

Marcos Portugal (1762-1830)

Missa de mortos

Edição: Antonio Campos

coro, orquestra
(*choir, orchestra*)

Partes:

Flautas 1, 2
Clarinetas 1, 2
Clarinetas 3, 4
Fagotes 1, 2
Trompas 1, 2
Trompetes 1, 2
Trombone
Tímpanos
Coro (SATB)
Violinos 1, 2
Violas
Baixo (violoncelo/contrabaixo)

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Patrocínio

Realização



MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

Missa de Mortos

(1816)

Flautas

Marcos Portugal

VI - Ab auditione mala

Andante piú mosso di prima

Flautas I, II

ff ff

14 ff f

25

VIII - Et gratia tua

19 4 2 f

31 2 5 19 f

63 4 2 3 3 pp

80 f 2 3 3 p

94 f p

101 pp 7

IX - Dies irae

Allegro maestoso, ma comodo

The musical score is written for a single flute in G major (one sharp) and 3/4 time. It begins with a 15-measure rest. The first staff (measures 1-21) features a melody starting on G4, moving up stepwise to D5, with a forte (*f*) dynamic. The second staff (measures 22-26) continues the melody with eighth-note patterns and includes accents. The third staff (measures 27-33) shows a descending melodic line with accents and a fortissimo (*ff*) dynamic. The fourth staff (measures 34-38) contains a rhythmic pattern of eighth notes with accents. The fifth staff (measures 39-58) features a complex rhythmic pattern with a 15-measure rest in the middle and a forte (*f*) dynamic. The sixth staff (measures 59-63) continues the rhythmic pattern. The seventh staff (measures 64-69) has a melodic line with accents. The eighth staff (measures 70-76) includes a fortissimo (*ff*) dynamic and accents. The ninth staff (measures 77-92) contains a 6-measure rest followed by a melodic phrase and a 5-measure rest. The tenth staff (measures 93-99) has a 3-measure rest followed by a melodic phrase and a forte (*f*) dynamic. The eleventh staff (measures 100-104) continues the melodic line. The final staff (measures 105-110) concludes with a melodic phrase and a fermata.

XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

Musical score for Flute part of 'XVIII - Rex tremendae majestatis'. The score is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The piece begins with a dynamic marking of *f* (forte). The first line contains measures 1 through 13, with a triplet of eighth notes in measure 3 and a triplet of eighth notes in measure 13. The dynamic marking changes to *ff* (fortissimo) in measure 13. The second line contains measures 14 through 26, featuring a complex rhythmic pattern of eighth and sixteenth notes. The third line contains measures 27 through 30, with a dynamic marking of *p* (piano) in measure 29. The fourth line contains measures 31 through 39, with a triplet of eighth notes in measure 31 and a dynamic marking of *ff* in measure 39. The fifth line contains measures 40 through 58, with a dynamic marking of *ff* in measure 40. The sixth line contains measures 59 through 67, with a dynamic marking of *ff* in measure 59 and a triplet of eighth notes in measure 67.

XX - Juste judex ultionis

Tempo di prima

Musical score for Flute part of 'XX - Juste judex ultionis'. The score is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The piece begins with a dynamic marking of *ff* (fortissimo). The first line contains measures 1 through 15, with a dynamic marking of *ff* in measure 1. The second line contains measures 16 through 19, featuring a complex rhythmic pattern of eighth and sixteenth notes. The third line contains measures 20 through 25, with a dynamic marking of *f* (forte) in measure 25. The fourth line contains measures 26 through 30, with a dynamic marking of *f* in measure 26.

Musical score for flutes, measures 33-43. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 33 begins with a rest followed by a series of eighth notes and quarter notes. Measures 39 and 43 feature chords and rests. The piece concludes with a double bar line and repeat dots.

XXI - Ingemisco tamquam reus

Andante

Musical score for flutes, measures 1-36. The score is in 2/4 time and begins with the tempo marking 'Andante' and the dynamic 'dolce'. The piece is characterized by frequent triplet patterns. Measure 15 includes the dynamic '(dolce)'. Measure 36 ends with the dynamic 'f'. The score concludes with a double bar line and repeat dots.

XXII - Preces meae non sunt digne

Allegretto grazzioso

7 *p* *f*

16 *ff*

20

XXIII - Qui Mariam absolvisti

Recitativo

3

XXIV - Preces meae non sunt digne

A tempo

6 *p* *f* *Solo dolce*

15 *f* *f*

22 *f* *f*

39 *f* *ff*

44 *p* *f*

48 *f*

XXV - Inter Oves**A Solo de Tenor com acompanhamento. de Bacho****Andante sostenuto ed' imperioso**

Musical score for XXV - Inter Oves, featuring a tenor solo with piano accompaniment. The score is in common time (C) and consists of three staves. The first staff starts with a forte (*f*) dynamic and a fermata of 5 measures. The second staff continues with a forte (*f*) dynamic and a fermata of 10 measures. The third staff features a forte (*f*) dynamic and fermatas of 4, 2, and 3 measures.

XXVI - Confutatis maledictis**Allegro mosso**

Musical score for XXVI - Confutatis maledictis, featuring a tenor solo with piano accompaniment. The score is in common time (C) and consists of seven staves. The first staff starts with a piano (*p*) dynamic and a fermata of 4 measures. The second staff continues with a forte (*f*) dynamic and a fermata of 24 measures. The third staff features a forte (*f*) dynamic and a fermata of 30 measures. The fourth staff has a forte (*f*) dynamic and fermatas of 43, 3, and 12 measures. The fifth staff continues with a forte (*f*) dynamic and a fermata of 67 measures. The sixth staff features a forte (*f*) dynamic and a fermata of 75 measures. The seventh staff has a piano (*p*) dynamic and a fermata of 83 measures. The eighth staff features a forte (*f*) dynamic and fermatas of 92, 13, and 2 measures.

113 *f* 7 *f*

126 3 *f* 4 *f* 5 *f*

143 10 *f* 7 *f*

166 7 *f* *p* *cresc*

178 *ff*

183

XXVIII - Lacrymosa dies illa

Allegretto cantabile

1 *f* 5 *f* *f* 2 *mf*

15 4 *f* 2 *f* 5 *f*

30 2 *f* *mf* *f* *ff* 6

XXIX - Huic ergo parce Deus

Andante non tanto lento

4

p

9

3

p

17

3

25

30

f

35

9

6

56

f

62

3

f

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

7

f

11

f *f* *f* *f*

25

f

10

f *f*

39

f *f*

15

XXXI - Sed signifer sanctus Michael**Piú mosso****XXXII - Quam olim Abrahae****Piú mosso, ma poco**

Musical score for XXXII - Quam olim Abrahae. The piece is in 3/4 time and begins with a dynamic marking of *f*. The tempo is marked **Piú mosso, ma poco**. The score consists of three lines of music. The first line includes a dynamic marking of *p* and a fermata with a '5' above it. The second line includes a dynamic marking of *f* and a fermata with a '2' above it. The third line includes a dynamic marking of *f* and a fermata with a '2' above it.

XXXIV - Quam olim Abrahae**Tempo di prima**

Musical score for XXXIV - Quam olim Abrahae. The piece is in 3/4 time and begins with a dynamic marking of *f*. The tempo is marked **Tempo di prima**. The score consists of four lines of music. The first line includes a dynamic marking of *p* and a fermata with a '5' above it. The second line includes a dynamic marking of *f* and a fermata with a '2' above it. The third line includes a dynamic marking of *f* and a fermata with a '2' above it. The fourth line includes a dynamic marking of *p* and a fermata with a '2' above it.

XXXV - Sanctus

Andante moderato
3

ff

6

f *p*

XXXVI - Hosanna in excelsis

Allegretto
4

(mp) *f* 2

13

f

20

f

30

dolce *f*

XXXVII - Benedictus, a quatro

Sem indicação

TACET

D.C. Hosanna

Missa de Mortos

(1816)

Clarinetas em Sib I, II

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Clarinetas em Sib I, II

15
(p)

18
f *p* *f* *p* *p*

25
p *p*

II - Te Decet Hymnus

Andante sostenuto ed molto espressivo, comme prima

Recitativo

2
f *f* *f*

8
p

14
p *dolce*

42 Soli
f *p*

46
f *p* *p*

55
f *pp*

III - Kyrie eleison

Larghetto

dolce

5

10

16

20

f *p*

f *p*

f *p*

f *p*

IV - Requiem aeternam

Andante

Soli

7

12

f *p*

pp

29

f *p* *f* *p*

38

p

47

53

61

69

pp *pp*

79

f *p*

89

f *p*

98

pp

IX - Dies irae

Allegro maestoso, ma comodo

15

f

21

26

32

ff

38

15

f

58

64

69

ff

76

p

83

p

88

94

3

f

101

105

X -Tuba Mirum

Solo de Basso

Andante maestoso

10

f f f p dolce

19

26

dolce

35

f pp

40

p

47

p f subito

XI - Coget omnes ante thronum

Allegro maestoso

f

5

p *f* *f*

A tempo

21

f

26

pp

34

8

Solo

dolce

47

f *f*

57

63

XII - Recitativo: Tuba Mirum

Quasi allegro

3

XIV - Liber scriptus

Un tanto sost^o. ma non poco

Allegretto non mosso

XV - Quid sum miser

Adagio

XVII - Liber scriptus

XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

11

20

25

30

40

54

59

65

f *f* *f* *ff* *p* *f* *ff* *p*

XIX - Recordare Jesu pie

Andante cantabile *dolce*

5

8

20

30

41

46

XX - Juste judex ultionis

Tempo di prima

8

Musical score for XX - Juste judex ultionis. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and a *ff* marking. The second staff starts at measure 15. The third staff starts at measure 20. The fourth staff starts at measure 26 and includes a dynamic marking of *f*. The fifth staff starts at measure 33. The sixth staff starts at measure 39 and ends with a double bar line.

XXV - Inter Oves

A Solo de Tenor com acompanto. de Bacho

Andante sostenuto ed' imperioso

Solo

Musical score for XXV - Inter Oves. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *f* and a *f* marking, and includes a *Solo* section with a *(dolce)* marking. The second staff starts at measure 6 and includes a *ff* marking. The third staff starts at measure 8. The fourth staff starts at measure 10 and includes a *f* marking. The fifth staff starts at measure 17 and includes a *f* marking. The score features various musical notations including triplets, slurs, and dynamic markings.

XXVI - Confutatis maledictis

Allegro mosso

p

14 **Solo**

dolce

24 *f* *f* *f*

30 *f* *p* *f*

43 *f* *ff* *f* *p*

59 *f*

69 *f* *f*

80

85 *p*

95 *dolce*

104 *f* *f* *f*

115 *p* *f*

126 **3** **8** **b8** **4** **5**
f *f* *f*

143 **10** **7**
f *f*

166 **7**
f *p* *cresc* *ff*

179

183

XXVIII - Lacrymosa dies illa

Allegretto cantabile
f *f* *f* *p*

10 **2** **3** **2**
f *f* *mf* *f* *p* *f*

23 **2**
p *f* *f*

33 **2** *dolce*
mf *f* *ff*

39

XXIX - Huic ergo parce Deus

Andante non tanto lento

Musical score for XXIX - Huic ergo parce Deus. The score is written for Clarinet in B-flat (Sib I, II) and consists of seven staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante non tanto lento'. The score includes dynamic markings such as *p* (piano), *f* (forte), and *dolce* (sweetly). There are also numerical markings (14, 19, 25, 30, 35, 50, 62, 66) indicating specific measures or phrases. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

Musical score for XXX - Domine Jesu Christe. The score is written for Clarinet in B-flat (Sib I, II) and consists of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante comodo e giusto'. The score includes dynamic markings such as *f* (forte) and *p* (piano). There are also numerical markings (7, 10, 23, 38, 9, 15) indicating specific measures or phrases. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

XXXI - Sed signifer sanctus Michael

Piú mosso

f

XXXII - Quam olim Abrahae

Piú mosso, ma poco

f *p* *f*

12 *p* *f*

18

XXXIV - Quam olim Abrahae

Tempo di prima

f *p* *f*

12 *p* *f*

19 *f*

25 *p* *f*

XXXVIII - Agnus Dei

Andante maestoso

f *f*

6 *p* *f* *p*

13 *p* *pp*

22

29

41

XXXIX - Lux aeterna

Post Communio

Andante sostenuto

Allegro mosso

12

XLI - Requiem aeternam*Andante sostenuto*
XLII - Cum sanctis tuis*Allegro mosso, comme prima*

11

Andante sostenuto

15

Missa de Mortos

(1816)

Clarinetas em Sib III, IV

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Clarinetas em Sib III, IV

15

19

26

II - Te Decet Hymnus

Andante sostenuto ed molto espressivo, comme prima

Recitativo

8

14

43

51

57

III - Kyrie eleison

Larghetto

Musical score for Kyrie eleison, measures 1-20. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Larghetto'. The first measure is marked 'dolce'. The score consists of five staves of music. The first staff (measures 1-4) features a melodic line with eighth-note patterns and a bass line with chords. The second staff (measures 5-9) continues the melodic line. The third staff (measures 10-15) includes a dynamic change from *f* to *p* and a fermata over measure 11. The fourth staff (measures 16-19) features a melodic line with eighth-note patterns and a bass line with chords. The fifth staff (measures 20-20) concludes the section with a melodic line and a bass line with chords.

IV - Requiem aeternam

Andante

Soli

Musical score for Requiem aeternam, measures 7-17. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Andante'. The first measure is marked 'Soli'. The score consists of three staves of music. The first staff (measures 7-11) features a melodic line with eighth-note patterns and a bass line with chords. The second staff (measures 12-16) includes a dynamic change from *f* to *p* and a fermata over measure 13. The third staff (measures 17-17) concludes the section with a melodic line and a bass line with chords.

VI - Ab auditione mala

Andante piú mosso di prima

Musical score for VI - Ab auditione mala, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante piú mosso di prima". The score consists of four staves of music. The first staff begins with a rest followed by a *ff* dynamic marking. The second staff starts at measure 7 with a *dolce* marking and ends with a *pp* marking and a fermata. The third staff starts at measure 14 with a *ff* marking and a *dolce* marking. The fourth staff starts at measure 19 with a *f* marking and a fermata. Rehearsal marks 2, 4, and 8 are present throughout the piece.

VIII - Et gratia tua

Musical score for VIII - Et gratia tua, starting with a treble clef and a key signature of one sharp (F-sharp). The tempo is marked "Andante piú mosso di prima". The score consists of seven staves of music. The first staff starts at measure 19 with a *f* marking and a fermata. The second staff starts at measure 32 with a *f* marking and a fermata. The third staff starts at measure 67 with a *pp* marking and a fermata. The fourth staff starts at measure 79 with a *f* marking and a fermata. The fifth staff starts at measure 91 with a *f* marking and a *p* marking. The sixth staff starts at measure 99 with a *pp* marking and a fermata. Rehearsal marks 2, 4, 5, 19, 3, 2, 3, and 7 are present throughout the piece.

IX - Dies irae

Allegro maestoso, ma comodo

15 *f*

23

29 *ff*

35

40 15 *f*

61

67

73 *ff*

80 6 5 3 *p*

98 *f*

105

X - Tuba Mirum

Solo de Basso

Andante maestoso

f *f* *f* *p* *dolce*

10 *2* *2*

19 *dolce* *3* *3*

26 *3* *pp*

35 *p* *f subito*

40 *5* *3* *3*

XI - Coget omnes ante thronum

Allegro maestoso

f

6 *7* *A tempo* *4* *p* *f* *f* *f*

22 *3* *pp*

31 *4* *8* *6* *f*

53 *2* *f*

75 4

83 *f*

XIV - Liber scriptus

Un tanto sost^o. ma non poco

f

Allegretto non mosso

20

p *f*

26

XV - Quid sum miser

Adagio

5

7 13 *(p)* *f*

28 4 *f* 4

40 13 *f*

XX - Juste judex ultionis

Tempo di prima

Musical score for XX - Juste judex ultionis, starting at measure 8. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The second staff starts at measure 15. The third staff starts at measure 20. The fourth staff starts at measure 26 and includes a forte (*f*) dynamic. The fifth staff starts at measure 33. The sixth staff starts at measure 38. The seventh staff starts at measure 42 and ends with a double bar line.

XXV - Inter Oves

A Solo de Tenor com acompanto. de Bacho

Andante sostenuto ed' imperioso

Musical score for XXV - Inter Oves, starting at measure 10. The score is written in treble clef with a key signature of two sharps (F#, C#) and a common time signature. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The second staff starts at measure 10 and includes a forte (*f*) dynamic. The third staff starts at measure 15 and includes a forte (*f*) dynamic. The score features various rests and articulation marks, including a fermata over a measure in the third staff.

XXVI - Confutatis maledictis

Allegro mosso

4 *p* 2 13

24 *f* *f* *f*

30 *f* *p* *f* 7

43 *f* *ff* *f* 4 8 3 12 *f*

67 *f* 3 *f*

76 *f* 3

83 *p* 4

92 *f* 2 13 2 *f* *f*

114 *f* 7 *f* 4

130 *f* 4 *f* 5 *f* 10

154 *f* 8 *f* 7 *f* 7 *f*

174

p *cresc* *ff*

180

184

XXVIII - Lacrymosa dies illa

Allegretto cantabile

f *f* *f* 18 18

XXIX - Huic ergo parce Deus

Andante non tanto lento

18 *dolce* 2 9 *f* 6

24

30

35

50

62

66

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

7 11

25 10

39 15

XXXI - Sed signifer sanctus Michael

Piú mosso.

