dei qui tol - lis
qui tol - lis qui tol - lis qui tol - lis
pec - ca - ta pec - ca - ta pec - ca - ta pec - ca - ta

f

11

Hp.

V. Agnus Dei

3

14

Solo
S
A
T
B

H.p.

17

Solo
S
A
T
B

H.p.

pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di - A - gnus Dei qui
pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di -
pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta

pp A - gnus Dei qui tol - lis tol - lis

H.p.

V. Agnus Dei

19

Solo
S
A
T
B
H.p.

tol - lis pec - ca - ta pec - ca - ta pec - ca - ta mun - di A - gnus De - i
 - pec - ca - ta pec - ca - ta pec - ca - ta mun - di A - gnus De - i
 mun - di a - gnus Dei qui tol - lis tol - lis tol - lis pec-ca-tamun - di mun - di mun - di mun - di
 tol - lis pec-ca-tamun - di A - gnus Dei qui tol - lis A - gnus
 tol - lis pec - ca - ta mun - di A - gnus Dei qui tol - lis A - gnus

pp Agnus *pp* Agnus *pp* Agnus *pp* Agnus

22

Solo
S
A
T
B
H.p.

De - i qui tol - lis
 De - i qui tol - lis pec - ca -
 De - i qui tol - lis pec - ca -
 De - i qui tol - lis pec - ca -
 De - i qui tol - lis pec - ca -

pp Agnus *pp* Agnus *pp* Agnus *pp* Agnus *pp* Agnus

V. Agnus Dei

5

26

Solo: A - gnus De - i
Soprano: ta mun - di
Alto: ta mun - di
Tenor: ta mun - di
Bass: ta mun - di
Harp: (chords)

26

Harp: simile (chords)

32

Solo: Qui tol - lis
Soprano: -
Alto: -
Tenor: -
Bass: -
Harp: (chords)

32

Harp: (chords)

V. Agnus Dei

39

Solo

S

A

T

B

Pec - ca - ta mun - di

Pec - ca - ta mun - di

Pec - ca - ta mun - di

Do - - - na

Hp.

44

Solo

S

A

T

B

E - - - is

Do - - - na

E -

E -

E -

E -

Hp.

V. Agnus Dei

7

50

Solo
S
A
T
B

Re - quiem
is
is
is
is
Re - - - quiem
Re - - - quiem

Hp.

57

Hp.

61

Solo
S
A
T
B

f A - gnus De - i
f A - gnus De - i
Qui - tol - lis
Qui - tol - lis

61

Hp.

Arp. lungo
simile
f

V. Agnus Dei

68

Solo lis Pec - ca - ta Mun - - -

S - Pec - ca - ta Mun - di

A - Pec - ca - ta Mun - di

T - Pec - ca - ta Mun - di

B - Pec - ca - ta Mun - di

Hp. Pec - ca - ta Mun - di

76

Solo di Do - na E - - - is Re -

S - Do - na e - is Re - qui - em

A - Do - na e - is Re - qui - em

T - Do - na e - is Re - qui - em

B - Do - na e - is Re - qui - em

Hp. Do - na e - is Re - qui - em

V. Agnus Dei

83

Solo qui em parlato sottovoce come rap

S

A

T

B

Horn (Hp.)

pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di -

85

S

A

T

B

parlato sottovoce come rap

3

pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di -

parlato sottovoce come rap

3

pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di -

87

S

A

T

B

A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di -

parlato sottovoce come rap

3

pp A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di -

A - gnus Dei qui tol - lis tol - lis

V. Agnus Dei

89

S A - gnus Dei qui tol - lis A-gnus Dei A-gnus Dei A-gnus Dei
A A-gnus Dei qui tol-lis tol-lis tol-lis pec-ca-ta mun - di A - gnus Dei qui tol - lis tol - lis
T - - - A-gnus Dei qui tol-lis tol-lis tol-lis pec-ca-ta mun - di pdc - ca - ta pec - ca - ta
B 3 tol-lis pec-ca-ta mun - di a - gnus Dei A-gnus Dei qui tol-lis tol-lis tol-lis pec-ca-ta mun - di -

