

John. Verhulst.
REQUIEM.

The title is rendered in a highly decorative, black calligraphic font. The word 'John.' is written in a tall, narrow, and highly stylized script. 'Verhulst.' follows in a similar but more flowing style. Below this, the word 'REQUIEM.' is set in a bold, blocky, serif font. The entire title is embellished with intricate, light-colored flourishes, including swirls, loops, and floral motifs. At the bottom of the page, there are several musical notes and a treble clef, suggesting the title refers to a musical composition.

'S GRAVENHAGE,
G. H. VAN ECK JR.

MUSICA

SACRA

Werk Muziek

voor 1, 2, 3, en 4 Mannenstemmen,

met begeleiding van ORGEL of HARMONIUM.

Bertelsman, J. G.,	<i>Requiem, Missa, Driestemmig, Partituur.</i>	f 4 50	
" "	<i>Stemmen.</i>	" 2 30	
Bree, H. J. J. van,	<i>Ecce Panis voor Tenor.</i>	" 0 60	
" " " "	<i>Missa Driestemmig Partituur.</i>	" 5 -	
" " " "	<i>Stemmen.</i>	" 2 10	
Bree, J. B. van,	<i>Missa N^o 2, Driestemmig Partituur.</i>	" 5 -	
" " " "	<i>Stemmen.</i>	" 2 70	
" " " "	<i>Missa N^o 4 Driestemmig Partituur.</i>	" 5 -	
" " " "	<i>Stemmen.</i>	" 2 40	
" " " "	<i>Requiem, Missa, Driestemmig, Partituur.</i>	" 5 -	
" " " "	<i>Stemmen.</i>	" 2 70	
" " " "	<i>Feestzang voor drie Mannenstemmen, Partituur en Stemmen.</i>	" 1 40	
Hoefsmit,	<i>Os salutaris, voor Tenor.</i>	" 0 50	
Hutscheneuter, W.,	<i>Missa Driestemmig Partituur.</i>	" 3 -	
" " " "	<i>Stemmen.</i>	" 2 10	
Miller, Jul.,	<i>Missa Driestemmig Partituur.</i>	" 4 -	
" " " "	<i>Stemmen.</i>	" 2 10	
" " " "	<i>Choral Messe für drei Männerstimmen, Partitur.</i>	" 3 -	
" " " "	<i>Stimmen.</i>	" 1 80	
Smits, W.,	<i>Missa N^o 2 Driestemmig Partituur.</i>	" 4 -	
" " " "	<i>Stemmen.</i>	" 2 10	
" " " "	<i>Magnificat Driestemmig Partituur.</i>	" 1 50	
" " " "	<i>Stemmen.</i>	" 1 20	
Velde, B. van der,	<i>Veni creator spiritus, Partituur.</i>	" 1 60	
" " " "	<i>Stemmen.</i>	" 1 80	
Verhulst,	<i>145^{de} Psalm für gemischten Chor mit Klavier Partitur.</i>	" 5 50	
" " " "	<i>Stimmen.</i>	" 3 -	
" " " "	<i>Op. 52, Missa N^o 2 Vierstemmig Partituur.</i>	" 4 50	
" " " "	<i>Stemmen.</i>	" 2 80	
" " " "	<i>Requiem Missa voor Mannenstemmen Partituur.</i>	" 4 -	
" " " "	<i>Stemmen.</i>	" 1 50	
" " " "	<i>Blasinstrumenten.</i>	" 2 50	
Viotta, J. J.,	<i>Liberi Domine voor Vier Mannenstemmen Partituur en Stemmen.</i>	" 1 70	
" " " "	<i>Missa N^o 3 Driestemmig Partituur.</i>	" 3 50	
" " " "	<i>Stemmen.</i>	" 2 10	
6 Cantica sub elevatione.			
1 <i>Quinti stans</i> voor 2 Tenoren en Bas.	f 0 80	2 <i>Ecce panis</i> voor Tenor Solo.	f 0 50
3 <i>Iesus daleis memoria</i> , voor Bas.	" 0 80	4 <i>Ave verum</i> voor Tenor.	" 0 60
5 <i>Os salutaris hostia</i> , voor 2 Tenoren.	" 0 80	6 <i>Adoro te</i> , Quartetto voor 2 Tenoren en Bassen.	" 1 -

s Gravenhage

G. H. VAN ECKJ^e MUZIEKHANDEL.

Nº 1. INTROITUS et KYRIE..