XXXII - Quam olim Abrahae

Piú mosso, ma poco

5

13 3

XXXIV - Quam olim Abrahae

Tempo di prima

5

12

19 2

25 2

XXXVIII - Agnus Dei**Andante maestoso**

Musical score for Agnus Dei, measures 1-42. The score is written in treble clef with a common time signature (C). The tempo is marked **Andante maestoso**. The key signature has one flat (B-flat). The score consists of six staves of music. Measure numbers 6, 16, 24, 30, and 42 are indicated at the beginning of their respective staves. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). There are several slurs and phrasing marks throughout the piece. A fermata is present over a whole note in measure 30. A 5-measure rest is indicated in measure 31. A 4-measure rest is indicated in measure 41.

XXXIX - Lux aeterna**Post Communio****Andante sostenuto**

Musical score for Lux aeterna, measures 1-12. The score is written in treble clef with a common time signature (C). The tempo is marked **Andante sostenuto**. The key signature has one flat (B-flat). The score consists of two staves of music. Measure numbers 7 and 12 are indicated at the beginning of their respective staves. Dynamics include *p* (piano) and *f* (forte). There are several slurs and phrasing marks throughout the piece. A 7-measure rest is indicated in measure 7. A 2-measure rest is indicated in measure 11.

XLII - Requiem aeternam

Andante sostenuto

Musical notation for measures 1-5. Measure 1: *f* (forte), quarter note G4, quarter rest. Measure 2: *p* (piano), quarter note G4, eighth note G4, quarter rest. Measure 3: *f*, quarter note G4, quarter rest. Measure 4: *p*, quarter note G4, eighth note G4, quarter rest. Measure 5: *f*, quarter note G4, quarter rest, followed by a triplet of quarter notes G4, G4, G4, and a fermata over the final G4.

XLII - Cum sanctis tuis

Allegro mosso, comme prima

Musical notation for measures 6-10. Measure 6: *p*, quarter note G4, quarter rest, followed by a sextuplet of eighth notes G4, A4, B4, C5, B4, A4. Measure 7: *f*, quarter note G4, eighth note G4, quarter note G4, eighth note G4, quarter note G4, eighth note G4, quarter note G4, eighth note G4. Measure 8: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 9: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 10: *f*, quarter note G4, quarter rest, quarter note G4.

Musical notation for measures 11-16. Measure 11: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 12: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 13: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 14: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 15: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 16: *f*, quarter note G4, quarter note G4, quarter note G4, quarter note G4.

17 Andante sostenuto

Musical notation for measures 17-19. Measure 17: *f*, quarter note G4, quarter rest. Measure 18: *f*, quarter note G4, quarter rest, followed by a half note G4. Measure 19: *f*, quarter note G4, quarter rest, followed by a half note G4 with a fermata.

Missa de Mortos

(1816)

Fagotes

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Fagotes I, II

8

14

20

26

31

II - Te Decet Hymnus

Recitativo

Andante sostenuto ed molto espressivo, comme prima

6

11

17

22

dolce

28

f p

34

40

f p

46

f p dolce p

52

f p

58

pp

III - Kyrie eleison

Larghetto

p

6

11

f p

17

f p

20

f p

IV - Requiem aeternam

Andante

p

6

f p

12

f p

18

pp

VI - Ab auditione mala

Andante piú mosso di prima

p ff ff

6

p f ff

17

p

24

f p

VII - Absolve Domine animas

Larghetto cantabile

p

5

f p

9

9

16

16

23

23

VIII - Et gratia tua

17

17

27

27

59

59

71

71

81

81

93

93

100

100

IX - Dies irae

Allegro maestoso, ma comodo

7

12

17

24

29

34

39

51

56

63

68

73

cresc

f

p

ff

f

ff

79

p

85

p

91

97

f

103

f

X -Tuba Mirum
Solo de Basso

Andante maestoso

f p f p f p

6

12

18

f p

23

f p

28

p pp

35

p *mf* *cresc* *p*

42

p

XI - Coget omnes ante thronum

Allegro maestoso

f

6

p

12

A tempo

p

18

f *f* *p* *f*

24

pp

30

p

37

p

44

p

50

f

56

56 *f*

61

64

XII - Recitativo: Tuba Mirum

Quasi allegro

3

Allegro moderato

p

7

A tempo

13

19

dolce

25

30

cresc

35

f *ff* *p*

41

ff *f* **6** *p* *cresc*

52

f *ff* *p*

57

ff *p*

63

68

f

74

p

79

83

f

XIV - Liber scriptus

Un tanto sost^o. ma non poco

f *p*

5

f

Allegretto non mosso

21

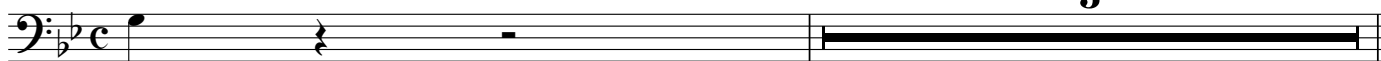
f

26

Adagio

XV - Quid sum miser

5



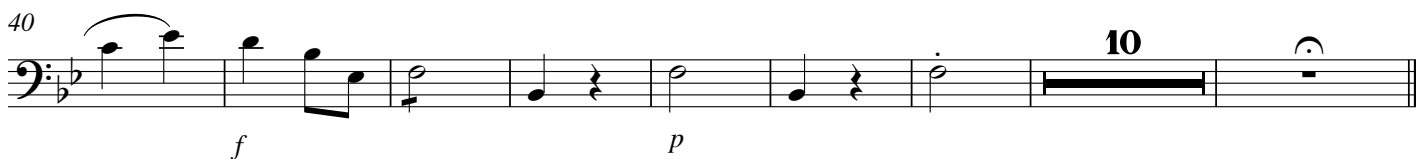
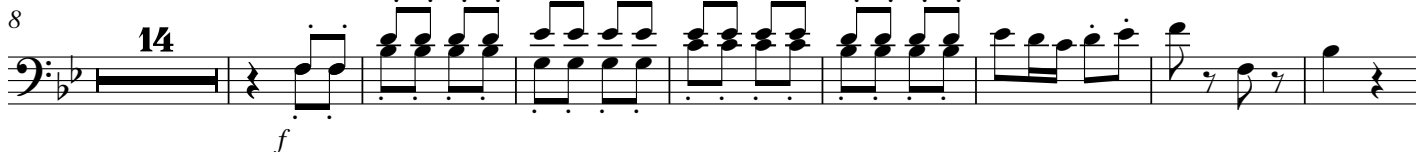
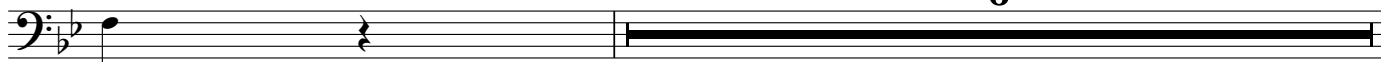
Tempo primo

XVI - Cum vix justus



XVII - Liber scriptus

6



XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

3

3



32

Musical notation for measures 32-42. Measure 32 has a triplet of eighth notes. Measures 33-34 have rests. Measures 35-36 have eighth notes. Measures 37-38 have eighth notes. Measure 39 has a half note. Measure 40 has a half note. Measure 41 has a half note. Measure 42 has a half note.

43

Musical notation for measures 43-48. Measures 43-44 have eighth notes. Measures 45-46 have eighth notes. Measures 47-48 have eighth notes.

XX - Juste judex ultionis

Tempo di prima

Musical notation for measures 49-54. Measure 49 has a half note. Measure 50 has a half note. Measure 51 has eighth notes. Measure 52 has eighth notes. Measure 53 has eighth notes. Measure 54 has eighth notes. Dynamics: *p*

6

Musical notation for measures 55-60. Measures 55-56 have eighth notes. Measures 57-58 have eighth notes. Measures 59-60 have eighth notes. Dynamics: *cresc*, *f*

11

Musical notation for measures 61-66. Measures 61-62 have sixteenth notes. Measures 63-64 have sixteenth notes. Measures 65-66 have sixteenth notes. Dynamics: *ff*

14

Musical notation for measures 67-72. Measures 67-68 have eighth notes. Measures 69-70 have eighth notes. Measures 71-72 have eighth notes.

19

Musical notation for measures 73-78. Measures 73-74 have eighth notes. Measures 75-76 have eighth notes. Measures 77-78 have eighth notes.

24

Musical notation for measures 79-84. Measures 79-80 have eighth notes. Measures 81-82 have eighth notes. Measures 83-84 have eighth notes. Dynamics: *f*

30

Musical notation for measures 85-90. Measures 85-86 have eighth notes. Measures 87-88 have eighth notes. Measures 89-90 have eighth notes.

35

Musical notation for measures 91-96. Measures 91-92 have eighth notes. Measures 93-94 have eighth notes. Measures 95-96 have eighth notes.

39

Musical notation for measures 97-102. Measures 97-98 have eighth notes. Measures 99-100 have eighth notes. Measures 101-102 have eighth notes.

XXI - Ingemisco tamquam reus

Andante

9

dolce *f p*

17

f p f 9

34

f p

40

f

XXII - Preces meae non sunt digne

Allegretto grazioso

p

7

p

12

f

17

ff

20

XXIII - Qui Mariam absolvisti

Recitativo

3

A tempo

XXIV - Preces meae non sunt digne

Musical score for XXIV - Preces meae non sunt digne, bass clef, key signature of two sharps, common time. The score consists of seven staves of music with various dynamics and articulations.

Staff 1: *p*
 Staff 7: *p*
 Staff 14: *cresc*
 Staff 19: *f*, *p*
 Staff 25: *f*
 Staff 32: *f*, *p*, *f*, *p*
 Staff 38: *p*, *cresc*, *f*, *ff*
 Staff 44: *p*
 Staff 48: *f*

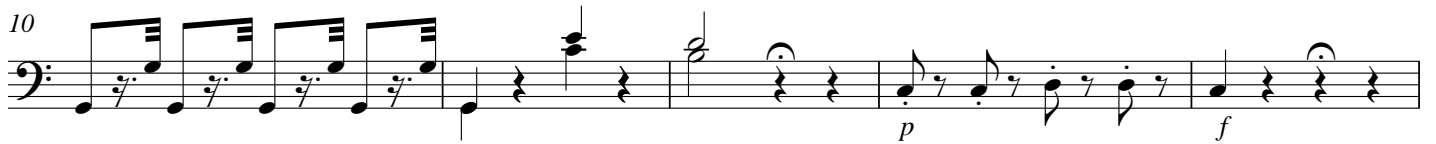
XXV - Inter Oves

A Solo de Tenor com acompanto. de Bacho

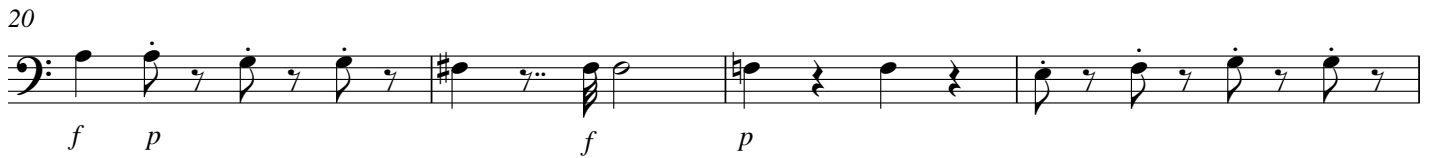
Andante sostenuto ed' imperioso

Musical score for XXV - Inter Oves, bass clef, key signature of two sharps, common time. The score consists of two staves of music with various dynamics.

Staff 1: *f*, *p*, *f*, *p*, *f*, *p*, *p*
 Staff 6: *ff*

10  Musical notation for measures 10-14. Measure 10 starts with a sixteenth-note triplet. Measures 11-12 have rests. Measure 13 has a half note. Measure 14 has a half note. Dynamics: *p* (measures 13-14), *f* (measure 14).

15  Musical notation for measures 15-19. Measure 15 has a half note. Measure 16 has a half note. Measure 17 has a half note. Measure 18 has a half note. Measure 19 has a half note. Dynamics: *p* (measures 15-16), *f* (measures 17-18), *p* (measures 19-20).

20  Musical notation for measures 20-23. Measure 20 has a half note. Measure 21 has a half note. Measure 22 has a half note. Measure 23 has a half note. Dynamics: *f* (measures 20-21), *p* (measures 22-23), *f* (measures 24-25), *p* (measures 26-27).

24  Musical notation for measures 24-27. Measure 24 has a half note. Measure 25 has a half note. Measure 26 has a half note. Measure 27 has a half note. Dynamics: *f* (measures 24-25), *p* (measures 26-27).

XXVI - Confutatis maledictis

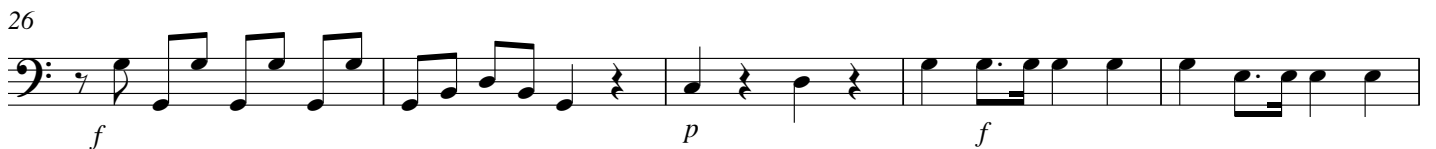
Allegro mosso

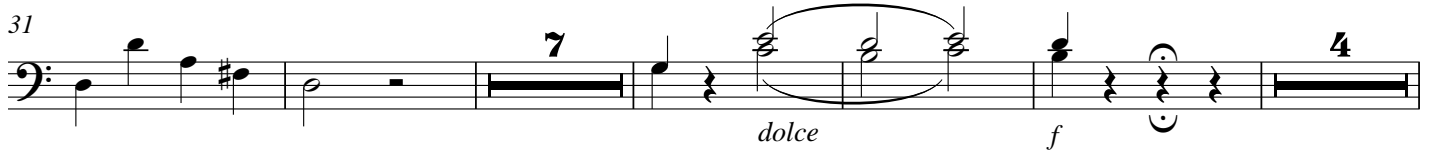
 Musical notation for measures 1-6. Measure 1 has a half note. Measure 2 has a half note. Measure 3 has a half note. Measure 4 has a half note. Measure 5 has a half note. Measure 6 has a half note. Dynamics: *p* (measures 1-6), *p* (measures 7-8).

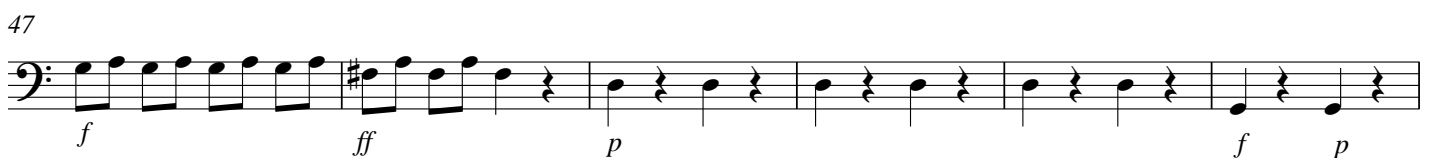
7  Musical notation for measures 7-13. Measure 7 has a half note. Measure 8 has a half note. Measure 9 has a half note. Measure 10 has a half note. Measure 11 has a half note. Measure 12 has a half note. Measure 13 has a half note. Dynamics: *p* (measures 7-8), *f* (measures 9-10), *p* (measures 11-12), *f* (measures 13-14).

14  Musical notation for measures 14-19. Measure 14 has a half note. Measure 15 has a half note. Measure 16 has a half note. Measure 17 has a half note. Measure 18 has a half note. Measure 19 has a half note. Dynamics: *f* (measures 14-15), *p* (measures 16-17), *f* (measures 18-19).

20  Musical notation for measures 20-25. Measure 20 has a half note. Measure 21 has a half note. Measure 22 has a half note. Measure 23 has a half note. Measure 24 has a half note. Measure 25 has a half note. Dynamics: *f* (measures 20-21), *p* (measures 22-23), *f* (measures 24-25).

26  Musical notation for measures 26-30. Measure 26 has a half note. Measure 27 has a half note. Measure 28 has a half note. Measure 29 has a half note. Measure 30 has a half note. Dynamics: *f* (measures 26-27), *p* (measures 28-29), *f* (measures 30-31).

31  Musical notation for measures 31-46. Measure 31 has a half note. Measure 32 has a half note. Measure 33 has a half note. Measure 34 has a half note. Measure 35 has a half note. Measure 36 has a half note. Measure 37 has a half note. Measure 38 has a half note. Measure 39 has a half note. Measure 40 has a half note. Measure 41 has a half note. Measure 42 has a half note. Measure 43 has a half note. Measure 44 has a half note. Measure 45 has a half note. Measure 46 has a half note. Dynamics: *f* (measures 31-32), *ff* (measures 33-34), *p* (measures 35-36), *dolce* (measures 37-38), *f* (measures 39-40), *f* (measures 41-42), *p* (measures 43-44).

