

LEITURA PÚBLICA

2 0 1 7

24 DE SETEMBRO

11HRS

CMT C1 / Leitura Pública

24 setembro domingo 11H00 Concertos Matinais

CORO DA OSESP

VALENTINA PELEGGI REGENTE

GABRIEL FAURÉ [1845 - 1924]

Réquiem, Op.48 [1887-88]

- Introitus e Kyrie
- Offertoire
- Sanctus
- Pie Jesu
- Agnus Dei
- Libera me
- In Paradisum

ANTONIO VIVALDI [1678 - 1741]

Gloria: Excertos [? 1715]

- Gloria in excelsis Deo
- Domine Deus, Rex coelestis
- Cum sancto spiritu

GEORG FRIEDRICH HÄNDEL [1685 - 1759]

O Messias: Aleluia

Gabriel
FAURÉ

REQUIEM

Opus 48

for Soprano and Baritone Soli, Chorus, Orchestra
and Organ
with Latin and English text

CHORAL SCORE

K 06166



Kalmus

CONTENTS

I	Introït et Kyrie: <i>Chœur</i>	Page 3
II	Offertoire: <i>Chœur et Baryton solo</i>	Page 13
III	Sanctus: <i>Chœur</i>	Page 24
IV	Pie Jesu: <i>Soprano solo</i>	Page 33
V	Agnus Dei: <i>Chœur</i>	Page 36
VI	Libera Me: <i>Chœur et Baryton solo</i>	Page 47
VII	In Paradisum: <i>Chœur</i>	Page 64

REQUIEM

Piano reduction by
MALCOLM BINNEY

I. Introit et Kyrie

GABRIEL FAURÉ, Op. 48

Molto largo (♩ = 40)

Sopranos
Altos
Tenors
Basses
Piano

sostenuto pp *sempre pp*
Re - qui - em æ - ter - nam, do - na
Grant them rest e - ter - nal, Grant them,

sostenuto pp *sempre pp*
Re - qui - em æ - ter - nam, do - na
Grant them rest e - ter - nal, Grant them,

Div. pp *sostenuto* *sempre pp*
Re - qui - em æ - ter - nam, do - na
Grant them rest e - ter - nal, Grant them,

Div. pp *sostenuto* *sempre pp*
Re - qui - em æ - ter - nam, do - na
Grant them rest e - ter - nal, Grant them,

Molto largo (♩ = 40)
ff *p* *ff*

A *cresc.* *f.*
e - is Do - mi - ne et lux per - pe - tu - a
grant them, Lord Thy rest, and light per - pe - tu - al

cresc. *f.*
e - is Do - mi - ne et lux per - pe - tu - a
grant them, Lord Thy rest, and light per - pe - tu - al

cresc. *f.*
e - is Do - mi - ne et lux per - pe - tu - a
grant them, Lord Thy rest, and light per - pe - tu - al

cresc. *f.*
e - is Do - mi - ne et lux per - pe - tu - a
grant them, Lord Thy rest, and light per - pe - tu - al

A *molto sostenuto*
p *ff*

sempre f *dim.* *p*

lu - ce - at shine on them lu - ce - at shine on them

sempre f *dim.* *p*

lu - ce - at shine on them lu - ce - at shine on them

sempre f *dim.* *p*

lu - ce - at shine on them lu - ce - at shine on them

sempre f *dim.* *p*

lu - ce - at shine on them lu - ce - at shine on them

sempre f *dim.* *p* *sf*

B *pp* *ppp*

lu - ce - at e - is, lu - ce - at e - is.
shine up - on them, shine up - on them.

pp *ppp*

lu - ce - at e - is, lu - ce - at e - is.
shine up - on them, shine up - on them.

pp *ppp*

lu - ce - at e - is, lu - ce - at e - is.
shine up - on them, shine up - on them.

pp *ppp*

lu - ce - at e - is, lu - ce - at e - is.
shine up - on them, shine up - on them.

B *p*

Andante moderato (♩ = 72)

Tenors *dolce espressivo*

Re - qui - em aë - ter - nam
Grant them rest e - ter - nal,

p dolce espress.

do - na e - is Do - mi - ne, et lux per - pe - tu - a lu -
grant them, grant them, Lord, Thy rest, and light per - pe - tu - al shine

cresc. f

ce - at e - is.
down up - on them.

p espress.

dolce *cresc.* **D** *f*

Re - qui - em æ - ter - nam Do - na do - na e - is -
 Grant them rest e - ter - nal, grant them grant them, grant them,

dolce pp *cresc.* *f*

sempre f

Do - mi - ne et lux per - pe - tu - a lu -
 Lord, Thy rest, and light per - pe - tu - al shine

sempre f

p

ce - at e - is.
 down up - on them.

p *ff* *dim.*

E

Sopranos dolce

Te de - cet hym - nus, Je -
 A hymn be - com - eth Thee, O

dim. *p dolce*

sus in Si - on et - ti - bi red - de - tur vo -
 God, in Zi - on and a vow shall be - paid to

S.

F *ff*

tum in Je - ru - sa - lem ex - au - di ex - au - di
 Thee in Je - ru - sa - lem give ear to, give ear to

A. *ff* *p*
 ex - au - di ex - au - di
 give ear to, give ear to

T. Div. *ff* *p*
 ex - au - di ex - au - di
 give ear to, give ear to

B. *ff* *p*
 ex - au - di ex - au - di
 give ear to, give ear to

ex - au - di ex - au - di
 give ear to, give ear to

ff *p*

ff *p* *ff sempre*

o - ra - ti - o - nem me - am ad te om - nis
 my hum-ble sup-pli - ca - tion, un - to Thee shall all

ff *p* *ff sempre*

o - ra - ti - o - nem me - am ad te om - nis
 my hum-ble sup-pli - ca - tion, un - to Thee shall all

ff *p* *Unis.* *ff sempre*

o - ra - ti - o - nem me - am ad un - to te om - nis
 my hum-ble sup-pli - ca - tion, un - to Thee shall all

ff *p* *ff sempre*

o - ra - ti - o - nem me - am ad un - to te om - nis
 my hum-ble sup-pli - ca - tion, un - to Thee shall all

ff *ff sempre*

dim. *p*

ca - ro ve - ni - et om - nis ca - ro
 flesh - - - - - come at last shall all flesh - - - - - ro

dim. *p*

ca - ro ve - ni - et om - nis ca - ro
 flesh - - - - - come at last shall all flesh - - - - - ro

dim. *p*

ca - ro ve - ni - et om - nis ca - ro
 flesh - - - - - come at last shall all flesh - - - - - ro

Div. *dim.* *p*

ca - ro ve - ni - et om - nis ca - ro
 flesh - - - - - come at last shall all flesh - - - - - ro

ff *dim.*

ff sempre *dim.*

pp G *dolce espress.*

ve - ni - et Ky - ri - e,
come at last Lord, have mer -

p

p

p

p

ve - ni - et Ky - ri - e,
come at last Lord, have mer -

ve - ni - et Ky - ri - e,
come at last Lord, have mer -

ve - ni - et
come at last

pp G

H *cresc.*

Ky - ri - e, Ky - ri - e e - le - i - son Ky - ri - e e -
cy on us, Lord, have mer - cy on us Lord have mer -

cresc.

Ky - ri - e, Ky - ri - e e - le - i - son Ky - ri - e e -
cy on us, Lord, have mer - cy on us Lord have mer -

cresc.

Ky - ri - e, Ky - ri - e e - le - i - son E -
cy on us, Lord, have mer - cy on us Lord

cresc.