Nº 3016

Joh. J. H. Verhulst Op. 51.

Adagio.

Tenori.

Re-qui-em ae-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at

Bassi.

Re-qui-em ae-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at

Organo.

e-is. Te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur vo-tum in Je-

e-is. Te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur vo-tum in Je-

-ru-sa-lem, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

-ru-sa-lem, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

vo-tum in Je-ru-salem.

vo-tum in Je-ru-salem. Ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro

Tutti.

p Ex - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et, ex -
 ve - ni - et, ex -

cres. - - - cen - - - do. *f* *p*
 - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -
cres *cres*
 - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -

cres - - - cen - - - do. *f*
 - au - di o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et. Re - qui - em ae -

- ternam do - na e - is Do - mi - ne: *p* et lux per -
 - ternam do - na e - is Do - mi - ne: et lux per - pe - tu - a lu - ce - at e - is,

p

cres - - - cen - - - do. *f* *p*
 - pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a lu - ce - at e - is.
cres - - - cen - - - do. *f* *p*
 et lux per - pe - tu - a lu - ce - at e - is.

cres - - - cen - - - do. *f* *p*

attacca subito

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

Lo stesso tempo.

Musical score for Trombe ventil in Es., Corni ventil in Es., Trombone Alto e Tenore, Trombone Basso/Tuba, and Timpani in C G. The score is in common time (C) and features various musical notations including rests, dynamics (p), and articulation marks.

Tenori.

Bassi.

Lo stesso tempo.

Musical score for Tenors and Basses. The Basses part includes the lyrics: Ky-ri-e e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son, Ky-ri-e.

Organo.

Lo stesso tempo.

Musical score for Organ. The score is in common time (C) and features various musical notations including rests, dynamics (p), and articulation marks.

Large musical score section featuring a vocal solo and organ accompaniment. The vocal line includes the lyrics: Ky-ri-e, Chris-te, Ky-ri-e, Chris-te e-lei-son, e-... The organ part provides accompaniment with various musical notations including rests, dynamics (p), and articulation marks.

Solo.

Ten. Solo.

Tromb. Solo.

- lei - son, — Christe e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e.

- lei - son, — Christe e - lei - son, ff Ky - ri - e e - lei - son, Ky - ri - e. Christe e - lei - son,

Solo.

gestopft.

mf

Tromb:

mf

Christe e - lei - son, Christe e - lei - son, Christe e - lei - son, Chris - te, Chris - te,

Chris - te, Chris - te,

mf

Ped.

Ky_ _ri_e. Ky_ _ri_e e _lei_ _ _son.
 Ky_ _ri_e, Ky_ _ri_e e _lei_ _ _son.

Re_ qui_ em ae_ ter_ nam do_ na e_ is Do_ mi_ ne:
 Re_ qui_ em ae_ ter_ nam do_ na e_ is Do_ mi_ ne: et lux per_ pe_ tu_ a lu_ ce_ at e_ is,

fz fz f fz fz
 #0 #0 0 0 0
 #0 #0 0 0 0
 fz fz f fz fz
 #0 #0 #0 #0 #0
 #0 #0 #0 #0 #0
 fz fz f fz fz
 #0 #0 #0 #0 #0
 #0 #0 #0 #0 #0
 fz fz f fz fz
 #0 #0 #0 #0 #0
 #0 #0 #0 #0 #0