47  Musical notation for measures 47-52. Measure 47 has a half note. Measure 48 has a half note. Measure 49 has a half note. Measure 50 has a half note. Measure 51 has a half note. Measure 52 has a half note. Dynamics: *f* (measures 47-48), *ff* (measures 49-50), *p* (measures 51-52), *f* (measures 53-54), *p* (measures 55-56).

124

cresc *f* *p*

Musical notation for measures 124-128. The staff shows a sequence of notes with dynamic markings: *cresc* (crescendo), *f* (forte), and *p* (piano).

129

f

Musical notation for measures 129-133. The staff shows a sequence of notes with a dynamic marking of *f* (forte).

134

f *p*

Musical notation for measures 134-140. The staff shows a sequence of notes with dynamic markings: *f* (forte) and *p* (piano).

141

f *p*

Musical notation for measures 141-147. The staff shows a sequence of notes with dynamic markings: *f* (forte) and *p* (piano).

148

Musical notation for measures 148-153. The staff shows a sequence of notes.

154

f *p*

Musical notation for measures 154-157. The staff shows a sequence of notes with dynamic markings: *f* (forte) and *p* (piano).

158

cresc

Musical notation for measures 158-162. The staff shows a sequence of notes with a dynamic marking of *cresc* (crescendo).

163

f *p*

Musical notation for measures 163-167. The staff shows a sequence of notes with dynamic markings: *f* (forte) and *p* (piano).

168

Musical notation for measures 168-172. The staff shows a sequence of notes.

173

f *p* *cresc* *ff*

Musical notation for measures 173-178. The staff shows a sequence of notes with dynamic markings: *f* (forte), *p* (piano), *cresc* (crescendo), and *ff* (fortissimo).

179

Musical notation for measures 179-182. The staff shows a sequence of notes.

183

Musical notation for measures 183-187. The staff shows a sequence of notes.

XXVIII - Lacrymosa dies illa**Allegretto cantabile**

13

21

33

XXIX - Huic ergo parce Deus**Andante non tanto lento**

6

12

18

24

29

35

44

f *p*

51

p *f*

57

p *f*

64

p *f*

XXX - Domine Jesu Christe
 Offertorium

Andante comodo e giusto

3

p *cresc* *f*

10

p *(p)* *f* *p*

22

f *p* *f* *p* *f* *p*

36

(p) *f* *p*

42

p *f* *f*

47

p *p*

XXXI - Sed signifer sanctus Michael**Piú mosso**

5

**XXXII - Quam olim Abrahae****Piú mosso, ma poco**

8



15

**XXXIV - Quam olim Abrahae****Tempo di prima**

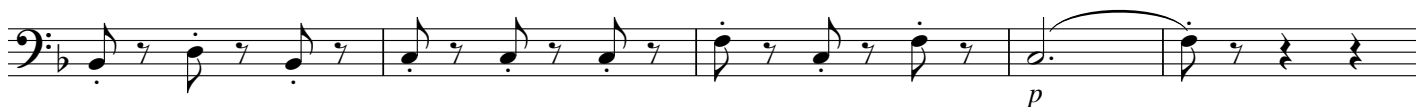
8



15



22



27



XXXV - Sanctus

Andante moderato

Musical score for XXXV - Sanctus, measures 1-8. The score is in bass clef, 3/8 time, and B-flat major. It begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The tempo is marked 'Andante moderato'. The notation includes various note values, rests, and dynamic markings.

XXXVI - Hosanna in excelsis

Allegretto

Musical score for XXXVI - Hosanna in excelsis, measures 1-27. The score is in bass clef, 3/8 time, and B major. It begins with a mezzo-piano (*mp*) dynamic and ends with a fortissimo (*f*) dynamic. The tempo is marked 'Allegretto'. The notation includes various note values, rests, and dynamic markings. There are four-measure rests indicated by a '4' over a horizontal line.

XXXVII - Benedictus, a quatro

Sem indicação

22

Musical score for XXXVII - Benedictus, a quatro, measure 22. The score is in bass clef, 3/8 time, and B major. It consists of a single measure with a whole rest, indicating a full-measure rest for all four parts.

D.C. Hosanna

XXXVIII - Agnus Dei**Andante maestoso**

Musical score for Bassoon part of Agnus Dei, measures 1-46. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked **Andante maestoso**. The dynamics range from *f* (forte) to *pp* (pianissimo).

Measures 1-5: *f* dynamics, featuring a rhythmic pattern of eighth notes and quarter notes.

Measure 6: *p* dynamic, featuring a sustained chord.

Measures 7-11: *f* dynamics, featuring a rhythmic pattern of eighth notes and quarter notes.

Measures 12-19: *pp* dynamics, featuring a sustained chord.

Measures 20-26: *f* dynamics, featuring a rhythmic pattern of eighth notes and quarter notes.

Measures 27-32: *p* dynamics, featuring a rhythmic pattern of eighth notes and quarter notes.

Measures 33-40: *pp* dynamics, featuring a sustained chord.

Measures 41-45: *p* dynamics, featuring a sustained chord.

Measure 46: *p* dynamics, featuring a sustained chord.

XXXIX - Lux aeterna

Post Communio

Andante sostenuto

Musical score for Bassoon part of Lux aeterna, measures 1-5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked **Andante sostenuto**. The dynamics range from *f* (forte) to *p* (piano).

Measures 1-5: *f* and *p* dynamics, featuring a rhythmic pattern of eighth notes and quarter notes.

XL - Cum sanctis tuis**Allegro mosso**

Musical score for Fagote, XL - Cum sanctis tuis, Allegro mosso. The score consists of three staves of music in bass clef with a key signature of two flats and a common time signature. The first staff contains measures 1-6, the second staff measures 7-11, and the third staff measures 12-16. Dynamics include piano (*p*) and forte (*f*).

XLI - Requiem aeternam**Andante sostenuto**

Musical score for Fagote, XLI - Requiem aeternam, Andante sostenuto. The score consists of two staves of music in bass clef with a key signature of two flats. The first staff contains measures 1-4, and the second staff contains measures 5-8. Dynamics include forte (*f*) and piano (*p*).

XLII - Cum sanctis tuis**Allegro mosso, comme prima**

Musical score for Fagote, XLII - Cum sanctis tuis, Allegro mosso, comme prima. The score consists of four staves of music in bass clef with a key signature of two flats and a common time signature. The first staff contains measures 1-6, the second staff measures 7-11, the third staff measures 12-16, and the fourth staff contains measures 17-20. Dynamics include piano (*p*) and forte (*f*).

Missa de Mortos

(1816)

Trompas em Fá

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Trompas em Fá I, II

9

(p)

(p)

16

f

f

p

22

p

2

p

29

3

p

II - Te Decet Hymnus

Recitativo

Andante sostenuto ed molto espressivo, comme prima

2

2

f

p

7

f

p

13

21

(p)

40

f

p

46

f

p

p

52

2

4

pp

III - Kyrie eleison

Larghetto

7

pp

2

13

f *p*

18

f *p* *f* *p*

21

IV - Requiem aeternam

Andante

7

f *p* *f*

13

p

17

3

pp

VI - Ab auditione mala

Andante piú mosso di prima

4

ff *ff* *pp*

11

2

ff *p*

19

4

f

VIII - Et gratia tua

17 *p*

28 *f*

42 *p*

71 *pp* *f*

82 *p*

94 *f* *p*

102 *pp* *3*

Allegro maestoso, ma comodo

IX - Dies irae

sotto voce

6

11 *cresc*

16 *f*

23

29

35

40

46

52

57

64

70

77

85

92

ff

pp

f

ff

pp

f

3

2

4

Detailed description: This is a musical score for Trompas in F major, covering measures 23 to 92. The score is written in a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), and *f* (forte). There are also articulation marks such as accents and slurs. Measure numbers 23, 29, 35, 40, 46, 52, 57, 64, 70, 77, 85, and 92 are indicated at the start of their respective lines. Rehearsal marks 3, 2, and 4 are placed above the staff in measures 77, 85, and 92 respectively. The score concludes with a final chord in measure 92.

100

105

X -Tuba Mirum

Solo de Basso

Andante maestoso

Solo

p

9

dolce

14

f

20

pp

25

f

31

(f) *pp* *f* *f*

36

(mf) cresc

43

p

XI - Coget omnes ante thronum

Allegro maestoso

f

Solo

6

11

A tempo
4

f *f*

20

f

26

p

36

8 6 2

f

56

f

62

XII - Recitativo: Tuba Mirum

Quasi allegro

f

Solo
(*mf*)

Allegro moderato

6

A tempo
8

19 **2**
pp *(mf)* *f (mf)*

28

33 **3**
cresc *f* *ff*

42 *f* *(mf)* *f (mf)*

47 *p* *cresc* *f*

53 **3** *ff*

61 *p*

67 *f*

73 *(mf)*

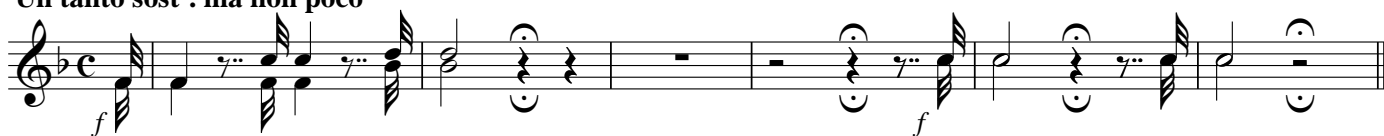
79 *f*

84

Detailed description: This is a musical score for Trompas in F major, spanning measures 19 to 84. The score is written in a single system with ten staves. The key signature has two flats (Bb and Eb). The time signature is not explicitly shown but appears to be 3/4. The score includes various musical notations such as dynamics (pp, mf, f, ff, p, cresc), articulation (accents), and phrasing slurs. There are several triplet markings (3) and a double bar line with repeat dots. The music features a mix of eighth, quarter, and half notes, with some triplet eighth notes and quarter notes. The dynamics range from pianissimo (pp) to fortissimo (ff).

Un tanto sost^o. ma non poco

XIV - Liber scriptus



Allegretto non mosso

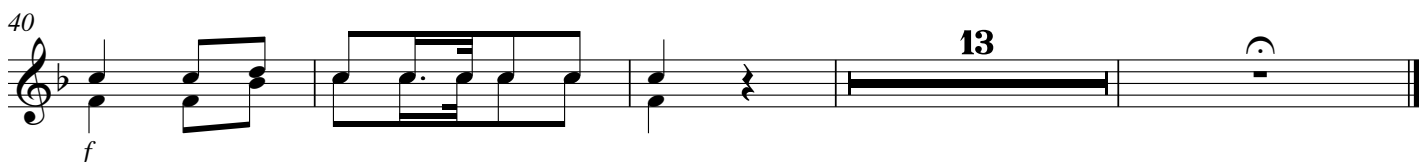
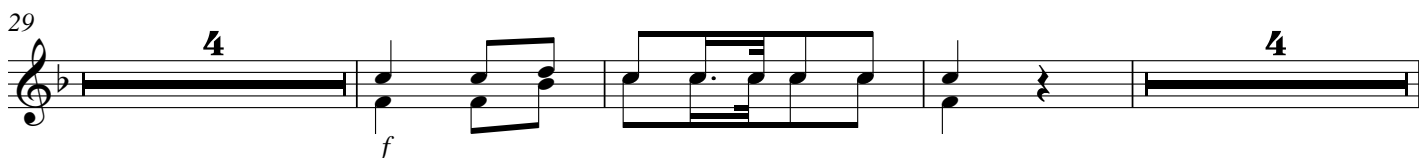
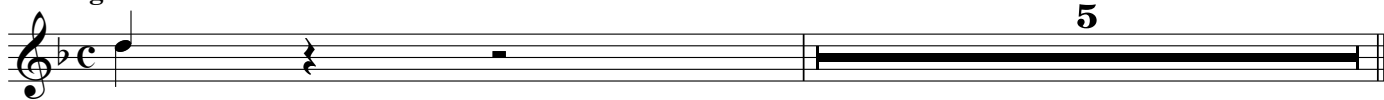
21



XV - Quid sum miser

Adagio

5



XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

3

4



23

Musical staff 23-27 in G major, 3/4 time. The melody consists of quarter and eighth notes with rests. The bass line features a steady eighth-note accompaniment.

28

Musical staff 28-33. Staff 28-32 continues the previous pattern. Staff 33 ends with a triplet of eighth notes.

34

Musical staff 34-39. Staff 34 starts with a piano (*p*) dynamic. Staff 39 ends with a triplet of eighth notes.

40

Musical staff 40-45. Staff 40 starts with a piano (*p*) dynamic. The melody features eighth-note patterns.

46

Musical staff 46-50. Staff 46-47 include a crescendo hairpin. Dynamics range from *f* to *ff*.

51

Musical staff 51-56. The melody continues with quarter and eighth notes.

57

Musical staff 57-62. Staff 62 ends with a 9-measure rest.

XIX - Recordare Jesu pie

Andante cantabile

1

Musical staff 1-15. Starts with a piano (*p*) dynamic. Features a 5-measure rest and a 4-measure rest.

16

Musical staff 16-34. Features a 7-measure rest, a 4-measure rest, and a 3-measure rest.

35

Musical staff 35-41. Features a 3-measure rest.

42

Musical staff 42-48. Features a 4-measure rest.

XX - Juste judex ultionis**Tempo di prima**

Musical score for XX - Juste judex ultionis, Trompas em Fá. The score is in 2/4 time and consists of 49 measures. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tempo di prima'. The score includes dynamic markings such as *p*, *cresc*, *f*, and *ff*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The score is divided into systems, with measure numbers 6, 11, 17, 22, 28, 35, and 40 indicated at the start of their respective lines.

XXI - Ingemisco tamquam reus**Andante**

Musical score for XXI - Ingemisco tamquam reus, Trompas em Fá. The score is in 2/4 time and consists of 20 measures. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The score includes dynamic markings such as *f*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The score is divided into systems, with measure numbers 13, 20, and 7 indicated at the start of their respective lines.

XXII - Preces meae non sunt digne**Allegretto grazzioso**

Musical score for XXII - Preces meae non sunt digne, Trompas em Fá. The score is in 2/4 time and consists of 19 measures. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto grazzioso'. The score includes dynamic markings such as *f* and *ff*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The score is divided into systems, with measure numbers 14 and 19 indicated at the start of their respective lines.

XXIII - Qui Mariam absolvisti

Recitativo

XXIV - Preces meae non sunt digne

A tempo

XXV - Inter Oves

A Solo de Tenor com acompanto. de Bacho

Andante sostenuto ed' imperioso

XXVI - Confutatis maledictis

Allegro mosso

48 *f* **3** **12** *f*

68 *f* **3** **3**

79 *f*

84 **4** *p* **2**

94 **13** *f* **2** *f*

114 *f* **5** *p* *f*

126 **4** *f* **4** *f* **5** *f*

144 **10** *f* **7** *f*

166 **7** *f* *p* *cresc*

178 *ff*

183

XXVIII - Lacrymosa dies illa

Allegretto cantabile

Musical score for XXVIII - Lacrymosa dies illa, measures 1-30. The score is in 2/4 time and B-flat major. It features a melodic line with various dynamics including *f*, *mf*, and *ff subito*. There are several rests and slurs, with measure numbers 5, 7, and 6 indicated above the staff.

XXIX - Huic ergo parce Deus

Andante non tanto lento

Musical score for XXIX - Huic ergo parce Deus, measures 1-60. The score is in 3/4 time and D major. It features a melodic line with dynamics including *p* and *f*. There are several rests and slurs, with measure numbers 13, 19, 25, 30, 36, 45, 54, and 60 indicated above the staff. A 'Solo' section is marked above measure 36.