Ky - ri - e e -
Lord have mer -

H *cresc.*

f le - i-son e - le - i-son, e - le - i-son *p* Chris - te
 cy on us, mer - cy on us, mer - cy on us, *ff* Christ have

f le - i-son e - le - i-son, e - le - i-son *p* Chris - te
 cy on us, mer - cy on us, mer - cy on us, *ff* Christ have

f le - i - son e - le - i-son, e - le - i - son *p* Chris - te
 cy on us, mer - cy on us, mer - cy on us, *ff* Christ have

f le - i-son e - le - i-son, e - le - i-son *p* Chris - te
 cy on us, mer - cy on us, mer - cy on us, *ff* Christ have

p Chris - te, *ff* Chris - te e - le - i-son *p* Chris - te
 mer - cy, *ff* Christ have mer - cy on us *sempre p* Christ

p Chris - te, *ff* Chris - te e - le - i-son *p* Chris - te
 mer - cy, *ff* Christ have mer - cy on us, *sempre p* Christ

p Chris - te, *ff* Chris - te e - le - i-son *p* Chris - te
 mer - cy, *ff* Christ have mer - cy on us, *sempre p* Christ

p Chris - te, *ff* Chris - te e - le - i-son *p* Chris - te
 mer - cy, *ff* Christ have mer - cy on us, *sempre p* Christ

Chris - te, e - le - i - son
 Christ have mer - cy on us

Chris - te, e - le - i - son
 Christ have mer - cy on us

Chris - te, e - le - i - son
 Christ have mer - cy on us

Chris - te e - le - i - son
 Christ have mer - cy on us

p sempre

pp
 e - le - i son
 mer - cy on us

pp
 e - le - i - son
 mer - cy on us

pp
 e - le - i - son
 mer - cy on us

pp
 e - le - i - son
 mer - cy on us

mf *p*

(K) *pp*

e - le - i - son
mer - cy on us

pp

e - le - i - son
mer - cy on us

pp

e - le - i - son
mer - cy on us

pp

e - le - i - son
mer - cy on us

(K)

pp *sempre al fine*

mf *p*

pp

e - le - i - son
mer - cy on us

pp

e - le - i - son
mer - cy on us

pp

e - le - i - son
mer - cy on us

pp

e - le - i - son
mer - cy on us

K6166

II Offertoire

Adagio molto (♩ = 48)

Baritone Solo

Altos

Tenors

Basses

Adagio molto (♩ = 48)

Piano

Altos *dolcissimo*
pp

O Do - mi - ne Je - su Chris - te rex glo - ri æ li - be - ra
 O Lord God Je - sus Christ, King of glo - ry de - liv - er

Tenors *pp*

O Do - mi - ne Je - su Chris - te rex glo - ri æ
 O Lord God Je - sus Christ, King of glo - ry

A *dolce*

a - ni mas de - func - to - rum, de poe - nis in - fer -
 Thou the souls, of the dead from pains ev - er - last -

dolce

li - be - ra, a - ni mas de - func - to - rum, de poe - nis in - fer -
 de - liv - er Thou the souls, of the dead from pains ev - er - last -

A

ni et de pro - fun do la -
 ing' and the a - byss un - fath -

ni et de pro - fun do la -
 ing' and the a - byss un - fath -

pp sempre **B**

cu O Do - mi - ne Je - su Chris - te rex glo - ri - æ li - be - ra
 om'd O Lord God Je - sus Christ King of glo - ry de - liv - er

pp

cu O Do - mi - ne Je - su Chris - te rex glo - ri - æ
 om'd O Lord God Je - sus Christ King of glo - ry

B

dolce

a - ni - mas de - func - to - rum de o - re le - o -
 Thou the souls of the dead from pains ev - er - last -
 li - be - ra a - ni - mas de - func - to - rum de o - re - le - o -
 de - liv - er Thou the souls of the dead from pains ev - er - last -

pp

C

nis ne ab - sor - be - at Tar - ta -
 ing Let not Tar - ta - rus swal - low
 nis ne ab - sor - be - at Tar - ta -
 ing Let not Tar - ta - rus swal - low

C

pp

p

rus O Do - mi - ne Je - su Chris - te rex glo - ri - ae, O Do - mi -
 them O Lord God Je - sus Christ King of glo - ry O Lord -
 rus Je - su Chris - te rex glo - ri - ae, O Do - mi -
 them Je - sus Christ King of glo - ry O Lord -

Basses

p

O Do - mi - ne, Je - su Chris - te rex glo - ri - ae
 O Lord God Je - sus Christ King of glo - ry

p legato

ne Je - su Chris - te
God Je - sus Christ

Ne ca -
nor let them

ne Je - su Chris - te
God Je - sus Christ

Ne ca -
nor let them

Je - su Chris - te
Je - sus Christ

Ne ca -
nor let them

mf *p* *f* *p*

D
dant fall in obs - cu - ro
in ut - ter dark - ness

D
dant fall in obs - cu - ro
in ut - ter dark - ness

D
dant fall in obs - cu - ro
in ut - ter dark - ness

p *f* *p* *p*

Baritone Solo

p dolce

Hos - ti -
Sac - ri -

espress.

Andante moderato (♩ = 63)

as _____ et pre - ces _____ Ti - bi _____ Do - mi - ne _____
fice _____ and pray - er _____ un - to _____ Thee oh Lord,

pp

cresc.

Lau - dis _____ of _____ fe - ri - mus _____ tu _____
of - fer _____ we _____ with _____ prais - es oh Lord, _____ ac -

mf

E *p dolce*

sus - ci - pe — pro a - ni - ma - bus il - lis qua - rum
cept_ Thou these — now for the souls of them, Lord, for whose

pp

mf

ho - di - e — me - mo - ri - am —
sake we do — in mem - o - ry —

p **F**

— fa - ci - mus —
— hold this day; —

mf *pp* *p* **F**

fac e -
make them to

as fac e-as Do - mi-ne de mor - te tran - si - re
pass, oh Lord from death un - to life

ad vi - tam quam
ev - er last - ing As

o - lim A - bra - hae pro - mi - sis - ti
un - to A - bra - ham Thou didst pro - mise

espress. dolce

pro - mi - sis ti et
Thou didst prom ise and

dim.

piu f *f* *pp*

se mi - ni e jus
to his seed for ev - er.

mf *p*

S. 1 I° tempo Adagio molto (♩ = 48)

pp
O Do - mi - ne Je - su
O Lord - God Je - sus

A.
pp
O Do - mi - ne Je - su Chris - te Je - su
O Lord - God Je - sus Christ Je - sus

T.
pp
O Do - mi - ne Je - su Chris - te
O Lord - God Je - sus Christ

B.
pp
O Do - mi - ne Je - su Chris - te rex glo - ri - æ rex
O Lord - God Je - sus Christ King of glo - ry King

I° tempo Adagio molto (♩ = 48)

pp dolce

1 *cresc.*

Chris - te rex glo - ri - æ li - be - ra a - ni - mas de - func - to - rum de
Christ King of glo - ry de - liv - er Thou the souls of the dead from the

pp *cresc.*
Chris - te rex glo - ri - æ li - be - ra a - ni - mas de - func - to - rum de
Christ King of glo - ry de - liv - er Thou the souls of the dead from the

O Do - mi - ne li - be - ra a - ni - mas de - func - to - rum de
O Lord - God de - liv - er Thou the souls of the dead from the

glo - ri - æ li - be - ra de - func -
of glo - ry de - liv - er Thou the souls of the

1 *cresc.*

poe - nis in - fer - ni de poe - nis in - fer - ni et de pro -
 pains of Hell from the pains of Hell and from the

poe - nis in - fer - ni de poe - nis in - fer - ni et de pro -
 pains of Hell from the pains of Hell and from the

poe - nis in - fer - ni de poe - nis in - fer - ni et de pro -
 pains of Hell from the pains of Hell and from the

to rum de poe nis in - fer - ni et de pro -
 dead from the pains of Hell and from the

pp fun - do la lake - cu, Ne ca - them
 deep lake dulce sempre

pp fun - do la lake - cu, Ne ca - them
 deep lake dulce sempre

pp fun - do la lake - cu, Ne ca - them
 deep lake dulce sempre

pp fun - do la lake - cu, Ne ca - them
 deep lake dulce sempre

pp *Div.* Unis. dulce sempre

III Sanctus

Andante moderato (♩ = 60)