-bil- -la. est fu- tu- rus, est ven- tu- rus, cuncta stricte
 -bil- -la. Quantus tremor quando ju- dex cuncta stricte

marcato.
 fz fz fz fz fz
 #0 #0 #0 #0 #0
 #0 #0 #0 #0 #0
 marcato. a 2.
 fz fz fz fz fz
 #0 #0 #0 #0 #0
 #0 #0 #0 #0 #0
 marcato.
 fz fz fz fz fz
 #0 #0 #0 #0 #0
 #0 #0 #0 #0 #0

dis- cus- su- - - rus. Tu- ba mirum spargens sonum, per sepulchra re- gi- o- num
 dis- cus- su- - - rus. Tu- ba mirum spargens sonum, per sepulchra re- gi- o- num

This system contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. Dynamics include *fz* (forzando) and *marcato*. The music consists of chords and melodic lines.

coget omnes ante thronum. Mors stupebit cum resurget

This system shows the piano accompaniment for the second system, including a grand staff with piano and bass clefs. Dynamics include *fz* and *ff*.

This system shows the piano accompaniment for the third system, including a grand staff with piano and bass clefs. Dynamics include *f* and *ff*.

ju - di - can - ti re - spon - su - ra. Li - ber scriptus pro - fe - re - tur,
 - tu - ra ju - di - can - ti re - spon - su - ra. Li - ber scriptus pro - fe - re - tur,

This system shows the piano accompaniment for the fourth system, including a grand staff with piano and bass clefs. Dynamics include *fz* and *f*.

ff

ff

ff

ff

ff

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

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

Largo.

pp

pp

Largo.

cum se - de - bit, quid - quid la - tet ap - pa - re - bit nil in -

Judex er - go cum se - de - bit, quid - quid la - tet ap - pa - re - bit nil in -

Largo.

p

Solo. 1^{mo}

Musical score for vocal solo and piano accompaniment. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are:

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

The score includes dynamic markings such as *pp*, *p*, *f*, and *mf*. The vocal line is marked with *f* and *p* dynamics. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Trombe
 ventil in Es.

Corni
 ventil in Es.

Trombone Alto
 e Tenore.

Trombone Basso.
 Tuba.

Andante.

Tenori.

Bassi.

Solo. 1^{mo} Basso.

Andante.

Organo.

p Quid sum mi-ser tunc dic-tu-rus? quem pa-

Musical score for orchestral instruments and organ. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments listed are Trombe ventil in Es., Corni ventil in Es., Trombone Alto e Tenore, Trombone Basso, Tuba, Tenori, Bassi, and Organo. The tempo is marked *Andante*. The Basses part includes a solo for the first bass, with the lyrics: *Quid sum mi-ser tunc dic-tu-rus? quem pa-*. The organ part is marked with a piano (*p*) dynamic.

Empty musical staves for vocal and piano parts.

Tutti.
f Quem pa - tro - num ro - ga -
Tutti.
 - tronum ro - ga - tu - rus? cum vix jus - tus sit se - cu - rus? *f* Quem pa - tro - num ro - ga -

Musical score for the first system, including vocal lines and piano accompaniment.

Empty musical staves for vocal and piano parts.

Tutti.
 - tu - rus? *f* quem pa - tro - num ro - ga - tu - rus?
Solo.
 - tu - rus? *p* cum vix jus - tus sit se - cu - rus? *Tutti.*
f quem pa - tro - num ro - ga - tu - rus?

Musical score for the second system, including vocal lines and piano accompaniment.

marcato.

marcato.

Solo.

p sal - va me — fons pi - e -

Rex tre - mendae Ma - jes - ta - tis, qui sal - van - dos sal - vas gratis,

Rex tre - mendae Ma - jes - ta - tis, qui sal - van - dos sal - vas gratis,

p

Soli.

2do

Tuba Solo.

SOLO.