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

Soli
(p) *cresc* *f*

9 *Soli*
(p) *f* **5**

22 *f* *f* *f* *p* **2** *Solo*

30 **5** *f* *f* *f*

41 *f* **3** **9** *p*

XXXI - Sed signifer sanctus Michael

Piú mosso

f

XXXII - Quam olim Abrahae

Piú mosso, ma poco

f *p* *f*

11 *p* **2** *f*

17

XXXIV - Quam olim Abrahae

Tempo di prima

f *p* *p* **3**

10

18

25

XXXV - Sanctus

Andante moderato

6

XXXVI - Hosanna in excelsis

Allegretto

20

30

XXXVII - Benedictus, a quatro

Sem indicação

22

XXXVIII - Agnus Dei**Andante maestoso**

8

22

33

43

XXXIX - Lux aeterna

Post Communio

Andante sostenuto
XL - Cum sanctis tuis**Allegro mosso**

8

12

XLI - Requiem aeternam**Andante sostenuto**

3

XLII - Cum sanctis tuis**Allegro mosso, comme prima**

7

13

Missa de Mortos

(1816)

Trompetes em Sib

Marcos Portugal

VI - Ab auditione mala

Andante piú mosso di prima

Trompetes em Sib I, II

6

8

ff

ff

24

f

VIII - Et gratia tua

28

2

5

f

f

42

29

8

f

2

85

8

f

15

IX - Dies irae

Allegro maestoso, ma comodo

15

f

23

29

ff

35

40 **15**

61

67

73

79 **7** **11**

101

Un tanto sost^o. ma non poco**XIV - Liber scriptus**

Allegretto non mosso

21
XV - Quid sum miser

Adagio

5

7 **14**

29 **4** **3** *f* *f*

40 **13**

XVIII - Rex tremendae majestatis*Allo. molto maestoso, verso l'Andante*

f **3** **13** *ff* *p.*

22

27 **9**

40 **10** *ff* *p.*

55

59 **9**

XX - Juste judex ultionis*Tempo di prima*

10 *ff* *p.*

16

21

27

33

37

41

XXV - Inter Oves

A Solo de Tenor com acompanhamento. de Bacho

Andante sostenuto ed' imperioso

5

10

15

XXVI - Confutatis maledictis

Allegro mosso

22

31

52

70

81 23

109 2

117 7 5 4 5

142 10 6

164 6 4

179

183

XXVIII - Lacrymosa dies illa

Allegretto cantabile

18 18

XXIX - Huic ergo parce Deus

Andante non tanto lento

27

32 9

47 6

59

63

XXX - Domine Jesu Christe

Andante comodo e giusto

Offertorium

24

XXXI - Sed signifer sanctus Michael

Piú mosso

XXXII - Quam olim Abrahae

Piú mosso, ma poco

18

XXXIV - Quam olim Abrahae

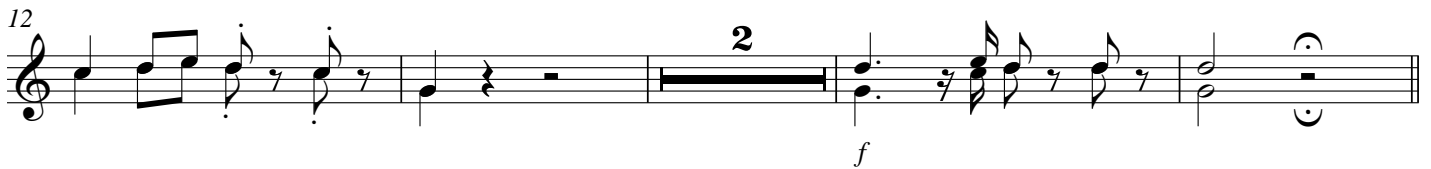
Tempo di prima

16

23

XXXIX - Lux aeterna

Post Communio

Andante sostenuto**Allegro mosso****XLI - Requiem aeternam****Andante sostenuto****XLII - Cum sanctis tuis****Allegro mosso, comme prima**

Missa de Mortos

(1816)

Trombone

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Trombone

17 *f* *p*

24 *p* *p* **3**

Detailed description: This block contains the first system of music for the Trombone part of the Requiem Aeternam. It starts at measure 17 with a dynamic of *f* and a *p* marking. The music is in a bass clef with a key signature of two flats and a common time signature. The second system continues from measure 24, featuring a *p* dynamic and a triplet of eighth notes.

II - Te Decet Hymnus

Recitativo

Andante sostenuto ed molto espressivo, comme prima

2 *f* *p*

6 *f* **3** *p*

11

17 **6**

28 **13** *f* *p*

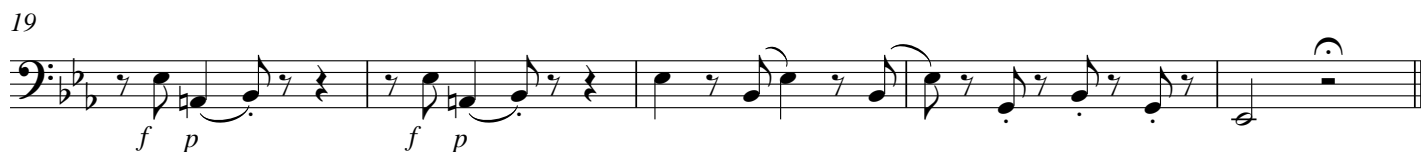
46 *f* *p* *p*

53 *p* *f* *p* **4**

Detailed description: This block contains the second system of music for the Trombone part of the Te Decet Hymnus. It begins with a 'Recitativo' section at measure 2, marked with a '2' and a double bar line. The tempo is 'Andante sostenuto ed molto espressivo, comme prima'. The score includes various dynamics (*f*, *p*) and articulations (accents, slurs). It features several triplet markings (3) and a sextuplet (6). The piece concludes at measure 53 with a final triplet of eighth notes.

III - Kyrie eleison

Larghetto



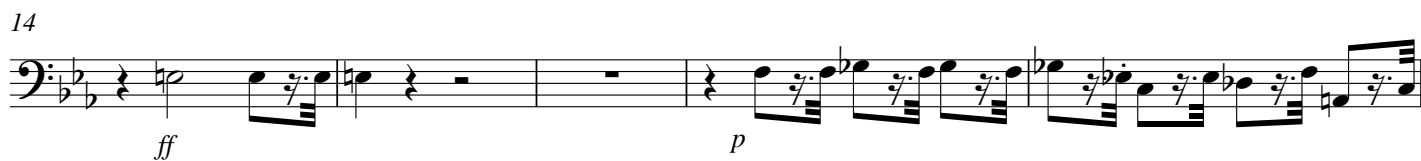
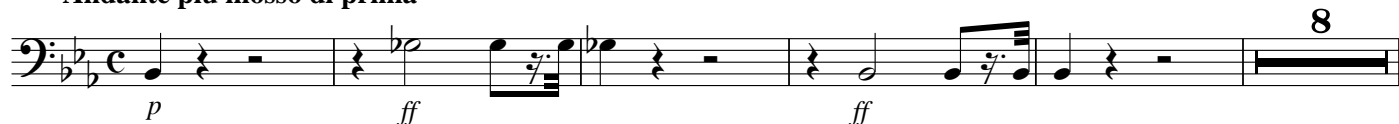
IV - Requiem aeternam

Andante



VI - Ab auditione mala

Andante piú mosso di prima



VIII - Et gratia tua

19 8 9 19

p *f*

61 4 2 *pp*

76 2 *f* *p*

88 *f*

98 7 *p* *pp*

IX - Dies irae

Allegro maestoso, ma comodo

13 *p* *cresc subito* *f*

19

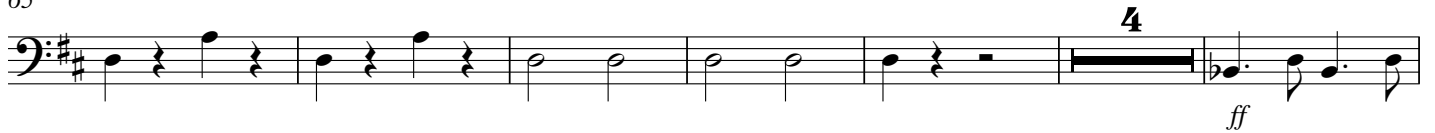
26 4 *ff*

35

41 12 *f*

58

65



75



88

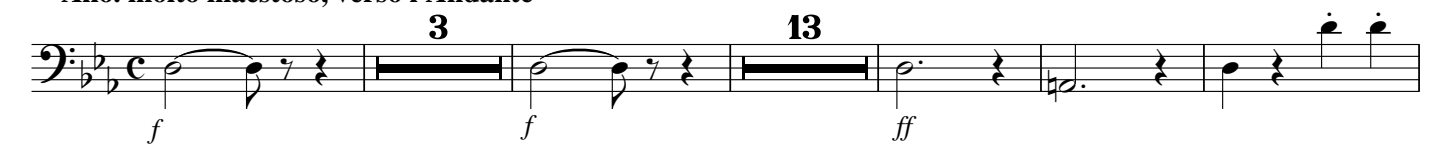


105



XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante



22



27



40



55



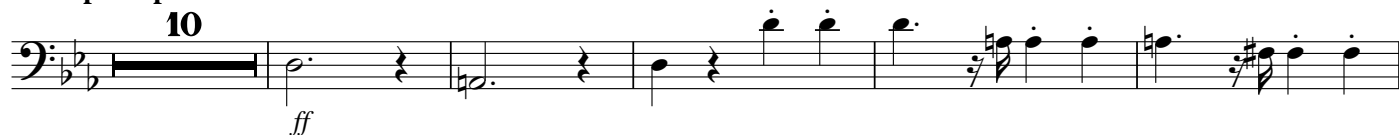
59



XX - Juste judex ultionis

Tempo di prima

10



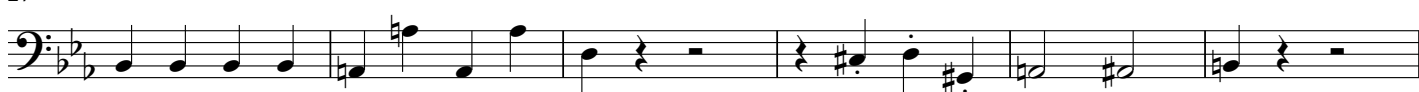
16



21



27



33



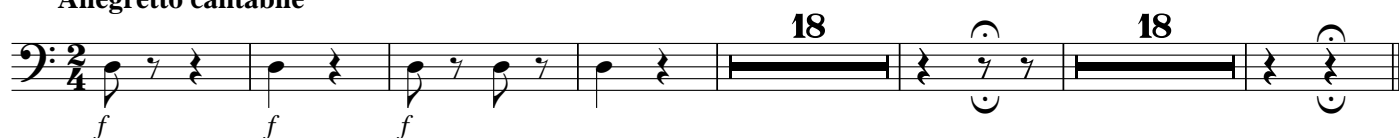
38

**XXVIII - Lacrymosa dies illa**

Allegretto cantabile

18

18

**XXIX - Huic ergo parce Deus**

Andante non tanto lento

27



31



46



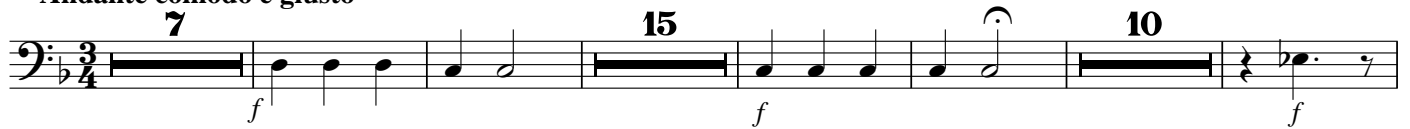
60



XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto



38



43

**XXXI - Sed signifer sanctus Michael**

Piú mosso



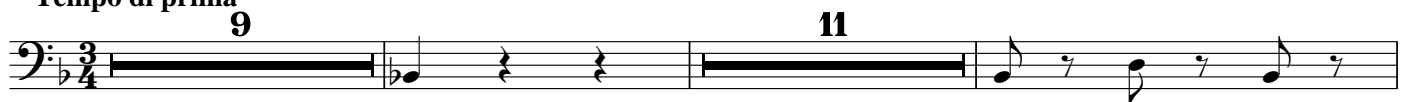
5

**XXXII - Quam olim Abrahae**

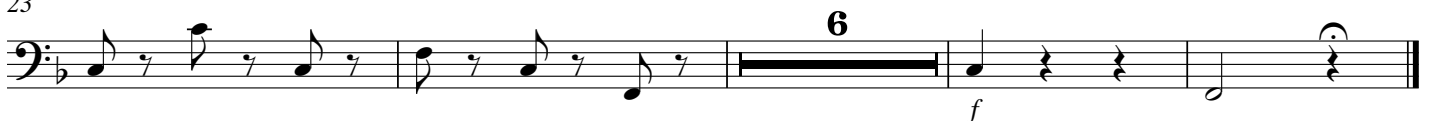
Piú mosso, ma poco

**XXXIV - Quam olim Abrahae**

Tempo di prima



23



XXXV - Sanctus**Andante moderato**

Musical score for XXXV - Sanctus, measures 1-9. The score is in bass clef, 2/4 time, and B-flat major. It begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody consists of eighth and quarter notes with some rests.

XXXVI - Hosanna in excelsis**Allegretto**

Musical score for XXXVI - Hosanna in excelsis, measures 10-29. The score is in bass clef, 3/8 time, and B major. It begins with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and rests. Measure numbers 16, 20, and 29 are indicated above the staff.

XXXVII - Benedictus, a quatro

Sem indicação

Musical score for XXXVII - Benedictus, a quatro, measures 30-31. The score is in bass clef, 3/8 time, and B major. It consists of a single long note with a fermata. The measure number 22 is indicated above the staff.

D.C. Hosanna

XXXVIII - Agnus Dei**Andante maestoso**

Musical score for XXXVIII - Agnus Dei, measures 32-39. The score is in bass clef, 2/4 time, and B-flat major. It begins with a forte (*f*) dynamic and ends with a fortissimo (*f*) dynamic. The melody features quarter notes and rests. Measure numbers 8, 20, and 2 are indicated above the staff.

28

p

17

XXXIX - Lux aeterna

Post Communio

Andante sostenuto

f p f p f p

XL - Cum sanctis tuis

Allegro mosso

10**4**

f f

XLI - Requiem aeternam

Andante sostenuto

f p f p

5

f

XLII - Cum sanctis tuis

Allegro mosso, comme prima

9**4**

f f

17 Andante sostenuto

2

Missa de Mortos

(1816)

Tímpanos

Marcos Portugal

IX - Dies irae

Allegro maestoso, ma comodo

Musical score for Timpani in the Dies irae movement, measures 17-105. The score is written in bass clef with a common time signature (C). It features various rhythmic patterns and dynamics. Measure numbers 17, 27, 38, 61, 75, and 105 are indicated at the start of their respective staves. Dynamics include *ff* (fortissimo) and *f* (forte). The score includes rests, notes, and bar lines.

XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

Musical score for Timpani in the Rex tremendae majestatis movement, measures 3-53. The score is written in bass clef with a common time signature (C). It features various rhythmic patterns and dynamics. Measure numbers 3, 21, 40, and 53 are indicated at the start of their respective staves. Dynamics include *f* (forte) and *ff* (fortissimo). The score includes rests, notes, and bar lines.

XX - Juste judex ultionis

Tempo di prima

10 *ff* 6

23 4 6

39 2

XXIX - Huic ergo parce Deus

Andante non tanto lento

27 *f*

32 *pp*

40 *f*

49 6 *f*

61 3 *f*

Missa de Mortos

(1816)

Coro

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

16 Tutti *f* *p* *f* *p*

Soprano
Alto
Tenor
Baixo

Re - qui-em ae - ter-nam do - na eis, Do-mi-ne
Re - qui-em ae - ter-nam do - na eis, Do-mi-ne
Re - qui-em ae - ter-nam do - na eis, Do-mi-ne
Re - qui-em ae - ter-nam do - na eis, Do-mi-ne

22 *pp* *p* *pp*

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


28 *p* *pp*

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

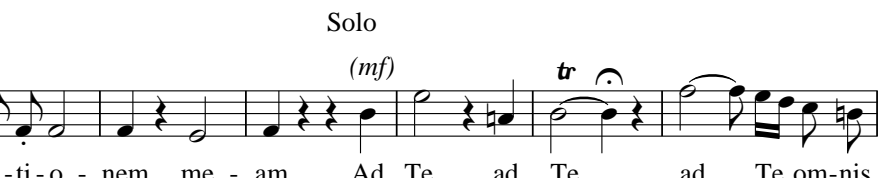
II - Te Decet Hymnus**Recitativo**Solo (*mf*)

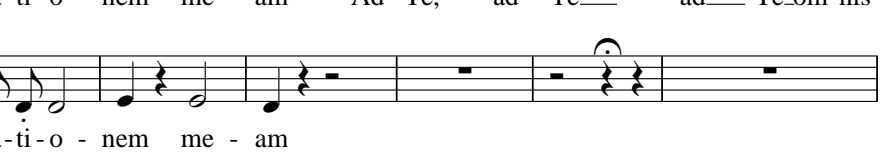
S.  Te de - cet hym - nus Te de - - cet.

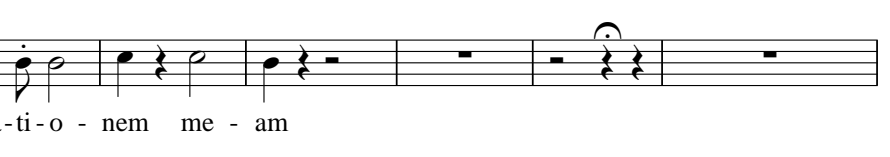
Andante sostenuto ed molto espressivo,**comme prima**

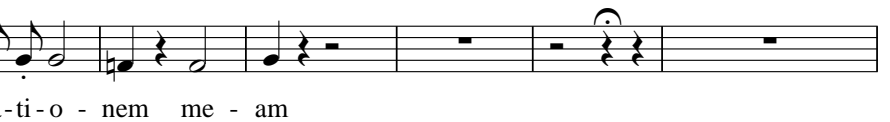
S.  Te de - cet hym - nus De - us, De - us in Zi - on, et

5  ti - bi red-de - tur vo - tum in Je - ru - sa - lem in Je - ru - sa - lem.