91

S A-gnus Dei A-gnus Dei A-gnus Dei A-gnus Dei A-gnus Dei qui tol-lis tol-lis tol-lis tol-lis tol-lis tol-lis
A A - gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta pec - ca - ta pdc - ca - ta mun - di
T 3 A-gnus Dei qui tol - lis tol - lis tol - lis pec - ca - ta mun - di pec - ca - ta pec - ca - ta pdc - ca - ta mun - di
B - pec - ca - ta pec - ca - ta pdc - ca - ta pec - ca - ta pec - ca - ta pdc - ca - ta mun - di

93

S tol - lis Dei A - gnus Dei A - gnus Dei A - gnus Dei do - na
A A - gnus Dei qui tol - lis do - na
T 8 qui tol - lis qui tol - lis qui tol - lis qui tol - lis do - na
B pec - ca - ta do - na do - na

V. Agnus Dei

11

95

Soprano (S): ei ei ei ei ei ei ei ei
Alto (A): ei ei ei ei ei ei ei ei
Tenor (T): -
Bass (B): do-na e-is re-qui-em
Sempre più piano

8

ei ei ei ei ei ei ei ei do-na do-na do-na do-na
do-na e-is re-qui-em
Sempre più piano

ei ei ei ei ei ei ei ei do-na do-na do-na do-na
do-na e-is re-qui-em
Sempre più piano

99

Soprano (S): do-na e-is re-qui-em
Alto (A): do-na e-is re-qui-em
Tenor (T): do-na e-is re-qui-em
Bass (B): do-na e-is re-qui-em

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

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

102

Soprano (S): re-qui-em
Alto (A): re-qui-em
Tenor (T): re-qui-em
Bass (B): re-qui-em

re- qui - em
re - qui - em
qui - em
re - qui - em

re - qui - em
re - qui - em
qui - em
re - qui - em

Score

VI. Sine infamia

Communio

Spensierato ♩ = 76

F Horn I & III 1

F Horn II & IV 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Voce di bambina

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cellos

Contrabass

f legato

f legato

f legato

VI. Sine infamia

5

Vln. I *f* *legato*

Vln. II

Vla.

Vc.

Cb.

This section contains five staves for string instruments. Vln. I starts with eighth-note pairs followed by sixteenth-note pairs. Vln. II, Vla., and Vc. play eighth-note pairs. Cb. plays eighth-note pairs. Measure 5 ends with a fermata over the strings.

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section contains five staves. Measures 8-9 show eighth-note pairs. In measure 10, all parts except Cb. play eighth-note pairs. Dynamics *mf* are indicated above the strings in measures 9 and 10.

VI. Sine infamia

3

12

I & III 1
II & IV 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

18

I & III 1
II & IV 2
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

VI. Sine infamia

24

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

VI. Sine infamia

5

31

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Si - ne in-fa-mi-a

p

p

p

p

p

VI. Sine infamia

37

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

iu - di-ca-tu - rum iu - di-ca-tu - rum
Si - ne in-fa-mi-a *mp* iu - di-ca-tu - rum
Si - ne in-fa-mi-a *mp* iu - di-ca-tu - rum
mp Si - ne in-fa-mi-a

Vln. I

Vln. II

Vla.

Vc.

Cb.

VI. Sine infamia

7

43

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

iu - di - ca - tu - rum

iu - di - ca - tu - rum

iu - di - ca - tu - rum

VI. Sine infamia

51

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

S

A

T

B

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

Omnia feci omnia feci omnia feci meditata

me-di-ta-ta me-di-ta-ta

Omnia feci omnia feci omnia feci meditata

me-di-ta-ta me-di-ta-ta

Omnia feci omnia feci omnia feci meditata

me-di-ta-ta me-di-ta-ta

Omnia feci omnia feci omnia feci meditata

me-di-ta-ta me-di-ta-ta

f

VI. Sine infamia

9

58

Timp.