Sopranos

Contraltos

1st & 2nd Tenors

1st & 2nd Basses

Piano

Andante moderato (♩ = 60)

pp

Ped.

pp

Sanc - tus Sanc - tus
Ho - ly Ho - ly

1st Basses

pp

Sanc - tus
Ho - ly

Sanc - tus
Ho - ly

*Ped. *Ped. *Ped. *Ped. *simile

pp

Sanc - tus Do - mi -
 Ho - ly is the

Sanc - tus
 Ho - ly

Sanc - tus
 Ho - ly

p **A**

nus Do - mi - nus
 Lord Ho - ly is

pp

Sanc - tus Do - mi - nus
 Ho - ly is the Lord

pp

Sanc - tus Do - mi - nus
 Ho - ly is the Lord

A

the De Lord us

p Do - mi - nus De
Ho - ly is the Lord

p Do - mi - nus De
Ho - ly is the Lord

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics "the De Lord us". The second staff is a vocal line with lyrics "Do - mi - nus De Ho - ly is the Lord". The third staff is a vocal line with lyrics "Do - mi - nus De Ho - ly is the Lord". The fourth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

p De us Sa - ba - oth
God of Hosts

us De us
God of

us De us
God of

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics "De us Sa - ba - oth God of Hosts". The second staff is a vocal line with lyrics "us De us God of". The third staff is a vocal line with lyrics "us De us God of". The fourth staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

B

Sanc - tus Do - mi - nus
Ho - ly is the Lord

Sa - ba - oth
Hosts!

Sa - ba - oth

B

Soprano

De - us

God

B

Tenor *pp*

De us De us
Lord God of us

1st Bass *pp*

De us De us
Lord God of us

Sa ba oth
Hosts

Sa ba oth
Hosts

C Soprano
sempre dolce

Ple ni sunt coe li et
Heav en and earth are

ter full ra

Tenor *sempre dolce*

Glo - ri - a
of Thy

1st Bass *sempre dolce*

Glo - ri - a
of Thy

dolce

glo - ri - a tu a
glo ry.

glo - ri - a tu a
glo ry.

D
Soprano *p*

Ho - san - na in ex - cel -
Ho - san - na in the high

poco a poco cresc.

sis
est!

Ho - san - na
Ho - san - na

poco a poco cresc.

in _____ ex - cel - sis
in _____ the high - est!

E *f*

Tenor

ff

Ho - san - na in _____ ex - cel - sis
Ho - san - na in _____ the high - est

1st and 2nd Bass

ff

Ho - san - na in _____ ex - cel - sis
Ho - san - na in _____ the high - est

S. *ff* *dim.*
Ho - san - na in ex - cel - sis
Ho - san - na in the high - est

A.

T. in ex - cel - sis
in the high - est!

B. in ex - cel - sis
in the high - est!

p *pp*
in ex - cel - sis
in the high - est!

Div. *pp*
Sanc -
Ho -

Div. *pp*
Sanc -
Ho -

sempre pp

pp
Sanctus
Holy

Sanctus
Holy

tus
ly

tus
ly

tus
ly

tus
ly

p

dim. *pp*

tr

tr

Ped.

*

IV Pie Jesu

Adagio (♩. = 44)
dolce e tranquille

Soprano Solo

Pi - e Je - su Do - mi - ne Do - na e - is re - qui - em
 Bless - ed Je - sus, Lord, grant them rest;

Piano

P dolce

Ped.

Do - na e - is re - qui - em
 grant them rest

pp

A *un poco piu* *mf*

Pi - e Je - su Do - mi - ne do - na e - is re - qui - em
 Bless - ed Je - sus, Lord, grant them rest;

p

meno p

Ped.

p B *dolce p*

do - na e - is re - qui - em Do -
 grant them rest grant

dim. *p* *p*

Ped.

na do - na Do - mi - ne do - na e - is re - qui - em
 them grant them, Lord, grant them rest

pp *sempre legato*

Ped.

poco cresc. C *p*

sem - pi - ter - nam re - qui - em sem - pi - ter - nam re - qui - em
 e - ter - nal rest grant them e - ter - nal rest

pp

D

pp sem - pi - ter - nam re - qui - em *mf* Pi - e Pi - e Je - su
e - ter - nal rest Bless - ed, bless - ed Je - sus,

pp *mf*

Ped.

Pi - e Je - su do - mi - ne do - na e - is do - na e - is
 bless - ed Je - sus, Lord, grant them, grant them

E

poco rit.

sem - pi - ter - nam re - qui - em sem - pi - ter - nam re - qui - em.
e - ter - nal rest *e* - ter - nal rest.

pp *sempre pp* *poco rit.*

V Agnus Dei

Andante (♩ = 72)

Sopranos

Altos

Tenors

Basses

Piano

Andante (♩ = 72)

p dolce espress.

poco a poco cresc.

f

All the Tenors *dolce espress.*

p

Ag - nus De - i qui tol - lis pec -
Lamb of God, Who tak - est a

ca way - ta the mun world's - di sins, Do - grant

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "ca way - ta the mun world's - di sins, Do - grant". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the vocal line.

A *poco cresc.*
na e - is do - na e - is
them, grant them is

poco cresc.

This system begins with a section marked "A" and "poco cresc.". The vocal line continues with the lyrics: "na e - is do - na e - is them, grant them is". The piano accompaniment also includes the "poco cresc." marking. The musical notation includes various note values and rests, with a fermata over the final note of the vocal line.

dim.
re qui - em

dim.
p

This system features a vocal line with the lyrics "re qui - em" and a piano section. The vocal line starts with a "dim." (diminuendo) marking. The piano section begins with a "dim." marking and a piano (*p*) dynamic. The piano accompaniment includes various note values, rests, and a fermata over the final note of the vocal line.

B

f *p* *cresc.*

Ag - nus De - i Ag - nus De -
Lamb of God, Lamb of God

f *p* *cresc.*

Ag - nus De - i Ag - nus De -
Lamb of God, Lamb of God

f *p* *cresc.*

Ag - nus De - i Ag - nus De -
Lamb of God, Lamb of God

f *p* *cresc.*

Ag - nus De - i Ag - nus De -
Lamb of God, Lamb of God

B

p *cresc.*

f *p* *cresc.*

i qui tol - lis pec - ca - ta mun
Who tak - est a - way the world's

f *p* *cresc.*

i qui tol - lis pec - ca - ta mun
Who tak - est a - way the world's

f *p* *cresc.*

i qui tol - lis pec - ca - ta mun
Who tak - est a - way the world's

f *p* *cresc.*

i qui tol - lis pec - ca - ta mun
Who tak - est a - way the world's

p

f *f sempre* **C**

di do - na do - na e
sins, grant them grant them

f *f sempre*

di do - na do - na e
sins, grant them grant them

f *f sempre*

di do - na do - na e
sins, grant them grant them

f *f sempre* Div.

di do - na do - na e
sins, grant them grant them

C

f sempre

is re - qui - em.
rest.

p

is re - qui - em.
rest.

p

is re - qui - em.
rest.

p

is re - qui - em.
rest.

dim. *p*

Tenors *espressivo*

Ag - nus De - i qui tol - lis pec - ca - ta -
Lamb of God, Who tak - est a - way the

espress.