S.  Tutti *pp* Solo (*mf*) *tr*
Ex - au - di, ex - au - di o - ra - ti - o - nem me - am Ad Te, ad Te ad Te om - nis

A.  Tutti *pp*
Ex - au - di, ex - au - di o - ra - ti - o - nem me - am

T.  Tutti *pp*
Ex - au - di, ex - au - di o - ra - ti - o - nem me - am

B.  Tutti *pp*
Ex - au - di, ex - au - di o - ra - ti - o - nem me - am

18  *f* *p*
ca - ro, ad Te om - nis ca - ro, at Te om - nis, om - nis ca - ro

 Tutti *p*
ad Te ad Te

 Tutti *p*
ad Te ad Te

 Tutti *p*
ad Te ad Te

23

ve - ni - et, ex - au - di, ex - au - di ad Te_om-nis ca-ro,

Tutti *pp*
ad Te

Tutti *pp*
ad Te

Tutti *pp*
ad Te

29

ad Te_om-nis ca-ro, ad te om-nis,om-nis ca - ro ve - ni-

ad Te

ad Te

ad Te

34

et, ve - ni - et, ve - ni - et. Re - qui-em ae -

5 *f* *p*
Re - qui-em ae -

5 *f* *p*
Re - qui-em ae -

5 *f* *p*
Re - qui-em ae -

5 *f* *p*
Re - qui-em ae -

45

ter-nam do - na eis, Do-mi-ne et lux per - pe - tu - a lu - ce - at e -

ter-nam do - na eis, Do-mi-ne et lux per - pe - tu - a lu - ce - at e -

ter-nam do - na eis, Do-mi-ne et lux per - pe - tu - a lu - ce - at e -

ter-nam do - na eis, Do-mi-ne et lux per - pe - tu - a lu - ce - at e -

51

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

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

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

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

55

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

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

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

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

III - Kyrie eleison

Larghetto *Tutti pp*

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

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

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

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

7

son Chris - te, Chris - te e - lei - son Chris - te, Chris te e lei son e le i son

son Chri - ste e - lei son Chris te, Chris - te e - lei - son Chris - te, Chris te e lei son e le i son

son Chri - ste e - lei son Chris - te, Chris - te e - lei - son Chris - te, Chris te e lei son e le i son

son Chris - te, Chris - te e - lei - son Chris - te, Chris te e lei son e le i son

12

f Ky - ri - e Ky - ri - e *p* e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

f Ky - ri - e Ky - ri - e *p* e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

f Ky - ri - e Ky - ri - e *p* e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

f Ky - ri - e *p* e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

18

e e-le-i-son e-le-i-son e-le-i-son e-le-i-son.

e e-le-i-son e-le-i-son e-le-i-son e-le-i-son.

e e-le-i-son e-le-i-son e-le-i-son e-le-i-son.

e e-le-i-son e-le-i-son e-le-i-son e-le-i-son.

IV - Requiem aeternam

Andante

8

S. Tutti *f* *p* *f* *p* *pp*

A. Tutti *f* *p* *f* *p* *pp*

T. Tutti *f* *p* *f* *p* *pp*

B. Tutti *f* *p* *f* *p* *pp*

Re - qui-em ae - ter-nam do - na eis, Do-mi-ne et lux per-

Re - qui-em ae - ter-nam do - na eis, Do-mi-ne et lux per-

Re - qui-em ae - ter-nam do - na eis, Do-mi-ne et lux per-

Re - qui-em ae - ter-nam do - na eis, Do-mi-ne et lux per-

15

pe - tu - a lu - ce - at e - is, lu - ce - at, lu - ce - at e - is.

pe - tu - a lu - ce - at e - is, lu - ce - at, lu - ce - at e - is.

pe - tu - a lu - ce - at e - is, lu - ce - at, lu - ce - at e - is.


pe - tu - a lu - ce - at e - is, lu - ce - at, lu - ce - at e - is.

V - In memoria aeterna


Recitativo cum pausa

Verso

Solo (*mf*)

T. 

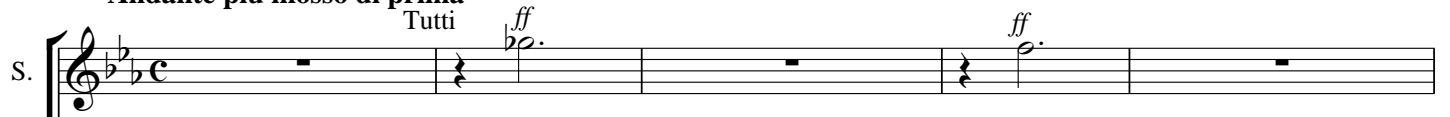
In me-mo - ri - a ae - ter - na e - rit e - rit e - rit

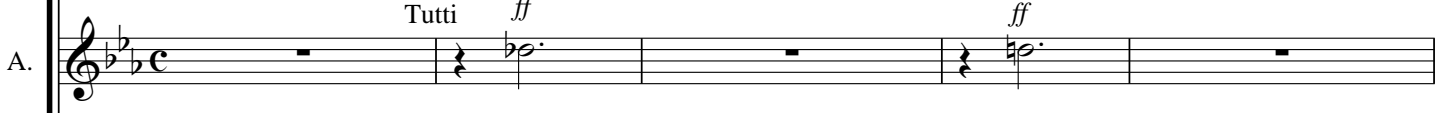
4 


jus - tus e - rit, e - rit, e - rit jus - tus.

VI - Ab auditione mala

Andante piú mosso di prima

S. 

A. 

T. 

B. 

Non, non, non,

Solo (*mf*) ab au-di - ti-o - ne ma - la (*mf*) ab au-di - ti-o - ne ma - la non ti-me -

Tutti *ff* Non, non,

Tutti *ff* Non, non,

6 

non ti - me - bit ab au - di - ti - o - ne ma - la non, non, non, non, non ti -

8 

bit non ti - me - bit ab au - di - ti - o - ne ma - la non, non, non, non, non ti -



- non ti - me - bit ab au - di - ti - o - ne ma - la non, non, non, non, non ti -



non ti - me - bit ab au - di - ti - o - ne ma - la non, non, non, non, non ti -

23 *f*

-bit non, non ti-me - bit non, non, non, non.

-bit non, non, non, non ti ti-me - bit non ti-me - bit, non ti-me, non, - bit.

bit non, non ti-me - bit non, non, non, non.

-bit non, non ti-me - bit non, non, non, non.

VII - Absolve Domine animas

Larghetto cantabile Solo (*mf*)

4

S. Ab - sol - ve Do - mi-ne a - ni-mas om - ni-um fi-

9 de - li-um de - fun - cto - rum ab om - nis vin-cu-lo ab om - nis

16 *tr* vin - cu-lo de - li-cto - rum de - li-cto - rum ab

21 sol - ve Do - mi-ne, ab - sol - ve.

VIII - Et gratia tua

16 **Tutti** *p*

S. Et gra - ti - a Tu - a il - lis su-ccu-ren - te me-re-

16 **Tutti** *p*

A. Et gra - ti - a Tu - a il - lis su-ccu-ren - te me-re-

16 **Tutti** *p*

T. Et gra - ti - a Tu - a il - lis su-ccu-ren - te me-re-

16 **Tutti** *p*

B. Et gra - ti - a Tu - a il - lis su-ccu-ren - te me-re-

24

an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis ju - di - ci - um

an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis ju - di - ci - um

an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis ju - di - ci - um

an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis ju - di - ci - um

33

ju - di - ci - um Et gra - ti - a Tu - a il - lis su - ccu

ju - di - ci - um Et gra - ti - a Tu - a il - lis su - ccu

ju - di - ci - um Et gra - ti - a Tu - a il - lis su - ccu

ju - di - ci - um Et gra - ti - a Tu - a il - lis su - ccu

62

ren - te me - re - an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis

ren - te me - re - an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis

ren - te me - re - an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis

ren - te me - re - an - tur e - va - de - re ju - di - ci - um ul - ti - o - nis

72

pp et lu - cis ae - ter-nae be - a - ti - tu - di - ne per - fru - i *f* per-fru-i per-fru -

pp et lu - cis ae - ter-nae be - a - ti - tu - di - ne per - fru - i *f* per-fru-i per-fru -

pp et lu - cis ae - ter-nae be a - ti - tu - di - ne per - fru - i *f* per-fru-i per-fru -

pp et lu - cis ae - ter-nae be a - ti - tu - di - ne per - fru - i *f* per-fru-i per-fru -

82

p i et lu - cis ae - ter-nae be - a - ti - tu - di - ne per - fru - i

p i et lu - cis ae - ter-nae be - a - ti - tu - di - ne per - fru - i

p i et lu - cis ae - ter-nae be a - ti - tu - di - ne per - fru - i

p i et lu - cis ae - ter-nae be a - ti - tu - di - ne per - fru - i

93

f per-fru-i per-fru - i *p* per - fru - i, *pp* per - fru - i.

f per-fru-i per- fru - i *p* per - fru - i, *pp* per - fru - i.

f per-fru-i per-fru - i *p* per - fru - i, *pp* per - fru - i.

f per-fru-i per- fru - i *p* per - fru - i, *pp* per - fru - i.

IX - Dies irae

Allegro maestoso, ma comodo

14 Tutti *f*

S. Di - es, di - es, di-es i - rae di - es,

A. Di - es, di - es, di-es i - rae di - es,

T. Di - es, di - es, di-es i - rae di - es,

B. Di - es, di - es, di-es i - rae di - es,

21

di - es, di-es il - la sol-vet se-clum in fa - vi - lla in fa - vi -

di - es, di-es il - la sol-vet se-clum in fa - vi - lla in fa - vi -

di - es, di-es il - la sol-vet se-clum in fa - vi - lla in fa - vi -

di - es, di-es il - la sol-vet se-clum in fa - vi - lla in fa - vi -

27

- lla, di-es, di-es, di-es i-rae di-es, di-es, di-es il - la sol-vetsae-clum in fa-

- lla, di-es, di-es, di-es i-rae di-es, di-es, di-es il - la sol-vetsae-clum in fa-

- lla, di-es, di-es, di-es i-rae di-es, di-es, di-es il - la sol-vetsae-clum in fa-

- lla, di-es, di-es, di-es i-rae di-es, di-es, di-es il - la sol-vetsae-clum in fa-

32 *f* *ff*

vi-lla tes - te Da-vid cum Si - by - lla tes - te Da-vid, tes - te Da-vid, tes - te Da-vid cum Sy - bi - lla, cum Sy -

vi-lla tes - te Da-vid cum Si - by - lla tes - te Da-vid, tes - te Da-vid, tes - te Da-vid cum Sy - bi - lla, cum Sy -

vi-lla tes - te Da-vid cum Si - by - lla tes - te Da-vid, tes - te Da-vid, tes - te Da-vid cum Sy - bi - lla, cum Sy -

vi-lla tes - te Da-vid cum Si - by - lla tes - te Da-vid, tes - te Da-vid, tes - te Da-vid cum Sy - bi - lla, cum Sy -

37 *pp* **6**

bi - lla, cum Sy - bi - lla quan - tus tre - mor, quan - tus_

bi - lla, cum Sy - bi - lla quan - tus tre - mor, quan - tus_

bi - lla, cum Sy - bi - lla quan - tus tre - mor, quan - tus_

bi - lla, cum Sy - bi - lla quan - tus tre - mor, quan - tus_

49 *tr* *tr*

tre-mor quan-tus quan-tus tre - - - mor

tre-mor quan-tus quan-tus tre - - - mor

tre-mor quan-tus quan-tus tre - - - mor

tre-mor quan-tus quan-tus tre - - - mor

57 *f*

quan - tus, quan - tus, quan-tus tre - mor quan - tus tre - mor est fu-tu -
 quan - tus, quan - tus, quan-tus tre - mor quan - tus tre - mor est fu-tu -
 quan - tus, quan - tus, quan-tus tre - mor quan - tus tre - mor est fu-tu -
 quan - tus, quan - tus, quan-tus tre - mor quan - tus tre - mor est fu-tu -

64

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

70

quan-tus, quan-tus, quan-tus tre-mor, quan-tus tre-mor est fu - tu - rus quan-do ju - dex est ven -
 quan-tus, quan-tus, quan-tus tre-mor, quan-tus tre-mor est fu - tu - rus quan-do ju - dex est ven -
 quan-tus, quan-tus, quan-tus tre-mor, quan-tus tre-mor est fu - tu - rus quan-do ju - dex est ven -
 quan-tus, quan-tus, quan-tus tre-mor, quan-tus tre-mor est fu - tu - rus quan-do ju - dex est ven -

73

f tu-rus cun-ctas-tri-cte dis-cus - su - rus, *ff* cun-ctas-tri-cte dis-cus - su - rus, *p* dis - cus - su - rus, *f* dis - cus - su -

f tu-rus cun-ctas-tri-cte dis-cus - su - rus, *ff* cun-ctas-tri-cte dis-cus - su - rus, *p* dis - cus - su - rus, *f* dis - cus - su -

f tu-rus cun-ctas-tri-cte dis-cus - su - rus, *ff* cun-ctas-tri-cte dis-cus - su - rus, *p* dis - cus - su - rus, *f* dis - cus - su -

f tu-rus cun-ctas-tri-cte dis-cus - su - rus, *ff* cun-ctas-tri-cte dis-cus - su - rus, *p* dis - cus - su - rus, *f* dis - cus - su -

78

rus, quan-do ju - dex est ven-tu - rus *pp* cun-cta, cun - cta, cun-ctas-tri - cte

rus, quan-do ju - dex est ven-tu - rus *pp* cun-cta, cun - cta, cun-ctas-tri - cte

rus, quan-do ju - dex est ven-tu - rus *pp* cun-cta, cun - cta, cun-ctas-tri - cte

rus, quan-do ju - dex est ven-tu - rus *pp* cun-cta, cun - cta, cun-ctas-tri - cte

84

cun-cta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su - rus *pp* quan-tus, quan -

cun-cta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su - rus *pp* quan-tus, quan -

cun-cta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su - rus *pp* quan-tus, quan -

cun-cta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su - rus *pp* quan-tus, quan -

89

tus, quan-tus tre - mor cunc-ta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su -

tus, quan-tus tre - mor cunc-ta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su -

tus, quan-tus tre - mor cunc-ta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su -

tus, quan-tus tre - mor cunc-ta stri-cte dis-cus - su-rus, dis-cus-su-rus, dis-cus - su -

94

rus, dis-cus - su - rus, dis-cus - su - - rus.

rus, dis-cus - su - rus, dis-cus - su - - rus.

rus, dis-cus - su - rus, dis-cus - su - - rus.

rus, dis-cus - su - rus, dis-cus - su - - rus.

X -Tuba Mirum

Solo de Basso

(mf)

Andante maestoso

B. 11 13 Solo Ad lib.

Tu - ba, tu - ba mi - rum tu - ba

mi - rum spar - gens so - num tu - ba mi - rum spar - gens so - num

tu - ba, tu - ba, tu - ba mi - rum tu - ba, tu - ba, tu - ba mi - rum tu - ba


mi - rum spar - gens so - num spar - gens so - num per - se - pul - chra per - se -

XII - Recitativo: Tuba Mirum**Quasi allegro**

B. 

Tu-ba mi-rum spar-gens so-num per-se-pul-chra perse-pul-chrare-gi-o - num

XIII - Coget omnes antre thronum**Allegro moderato A tempo**

B. 

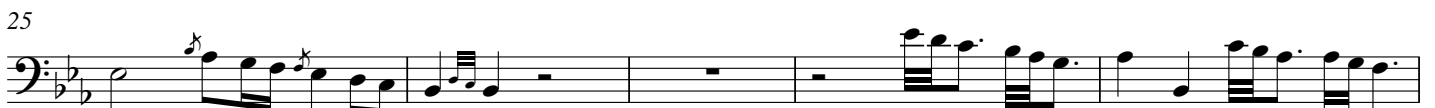
co - get, co - get, co-get om - nes an - te thro - num mors stu

13 

pe - bit et na - tu - ra co-get om - nes an - te thro - num co-get, co - get, co get

18 

om - nes, om-nes om - nes an - te thro - num mors stu - pe-bit

25 

et na - tu - ra mors stu - pe - bit et na -

30 

-tu - ra cum re - sur-get cre - a - tu - ra ju-di - can-ti, ju-di - can-ti, ju-di

35 

can

39 

ti res-pon - su - ra

44 

mors stu - pe - bit et na - tu - ra cum re - sur-get cre - a -

50 

-tu - ra ju-di - can-ti, ju-di - can-ti, ju-di - can

56 

59

- ti res-pon - su - ra ju - di - can - ti res - pon - su - -

65

-ra ju - - - di - can - ti res - pon - su - ra res - pon

70

su - - ra res - pon - su - - - ra, res - pon - su -

74

-ra, res - pon - su - - - ra.

13

XIV - Liber scriptus

Un tanto sost^o. ma non poco

S. 7

A. 7

T. 7

B. 7

Allegretto non mosso

Tutti *p*

Li-ber scrip-tus pro-fe - re-tur in_ quo_ to-tum con - ti - ne-tur un-de mun-dus ju-di - ce - tur li-ber

Tutti *p*

Li ber

13

8

scrip-tus pro-fe - re-tur in quo to-tum con-ti - ne-tur un-de mun-dus ju-di - ce - tur li-ber

scrip-tus pro-fe - re-tur in quo to-tum con-ti - ne-tur un-de mun-dus ju-di - ce - tur li-ber

Tutti *p*

Li ber

15

scrip-tus pro-fe - re-tur in quo to-tum con-ti - ne-tur un-de mun-dus ju-di - ce - tur ju-dex

scrip-tus pro-fe - re-tur in quo to-tum con-ti - ne-tur un-de mun-dus ju-di - ce - tur ju-dex

scrip-tus pro-fe - re-tur in quo to-tum con - ti - ne-tur un-de mun-dus ju-di - ce - tur ju-dex

Tutti *f*.