- ta - tis! sal - va me fons pi - e - ta - tis!

sal - va me fons pi - e - ta - tis!

CORO.

sal - va me! sal - va, sal - va me!

sal - va me! sal - va, sal - va me!

p

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano introduction in the left hand, followed by the vocal entry.

The second system features a vocal solo. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The word "Solo." is written above the vocal line. The lyrics are: *Re-cor - da - re Je - su pi - e, quod sum cau - sa tu - ae*. The music is marked with a forte (*f*) dynamic.

The third system shows the piano accompaniment for the solo section. It consists of two staves in bass clef, with the right hand playing chords and the left hand playing a bass line. The music is marked with a forte (*f*) dynamic.

The fourth system consists of four empty staves, indicating a section where the instruments are silent or the vocal line is not present.

The fifth system features a vocal line in bass clef with the lyrics: *vi - ae, ne me per - das il - la di - e, ne me per - das il - la di - e.* The piano accompaniment is in bass clef. The music is marked with a forte (*f*) dynamic.

The sixth system shows the piano accompaniment for the final section. It consists of two staves in bass clef, with the right hand playing chords and the left hand playing a bass line. The music is marked with a forte (*f*) dynamic.

p *f* *p* *p* *f* *p*
p *f* *p* *p* *f* *p*
p *f* *p* *p* *f* *p* *mp*
a2. *p* *f* *p* *p* *f* *p* *mp*
 Tutti. *f* *p*
p *f* *p* *f* *p* *Solo.* *p*
p *f* *p* *f* *p* *tan_tus*
p

Quærens me se - dis - ti las - sus, re - de - mis - ti cru - cem pas - sus,
 Quærens me se - dis - ti las - sus, re - de - mis - ti cru - cem pas - sus, *tan_tus*

Tutti. *p*
tan_tus la - bor non sit cas - sus. —
 Tutti. *p*
 la - bor non sit cas - sus, *tan_tus* la - bor non sit cas - sus. —

Trombe
ventil in Es.

Corni
ventil in F.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C F.

Moderato.

Tenori.

Bassi.

Moderato.

f Juste ju-dex ul-ti - o - nis, do-num fac-re-mis-si - o - - nis, an-te

f Juste ju-dex ul-ti - o - nis, do-num fac-re-mis-si - o - - nis, an-te

Organo.

Moderato.

di - em ra-ti - o - - nis. In-ge - mis-co tanquam re-us, cul - pa

di - em ra-ti - o - - nis. In-ge - mis-co tanquam re-us, cul - pa

musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano. The word "marcato." is written above the vocal lines.

ru - bet vultus me - - us sup - pli - can - ti par - ce De - - us, - qui Ma -
 ru - bet vultus me - - us sup - pli - can - ti par - ce De - - us, -

piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues the accompaniment from the first system, with a focus on harmonic support for the vocal lines.

musical score for the third system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has two flats, and the time signature is 3/4. The music features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano. The word "marcato." is written above the vocal lines, and "fz" (forzando) is written above the piano accompaniment.

- ri - am ab - sol - vi - - sti, mi - hi quoque spem de - di - sti.
 et la - tronem ex - au - di - sti, mi - hi quoque spem de - di - sti.

piano accompaniment for the fourth system, consisting of two staves (treble and bass clef). The music continues the accompaniment from the third system, with a focus on harmonic support for the vocal lines.

First system of the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a prominent bass line with a tremolo effect. Dynamics include *ff* and *marcato*. There are some markings like 'a 2' and 'V'.

ff Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -

ff Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -

Piano accompaniment for the second system, showing the left and right hand parts.

Solo.

Third system of the musical score, marked 'Solo'. It features a vocal line and piano accompaniment. Dynamics include *ff*, *fz*, and *pp*. There is a tremolo marking in the piano part.