cresc. **D**
mun - di do - na do - na e - is re - qui -
world's sins, grant them, grant them rest

cresc. *p*

em sem grant pi - ter - nam re - qui -
e - ter - nal

dolce sempre

Do - mi - ne cum sanc - tis tu is
 Lord on them with Thy saints through -

e is Do - mi - ne cum sanc - tis tu is
 them, on them, O Lord, with Thy saints through -

e is Do - mi - ne cum sanc - tis tu is
 them, on them, O Lord, with Thy saints through -

e is Do - mi - ne cum sanc - tis tu is
 them, on them, O Lord, with Thy saints through -

p

in - oe - ter - nam qui a - pi - us
 out e - ter - ni - ty for Thou art good,

in - oe - ter - nam qui a - pi - us
 out e - ter - ni - ty for Thou art good,

in - oe - ter - nam qui a - pi - us
 out e - ter - ni - ty for Thou art good,

in - oe - ter - nam qui a - pi - us
 out e - ter - ni - ty for Thou art good,

F

cresc. molto

pi - us es cum sanc - tis tu - is e -
with Thy saints through - out

cresc. molto

pi - us es cum sanc - tis tu - is e -
with Thy saints through - out

Unis. cresc. molto

pi - us es cum sanc - tis tu - is e -
with Thy saints through - out

cresc. molto

pi - us es cum sanc - tis tu - is e -
with Thy saints through - out

F

cresc. molto

f sempre

in - oe - ter - num qui - a pi -
ter - ni - ty, for Thou art good,

f sempre

in - oe - ter - num qui - a pi -
ter - ni - ty, for Thou art good,

f sempre

in - oe - ter - num qui - a pi -
ter - ni - ty, for Thou art good,

f sempre

in - oe - ter - num qui - a pi -
ter - ni - ty, for Thou art good,

f sempre

G

us es

us es

us es

us es

G

ff

Molto largo (♩ = 40)

Re - qui - em oe -
Grant them rest e -

Re - qui - em oe -
Grant them rest e -

Div. *pp*

Re - qui - em oe -
Grant them rest e -

Div. *pp*

Re - qui - em oe -
Grant them rest e -

Molto largo (♩ = 40)

ff

pp

ter - nam do - na e - is Do - mi - ne
 ter - nal, grant them, grant them rest, O Lord,

ter - nam, do - na e - is Do - mi - ne
 ter - nal, grant them, grant them rest, O Lord,

ter - nam, do - na e - is Do - mi - ne
 ter - nal, grant them, grant them rest, O Lord,

ter - nam, do - na e - is Do - mi - ne
 ter - nal, grant them, grant them rest, O Lord,

H *cresc.* *f.* *dim.*
 Et lux per - pe - tu - a lu - ce - at lu -
 and let e - ter - nal light shine on them, shine

cresc. *f.* *dim.*
 Et lux per - pe - tu - a lu - ce - at lu -
 and let e - ter - nal light shine on them, shine

cresc. *f.* *dim.*
 Et lux per - pe - tu - a lu - ce - at lu -
 and let e - ter - nal light shine on them, shine

cresc. *f.* *dim.*
 Et lux per - pe - tu - a lu - ce - at lu -
 and let e - ter - nal light shine on them, shine

H *cresc.* *pp* *dim.*

pp *I^o tempo* (♩ = 72)

ce on - at them, lu - ce - at e on - is. them.
ce on - at them, lu - ce - at e on - is. them.
ce on - at them, lu - ce - at e on - is. them.
ce on - at them, lu - ce - at e on - is. them.

p *espress.* *I^o tempo* (♩ = 72)

VI Libera Me

Moderato (♩ = 60)

Sopranos

Altos

Tenors

Basses

Baritone Solo

Li - be - ra me,
De - liv - er

Moderato (♩ = 60)

Piano

stacc. (quasi pizzicato)

Do - mi - ne De - mor - te - æ ter -
me, O Lord, from e - ter - nal

A

na death In di - e il - la tre -
in that aw - ful

men - da in di - e il
day in that aw - ful

B

la day Quan - do coe - li mo - ven di
when heav - en and earth shall be

cresc.

sunt quan - do coe - li mo - ven di sunt et
 moved, when — heav - en and earth shall be moved, be

f *sempre*

ter - ra Dum ve - ne - ris ju - di -
 moved — when Thou — shalt come — to

sempre f *poco rall.*

ca - re sae - cu - lum per ig -
 judge — to judge the world by fire. —

a tempo

nem.

a tempo

p

C

S. *pp*
 Tre - mens tre - mens fac - tus sum e -
 Full of ter - ror full of ter - ror am

A. *pp*
 Tre - mens tre - mens fac - tus sum e -
 Full of ter - ror full of ter - ror am

T. *pp*
 Tre - mens fac - tus sum e -
 Full of ter - ror am I and I fear the

B. *pp*
 Tre of - ter - ror am mens e -
 Full of ter - ror am I and I

C

p dolce legato

#5

D *cresc.*

go and Et ti fear me o trial and et the ti me to
 I and I fear the trial and the wrath to
 trial and the wrath me to
 fear the trial and the wrath me to
 come Full of dis - cus - si - o ve - ne - rit at the
 come Full of dis - cus - si - o ve - ne - rit at the
 come Full of dis - cus - si - o ve - ne - rit at the
 come Full of dis - cus - si - o ve - ne - rit at the

f

o come Full of dis - cus - si - o ve - ne - rit at the
 come Full of dis - cus - si - o ve - ne - rit at the
 come Full of dis - cus - si - o ve - ne - rit at the
 come Full of dis - cus - si - o ve - ne - rit at the

f

sempre

que trial and the wrath to come. i. - ra ra

que trial and the wrath to come. i. - ra ra

que trial and the wrath to come. i. - ra ra

que trial and the wrath to come. i. - ra ra

p

ff *attacca*

Piu mosso (♩. = 72)

Di That - es il day - la shall

Di That - es il day - la shall

Di That - es il day - la shall

Di That - es il day - la shall

ff

Piu mosso (♩. = 72)

sempre
ff

Di - es i - rae Ca - la - mi -
be - a day of wrath, - mi - of

ff *sempre*

Di - es i - rae Ca - la - mi -
be - a day of wrath, - mi - of

sempre *ff*

Di - es i - rae Ca - la - mi -
be - a day of wrath, - mi - of

sempre *ff*

Di - es i - rae Ca - la - mi -
be - a day of wrath, - mi - of

ff *sempre*

ta - tis, Et mi se - ri - æ
ca - lam - i - - ty and mis - er - y;

ta - tis, Et mi se - ri - æ
ca - lam - i - - ty and mis - er - y;

ta - tis, Et mi se - ri - æ
ca - lam - i - - ty and mis - er - y;

ta - tis, Et mi se - ri - æ
ca - lam - i - - ty and mis - er - y;

sf

E *ff*

Di - es il - la Di - es
 That - day shall be - a

ff

Di - es il - la Di - es
 That - day shall be - a

Di - es il - la Di - es
 That - day shall be - a

ff.

Di - es il - la Di - es
 That - day shall be - a

E

ff sempre

sempre

mag - na Et a - ma - ra a -
 might - y one and ex - ceed - ing -

sempre

mag - na Et a - ma - ra a -
 might - y one and ex - ceed - ing -

sempre

mag - na Et a - ma - ra a -
 might - y one and ex - ceed - ing -

sempre

mag - na Et a - ma - ra a -
 might - y one and ex - ceed - ing -

sempre

sfz

ma - ra val - de Re qui -
 ly bit - ter. Grant

ma - ra val - de Re qui -
 ly bit - ter. Grant

ma - ra val - de Re qui -
 ly bit - ter. Grant

ma - ra val - de Re qui -
 ly bit - ter. Grant

Div. Unis.

F p

F p

F p

F p

F p

F p

em - æ - ter - nam
 them e - ter - nal

em - æ - ter - nam
 them e - ter - nal

em - æ - ter - nam
 them e - ter - nal

em - æ - ter - nam
 them e - ter - nal

em - æ - ter - nam
 them e - ter - nal

em - æ - ter - nam
 them e - ter - nal

cresc.