Ju-dex

22

er-gocum se - de-bit quid,quid la-tet ap - pa - re-bit nil in - ul-tum re-ma - ne - bit.

er-gocum se - de-bit quid,quid la-tet ap - pa - re-bit nil in - ul-tum re-ma - ne - bit.

er-gocum se - de-bit quid,quid la-tet ap - pa - re-bit nil in - ul-tum re-ma - ne - bit.

er-gocum se - de-bit quid,quid la-tet ap - pa - re-bit nil in - ul - tum re-ma - ne - bit.

XV - Quid sum miser

Adagio (mf) Solo

T. Quid sum mi - ser tunc di - ctu - rus? Quem pa - tro - num ro - ga - tu - rus? Quem pa - tro - num ro - ga - tu - rus?

XVI - Cum vix justus

Tempo primo Solo (mf)

T. Cum vix jus - tus, cum vix jus - tus sit se - - - - -
- cu - - - - rus, sit se - - - - -

XVII - Liber scriptus

Tutti p

S. Li ber scrip-tus pro-fe - re-tur in_ quo_ to-tum con ti - ne-tur un-de mun-dus ju-di - ce -
A. -
T. rus
B. -

8

-tur li-ber scrip-tus pro-fe - re-tur in quo to-tum con-ti - ne-tur un-de mun-dus ju-di - ce - tur ju-dex
Tutti p
Li ber scrip-tus pro-fe - re-tur in_ quo to-tum con ti - ne-tur un-de mun - dus ju-di - ce - tur ju-dex
Tutti p
Ju-dex
Tutti p
Ju-dex

16

er-go cum-se - de-bit quid, quid la-tet ap-pa - re-bit, nil in ul-tum re-ma - ne - bit. Quid sum

er-go cum-se - de-bit quid, quid la-tet ap-pa - re-bit, nil in ul-tum re-ma - ne - bit. Quid sum

er-go cum se - de-bit quid, quid la-tet ap - pa - re-bit nil in ul-tum re-ma - ne - bit. Quid sum

er-go cum-se - de-bit quid, quid la-tet ap-pa - re-bit, nil in ul-tum re-ma - ne - bit. Quid sum

23

mi-sertunc di - ctu-rus? Quempa tro-numro-ga - tu-rus? Cum vix jus-tus sit se - cu - rus

mi-sertunc di - ctu-rus? Quempa tro-numro-ga - tu-rus? Cum vix jus-tus sit se - cu - rus

mi-sertunc di - ctu-rus? Quempa tro-numro-ga - tu-rus? Cum vix jus-tus sit se - cu - rus

mi-ser tunc di - ctu-rus? Quempa tro-numro-ga - tu-rus? Cum vix jus-tus sit se - cu - rus

34

sit, sit se - cu - rus sit, sit se - cu - rus se - cu - rus, se - cu - rus.

sit, sit se - cu - rus sit, sit se - cu - rus se - cu - rus, se - cu - rus.

sit, sit se - cu - rus sit, sit se - cu - rus se - cu - rus, se - cu - rus.

sit, sit se - cu - rus sit, sit se - cu - rus se - cu - rus, se - cu - rus.

XVIII - Rex tremendae majestatis**Allo. molto maestoso, verso l'Andante**

18 Tutti *ff*

S. Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre -

A. Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre -

T. Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre -

B. Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre -

24

men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis ma - jes - ta - tis, ma - jes - ta - tis

men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis ma - jes - ta - tis, ma - jes - ta - tis

men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis ma - jes - ta - tis, ma - jes - ta - tis

men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis ma - jes - ta - tis, ma - jes - ta - tis

30

p qui sal - van - dos sal - vas gra - tis sal - va,

p qui sal - van - dos sal - vas gra - tis sal - va,

p qui sal - van - dos sal - vas gra - tis sal - va,

p qui sal - van - dos sal - vas gra - tis sal - va,

35

sal - va, sal - va, sal - va, sal - va me fons pie - ta - - tis.

sal - va, sal - va, sal - va, sal - va me fons pie - ta - - tis.

sal - va, sal - va, sal - va, sal - va me fons pie - ta - - tis.

sal - va, sal - va, sal - va, sal - va me fons pie - ta - - tis.

40

10 *ff*
Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre - men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

10 *ff*
Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre - men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

10 *ff*
Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre - men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

10 *ff*
Rex, rex, rex tre - men - dae, rex tre - men - dae, rex - tre - men - dae_ rex_ tre - men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

56

- men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

- men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

- men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

- men - dae_ ma - jes - ta - tis, ma - jes - ta - tis, ma - jes - ta - tis qui sal

62

van - dos sal - vas gra - tis sal - va, sal - va, sal - va me_ fons pie - ta - tis.

van - dos sal - vas gra - tis sal - va, sal - va, sal - va me_ fons pie - ta - tis.

van - dos sal - vas gra - tis sal - va, sal - va, sal - va me_ fons pie - ta - tis.

van - dos sal - vas gra - tis sal - va, sal - va, sal - va me_ fons pie - ta - tis.

XIX - Recordare Jesu pie

Andante cantabile

A. **6** Solo (*mf*)

Re - cor - da - re, re - cor - da - re Je - su_ pi - e

quod sum cau - sa, quodsum cau - sa tu - ae_ vi - ae, tu - ae_ vi - ae ne me

per - das, ne me per - das il - la di - e, il - la_ di - e

- e quae - rens_ me, quae - rens me se - dis - ti las - sus re - de -

mis - ti re - de - mis - ti cru - cem_ pas - sus, cru - cem pas - sus tan - tus la - bor tan - tus

la - bor non sit cas - sus tan - tus la - bor tan - tus la - bor non sit cas -

sus non_ sit cas - sus, non, non_ sit_

cas - sus.

4

XX - Juste judex ultionis

Tempo di prima

9 Tutti *ff*

Jus - te Ju - dex jus - te Ju - dex, jus - te Ju - dex, jus - te

Jus - te Ju - dex jus - te Ju - dex, jus - te Ju - dex, jus - te

Jus - te Ju - dex jus - te Ju - dex, jus - te Ju - dex, jus - te

Jus - te Ju dex jus - te Ju - dex, jus - te Ju - dex, jus - te

16

Ju - dex_ jus - te__ Ju - dex_ ul - ti - o - nis, ul - ti - o - nis, ul - ti - o - nis

Ju - dex_ jus - te__ Ju - dex_ ul - ti - o - nis, ul - ti - o - nis, ul - ti - o - nis

Ju - dex_ jus - te__ Ju - dex_ ul - ti - o - nis, ul - ti - o - nis, ul - ti - o - nis

Ju - dex_ jus - te__ Ju - dex_ ul - ti - o - nis, ul - ti - o - nis, ul - ti - o - nis

23

p jus - te Ju - dex ul - ti - o - nis do - num fac re - mis - si - o - nis, do - num fac re - mis - si - o - nis, an - te di - em, an - te

p jus - te Ju - dex ul - ti - o - nis do - num fac re - mis - si - o - nis, do - num fac re - mis - si - o - nis, an - te di - em, an - te

p jus - te Ju - dex ul - ti - o - nis do - num fac re - mis - si - o - nis, do - num fac re - mis - si - o - nis, an - te di - em, an - te

p jus - te Ju - dex ul - ti - o - nis do - num fac re - mis - si - o - nis, do - num fac re - mis - si - o - nis, an - te di - em, an - te

27

di - em ra - ti - o - nis, an - te di - em, an - te di - em ra - ti - o - nis an - te di - em, an - te

di - em ra - ti - o - nis, an - te di - em, an - te di - em ra - ti - o - nis an - te di - em, an - te

di - em ra - ti - o - nis, an - te di - em, an - te di - em ra - ti - o - nis an - te di - em, an - te

di - em ra - ti - o - an - te di - em, an - te di - em ra - ti - o - nis an - te di - em, an - te

33

di - em ra - ti - o - - nis an - te di - em ra - ti - o - -

di - em ra - ti - o - - nis an - te di - em ra - ti - o - -

di - em ra - ti - o - - nis an - te di - em ra - ti - o - -

di - em ra - ti - o - - nis an - te di - em ra - ti - o - -

37

nis an - te di - em ra - ti - o - - nis.

nis an - te di - em ra - ti - o - - nis.

nis an - te di - em ra - ti - o - - nis.

nis an - te di - em ra - ti - o - - nis.

XXI - Ingemisco tamquam reus

Andante Solo (*mf*)

8 Solo (*mf*)

S. In - ge - mis - co, in - ge - mis - co tam - quam re - us cul - pa ru - bet vul - tus

14 me - us, vul - tus me - us su - pli - can - ti par - ce De - us, sup - pli - can ti, sup - pli

20 can - ti par - ce De - us, qui Ma - ri - am, qui Ma

33 ri - am ab - sol - vis - ti et la - tro - nem ex - au - dis - ti ex - au - dis - ti mi - hi

39 quo - que spem de - dis - ti, spem, spem de - dis - ti, de - dis - ti, de - dis - ti.

XXII - Preces meae non sunt digne

Allegretto grazzioso

S. Pre - ces me - ae non sunt di - gne, non sunt di - gne sed Tu bo - nus, sed Tu

6 bo - nus sed Tu bo - nus fac be - ni - gne non sunt

11 di - gne ne pe - ren - ni ne pe - ren - ni, ne pe - ren - ni cre - mer

15 i - gne, cre - mer i - gne

18 - gne cre - mer, cre - mer i - gne.

XXIII - Qui Mariam absolvisti**Recitativo**

S. 
 qui Ma ri am ab sol - vis ti et la - tro nem ex - au - dis ti mi hi quo ques pem de - dis ti, spem, spem de - dis ti. Pre ces

XXIV - Preces meae non sunt digne**A tempo**

S. 
 me - ae non sunt di - gne, non sunt di - gne sed Tu bo - nus, sed Tu bo - nus, sed Tu

6 
 bo - nus fac be - ni - gne non sunt di - gne sed Tu

11 
 bo - nus fac be - ni - gne ne pe - ren - ni, pe - re - - - -

17 
 - - - - - ni cre - mer i - -

21 
 gne, non sunt di - gne pre - ces me -

27 
 -ae sed Tu bo - nus fac be - ni - gne ne pe - ren - ni

32 
 cre - mer i - gne ne pe - ren - ni cre - mer i -

38  **10**
 - gne cre - mer i - gne, cre - mer i - gne.

XXV - Inter Oves

A Solo de Tenor com acompanto. de Bacho

Andante sostenuto ed' imperioso

11 *(mf)*

T.

B.

17

T.

B.

22 *f*

T.

B.

25 *(mf)*

T.

B.

XXVI - Confutatis maledictis**Allegro mosso**

T.

B. *p*

9

T.

B.

13

Con - fu - ta - tis ma - - le -

ta-tis, con-fu-ta-tis ma-le - di - ctis con-fu-ta-tis, con-fu - ta-tis, con-fu-ta-tis ma-le -

18

- di - ctis ma - - - le - di - ctis

di-ctis, flam-mis a-cri-bus ad - di-ctis, flam-mis a-cri - bus ad - di-ctis vo-came, vo-ca me, vo-ca me cum be-ne

22

con - fu - ta - tis_ ma - le - di - ctis

di-ctis, vo-came, vo-ca me, vo-ca me cum be-ne - di - ctis

27

flam - mis a - cri - bus_ ad - di - ctis, ad - di - ctis, ad - di - ctis in - ter

33

o - ves, in - ter o - ves, in - ter o - ves lo - cum praes-ta in - ter o - ves lo - cum

38

praes-ta et ab - hoe - dis me_ se - ques-tra vo - ca, vo - ca con-fu - ta - tis, con - fu

44

ta - tisma - le - di - ctis, ma - le - di - ctis vo - - - - -

50

- - - - - ca, vo - ca, - vo - ca, - vo - ca, -

54

me, vo - ca, vo - - - ca - me cum - be - ne - di - ctis

59

vo - ca, - vo - ca - me, vo - ca, vo - ca - me - - - - cum - be - ne

64

di - ctis, cum be - ne - di - ctis, cum be - ne - di - ctis,

70

in - ter o - ves lo - cum, lo - cum praes - ta et ab hoe - dis ab

82

hoe - dis me se-ques-tra me se-ques - tra

Con - fu - ta - tis,

89

con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis con-fu-ta-tis, con-fu-

96

ta-tis, con-fu-ta-tis ma-le - di-ctis, con-fu-ta-tis, con-fu - ta-tis, con-fu-ta-tis ma-le - di - ctis

101

- ta - tis ma - le - di - ctis

con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis flam-mis a - cri - bus ad -

104

ma - le - di - ctis

di-ctis, flam-mis a - cri - bus ad - di-ctis vo-ca me, vo-ca me, vo-ca me cum be-ne - di-ctis, vo-ca me, vo-ca

108

con - fu - ta - tis ma - le - di - ctis flam - mis

me, vo-ca me cum be-ne - di - ctis

113

a - cri bus ad - di - ctis, ad - di - ctis, ad - di - ctis in - ter

118

o - ves, in - ter o - ves, in - ter o - ves lo - cum praes - ta vo - ca me - cum be - ne

123

di - ctis vo - ca, vo - ca con - fu - ta - tis, con - fu - ta - tisma - le

128

di - ctis, ma - le - di - ctis vo - ca

133

ca, vo - ca,

137

vo - ca, vo - ca me, vo - ca me cum be - ne

142

di - ctis

con-fu-ta-tis, con-fu-ta-tis, con-fu-ta-tis ma-le-di-ctis, con-fu-ta-tis, con-fu-

147

vo-ca, vo-ca, vo-ca me, vo-ca me

ta-tis, con-fu-ta-tis ma-le-di-ctis

152

cum be-ne-di-ctis in-ter

vo-ca-me, vo-ca-me, con-fu-ta-tis ma-le-

158

o-ves lo-cumpraes-ta vo-ca-me, vo-ca

di-ctis, vo-ca-me, vo-ca-me, vo-ca me cum be-ne-

163

me cum be-ne-di-ctis et ab hoe-dis

di-ctis, cum be-ne-di-ctis, vo-ca-me, vo-ca-me, con-fu-ta-tis ma-le-di-ctis, vo-ca-me, vo-ca

168

me se-ques-tra vo-ca-me, vo-ca-me cum be-ne-

me, vo-ca me cum be-ne-di-ctis, vo-ca-me cum be-ne-di-ctis, cum be-ne-

173

- di - - ctis, cum be - ne - di - ctis, cum

di - - ctis, cum be - ne - di - ctis, cum

177

be - ne - di - ctis, cum be - ne - di - ctis.

be - ne - di - ctis, cum be - ne - di - ctis.

XXVII - Oro supplex

Andante non mosso

3 Tutti *pp*

S. O - ro sup - plex et ac - cli - nis cor con -

A. O - ro sup - plex et ac - cli - nis cor con -

T. O - ro sup - plex et ac - cli - nis cor con -

B. O - ro sup - plex et ac - cli - nis cor con -

12

tri - tum qua - si ci - nis ge - re cu - ram, ge - re cu - ram me - i fi -

tri - tum qua - si ci - nis ge - re cu - ram, ge - re cu - ram me - i fi -

tri - tum qua - si ci - nis ge - re cu - ram, ge - re cu - ram me - i fi -

tri - tum qua - si ci - nis ge - re cu - ram, ge - re cu - ram me - i fi -

19

- - nis, me - i fi - - nis.

- - nis, me - i fi - - nis.

- - nis, me - i fi - - nis.

- - nis, me - i fi - - nis.

XXVIII - Lacrymosa dies illa

Allegretto cantabile

T. *Solo (mf)*

La-cry - mo-sa di-es il-la, la-cry - mo-sa di-es il-la quares - sur-get, quare

10 *f*
sur get ex fa - vil - la ju-di - can - dus ho-mo re - us, ju-di - can - dus, ju - di -

15 *(p)*
- can - dus ho - mo re - us, ho - mo re - us la-cry - mo-sa di-es

22
il - la di-es il - la la-cry - mo-sa di-es il - la, la-cry - mo-sa di - es il - la quares

28 *f*
sur get quares - sur - get ex fa - vil - la ju-di - can - dus ho - mo re - us ju-di

33 *p*
can - dus, ju - di - can - dus, ju - di - can - dus ho - mo re - us la - cry

38 *3*
mo - sa di - es il - la, la - cry - mo - sa, la - cry - mo - - - sa.


XXIX - Huic ergo parce Deus

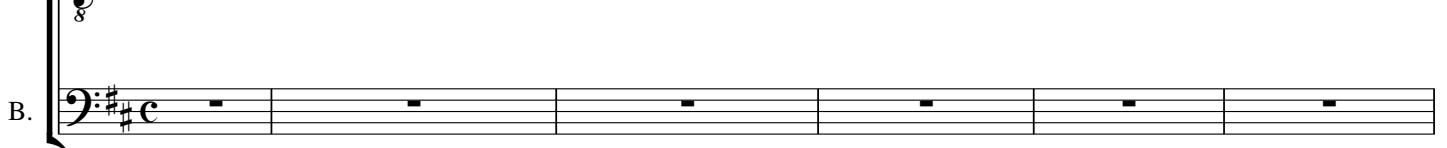
Andante non tanto lento


Tutti *p con espressione*


S. 