S A T B

Vln. I Vln. II Vla. Vc. Cb.

om-nia fe-ci me-di-ta-ta me-di-ta-ta me-di-ta-ta
om-nia fe-ci me-di-ta-ta me-di-ta-ta me-di-ta-ta
om-nia fe-ci me-di-ta-ta me-di-ta-ta me-di-ta-ta
om-nia fe-ci me-di-ta-ta me-di-ta-ta me-di-ta-ta

65

Timp.

Vln. I Vln. II Vla. Vc. Cb.

ff

VI. Sine infamia

68

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

VI. Sine infamia

11

71

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sed a ma-lo'ad lec - tum

Sed a ma-lo

Sed a ma-lo'ad lec - tum

Sed a ma-lo

Sed a ma-lo'ad lec - tum

Sed a ma-lo

Sed a ma-lo'ad - lec - tum

Sed a ma-lo

VI. Sine infamia

76

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timpani

S
ma - lo ad le - tum

A
ma - lo ad lec - tum

T
ma - lo ad lec - tum

B
ma - lo ad lec - tum

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff legato

VI. Sine infamia

13

81

I & III 1

II & IV 2

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

in cul - pas - sae - pe ve - ni'n cul - pas - sae - pe sae - pe ve -

in cul - pas - sae - pe ve - ni'n cul - pas - sae - pe sae - pe ve -

in cul - pas - sae - pe ve - ni'n cul - pas - sae - pe sae - pe ve -

in cul - pas - sae - pe ve - ni'n cul - pas - sae - pe sae - pe ve -

VI. Sine infamia

84

B♭ Tpt. 1

B♭ Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

V. b.

S

A

T

B

ni in cul - pas sae - pe ve - - - ni

parlato

p in cul-pas cul-pas cul-pas
parlato

p cul-pas cul-pas cul-pas
parlato

p parlato in cul-pas cul-pas

ni in cul - pas sae - pe ve - - - ni

p

cul-pas cul-pas

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

VI. Sine infamia

15

88

V.b. -

Vln. I pizz. *mf*

Vln. II pizz. *mf*

Vla. pizz. *mf*

Vc. pizz. *mf*

f dolce

92 Gregorianeggiante

V.b. Te -

Vln. I -

Vln. II -

Vla. -

Vc. -

97

V.b. om - ne - sque - e - e -

Vln. I -

Vln. II -

Vla. -

Vc. -

VI. Sine infamia

102

V.b. ve - nia ve - nia ve - nia pe - - - - to

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

106

V.b. — — o o —

S parlato ex - cu - sa - tio ex - cu - sa - - tio

A pp ex - cu - sa - tio ex - cu - sa - - tio

T pp ex - cu - sa - tio ex - cu - sa - - tio

B pp ex - cu - sa - tio ex - cu - sa - - tio

Vln. I

Vln. II

Vla.

Vc.

Score

VII. Vitam meam

Andante con moto

F Horn I & III 1

F Horn II & IV 2

Timpani

Voce di bambina

Tenor

Bass

Violin I

Violin II

Viola

Cellos

Contrabass

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

mf

VII. Vitam meam

I & III 1

II & IV 2

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

Cb. arco

I & III 1

II & IV 2

T 8 Vi-tam meam Vi-tam meam

B 8 ff Vi-tam meam Vi-tam meam

Vln. I

Vln. II

Vla.

Vc.

Cb.