- ni - gue, ne per - en - ni cremer i - gne, in - ter o - - ves lo - cum

- ni - gue, ne per - en - ni cremer i - gne, in - ter o - - ves lo - cum

Piano accompaniment for the fourth system, showing the left and right hand parts.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a tremolo in the bass line. Dynamics include *p* and *pp*.

pp
 _dic-tis flammis a-cri-bus ad-dic-tis, vo-ca me cum be-ne-dic-tis,
 _dic-tis flammis a-cri-bus ad-dic-tis, vo-ca me cum be-ne-dic-tis, -

Second system of musical notation, primarily piano accompaniment for the vocal lines above.

Third system of musical notation, primarily piano accompaniment. Dynamics include *p*, *pp*, and *tr*.

vo-ca me cum be-ne-dic-tis, vo-ca me!
 vo-ca me cum be-ne-dic-tis, vo-ca me!

Fourth system of musical notation, primarily piano accompaniment.

Trombone Alto
e Tenore.

Largamente.

Tenore Solo.

(quasi recit.)

O-ro supplex et ac- cli- nis cor con- tri- tum qua- si ci- nis

Organo.

Largamente.

pp

a tempo.

ge-re curam me- i fi- nis. Lacrymo- sa di- es il- la qua resur- get ex fa- vil- la

a tempo.

ju- di can- dus homo *f* re- us. Hu- ic er- go *pp* par- ce De- us,

pp

Trombe
ventil in F.

Corni
ventil in F.

Tromboni Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C.

Andante con moto.

Musical score for brass and percussion instruments. It includes staves for Trombe ventil in F, Corni ventil in F, Tromboni Alto e Tenore, Trombone Basso/Tuba, and Timpani in C. The music is in common time (C) and begins with a dynamic marking of *p* (piano).

Tenori.

Bassi.

Andante con moto.

Vocal staves for Tenors and Basses. The lyrics are: *p* pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em. The music is in common time (C) and includes a triplet of eighth notes.

Andante con moto.

Organo.

Organ musical score. It features a grand staff with treble and bass clefs. The music is in common time (C) and begins with a dynamic marking of *p* (piano).

Musical score for strings and woodwinds. It includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Bassoons. The music is in common time (C) and includes a trill in the Bassoon part.

Vocal staves for Soprano and Alto. The lyrics are: Pi - e Je - su Do - mi - . The music is in common time (C).

Vocal staves for Tenor and Bass. The lyrics are: Pi - e Je - su Do - mi - . The music is in common time (C) and includes a triplet of eighth notes.

First system of the musical score. It features a vocal line with a triplet of eighth notes and a piano accompaniment with chords and a bass line. The piano part includes a trill in the left hand.

Vocal line with lyrics: *-ne. Do-na e -is re - qui-em; do - na e - is re - qui-*

Piano accompaniment for the second system, featuring chords and a bass line.

Third system of the musical score, primarily piano accompaniment. It includes dynamic markings such as *pp* and *f*, and a trill in the left hand.

Vocal line with lyrics: *-em, do - na e - is re - qui - em. A - - - - men.*

Piano accompaniment for the fourth system, featuring chords and a bass line.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in Es Bes.

Tenori.

Bassi.

Organo.

Andante molto cantabile.

Solo.

Andante molto cantabile.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features dynamics *f*, *pp*, and *f*. The piano accompaniment includes dynamics *p*, *f*, and *pp*. A *cresc:* marking is present in the piano part.

o - re le - o - nis! ne ab - sor - be - at e - as tar - ta - rus, ne cadant in ob - scu - rum.

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line begins with *pp* and *Tutti.* markings. The piano accompaniment includes a *pp* marking.

Tutti. *pp* Sed si - gnifer sanctus Micha - el re - praesen - tet e - as in lu - cem sanc - - tam. *cresc:* *f*
Tutti. *pp* Sed si - gnifer sanctus Micha - el re - praesen - tet e - as in lu - cem sanc - - tam. *cresc:* *f*

Piano accompaniment for the fourth system, featuring chords and melodic lines in both hands. A *mf* marking is present.