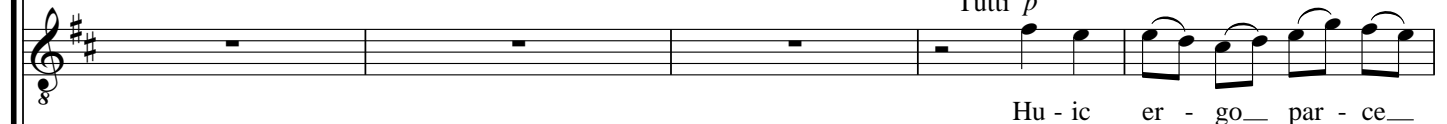
A. 

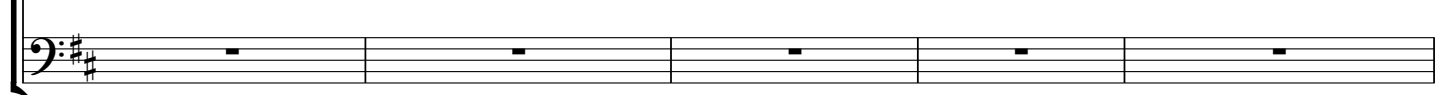
T. 

B. 

6 

Tutti p 

Tutti p 

B. 

11 





B. 

17

hu - ic er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne

e - is re - qui - em hu - ic er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne

e - is re - qui - em hu - ic er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne

Tutti p

hu - ic er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne

23

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

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

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

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

28

er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne do - na e - is, do - na

er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne do - na e - is, do - na

er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne do - na e - is, do - na

er - go_ par - ce_ De - us pi - e_ Je - suDo - mi - ne do - na e - is, do - na

34

p
e - is re-qui - em do - na e - is re-qui - em. A - men, a - men,
p
e - is re-qui - em do - na e - is re-qui - em. A - men, a - men,
p
e - is re-qui - em do - na e - is re-qui - em. A - men, a - men,
p
e - is re-qui - em do - na e - is re-qui - em. A - men, a - men,

42

f
a - men, a - men, a - men, a - men, a - men, a - men
f
men, a - men, a - men, a - men, a - men, a - men
f
men, a - men, a - men, a - men, a - men, a - men
f
men, a - men, a - men, a - men, a - men, a - men

50

p *f*
a - men, a - men, a - men, a - men a - men, a - men, a - men, a -
p *f*
a - men, a - men, a - men, a - men a - men, a - men, a - men, a -
p *f*
a - men, a - men, a - men, a - men a - men, a - men, a - men, a -
p *f*
a - men, a - men, a - men, a - men a - men, a - men, a - men, a -

57

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

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

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

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

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

2

S. Duo (*mf*) Tutti *f*

Do - mi - ne Je - su, Je - su Chri - ste Rex glo - ri - ae, Rex

A. Duo (*mf*) Tutti *f*

Do - mi - ne Je - su, Je - su Chri - ste Rex glo - ri - ae, Rex

T. Tutti *f*

Rex glo - ri - ae, Rex

B. Tutti *f*

Rex glo - ri - ae, Rex

9

S. Duo (*mf*) Tutti *pp*

glo - ri - ae li - be - ra a - ni - mas om - ni - um fi - de - li - um de - fun -

A. Duo (*mf*) Tutti *pp*

glo - ri - ae li - be - ra a - ni - mas om - ni - um fi - de - li - um de - fun -

T. Tutti *pp*

glo - ri - ae de - fun -

B. Tutti *pp*

glo - ri - ae de - fun -

17

cto - rum de poe - nis, de poe - nis, in - fer -

cto - rum de poe - nis, de poe - nis, in - fer -

cto - rum de poe - nis, de poe - nis in - fer -

cto - rum de poe - nis, de poe - nis in - fer -

26

-ni. Li - be-ra, li - be-ra

-ni. Li - be-ra, li - be-ra

-ni. Solo (*mf*) o Snr. Reis Li - be-ra, li - be-ra

-ni. Et de pro - - fun - do la - cu. Li - be-ra, li - be-ra

34

e - as de o - re, de o - re le - o - - nis.

e - as de o - re, de o - re le - o - - nis.

e - as de o - re, de o - re le - o - - nis.

e - as de o - re, de o - re le - o - - nis.

Solo (*mf*) o Snr. Reis

43

B.

Ne, ne ab - - sor-be-at e-as tar-ta-rus ne ca - dant, ne

49

ca - - - dant, ne ca - - - dant, ne

53

ca - dant in obs - cu - rum, ne ca - dant in obs - cu - - -

XXXI - Sed signifer sanctus Michael

Piú mosso

Tutti *f*

S.

A.

T.

B.

rum. Sed si - gni-fer san-ctus Mi - cha-el re-prae-sen - tet e - as in lu - cem

San - ctam re-prae-sen - tet e - as in lu - cem san - ctam.

San - ctam re-prae-sen - tet e - as in lu - cem san - ctam.

San - ctam re-prae-sen - tet e - as in lu - cem san - ctam.

San - ctam re-prae-sen - tet e - as in lu - cem san - ctam.

XXXII - Quam olim Abrahæ

Piú mosso, ma poco

Tutti (*mf*) *f* (*mf*)

S. *Quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus,* Tutti

A. Tutti

T. Tutti

B. Tutti

9 *p*

S. *quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni*

A. *Quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni*

T. *Quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni*

B. *Quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni*

15 *f*

S. *e - jus, et se - mi - ni e - jus.*

A. *e - jus, et se - mi - ni e - jus.*

T. *e - jus, et se - mi - ni e - jus.*

B. *e - jus, et se - mi - ni e - jus.*

XXXIII - Hostias et preces**Recitativo**

S. *Solo (mf)*
 Hos - ti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus.

A. *Solo (mf)*
 Tu sus - ci - pe

T.

5

pro a - ni - ma - bus il - lis quo - rum ho - di - e me - mo - ri - am fa - ci - mus.

Solo f
 Fac e - as

9

Do - mi - ne de mor - te tran - si - re, de mor - te tran - si - re, tran - si - re ad vi - tam.

XXXIV - Quam olim Abrahæ

Tempo di prima

Tutti p

S. Quam o - lim A-bra-hae pro - mi - sis - ti et se - mi-ni e -

A. - - - - -

T. - - - - -

B. - - - - -

8

S. jus, quam o - lim A-bra-hae pro - mi - sis - ti et se - mi-ni

A. *Tutti p* Quam o - lim A-bra-hae pro - mi - sis - ti et se - mi-ni

T. *Tutti p* Quam o - lim A-bra-hae pro - mi - sis - ti et se - mi-ni

B. *Tutti p* Quam o - lim A-bra-hae pro - mi - sis - ti et se - mi-ni

15

S. e - jus, e - jus, e - - jus. **10**

A. e - jus, e - jus, e - - jus. **10**

T. e - jus, e - jus, e - - jus. **10**

B. e - jus, e - jus, e - - jus. **10**

XXXV - Sanctus

Andante moderato

S. *Tutti p* *ff*
 San etus, san - ctus, san-ctusDo-mi-nus De - us Sa - ba - oth ple-nisuntcoe-li et

A. *Tutti p* *ff*
 San etus, san - ctus, san-ctusDo-mi-nus De - us Sa - ba - oth ple-nisuntcoe-li et

T. *Tutti p* *ff*
 San etus, san - ctus, san-ctusDo-mi-nus De - us Sa - ba - oth ple-nisuntcoe-li et

B. *Tutti p* *ff*
 San etus, san - ctus, san-ctusDo-mi-nus De - us Sa - ba - oth ple-nisuntcoe-li et

5
 ter - ra, ple - ni suntcoe - li et ter - ra, et ter - ra ple - ni sunt *p*

ter - ra, ple - ni suntcoe - li et ter - ra, et ter - ra ple - ni sunt *p*

ter - ra, ple - ni suntcoe - li et ter - ra, et ter - ra ple - ni sunt *p*

ter - ra, ple - ni suntcoe - li et ter - ra, et ter - ra ple - ni sunt *p*

8
 coe - li et ter - ra glo - ri - a, glo - ri - a tu - glo - a. *f* *p*

coe - li et ter - ra glo - ri - a, glo - ri - a tu - glo - a. *f* *p*

coe - li et ter - ra glo - ri - a, glo - ri - a tu - glo - a. *f* *p*

coe - li et ter - ra glo - ri - a, glo - ri - a tu - glo - a. *f* *p*

XXXVI - Hosanna in excelsis

Allegretto

Tutti (mp)

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

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

T. Ho - san - na

B.

11

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

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

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

B. Ho - san-na, Ho - san-na, Ho-san-na

20

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

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

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

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

26

cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, in ex - cel - sis, in ex - cel - sis.

XXXVII - Benedictus, a quatro

Sem indicação

4

Tutti (*mp*)

S. Be - ne - di-ctus, be ne - di-ctus qui ve-nit, qui

A. Tutti

Qui ve-nit, qui

T. Tutti (*mp*)

Be - ne - di-ctus, be ne - di-ctus qui ve-nit, qui

B. Tutti

Qui ve-nit, qui

11

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

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

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

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

D.C. Hosanna

XXXVIII - Agnus Dei

Andante maestoso

S. **3**

A. **3** Duo (*mf*)
A-gnus De - i qui tol - lis qui tol - lis pec-ca - ta

T. **3** Duo (*mf*)
A-gnus De - i qui tol - lis qui tol - lis pec-ca - ta

B. **3**

8

mun-di do - na, do - na, do - na, do - na e - is re - qui *tr*

mun-di do - na, do - na, do - na, do - na e - is re - qui

15 Tutti *p*

A-gnus De - i qui tol-lis, qui tol - lis, qui tol - lis pec-ca - ta mun - di do -

Tutti *p*

em A-gnus De - i qui tol-lis, qui tol - lis, qui tol - lis pec-ca - ta mun - di do -

Tutti *p*

em A-gnus De - i qui tol-lis, qui tol - lis, qui tol - lis pec-ca - ta mun - di do -

Tutti *p*

A-gnus De - i qui tol-lis, qui tol - lis, qui tol - lis pec-ca - ta mun - di do -

21

na eis re - qui - em

na eis re - qui - em

Duo (*mf*)

A-gnus De - i qui - tol - lis qui

Duo (*mf*)

na eis re - qui - em

A-gnus De - i qui - tol - lis qui

na eis re - qui - em

27

tol - lis pec - ca - ta mun - di do - na, do - na, do - na eis re - qui - em sem - pi -

tol - lis pec - ca - ta mun - di do - na, do - na, do - na eis re - qui - em sem - pi -

33

Tutti *pp*

re - qui - em sem - pi - ter - nam,

tr Tutti *pp*

ter - - nam re - qui - em sem - pi - ter - nam,

Tutti *pp*

ter - - nam re - qui - em sem - pi - ter - nam,

Tutti *pp*

re - qui - em sem - pi - ter - nam,

40

re - qui - em sem - pi - ter - nam, sem - pi - ter - - nam.

re - qui - em sem - pi - ter - nam, sem - pi - ter - - nam.

re - qui - em sem - pi - ter - nam, sem - pi - ter - - nam.

re - qui - em sem - pi - ter - nam, sem - pi - ter - - nam.

XXXIX - Lux aeterna

Post Communio

Andante sostenuto

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

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

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

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

XL - Cum sanctis tuis

Allegro mosso

S. CumSan-ctis tu - is in__ ae - ter - num qui - a__ pi - us es, qui - a,

A.

T.

B.

7

qui - a, qui - a pi - us es. Cumsan-ctis tu - is in__ ae - ter - num

Cumsan-ctis tu - is in__ ae - ter - num

Cumsan-ctis tu - is in__ ae - ter - num

Cumsan-ctis tu - is in__ ae - ter - num

12

qui - a__ pi - us es, qui - a, qui - a, qui - a pi - us es.

qui - a__ pi - us es, qui - a, qui - a, qui - a pi - us es.

qui - a__ pi - us es, qui - a, qui - a, qui - a pi - us es.

qui - a__ pi - us es, qui - a, qui - a, qui - a pi - us es.

XLI - Requiem aeternam

Andante sostenuto

S. Re - qui-em ae - ter - nam do - na eis, Do - mi-ne,

A. Re - qui-em ae - ter - nam do - na eis, Do - mi-ne,

T. Re - qui-em ae - ter - nam do - na eis, Do - mi-ne,

B. Re - qui-em ae - ter - nam do - na eis, Do - mi-ne,

5

et lux per - pe - tu - a lu - ce - at e - is. Cum san - ctis

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

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

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

XLII - Cum sanctis tuis

Allegro mosso, comme prima

S. tu - is in__ ae - ter - num qui - a__ pi - us es, qui - a, qui - a,

A. - - - - -

T. - - - - -

B. - - - - -

7

qui - a pi - us es. CumSan-ctis tu - is in__ ae - ter - num qui - a__ pi - us es,

CumSan-ctis tu - is in__ ae - ter - num qui - a__ pi - us es,

CumSan-ctis tu - is in__ ae - ter - num qui - a__ pi - us es, qui -

CumSan-ctis tu - is in__ ae - ter - num qui - a__ pi - us es,

Andante sostenuto

13

qui - a, qui - a, qui - a pi - us es, qui - a pi - us, pi - us es.

qui - a, qui - a, qui - a pi - us es, qui - a pi - us, pi - us es.

- a, qui - a, qui - a pi - us es, qui - a pi - us, pi - us es.

qui - a, qui - a, qui - a pi - us es, qui - a pi - us, pi - us es.

XLIII - Requiescat in pace

Lento

S. Re - qui - es - cat, re - qui - es - cat in

A. Re - qui - es - cat, re - qui - es - cat in

T. Re - qui - es - cat, re - qui - es - cat in

B. Re - qui - es - cat, re - qui - es - cat in

4

pa - ce, in pa - ce A - - - men.

pa - ce, in pa - ce A - - - men.

pa - ce, in pa - ce A - - - men.

pa - ce, in pa - ce A - - - men.

Missa de Mortos

(1816)

Violinos

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

sotto voce, ma sensibile

Violino I

Violino II

(pp)

6

10

(mf)

14

18

f p

22

Violino I and Violino II parts, measures 22-25. The score features a complex rhythmic pattern with many triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics include piano (p) and piano fortissimo (p).

26

Violino I and Violino II parts, measures 26-29. Similar to the previous system, it features a complex rhythmic pattern with many triplets. Dynamics include piano (p) and piano fortissimo (p).

30

Violino I and Violino II parts, measures 30-33. The rhythmic pattern becomes simpler, with fewer triplets. Dynamics include piano (p).

II - Te Decet Hymnus

Recitativo **2** **Andante sostenuto ed molto espressivo, comme prima**

VI. I

VI. II

Violino I and Violino II parts, measures 4-7. The score is in a recitativo style with a 2/4 time signature. It features a simple rhythmic pattern with dynamics ranging from piano (p) to piano fortissimo (f).

5

Violino I and Violino II parts, measures 8-10. The score features a complex rhythmic pattern with many triplets. Dynamics include piano (p) and piano fortissimo (f).

11

Violino I and Violino II parts, measures 11-14. The score features a complex rhythmic pattern with many triplets. Dynamics include piano (p).

16 *molto forte*

21

27

32

38

44

48

52

56

f *p* *pp*

f *p* *pp*

III - Kyrie eleison

Larghetto

sotto voce ma sensibile

VI. I

VI. II

sotto voce ma sensibile

sotto voce ma sensibile

5

mf

9

f *f* *f*

IV - Requiem aeternam

Andante

10

14

18

V - In memoria aeterna

Verso

Recitativo cum pausa

VI. I

VI. II

VI - Ab auditione mala

Andante piú mosso di prima

VI. I

VI. II

7

10

13

17

20

24

VII - Absolve Domine animas

Larghetto cantabile

VI. I

VI. II

4

f *p*

9

f *p*

16

f *p*

22

f *p*

26

VIII - Et gratia tua

VI. I

VI. II

p

13

Violin I and II staves. Measures 13-21. Key signature: two flats. Measure 13 starts with a treble clef. The music features eighth and sixteenth notes, with some rests. Measure 21 ends with a repeat sign.

22

Violin I and II staves. Measures 22-33. Measure 22 starts with a treble clef. Measures 22-24 and 27-29 contain double bar lines with the number '2' above and below, indicating a second ending. Measure 30 has a forte (*f*) dynamic marking. Measure 33 ends with a repeat sign.

34

Violin I and II staves. Measures 34-44. Measure 34 starts with a treble clef. Measures 34-36 and 41-43 have a forte (*f*) dynamic marking. Measures 37-40 and 44-46 have a piano (*p*) dynamic marking. Measure 44 ends with a repeat sign.

45

Violin I and II staves. Measures 45-57. Measure 45 starts with a treble clef. Measures 45-47 and 50-52 contain double bar lines with the number '4' above and below, indicating a fourth ending. The music features eighth and sixteenth notes.

58

Violin I and II staves. Measures 58-67. Measure 58 starts with a treble clef. Measures 60-62 and 65-67 contain double bar lines with the number '2' above and below, indicating a second ending. The music features eighth and sixteenth notes.

68

Violin I and II staves. Measures 68-77. Measure 68 starts with a treble clef. Measures 70-72 and 75-77 contain double bar lines with the number '2' above and below, indicating a second ending. Measures 70-71 and 75-76 have a pianissimo (*pp*) dynamic marking. Measure 77 ends with a repeat sign.