VII. Vitam meam

3

24

I & III 1

II & IV 2

T
B

Vc.

in-for-ma-vit in-for-ma-vit in-for-ma-vit in-for-ma-vit
in-for-ma-vit in-for-ma-vit in-for-ma-vit in-for-ma-vit
Vi - tam me - am
Vi - tam me - am

30

T
B

Vc.

in - for - ma - vit tu - a vo-lun - tas tu - a
in - for - ma - vit tu - a vo-lun - tas tu - a
Vi - tam meam tua vo - lun-tas in-for-ma - vit
Vi - tam meam tua vo - lun-tas in-for-ma - vit

36

T
B

Vc.

et me - um fin - ge - sti spi - ri - tum et me - un fin - ge - sti spi - ri - tum spi - ri - tum
et me - um fin - ge - sti spi - ri - tum et me - un fin - ge - sti spi - ri - tum spi -

VII. Vitam meam

I & III 1

II & IV 2

Timp.

T
B

Vln. I

Vln. II

Vla.

Vc.

Cb.

VII. Vitam meam

5

50

I & III 1

II & IV 2

50

Tim.

T
B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff ra - ti - o - nem *mf* fi - dem

ff ra - ti - o - nem *mf* fi -

f

f

f

f

p

p

p

p

VII. Vitam meam

58

Timp.

T que fi-dem-que fi - dem in me in me in me pu-gna - vi

B dem que fi - dem-que fi - dem in me in me in me pu - gna - vi

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

T *f* Ma - gnum cum la - bo - re et o - pe - ra tu - a tu - a tu - a pro-

B *f* Ma - gnum cum la - bo - re et o - pe - ra tu - a tu - a tu - a tu - a pro-

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

VII. Vitam meam

7

74

T po-si-ta ef - fi - ce - re ef - fi - ce - re tu - a pro-po-si-ta ef - fi - ce - re ma - gni-tu-di-ne tu - a pa-re - re
 B po-si-ta ef - fi - ce - re ef - fi - ce - re tu - a pro-po-si-ta ef - fi - ce - re ma - gni-tu-di-ne tu - a pa-re - re

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

T Divisi ***pp*** bocca chiusa ***mf*** ***f***
 B ***pp*** ***mf*** ***f***

Vln. I ***pp*** ***mf*** ***f*** ***ff***
 Vln. II ***pp*** ***mf*** ***f*** ***ff***
 Vla. ***pp*** ***mf*** ***f*** ***ff***
 Vc. ***pp*** ***mf*** ***f*** ***ff***
 Cb. ***pp*** ***mf*** ***f*** ***ff***

VII. Vitam meam

90

Tim. - - - - - *f* *fff*

V.b. - - - - - implorando quid po - tui *ff* quid po - tui *fff* quid po - tui

T - - - - - *ff*

B - - - - -

Vln. I - - - - -

Vln. II - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

Un minuto di silenzio in memoriam

Score

VIII. Lux perpetua

Exitus

Adagio

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Tubular Bells

p

Coro di voci bianche

Soprano

Mezzo sopranos

Alti

p sottovoce *Re* *qui - em*

Violin I

Violin II

Viola

Cellos & Basses

f *>p*

VIII. Lux perpetua

9

Tim. *mf*

T.B. *mf*

S em e - ter - nam do-na e - i do -

Ms e - ter - nam do-na e - i do -

A e - ter-nam do-na e - i do -

Vc. Cb.

17

Tim. *p* (3) *p* (3)

S - mi - ne et lux per-pe - tu - a lu - e - at

Ms - mi - ne per-pe-tu-a lu - e - at

A - mi - ne per-pe-tu - a lu - e - at

Vc. Cb.

VIII. Lux perpetua

in due

in due

3

24

A. Tbn. T. Tbn. B. Tbn.

f *morbido*

T.B. *f*

S e - i _____

Ms e - i _____

A e - i _____

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. Cb. *f*

in due

VIII. Lux perpetua

33

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

33

Vln. I

Vln. II

Vla.

Vc.
Cb.

39

Timp.

S

Lux

per - pe - tua i - ter lu - ceat e - i

Ms

Lux

per - pe - tua i - ter lu - ceat e - i

A

Lux
arco

per - pe - tua i - ter lu - ceat e - i

Vc.
Cb.

