



2826

BIBLIOTEKA
UNIV. JAGELL.
CRACOVENSIS

MUSICALIA



Pamięci
Stefana Markowskiego.

REQUIEM

na Basy unisono
i na choralny trzygłos Tenorów
(ad libitum)

z towarzyszeniem melodykonu lub organu

napisał

Wł. Rzepko

Partytura Rb. 1 —

Głosy } Tenor I. II. III. po . . . — 10 kop.
Bas — 20 kop.

NAKŁAD i WŁASNOŚĆ WYDAWCÓW

WARSZAWA

GEBETHNER i WOLFF.

KRAKÓW

GEBETHNER i S^{KA}

5742

2826

III Mms.



1459. c. 1955/5

REQUIEM. (+)

Introitus.

W. RZEPKO.

Tenory (ad lib.)

Basy unisono.

Melodykon
lub
Organ.

mp dolce

Re - qui - em ae - ter - nam Do - na e - is,

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

+)
G. 3994 W.
Requiem na Basy unisono i na chóralny trzygłos Tenorów, z tow. melodykonu lub organu.

Bibl. Jag.

mf

Te de - cet hy - mnus,

- is.

De - us in Si - on,

De - us in Si - on,

in Si - on, et Ti - bi red. de. tur vo. tum in Je -

p

p

ru. salem.

mp

Ex - au. di o - ra - ti - o. nem

rit.

a tempo

p E - xau - di,
me - am, *p* ad Te o - mnis

Ca - ro ve - ni - et.
ca - ro ve - ni - et. *pp*

Kyrie.

mf *p*
Ky - ri - e e - le - i - son, Ky - ri - e e -

pp
Ky - ri - e e - le - i - son.
- le - i - son, *pp*

mf *sf* *p*
e - le - i - son,
Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e -

pp
Chri - ste e - le - i - son,
- le - i - son, *mf*
Ky - ri - e e - le - i -

p Ky - ri - e e - le - i - son, e - le - i - son.
pp
 - son, *p* Ky - ri - e e - le - i - son. *pp*

Graduale.

p Ab - sol - ve Do - mi - ne A - ni -
mf
 Ab - sol - ve Do - mi - ne A - ni - mas om - ni - um fi -

(ad lib. a capella)

di - mi - nu - en - do
 - mas de - fune - to - rum Ab om - ni vin - cu - lo
p
 - de - li - um de - fune - to - rum Ab om - ni vin - cu - lo

de - lie - to - rum, Do - mi - ne!

de - lie - to - rum.

dim.

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "de - lie - to - rum, Do - mi - ne!" and "de - lie - to - rum." The piano accompaniment consists of two staves with chords and melodic lines. A dynamic marking of *dim.* is present above the second vocal staff.

Dies irae.

(Andante mosso.)

f *mp* *mf*

This section begins with a piano accompaniment in 3/4 time. The first two staves are empty. The piano part starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*), and finally mezzo-forte (*mf*). The music features a mix of chords and moving lines in both hands.

mf *p* *mp*

Di - es i - rae, Di - es il - la, Sol - vet se - clum
Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex

mp *p*

This system contains the vocal line and piano accompaniment for the 'Dies irae' section. The vocal line has lyrics: "Di - es i - rae, Di - es il - la, Sol - vet se - clum" and "Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex". The piano accompaniment consists of two staves. Dynamic markings include *mf*, *p*, and *mp*.

in fa - vil - la, Te - ste Da - vid cum si -
est ven - tu - rus, Cunc - ta stric - te dis - cu -

mf *dim.*

mp *dim.*

1. *p*
Di - es i - rae!

- bil - la.
- tu -

2. *p*
Di - es i - rae!

- rus

Offertorium.

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Do-mi-ne Je-su Chri-ste, rex glo-ri-ae, li-be-ra a-ni-mas om-ni-um fi-de-li-um de-func-to-rum de poe-nis in-fer-ni et de pro-fun-do la-cu, De poe-nis in-fer-ni et de pro-fun-do la-cu,"

System 1: The vocal line begins with a *mf* dynamic and a *Solo.* marking. The piano accompaniment starts with a *mf* dynamic.