Adagio.

Piano accompaniment for the first system, featuring five staves. Dynamics include *f* (forte) in the upper staves.

Adagio.

Vocal lines for the second system. Lyrics: *Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus*. Performance markings include *Solo* and *Tutti*.

Adagio.

Piano accompaniment for the third system, featuring two staves. Dynamics include *f* (forte).

Piano accompaniment for the fourth system, featuring five staves. Dynamics include *fz* (forzando) and *Tamtam.* (tamtam).

Vocal lines for the fifth system. Lyrics: *il-lis, quarum ho-di-e me-mo-ri-am, me-mo-ri-am fa-cimus. Fac e-as*. Performance markings include *cresc:* (crescendo).

Piano accompaniment for the sixth system, featuring two staves. Dynamics include *mf* (mezzo-forte) and *cresc:* (crescendo).

f *dim:* - - - - - *1mo*
f *dim:* - - - - - *p*
f *dim:* - - - - - *p*
f *dim:* - - - - - *p*

Domine de morte transi-re ad vi- - - tam. *Solo.*
 Domine de morte transi-re ad vi- - - tam. Quamo-lim A.brahae promi-

f
f
 Ped. *f*

fz *cresc:* - - - - - *f*
fz *cresc:* - - - - - *f*
fz *cresc:* - - - - - *f*
fz *cresc:* - - - - - *f*
 Timpani. *f*

f *Tutti.*
f et se-mi-ni e- - - jus. -
f *Tutti.*
 -si-sti et se-mi-ni e - jus, *f* et se-mi-ni e- - - jus. -

f

Nº 4. SANCTUS

Adagio.

Tenori. SOLO. *p* Sanc_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

Bassi. SOLO. *p* Sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

Tenori. CORO. *f* Sanc_

Bassi. CORO. *f* Sanc_

Organo. Adagio.

p ple_ni sunt coe_li et

p ple_ni sunt coe_li et

_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

ff

ter_ra glo_ri_a tu_a.

ter_ra glo_ri_a tu_a. *cresc:*

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc:

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc:

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc:

p cresc: - - - - -
 Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.
p cresc: - - - - -
 Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

p cresc: - - - - -
 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -
p cresc: - - - - -
 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

p

p cresc: - - - - -
 Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p cresc: - - - - -
 Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

p cresc: - - - - -
 - cel - sis. Sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p cresc: - - - - -
 - cel - sis. Sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -

p

Un poco più mosso.

p

p
 - oth. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
p
 - oth. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Un poco più mosso.

p

Trombe in Es.

Corni in Es.

Trombone Alto e Tenore.

Trombone Basso e Tuba.

Sub Elevatione.

Sub Elevatione.

ni. Ho-san-na in ex-cel-sis.

ni. Ho-san-na in ex-cel-sis.

Sub Elevatione.

Allegro con moto.

mf Pi-e Je-su Do-mi-ne

Allegro con moto.

mf

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

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

p

mf

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Je - su Do - mi - ne do - na e - is re - qui -" and includes a dynamic marking of *1mo*. The piano accompaniment consists of chords and melodic lines in both hands.

- em.
 - em.

The second system shows the continuation of the vocal lines and piano accompaniment. The vocal lines are mostly rests, with the lyrics "- em." appearing below the notes. The piano accompaniment continues with harmonic support.

p

The third system is primarily piano accompaniment, starting with a dynamic marking of *p* (piano). It features complex chordal textures and melodic fragments in both the upper and lower staves.

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

The fourth system introduces a new vocal line with the lyrics "Pi - e Je - su Do - mi - ne do - na e - is re -". The piano accompaniment continues to provide harmonic support for the vocal melody.

- qui - em sem - pi -
 - qui - em

The fifth system concludes the vocal phrase with the lyrics "- qui - em sem - pi -" and "- qui - em". A dynamic marking of *p* is present at the end of the system. The piano accompaniment provides a final harmonic setting.