Do - na - e - is - Do - mi -
rest, - e - ter - nal - rest, - O

cresc.

Do - na - e - is - Do - mi -
rest, - e - ter - nal - rest, - O

cresc.

Do - na - e - is - Do - mi -
rest, - e - ter - nal - rest, - O

cresc.

Do - na - e - is - Do - mi -
rest, - e - ter - nal - rest, - O

cresc.

f *p*

ne Et lux per - pe - tu -
Lord, and let per - pe - tu -

f *p*

ne Et lux per - pe - tu -
Lord, and let per - pe - tu -

f *p*

ne Et lux per - pe - tu -
Lord, and let per - pe - tu -

f *p*

ne Et lux per - pe - tu -
Lord, and let per - pe - tu -

G *sempre dolce* **p**

a lu - ce - at e
al light shine on them,

sempre dolce **p**

a lu - ce - at e
al light shine on them,

sempre dolce **p**

a lu - ce - at e
al light shine on them,

sempre dolce **p**

a lu - ce - at e
al light shine on them,

G **p dolce**

H Moderato (♩ = 60) **pp**

on is. them.

pp

on is. Lu - ce - at e
them, light shine on them,

on is. them.

pp

on is, Lu - ce - at e
them, light shine on them,

H Moderato (♩ = 60) **pp staccato**

on is. them.

on is. them.

f *cresc.* *f*

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines (soprano and alto) with lyrics 'on is. them.'. The third staff is a vocal line (tenor/bass) with lyrics 'on is. them.'. The bottom two staves are piano accompaniment, starting with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to another forte (*f*) dynamic.

p dolce
Li - be - ra me Do - mi - ne
De - liv - er me O Lord

p dolce
Li - be - ra me Do - mi - ne
De - liv - er me O Lord

p dolce
Li - be - ra me Do - mi - ne
De - liv - er me O Lord

p dolce
Li - be - ra me Do - mi - ne
De - liv - er me O Lord

p sempre

Detailed description: This system contains the next four staves. The top four staves are vocal lines (soprano, alto, tenor, and bass) with lyrics 'Li - be - ra me Do - mi - ne De - liv - er me O Lord'. Each vocal line begins with a piano (*p*) and dolce dynamic. The bottom two staves are piano accompaniment, starting with a piano (*p*) and sempre dynamic.

de mor - te æ - ter - na
from e - ter - nal death

de mor - te æ - ter - na
from e - ter - nal death

de mor - te æ - ter - na
from e - ter - nal death

de mor - te æ - ter - na
from e - ter - nal death

J *sempre p*

In di - e il - la tre - men - da
in that aw - ful day

sempre p

In di - e il - la tre - men - da
in that aw - ful day

sempre p

In di - e il - la tre - men - da
in that aw - ful day

sempre p

In di - e il - la tre - men - da
in that aw - ful day

J *sempre p*

K6166

mf

in di - e il la
in that aw ful day

mf

in di - e il la
in that aw ful day

mf

in di - e il la
in that aw ful day

mf

in di - e il la
in that aw ful day

K

p *cresc.*

Quan - do coe li mo - ven - di sunt earth Quan - do
when heav - en and earth shall be

p *cresc.*

Quan - do coe li mo - ven - di sunt earth Quan - do
when heav - en and earth shall be

p *cresc.*

Quan - do coe li mo - ven - di sunt earth Quan - do
when heav - en and earth shall be

p *cresc.*

Quan - do coe li mo - ven - di sunt earth Quan - do
when heav - en and earth shall be

K

cresc.

coe - li mo - ven - di sunt et ter - ra
moved, when heav - en and earth shall be moved

coe - li mo - ven - di sunt et ter - ra
moved, when heav - en and earth shall be moved

coe - li mo - ven - di sunt et ter - ra
moved, when heav - en and earth shall be moved

coe - li mo - ven - di sunt et ter - ra
moved, when heav - en and earth shall be moved

f sempre
Dum ve - ne - ris ju - di - ca -
when Thou shalt come to judge

f sempre
Dum ve - ne - ris ju - di - ca -
when Thou shalt come to judge

f sempre
Dum ve - ne - ris ju - di - ca -
when Thou shalt come to judge

f sempre
Dum ve - ne - ris ju - di - ca -
when Thou shalt come to judge

f sempre

L

sempre

- re se - cu - lum judge per ig - nem
 - - - - - shalt come to judge by fire - - - - -

sempre

- re se - cu - lum judge per ig - nem
 - - - - - shalt come to judge by fire - - - - -

sempre

- re se - cu - lum judge per ig - nem
 - - - - - shalt come to judge by fire - - - - -

sempre

- re se - cu - lum judge per ig - nem
 - - - - - shalt come to judge by fire - - - - -

sempre

dim.

L

Baritone Solo
p dolce

Li - be - ra - me Do - mi - ne
 De - liv - er me O Lord.

p

Li - be - ra
De - liv - er

Li - be - ra
De - liv - er

Li - be - ra
De - liv - er

Basses
Li - be - ra
De - liv - er

p
De mor - te æ - ter - na
from e - ter - nal death

pp

me,
me,

Do - mi - ne.
O Lord.

me,
me,

Do - mi - ne.
O Lord.

Div.

me,
me,

Do - mi - ne.
O Lord.

Div.
Unis.

me,
me,

Do - mi - ne.
O Lord.

VII In Paradisum

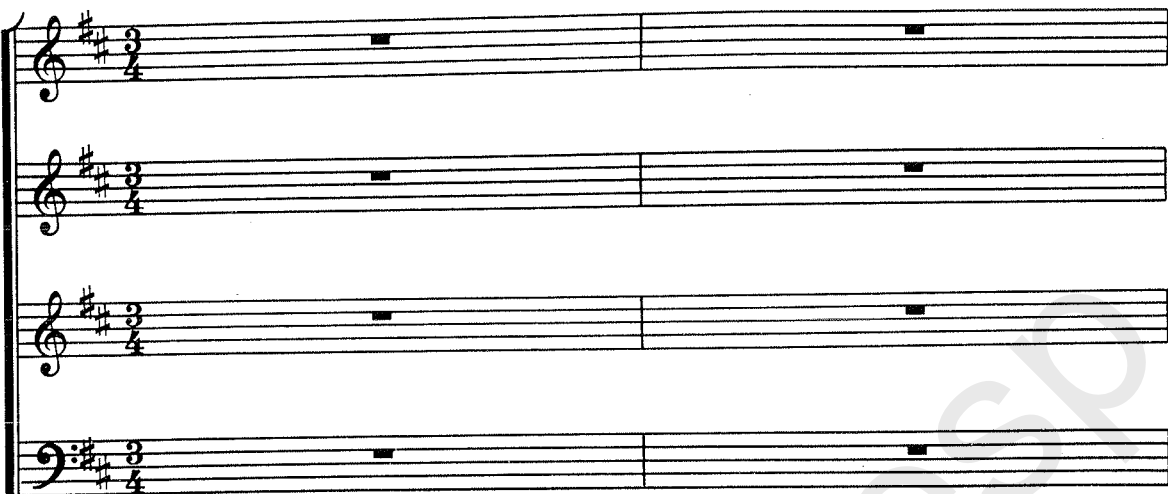
Andante moderato (♩ = 58)

Sopranos

Altos

Tenors

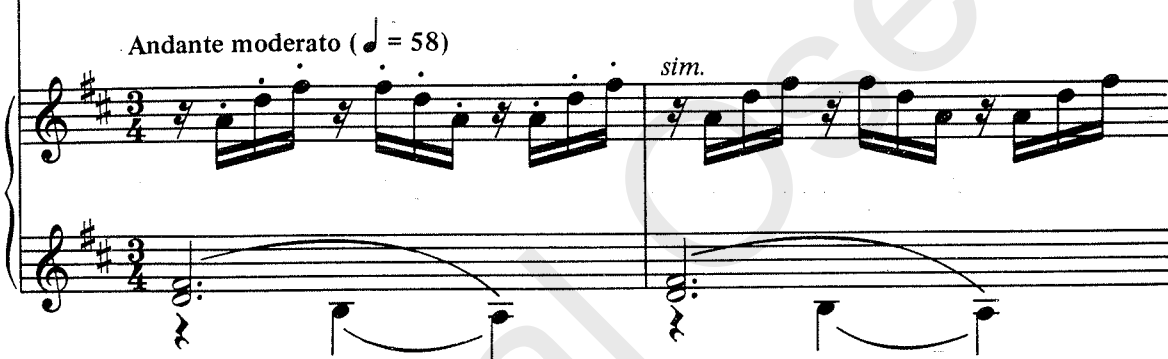
Basses



Andante moderato (♩ = 58)

sim.