System 2: The vocal line continues with a *dim.* dynamic followed by a *mp* dynamic. The piano accompaniment starts with a *p* dynamic.

System 3: The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a *p* dynamic.

System 4: The vocal line features a *Tutti. pp* marking. The piano accompaniment continues with a *p* dynamic.

mp

- fer - ni.

p Tutti. *pp*

Li - be-ra e - as de o - re le - o - nis, ne ab - sor-be-at

mf *sf*

Ne ca -

e - as tar - ta - rus, Ne ca - dantini ob - scu - rum;

p *mf*

- dant in ob - scu - rum

Solo.

Sed si - gni - fer Sanc - tus Mi - cha -

el re-prae-sen-tet e-as in lu-cem Sanc-tam Quam o-lim A-

-bra-hae pro-mi-si-sti et se-mi-ni e-

Pro-mi-si-sti se-mi-ni e-jus.
- jus.

Sanctus.

p cresc. Sanctus, Sanc - tus, Sanc - tus *f dim.* Do - minus De - us Sa - ba - oth. *p* Sanc - tus,

p *f* *p*

mf *p* Sanctus, Sanc - tus Do - mi - nus De - us

Sanctus, San - ctus

mf cresc. Sa - ba - oth. Sanctus, Sanc - tus, Sanctus

Bibl. Jag.

Sanctus De - us

De - us Sa - ba - oth. Sanctus Do - mi - nus De - us

Do - mi - nus De - us, Sanc - tus Do - mi - nus De -

San - ctus

Sanc - tus, Sanc - tus De - us Sa - ba - oth!

us Sa - ba - oth!

Ple - ni sunt Coe - li et ter - ra glo - ri - a Tu - a.

mp (ma sonore)

riten.

Ho -

f Ho - san - na, Ho - san - na in ex - cel - sis.
- san - na in ex - cel - sis, Ho - san - na.

Benedictus.

mp dolce Be - ne - dic - tus qui ve - nit in no - mi - ne, in no - mi - ne

pp Qui venit in no - mi - ne Do - mi - ni *sf*
Do mi ni. Qui ve - nit, Qui ve -

mp Qui ve - nit in no - mi - ne Do - mi - ni. Ho -
p - nit in no - mi - ne Do - mi - ni. Ho - san -
sf *f*

Agnus.

p A -
mf *p*

mp *dim.* *pp*
 - gnus De - i, qui tol - lis pec - ca - ta mun -

_ di, Do - na e - is re - qui - em. A - gnus

De - i, qui tol - lis pec - ca - ta mun - di, Do - na

Agnus Dei, do - na e - is re - qui - em. Agnus

De - i, qui tol - lis pec - ca - ta mun - di, Do - na e - is

re - qui - em, A - - gnus De - i, Do - na e - is, Do - na re - qui - em.
re - qui - em Sem - pi - ter - nam.

Communio.

Lux ae - ter - na lu - ce - at e - is, Do - mi - ni.

- nel
p
Lux ae-ter-na lu-ce-at e-is, Do-mi-nel!
pp Cum Sanctis
pp

tu-is, in ae-ter-num, Qui-a pi-us es.
p e sub.dim.
p e sub.dim.

mp

mp
Re-qui-em ae-ter-nam do-na e-is, Do-mi-

mp

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

Cum Sanctis Tu - is in ae - ter - num,
ae - ter - num, Qui

Qui - a pi - us es.
a pi - us es.

Libera.

pp Li-be-ra me, Do-mi-ne, de mor-te ae-ter-na, in di-e il-la tre-
in di-e

pp
p (ad lib. a capella)

-men-da, *mp* In di-e il-la tre-men-da, *p* cre-scen-do
Quan-do Coe-li mo-ven-di sunt et ter-ra;

p

Dum ve-ne-ris ju-di-ca-re se-cu-lum per i-gnem.

f *dim.* *pp*

57h

LIBRARY