VIII. Lux perpetua

5

44

Timp.

S *ff* Ad sa-lu-tem li-ber - ta - tem ad sa-lu-tem ad sa-lu-tem ad sa-lu-tem li-ber-ta-tem

Ms *ff* Ad sa - lu-tem li-ber-ta - tem ad sa lu-tem ad sa lu-tem ad sa lu - tem li-ber-ta-tem

A *ff* Ad sa-lu-tem li-ber - ta - tem ad sa-lu-tem ad sa-lu-tem ad sa-lu - tem

Vln. I

Vln. II

Vla.

Vc. Cb.

50

A. Tbn.

T. Tbn.

B. Tbn.

f dolce

f dolce

f dolce

50

Timp. *f*

50

S li - ber-ta-tem li - ber - ta - tem li-ber - ta-tem li-ber-ta-tem E - ius

Ms li - ber-ta-tem li - ber - ta - tem li-ber - ta-tem li-ber-ta-tem E - ius

A li-ber-ta-tem li - ber-ta-tem li - ber - ta - tem li-ber - ta-tem li-ber-ta-tem E - ius

Vc. Cb. *f*

VIII. Lux perpetua

58

A. Tbn. T. Tbn. B. Tbn.

f dolce

S Ms A

e - ius me - mo - ria me - mo - ria per - ma - ne - at

Vln. I Vln. II Vla. Vc. Cb.

pizz.

VIII. Lux perpetua

7

65

Tim. | S | Ms | A | Vln. I | Vln. II | Vla. | Vc. Cb.

pp

65

Vln. I | Vln. II | Vla. | Vc. Cb.

pp

pp

pp

pp

72

A. Tbn. | T. Tbn. | B. Tbn.

p dolce

72

Tim.

72

S | Ms | A

in nos-tro cor - de in nos-tra men - te in nos-tro cor - de in nos-tro men - te

in nos-tro cor - de in nos-tra men - te in nos-tro cor - de in nos-tro men - te

in nos-tro cor - de in nos-tra men - te in nos-tro cor - de in nos-tro men - te

in nos-tro cor - de in nos-tra men - te in nos-tro cor - de in nos-tro men - te

VIII. Lux perpetua

Diminuendo fino alla fine

A. Tbn. B. Tbn. Cb.

T. Tbn. B. Tbn.

Tim. S. Ms. A. Vln. I. Vln. II. Vla. Vc. Cb.

77

per - - - pe - - - tu - - - a
 per - - - pe - - - tu - - - a per - pe - tu - a
 in nos-tro cor - de in nos-stra men - te in nos-tro cor - de per pe - tu - a

77

p

p

p

p

VIII. Lux perpetua

9

spegnendo

82

A. Tbn.

T. Tbn.

B. Tbn.

82

Tim.

82

S

Ms

A

82

Vln. I

Vln. II

Vla.

Vc.
Cb.

The musical score consists of ten staves. The first three staves represent the brass section: Bass Trombones (A. Tbn., T. Tbn., B. Tbn.) in bass clef, common time, playing eighth-note patterns. The fourth staff is for the Timpani (Tim.) in bass clef, common time, with a continuous eighth-note pattern. The fifth staff is for the Soprano (S) in soprano clef, common time, singing the word 'a...' followed by a sustained note. The sixth staff is for the Mezzo-soprano (Ms) in soprano clef, common time, also singing 'a...' and a sustained note. The seventh staff is for the Alto (A) in soprano clef, common time, singing 'a...' and a sustained note. The eighth staff is for the Violin I (Vln. I) in treble clef, common time, playing sixteenth-note patterns. The ninth staff is for the Violin II (Vln. II) in treble clef, common time, playing sixteenth-note patterns. The tenth staff is for the Cello (Vla.) in bass clef, common time, playing eighth-note patterns. The score concludes with two staves for the Double Bass (Vc. Cb.) in bass clef, common time, playing eighth-note patterns.