Piano



p dolce

In pa - ra - di
In Par - a - dise



sum

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a long note on the G4 line, followed by a half note on A4, and then rests. The word "sum" is written below the first note. The middle staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth notes in a descending sequence. The bottom staff is the left-hand piano accompaniment, with a long note on the G3 line, followed by a half note on F#3, and then rests.

De - du - cant an - ge -
may the an gels re - ceive

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "De - du - cant an - ge -" on the first line and "may the an gels re - ceive" on the second line. The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, with a long note on the G3 line, followed by a half note on F#3, and then rests.

li in
thee at

p sempre

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics "li in" on the first line and "thee at" on the second line. The word "sempre" is written above the final note, and a piano dynamic marking "p" is placed above the staff. The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, with a long note on the G3 line, followed by a half note on F#3, and then rests.

A

tu - o ad - ven - tu sus -
thy - com - ing - tu may

sim.

ci - piant te - mar - ty -
the mar-tyrs re - ceive

res -
thee

sempre dolce

et per - du - cant te
and bring thee

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The lyrics "et per - du - cant te" are written below the notes, with "and bring thee" on a line below. The second and third staves are empty. The fourth staff is a piano accompaniment in bass clef, starting with a whole note G2, followed by a half note A2, and a half note B2. The piano part features a rhythmic pattern of eighth notes in the right hand.

B

in ci - vi - ta - tem sanc - tam Je -
in - to the Ho - ly Ci - ty Je -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The lyrics "in ci - vi - ta - tem sanc - tam Je -" are written below the notes, with "in - to the Ho - ly Ci - ty Je -" on a line below. The second and third staves are empty. The fourth staff is a piano accompaniment in bass clef, starting with a whole note G2, followed by a half note A2, and a half note B2. The piano part features a rhythmic pattern of eighth notes in the right hand.

B

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing a whole rest. The second and third staves are empty. The fourth staff is a piano accompaniment in bass clef, starting with a whole note G2, followed by a half note A2, and a half note B2. The piano part features a rhythmic pattern of eighth notes in the right hand.

ru - sa - lem Je -
ru - sa - lem Je -

Div. *pp*

Je - ru - sa -
Je - ru - sa -

Div. *pp*

Je - ru - sa -
Je - ru - sa -

cresc.

ru - sa - lem Je -
ru - sa - lem Je -

cresc.

lem Je - ru - sa -
lem Je - ru - sa -
cresc.

lem Je - ru - sa -
lem Je - ru - sa -

sim.

cresc.

ru - sa - lem
ru - sa - lem

Je -
Je -

lem Je
lem Je

lem Je
lem Je

mf

Je - ru sa -
Je - ru sa -

ru sa -
ru sa -

ru sa -
ru sa -

ru sa -
ru sa -

ru sa -
ru sa -

C

C

lem
lem

lem
lem

lem
lem

lem
lem

pp

Sopranos
dolce

Cho rus an ge
There may the cho -

pp

lo - rum te sus - ci - pi -
 ir of an - gels re - ceive

at et cum
 thee and with

D

La - za - ro quam dam
 La - za - rus, once a

pau - pe - re
beg - gar,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a long note on 'pau' and a dotted note on 'beg', followed by a melodic phrase for 'pe - re' and 'gar,'. The piano accompaniment is in the same key signature and features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. A large watermark 'MusicalScoreSaver' is visible across the page.

Et cum La - za - ro
and with La - za - rus,

The second system of the musical score continues with three staves. The vocal line has a long note on 'Et' and a dotted note on 'and', followed by a melodic phrase for 'cum' and 'with', and another phrase for 'La - za - ro' and 'La - za - rus,'. The piano accompaniment maintains the rhythmic pattern from the first system. A large watermark 'MusicalScoreSaver' is visible across the page.

cresc.
quam dam pau - pe - re
once a beg - gar,

The third system of the musical score consists of three staves. The vocal line begins with a 'cresc.' marking and has a long note on 'quam' and a dotted note on 'once', followed by a melodic phrase for 'dam' and 'a', and another phrase for 'pau - pe - re' and 'beg - gar,'. The piano accompaniment also has a 'cresc.' marking and continues with the rhythmic pattern. A large watermark 'MusicalScoreSaver' is visible across the page.

E

æ - ter - nam ha - be - as
mayst thou have e - ter - nal

E

pp

re rest, qui have

pp
re qui
Div. rest, have

pp
re qui
rest, have

Div.
pp
re qui
rest, have

pp

em! rest! *pp* æ - e -

em! rest!

em! rest!

em! rest!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with rests and the instruction 'em! rest!'. The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. A dynamic marking of *pp* (pianissimo) is present at the end of the system.

F ter - nam ha ha be -
ter - nal rest, mayst thou

pp æ - ter - nam ha be -
e - ter - nal rest, mayst thou

æ - ter - nam ha be -
e - ter - nal rest, mayst thou

pp æ - ter - nam ha be -
e - ter - nal rest, mayst thou

F æ - ter - nam ha ha be -
e - ter - nal rest, mayst thou

The second system continues the vocal and piano parts. It begins with a fermata over the first measure, marked with a circled 'F'. The vocal parts enter with the lyrics 'ter - nam ha ha be -' and 'ter - nal rest, mayst thou'. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *pp* and a circled 'F' at the end of the system.

as have re e

as have re e

as have re e

as have re e

ppp

ppp

ppp

ppp

sempre sotto voce

ter qui em. rest.

ter qui em. rest.

ter qui em. rest.

ter qui em. rest.

ter qui em. rest.

ter qui em. rest.

ANTONIO VIVALDI

V O C A L S C O R E

GLORIA

Excertos:

Gloria in excelsis Deo
Domine Deus, Rex coelestis
Cum sancto spiritu

Gloria

RV 589

Edited by
Paul Everett

ANTONIO VIVALDI
(1678–1741)

1. Gloria in excelsis Deo

Allegro

SOPRANO

CONTRALTO

TENORE

BASSO

Allegro

[f]

Ob., Tpt., Str., Bc.

4

8

2 Gloria in excelsis Deo

11

14

[f] Glo - ri - a,
[f] Glo - ri - a,
[f] Glo - ri - a,
[f] Glo - ri - a,

18

glo - ri - a, glo - ri - a, glo - ri - a in
glo - ri - a, glo - ri - a, glo - ri - a in
glo - ri - a, glo - ri - a, glo - ri - a in
glo - ri - a, glo - ri - a, glo - ri - a in

22

p

ex - cel - sis De - o, in ex - cel - sis

ex - cel - sis De - o, *p* in ex - cel - sis

ex - cel - sis De - o, *p* in ex - cel - sis

ex - cel - sis De - o, *p* in ex - cel - sis

27

[f]

De - o. Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

De - o. *[f]* Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

De - o. *[f]* Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

De - o. *[f]* Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

32

- a in ex - cel - sis De - o.