The sixth system is the final system on the page, consisting of piano accompaniment. It features a resolution of the harmonic material from the previous system.

ter - - - nam,

p sem - pi - ter - - - nam,

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in a soprano clef with the lyrics "_ter - - - nam," and a piano accompaniment in a bass clef. The second system continues the vocal line with the lyrics "sem - pi - ter - - - nam," and the piano accompaniment. The piano part consists of chords and moving lines in both hands.

sem - pi - ter - - nam.

sem - pi - ter - - nam.

Detailed description: This system contains the next two systems of the musical score. The top system shows the vocal line concluding with "sem - pi - ter - - nam." and the piano accompaniment. The second system continues the piano accompaniment with more complex chordal textures and melodic lines.

Nº 5. AGNUS DEI.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso
Tuba.

Timpani in C G.

Tenori.

Bassi.

Organo.

Adagio.
ff

f Agnus De - i! qui tol - lis pec - ca - ta mun - di, *p* do - na e - is re - qui -

Solo.

Solo.

Adagio.
f Agnus De - i! qui tol - lis pec - ca - ta mun - di, *p* do - na e - is re - qui -

Detailed description: This section contains the instrumental and vocal parts for the 'Agnus Dei' movement. It includes staves for Trombones (Alto/Tenore, Basso/Tuba), Timpani, Tenors, Basses, and Organ. The tempo is marked 'Adagio' and dynamics range from 'ff' (fortissimo) to 'p' (piano). The lyrics are: 'Agnus Dei! qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui -'. The organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

First system of musical notation. It includes vocal staves and piano accompaniment. Dynamics include *ff*, *fz*, and *p*.

Tutti. *f* *Solo.* *p*
 -em, do-na e-is re-qui-em! A-gnus De-i! qui tol-lis pec-ca-ta mun-di, do-na
Tutti. *f* *Solo.* *p*
 -em, do-na e-is re-qui-em! A-gnus De-i! qui tol-lis pec-ca-ta mun-di, do-na

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.

Third system of musical notation, including vocal staves and piano accompaniment. Dynamics include *ff*, *fz*, and *p*.

Tutti. *p*
 e-is re-qui-em, do-na e-is re-qui-em!
Tutti. *f*
 e-is re-qui-em, do-na e-is re-qui-em! A-gnus De-i! qui tol-lis pec-ca-ta mun-

Piano accompaniment for the fourth system, featuring chords and melodic lines in both hands. Dynamics include *ff*.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties.

A_gnus De_i! qui tol_lis pec_ca_ta mun_ _di, A_gnus
 _di, A_gnus De_i! qui tol_lis pec_ca_ta mun_

The vocal line is written on a single staff in treble clef. It begins with a forte (f) dynamic marking. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes.

The second system of the musical score consists of two staves in grand staff notation (treble and bass clefs). The key signature remains two flats. The piano part continues with complex chordal textures and melodic lines.

The third system of the musical score consists of five staves. The top two are in treble clef, and the bottom three are in bass clef. The piano accompaniment continues with intricate harmonic and rhythmic patterns.

De_i! qui tol_lis pec_ca_ta mun_ _di, do_ _na e_is re_qui_ -
 _di, A_gnus De_i! qui tol_lis pec_ca_ta mun_ _di,

The vocal line continues on a single staff in treble clef. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes.

The fourth system of the musical score consists of two staves in grand staff notation (treble and bass clefs). The piano accompaniment concludes the section with sustained chords and melodic fragments.

First system of musical notation, consisting of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Dynamics include piano (*p*) and crescendo (*cresc.*).

Vocal line musical score with lyrics: *em! A_gnus De_i! qui tol_lis pec_ca_ta mun_ em! A_gnus De_i! qui tol_lis pec_ca_ta mun_ _di, A_gnus*

Piano accompaniment for the second system, showing chordal textures and melodic lines.