- a in ex - cel - sis De - o.

- a in ex - cel - sis De - o.

- a in ex - cel - sis De - o.

4 Gloria in excelsis Deo

37

Musical score for measures 37-41. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Glo - ri - a, glo - ri - a in ex - cel - -". The piano part includes dynamic markings *p* and *f*.

42

Musical score for measures 42-46. It features four vocal staves and a piano accompaniment. The lyrics are: "sis De - -". The piano part continues with a steady accompaniment.

47

Musical score for measures 47-51. It features four vocal staves and a piano accompaniment. The lyrics are: "o. Glo - ri - a in ex -". The piano part includes a dynamic marking *h* in measure 51.

51

cel - sis, glo - ri - a in ex - cel - sis De -

cel - sis, glo - ri - a in ex - cel - sis De -

cel - sis, glo - ri - a in ex - cel - sis De -

cel - sis, glo - ri - a in ex - cel - sis De -

The musical score for measures 51-54 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "cel - sis, glo - ri - a in ex - cel - sis De -". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using quarter and eighth notes.

55

- o. Glo - ri - a in ex - cel - sis De -

- o. Glo - ri - a in ex - cel - sis De -

- o. Glo - ri - a in ex - cel - sis De -

- o. Glo - ri - a in ex - cel - sis De -

The musical score for measures 55-58 features four vocal staves and a piano accompaniment. The vocal parts begin with a rest for the first measure, then sing the lyrics "- o. Glo - ri - a in ex - cel - sis De -". The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand, including some chordal textures.

59

- o,

- o,

- o,

- o,

The musical score for measures 59-62 features four vocal staves and a piano accompaniment. The vocal parts begin with a rest for the first measure, then sing the lyrics "- o,". The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand, primarily using quarter notes.

6 Gloria in excelsis Deo

62

in ex - cel

in ex - cel

in ex - cel

in ex - cel

65

sis, glo - ri - a in ex - cel - sis

sis, glo - ri - a in ex - cel - sis

sis, glo - ri - a in ex - cel - sis

sis, glo - ri - a in ex - cel - sis

69

De - o.

De - o.

De - o.

De - o.

5. Domine Deus, Rex coelestis

Largo

SOPRANO

The musical score is written for Soprano, Violin or Oboe Solo, and Bassoon. It begins with a key signature of one flat and a 12/8 time signature. The tempo is marked 'Largo'. The score is divided into systems, with measure numbers 3, 6, 9, and 12 indicated at the start of each system. The Soprano part includes lyrics: 'Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter... om - ni - po -'. The instrumental parts include a 'Vin. or Ob. Solo' and 'Bc.' (Bassoon). The score features various musical notations such as slurs, trills, and dynamic markings.

15

- tens. Do - mi - ne De - us, Rex coe-

18

- le - stis, De - us Pa - ter, De - us Pa -

20

ter, Pa - ter om - ni - po-tens.

23

Do - mi - ne De - us, Do - mi - ne

26

De - us, Rex coe-le - stis, De - us Pa - ter, De - us Pa - ter, Pa -

29 [tr]

ter, Pa - ter_ om - ni - po - tens,

32

Pa

35

ter, Pa - ter_ om - ni - po - tens.

38

41 [tr]

11. Cum Sancto Spiritu

Allegro

SOPRANO
 CONTRALTO
 TENORE
 BASSO

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris,

Allegro

Bc.

5

Pa-tris. A-men, a-men, a-

Cum San-cto Spi-ri-tu, in glo-ri-a

Cum San-cto Spi-ri-tu, in glo-ri-a De-i

De-i Pa-tris. A-men.

Org.

9

- men, a-men. Cum San-cto Spi-ri-tu,

De-i Pa-tris, De-i Pa-tris. A-men, a-men,

Pa-tris, in glo-ri-a De-i Pa-tris. A-men, a-men, a-

Cum San-cto

Ob., Str., Bc.

13

in glo - ri - a De - i Pa - tris, De - i Pa - tris. A - men,
 a - men, a - men, a - men.
 Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - men,
 Ob., Str., Org.

17

+Tpt.

22

a - men, a -
 Cum San - cto Spi - ri - tu, in
 Cum San - cto Spi - ri - tu, in
 a - men.
 +Bc. Ob., Str., Bc. Ob., Str., Org.

26

men, a - men.
 glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris. A-men, a -
 glo - ri - a De - i Pa - tris, De - i Pa-tris. A - men, a -
 Cum San-cto Spi-ri-

Ob., Str., Bc.

30

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men,
 men, a - men.
 - men, a - men,
 - tu, in glo-ri-a De-i Pa-tris. A-men.

+Tpt.

34

a - men. Cum San-cto
 Cum San-cto Spi-ri-tu, in glo-ri-a De-i
 a - men, a -
 Cum San-cto Spi-ri-tu, in glo-ri-a De-i

Ob., Str., Org. +Bc.

39

Musical score for measures 39-42. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a - - Pa - tris. A - - men, a - - men, a - - men, a - - men, a - - Pa - tris. A - men. Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - -".

43

Musical score for measures 43-46. It consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "- men, a - - men, a - men. - men, a - - men, a - - men. - men, a - men, a - men, a - men, - men, a - - men, a - - men, a - - men, a - - men.".

47

Musical score for measures 47-50. It consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "Cum San - cto a - -".

51

Spi - ri-tu, cum San-cto Spi - ri-tu, a - men, a - men.
 Cum San-cto Spi - ri-tu, a - men, a - men.
 a - men, a - men.
 - men, a - men, - - - men.

Ob., Tpt., Str., Bc.

55

Cum San - cto Spi - ri-tu, in glo - ri-a De - i,
 Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris. A - men,
 Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris. A - men, a - men,
 Cum San - cto Spi - ri - tu, cum San-cto Spi-ri-tu, in glo-ri-a De-i

59

De - i Pa - tris, Pa-tris. A - men, a - men, a - men, a - men, a -
 a - men, a - men, a - men, a - men, a -
 a - men, a - men, a - men, a - men, a - men, a -
 Pa-tris, in glo-ri-a De-i Pa-tris. A - men, a - men, a - men, a -

64

- men, a - men. Cum San-cto Spi-ri-tu, cum San-cto

- men, a - men, a - men, a - men.

- men, a - men, a - men, a - men.

a - men. Cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu,

69

Spi-ri-tu, cum San-cto Spi-ri-tu,

men, a - men. Cum San-cto

- men, a - men, a - men. Cum San-cto

cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris A - men, a - men. Cum San-cto

74

in glo-ri-a De-i Pa-tris, De-i Pa-tris. A - - - men.

Spi-ri-tu, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris. A - - - men.

Spi-ri-tu, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris. A - men, a - men.

Spi-ri-tu, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris. A - men, a - men.

HÄNDEL

V O C A L S C O R E

O MESSIAS:

Aleluia

39. Chorus

Allegro

Soprano

Alto

Tenore

Basso

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

Trbe., Timp., Ob.,
Viol., Va.

s. rip.

Ob. unis. c. Sopr.

Continuo
(Cemb., Vc.,
Violone, Fag.)

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

c. rip. per tutto

5

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

9

for the Lord God Om-ni - po-tent reign-eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

for the Lord God Om-ni - po-tent reign-eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

for the Lord God Om-ni - po-tent reign-eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

for the Lord God Om-ni - po-tent reign-eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

12

lu - jah, Hal - le - lu - jah! Hal - le -
lu - jah, Hal - le - lu - jah, for the Lord God Om - ni - po - tent reign - eth, Hal - le -
lu - jah, Hal - le - lu - jah, for the Lord God Om - ni - po - tent reign - eth, Hal - le -
lu - jah, Hal - le - lu - jah, for the Lord God Om - ni - po - tent reign - eth, Hal - le -

16

Instrumental accompaniment for the first system, including piano and bass staves.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, for the Lord
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
lu - jah. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

20

Instrumental accompaniment for the second system, including piano and bass staves. The word *s. Violone* is written above the piano staff.

God Om-ni - - - po - tent reign - eth, Hal-le - lu-jah, Halle-lujah, Hallelu -
 Hal-le - lujah, Hallelu - jah, Hallelu-jah, Halle-lu-jah, Hal - le - lu -
 lu - jah, Halle-lu-jah, Halle - - lu - jah, Hallelu-jah! for the Lord
 Hal-le-lu-jah! for the Lord

23

Tutti

jah, Halle - lu-jah, Hal - le - lu - jah, Hallelu-jah, Hal-le-lu - jah, Halle - lu - jah, :
 jah, Halle - lu-jah, Halle - - lu - jah, Halle - lu-jah, Halle-lu-jah,
 God Om-ni - - po - tent reign - eth, Hallelu-jah, Halle-lu - jah, Halle - lu-jah,
 God Om-ni - - po - tent reign - eth, Halle - lu-jah, Halle-lu-jah,

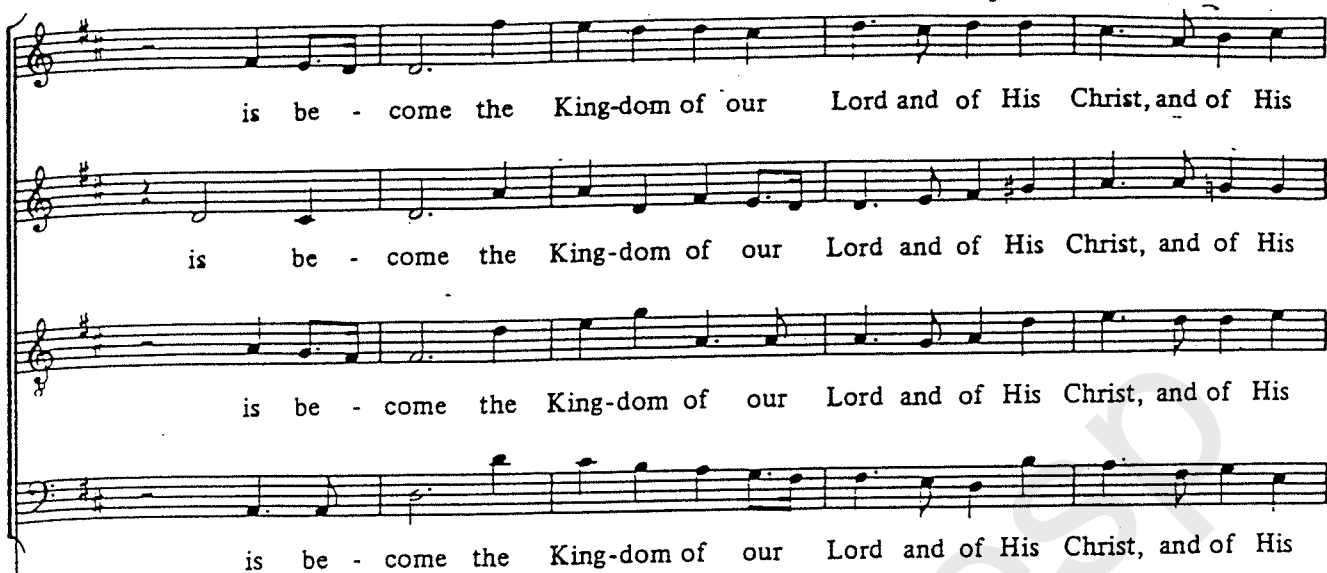
26

Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle - lu - jah, Hal -
 for the Lord GodOm-ni - po-tent reign - eth, Hallelu-jah,
 for the Lord GodOmni - po-tent reign - eth, Hal -
 Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Hallelu-jah, Halle-

29

le - lu - jah! The King-dom of this world
 Hal - le - lu - jah! The King-dom of this world
 le - - lu - jah! The King-dom of this world
 lu-jah, Halle - lu - jah! The King-dom of this world

32



is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

36



Christ;

Christ;

Christ; and He shall reign for ev - er and ev - er

Christ; and He shall reign for ev - er and ev - er, for ev - er and ev - er, and He shall

41



tasto solo

Tutti

and

and He shall reign for ev - er and ev - - er, for ev - er

er, and He shall reign for ev - er and ev - - er,

reign, and He shall reign for ev - er, for ev - er and ev - er, for

46

Viol. II

Viol. I

He shall reign for - ev - er and ev - - er, King of Kings

and ev - er, for ev - er and ev - er, King of Kings

and He shall reign for ev - er and ev - er, for ev - er and

ev - er and ev - er, for ev - er, for ev - er, and ev - er, for ev - er and

49

—, and Lord of Lords _____,

—, and Lord of Lords _____

ev-er, Halle-lu-jah, Halle - lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Halle-

ev-er, Halle-lu-jah, Halle - lu-jah, for ev-er and ev-er, Halle -lu-jah, Halle-

53

King of Kings _____, and Lord of

—, for ev-er and ev-er, Halle-lu-jah, Halle - lu-jah,

lu-jah, for ev-er and ev-er, Halle -lu-jah, Hal-le - lu-jah,

lu -jah, for ev-er and ev-er, Halle -lu-jah, Halle - lu-jah,

57

Lords, King of Kings,
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, for ev-er and
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, for ev-er and
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah, for ev-er and

61

and Lord of Lords, and Lord of
ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of Kings, and Lord of
ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of Kings, and Lord of
ev-er, Hal-le-lu-jah, Hal-le-lu-jah, King of Kings, and Lord of

65

Lords, and He shall reign, and

Lords, and He shall reign, and He shall

Lords, and He shall reign, and He shall reign,

Lords, and He shall reign for ev - er and ev - er,

69 *s. Violone*

He shall reign for ev - er and ev - er, for ev - er and

reign for ev - er and ev - er, King of Kings, for ev - er and

and He shall reign for ev - er and ev - er, King of Kings

and He shall reign for ev - er and ev - er, King of Kings, for ev - er and

72 *Tutti*

ev - er, Hal-le - lu - jah, Hal-le - lu - jah, and He shall
 ev - er, and He shall reign, Hal-le - lu - jah, Hal-le - lu - jah, and
 —, and He shall reign —————, and He shall
 ev - er, and He shall reign, Hal-le - lu - jah, Hal-le - lu - jah, and He shall

76

reign for ev - er, for ev - er and ev - - er, King of
 He shall reign for ev - er and ev - - er, King of —
 reign for ev - er, for ev - er and ev - - er, King of —
 reign for ev - er, for ev - er and ev - - er, King of

79

82

Kings, and Lord of Lords, King of Kings, and Lord of
Kings, and Lord of Lords, King of Kings, and Lord of
Kings, and Lord of Lords, King of Kings, and Lord of
Kings, and Lord of Lords, King of Kings, and Lord of

This block contains the first three systems of a musical score. Each system consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The lyrics are: "Kings, and Lord of Lords, King of Kings, and Lord of Kings, and Lord of Lords, King of Kings, and Lord of Kings, and Lord of Lords, King of Kings, and Lord of Kings, and Lord of Lords, King of Kings, and Lord of". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

85

Lords, and He shall reign for ev - er and ev -
Lords, and He shall reign for ev - er and ev -
Lords, and He shall reign for ev - er and ev -
Lords, and He shall reign for ev - er, for ev - er and ev -

This block contains the second three systems of the musical score. Each system consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "Lords, and He shall reign for ev - er and ev - Lords, and He shall reign for ev - er and ev - Lords, and He shall reign for ev - er and ev - Lords, and He shall reign for ev - er, for ev - er and ev -". The piano accompaniment continues with a similar rhythmic pattern to the previous section.

er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-

83

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

91