Piano accompaniment for the third system, featuring forte (*f*) dynamics.

Vocal line musical score with lyrics: *_di, A_gnus De_i! do_na e _is re-qui _em De_i! qui tol_lis pec_ca_ta mun_ _di, A_gnus De_i! qui tol_lis pec_*

Piano accompaniment for the fourth system, concluding the page with sustained chords.

First system of piano introduction, featuring five staves. Dynamics include *f* and *pp*.

Solo. Tutti. Solo. Tutti.

do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi -
 - ca - ta mun - di, do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi -

Vocal and piano accompaniment for the first system. Dynamics include *p* and *pp*.

Un poco accelerando. -

Second system of piano accompaniment, marked "Un poco accelerando". Dynamics include *p* and *pp*.

Un poco accelerando. -

- ter - nam, sempi - ter - nam!
 - ter - nam, sempi - ter - nam!

Vocal and piano accompaniment for the second system. Dynamics include *p* and *pp*.

Un poco accelerando. -

Third system of piano accompaniment, marked "Un poco accelerando". Dynamics include *pp*.

Moderato.

The first system consists of five staves (two treble clefs, one alto clef, and two bass clefs) containing rests for the first four measures. In the fifth measure, a half note with a fermata is placed on the first line of the first treble staff, the first line of the second treble staff, the first line of the alto staff, and the first line of the first bass staff.

Moderato.

The second system features two vocal staves (treble and bass clefs) with lyrics. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: 'Lux ae - ter - na lu - ce - at e - is Do - mi - ne! Cum sanc - tis tu - is in ae - ter - -'.

Moderato.

The third system shows piano accompaniment for the first system's rests. It consists of two staves (treble and bass clefs) with chords and moving lines. The dynamic is 'mf'.

The fourth system consists of five staves (two treble clefs, one alto clef, and two bass clefs) containing rests for the first four measures. In the fifth measure, a half note with a fermata is placed on the first line of the first treble staff, the first line of the second treble staff, the first line of the alto staff, and the first line of the first bass staff.

Solo.

The fifth system features two vocal staves (treble and bass clefs) with lyrics. The tempo is 'Moderato' and the dynamic is 'p' (piano). The lyrics are: '- num, qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.' The word 'Solo.' is written above the treble staff.

The sixth system shows piano accompaniment for the fifth system's rests. It consists of two staves (treble and bass clefs) with chords and moving lines. The dynamic is 'p'.

Adagio. Tempo 1^{mo}

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part features a prominent bass line with a *p* dynamic marking and a long, sustained note in the lower register.

Adagio. Tempo 1^{mo}

Second system of musical notation. It features two vocal lines with lyrics and piano accompaniment. The lyrics are: "Re-qui-em ae-ter-nam do-na e-is Do-mi-ne," and "Re-qui-em ae-ter-nam do-na e-is Do-mi-ne, et lux per-pe-tu-a lu-ce-at e-is,". The piano part continues with accompaniment for the vocal lines.

Adagio. Tempo 1^{mo}

Third system of musical notation, primarily piano accompaniment. It shows the piano part continuing with a bass line and chords, marked with a *p* dynamic.

Fourth system of musical notation. It features piano accompaniment and the beginning of a vocal line. The piano part includes a *tr* (trill) marking and a *pp* dynamic. The vocal line begins with the lyrics "et lux per-pe-tu-a lu-ce-at e-is,".

Fifth system of musical notation. It features two vocal lines with lyrics and piano accompaniment. The lyrics are: "et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is." and "et lux per-pe-tu-a lu-ce-at e-is." The piano part includes a *cresc:* marking and a *pp* dynamic.

Sixth system of musical notation, primarily piano accompaniment. It shows the piano part continuing with a bass line and chords, marked with a *cresc:* and *pp* dynamic.

Fine.