78

87

94

103

IX - Dies irae

Allegro maestoso, ma comodo

VI. I *p arco*

VI. II *pizz*

6

10

13

16

19

23

26

30

p *p* *ff*

p *p* *ff*

34

38

p arco

pizz

43

48

arco sciolte

52

cresc poco a poco

55

Measures 55-57. The music is in G major (one sharp) and 2/4 time. Measure 55 features a treble clef with a 7-measure rest followed by a sixteenth-note pattern. The bass clef has a similar pattern. Measure 56 continues the sixteenth-note pattern in both staves. Measure 57 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Dynamics include *f* in the treble and *f* in the bass.

58

Measures 58-61. Measure 58 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 59 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 60 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 61 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Dynamics include *p* in the treble and *f* in the bass.

62

Measures 62-64. Measure 62 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 63 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 64 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Dynamics include *p* in the treble and *f* in the bass.

65

Measures 65-67. Measure 65 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 66 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 67 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Dynamics include *p* in the treble and *f* in the bass.

68

Measures 68-72. Measure 68 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 69 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 70 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 71 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 72 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Dynamics include *p* in the treble and *p* in the bass.

73

Measures 73-75. Measure 73 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 74 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Measure 75 has a treble clef with a half note G5 and a bass clef with a sixteenth-note pattern. Dynamics include *ff* in the treble and *ff* in the bass.

77

Violin I and II staves. Measure 77: Violin I has a sixteenth-note triplet, followed by eighth notes. Violin II has a half note chord. Measure 78: Violin I has eighth notes, Violin II has a half note chord. Measure 79: Violin I has eighth notes, Violin II has a half note chord. Measure 80: Violin I has a half note, Violin II has a half note chord. Measure 81: Violin I has a half note, Violin II has a half note chord. Measure 82: Violin I has a half note, Violin II has a half note chord. Dynamics: *p* (piano) is marked in both staves at the beginning of measure 80.

83

Violin I and II staves. Measure 83: Violin I has eighth notes, Violin II has eighth notes. Measure 84: Violin I has eighth notes, Violin II has eighth notes. Measure 85: Violin I has eighth notes, Violin II has eighth notes. Measure 86: Violin I has eighth notes, Violin II has eighth notes. Measure 87: Violin I has eighth notes, Violin II has eighth notes. Dynamics: *p* (piano) is marked in both staves at the beginning of measure 87.

88

Violin I and II staves. Measure 88: Violin I has a half note, Violin II has a half note. Measure 89: Violin I has a half note, Violin II has a half note. Measure 90: Violin I has eighth notes, Violin II has eighth notes. Measure 91: Violin I has eighth notes, Violin II has eighth notes. Measure 92: Violin I has eighth notes, Violin II has eighth notes.

93

Violin I and II staves. Measure 93: Violin I has eighth notes, Violin II has eighth notes. Measure 94: Violin I has a half note, Violin II has a half note. Measure 95: Violin I has a half note, Violin II has a half note. Measure 96: Violin I has eighth notes, Violin II has eighth notes. Measure 97: Violin I has eighth notes, Violin II has eighth notes.

98

Violin I and II staves. Measure 98: Violin I has a half note, Violin II has a half note. Measure 99: Violin I has a half note, Violin II has a half note. Measure 100: Violin I has a half note, Violin II has a half note. Dynamics: *f* (forte) is marked in both staves at the beginning of measure 98.

101

Violin I and II staves. Measure 101: Violin I has eighth notes, Violin II has eighth notes. Measure 102: Violin I has eighth notes, Violin II has eighth notes. Measure 103: Violin I has eighth notes, Violin II has eighth notes. Measure 104: Violin I has eighth notes, Violin II has eighth notes. Measure 105: Violin I has eighth notes, Violin II has eighth notes.

105

X -Tuba Mirum
Solo de Basso

Andante maestoso

VI. I

f p *f p* *f p*

VI. II

f p f p f p

4

8

14

18

22

27

32

37

42

45

XI - Coget omnes ante thronum**Allegro maestoso**

VI. I

f

VI. II

f

4

p

p

9

13

A tempo

f

f

19

f *p*

f

f *p*

23

27

Violin I and II staves, measures 27-34. The key signature has two flats. The music features a melodic line in the upper voice and a supporting bass line in the lower voice, both starting with a piano (*p*) dynamic. The upper voice has a long note in measure 27, followed by a series of eighth and quarter notes. The lower voice has a similar pattern with some rests.

35

Violin I and II staves, measures 35-40. The music continues with a melodic line in the upper voice and a supporting bass line in the lower voice. The dynamics remain piano (*p*). The upper voice has a long note in measure 35, followed by a series of eighth and quarter notes. The lower voice has a similar pattern with some rests.

41

Violin I and II staves, measures 41-47. The music continues with a melodic line in the upper voice and a supporting bass line in the lower voice. The dynamics remain piano (*p*). The upper voice has a long note in measure 41, followed by a series of eighth and quarter notes. The lower voice has a similar pattern with some rests.

48

Violin I and II staves, measures 48-53. The music continues with a melodic line in the upper voice and a supporting bass line in the lower voice. The dynamics remain piano (*p*). The upper voice has a long note in measure 48, followed by a series of eighth and quarter notes. The lower voice has a similar pattern with some rests.

54

Violin I and II staves, measures 54-57. The music continues with a melodic line in the upper voice and a supporting bass line in the lower voice. The dynamics remain piano (*p*). The upper voice has a long note in measure 54, followed by a series of eighth and quarter notes. The lower voice has a similar pattern with some rests.

58

Violin I and II staves, measures 58-64. The music continues with a melodic line in the upper voice and a supporting bass line in the lower voice. The dynamics remain piano (*p*). The upper voice has a long note in measure 58, followed by a series of eighth and quarter notes. The lower voice has a similar pattern with some rests.

61

f

f

65

f

XII - Recitativo: Tuba Mirum

Quasi allegro

VI. I

VI. II

p

p

XIII - Coget omnes antre thronum

Allegro moderato

VI. I

VI. II

p

p

7

A tempo

p

f

12

p

f

18

Violin I and II staves, measures 18-22. Measure 18 starts with a forte (*f*) dynamic. Measures 19-20 have a piano (*p*) dynamic. The music features eighth and sixteenth notes with rests.

23

Violin I and II staves, measures 23-27. The music continues with eighth and sixteenth notes and rests.

28

Violin I and II staves, measures 28-31. The music continues with eighth and sixteenth notes and rests.

32

Violin I and II staves, measures 32-35. Measures 32-34 feature a crescendo (*cresc*) leading to a forte (*f*) dynamic. Measure 35 is also marked *f*.

36

Violin I and II staves, measures 36-40. Measures 36-37 are marked *ff* (fortissimo). Measures 38-40 are marked *p* (piano). A key signature change to one flat occurs at the start of measure 38.

41

Violin I and II staves, measures 41-45. Measures 41-42 are marked *ff*. Measures 43-45 are marked *p*. The music features sixteenth-note patterns and rests.

46

Musical notation for measures 46-49. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both are in a key signature of two flats. The music features eighth-note patterns with stems pointing up and down, and rests.

50

Musical notation for measures 50-53. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both are in a key signature of two flats. The music features sixteenth-note patterns with stems pointing up and down, and rests. Dynamics markings include *cresc*, *f*, and *ff*.

54

Musical notation for measures 54-58. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both are in a key signature of two flats. The music features sixteenth-note patterns with stems pointing up and down, and rests. Dynamics markings include *p*.

59

Musical notation for measures 59-62. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both are in a key signature of two flats. The music features sixteenth-note patterns with stems pointing up and down, and rests. Dynamics markings include *ff* and *p*.

63

Musical notation for measures 63-67. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both are in a key signature of two flats. The music features sixteenth-note patterns with stems pointing up and down, and rests.

68

Musical notation for measures 68-71. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both are in a key signature of two flats. The music features sixteenth-note patterns with stems pointing up and down, and rests. Dynamics markings include *ff*, *f*, and *p*.

73

77

81

XIV - Liber scriptus

Un tanto sost^o. ma non poco

VI. I

VI. II

5

Allegretto non mosso

9

18

f arco

25

f arco

XV - Quid sum miser

Adagio

VI. I

VI. II

XVI - Cum vix justus

Tempo primo

VI. I

VI. II

(mf)

(mf)

5

XVII - Liber scriptus

VI. I

(p) pizz

VI. II

(p) pizz

8

17

f arco

f arco

26

dolce espressivo

p

33

f

f

p dolce

espressivo

39

f

f

p

p

47

52

XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

VI. I

VI. II

5

9

12

15

cresc *f*

cresc *f*

This system contains measures 15, 16, and 17. The music is in a key with two sharps (D major or F# minor). The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a rhythmic accompaniment with eighth notes. Dynamics include *cresc* and *f*.

18

ff

ff

This system contains measures 18, 19, and 20. The music continues with eighth-note patterns in both staves. The dynamic *ff* is indicated in both staves.

21

This system contains measures 21, 22, 23, and 24. The music features a mix of eighth and quarter notes in both staves.

25

This system contains measures 25, 26, 27, 28, and 29. The music continues with eighth-note patterns in both staves.

30

p espressivo

p espressivo

This system contains measures 30, 31, 32, and 33. The music is marked *p espressivo* in both staves. The upper staff has a melodic line with slurs, and the lower staff has a more rhythmic accompaniment.

34

3

3

This system contains measures 34, 35, 36, and 37. The music features triplet patterns in both staves, indicated by the number 3 above and below the notes.

40

p

p

43

46

cresc

f

cresc

f

49

ff

ff

52

56

p

p

61

p *espressivo*

p *espressivo*

64

4

4

XIX - Recordare Jesu pie

Andante cantabile

VI. I

p

p

6

10

14

18

22

26

30

34

38

42

45

XX - Juste judex ultionis

Tempo di prima

VI. I

p

VI. II

p

4

7

cresc

f

cresc

f

10

ff

ff

13

Two staves of music in G major. Measure 13 features a sixteenth-note triplet in the right hand and a dotted quarter note in the left hand. Measures 14-16 continue with similar rhythmic patterns, including eighth-note runs and dotted quarter notes.

17

Two staves of music in G major. Measures 17-21 show a more complex texture with sixteenth-note runs in the right hand and dotted quarter notes in the left hand. Measure 21 ends with a double bar line and repeat signs.

22

Two staves of music in G major. Measures 22-26 feature a dynamic contrast between *p* (piano) and *f* (forte). The right hand has sixteenth-note runs with accents, while the left hand has dotted quarter notes. Measure 26 ends with a double bar line.

27

Two staves of music in G major. Measures 27-32 consist of block chords in the right hand and eighth-note runs in the left hand. Measure 32 ends with a double bar line.

33

Two staves of music in G major. Measures 33-38 feature a dense texture of block chords in the right hand and eighth-note runs in the left hand. Measure 38 ends with a double bar line.

39

Two staves of music in G major. Measures 39-42 show a return to a more active texture with sixteenth-note runs in the right hand and eighth-note runs in the left hand. Measure 42 ends with a double bar line.

37

f *p*

f *p*

42

f

f

XXII - Preces meae non sunt digne

Allegretto grazzioso

VI. I

p

VI. II

p

6

f

p

11

f

f

16

f *p* *f* *p* *f* *p* *f* *p* *ff*

f *p* *f* *p* *f* *p* *f* *p* *ff*

20

XXIII - Qui Mariam absolvisti

Recitativo

VI. I

VI. II

XXIV - Preces meae non sunt digne

A tempo

VI. I

VI. II

6

11

16

21

Violin I and II staves, measures 21-26. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper voice and a supporting bass line in the lower voice. Dynamics include piano (*p*).

27

Violin I and II staves, measures 27-32. The key signature is three sharps. The music continues with melodic and harmonic development. Dynamics include piano (*p*).

33

Violin I and II staves, measures 33-36. The key signature is three sharps. The music features a prominent rhythmic pattern with sixteenth notes. Dynamics include piano (*p*) and forte (*f*).

37

Violin I and II staves, measures 37-41. The key signature is three sharps. The music features a crescendo leading to fortissimo (*ff*) dynamics. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*).

42

Violin I and II staves, measures 42-45. The key signature is three sharps. The music features a complex rhythmic pattern with sixteenth notes. Dynamics include piano (*p*).

46

Violin I and II staves, measures 46-50. The key signature is three sharps. The music features a melodic line with some sixteenth-note passages. Dynamics include forte (*f*).

49

XXV - Inter Oves

A Solo de Tenor com acompanto. de Bacho

Andante sostenuto ed' imperioso

VI. I

VI. II

5

9

13

18

22

p

f

p

p

XXVI - Confutatis maledictis

Allegro mosso

VI. I

p

VI. II

p

5

9

13

17

21

ff p

f p

Detailed description: This system contains measures 21 through 25. The top staff features a melodic line with eighth-note patterns, while the bottom staff provides a rhythmic accompaniment with eighth notes. Dynamic markings include *ff* and *p* in both staves.

26

ff p f

ff p f

Detailed description: This system contains measures 26 through 30. The music continues with eighth-note patterns in both staves. Dynamic markings include *ff*, *p*, and *f*.

31

p p

Detailed description: This system contains measures 31 through 35. The top staff has a melodic line with eighth notes, and the bottom staff has a rhythmic accompaniment. Dynamic markings are *p* in both staves.

36

Detailed description: This system contains measures 36 through 39. The music continues with eighth-note patterns in both staves.

40

cresc f p cresc

cresc f p cresc

Detailed description: This system contains measures 40 through 44. The music features eighth-note patterns with dynamic markings of *cresc*, *f*, and *p*.

45

f f ff p

f ff p

Detailed description: This system contains measures 45 through 49. The music features eighth-note patterns with dynamic markings of *f*, *ff*, and *p*.

51

51-56

f *p*

f *p*

Violin I and II staves. Measures 51-56. Dynamics: *f* (measures 51-52), *p* (measures 53-56).

57

57-62

Violin I and II staves. Measures 57-62. Includes hairpins for crescendo and decrescendo.

63

63-68

cresc *f*

cresc *f*

Violin I and II staves. Measures 63-68. Dynamics: *cresc* (measures 63-64), *f* (measures 65-68).

69

69-73

f

f

Violin I and II staves. Measures 69-73. Dynamics: *f* (measures 70-73).

74

74-78

p

p

Violin I and II staves. Measures 74-78. Dynamics: *p* (measures 75-78).

79

79-84

f

f

Violin I and II staves. Measures 79-84. Dynamics: *f* (measures 79-84).

84

p

This system contains measures 84 through 88. It features two staves: a treble clef staff and a bass clef staff. Measures 84 and 85 are mostly rests in both staves. From measure 86 onwards, the music consists of a steady eighth-note accompaniment. The treble staff plays a sequence of eighth notes, while the bass staff plays a similar sequence, often with a lower octave. A dynamic marking of *p* (piano) is placed above the treble staff in measure 86.

89

This system contains measures 89 through 92. It continues the eighth-note accompaniment from the previous system, with both treble and bass staves playing in parallel motion.

93

This system contains measures 93 through 96. The eighth-note accompaniment continues, maintaining the same rhythmic and melodic patterns.

97

This system contains measures 97 through 100. The accompaniment remains consistent with the previous systems.

101

This system contains measures 101 through 104. The eighth-note accompaniment continues.

105

This system contains measures 105 through 108. The accompaniment continues, with a key signature change to one flat (B-flat) indicated by a flat symbol on the bass staff in measure 107.

109

Violin I and II staves. Measure 109: Violin I starts with a sixteenth-note triplet (f), followed by a quarter rest. Violin II plays a sixteenth-note triplet (f). Measure 110: Violin I has a quarter rest (p), Violin II has a quarter rest (p). Measure 111: Violin I has a sixteenth-note triplet (f), Violin II has a sixteenth-note triplet (f). Measure 112: Violin I has a quarter rest (p), Violin II has a quarter rest (p). Measure 113: Violin I has a quarter rest (p), Violin II has a quarter rest (p).

114

Violin I and II staves. Measure 114: Violin I has a sixteenth-note triplet (f), Violin II has a sixteenth-note triplet (f). Measure 115: Violin I has a sixteenth-note triplet (f), Violin II has a sixteenth-note triplet (f). Measure 116: Violin I has a sixteenth-note triplet (f), Violin II has a sixteenth-note triplet (f). Measure 117: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 118: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p).

119

Violin I and II staves. Measure 119: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 120: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 121: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 122: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p).

123

Violin I and II staves. Measure 123: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 124: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 125: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 126: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 127: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p).

128

Violin I and II staves. Measure 128: Violin I has a sixteenth-note triplet (mf), Violin II has a sixteenth-note triplet (mf). Measure 129: Violin I has a sixteenth-note triplet (f), Violin II has a sixteenth-note triplet (f). Measure 130: Violin I has a sixteenth-note triplet (f), Violin II has a sixteenth-note triplet (f). Measure 131: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 132: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 133: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p).

134

Violin I and II staves. Measure 134: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 135: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 136: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 137: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p). Measure 138: Violin I has a sixteenth-note triplet (p), Violin II has a sixteenth-note triplet (p).

139

Violin I and II staves. Measure 139: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 140: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 141: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 142: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 143: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 144: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Dynamics: *f* in measures 142-144.

145

Violin I and II staves. Measure 145: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 146: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 147: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 148: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 149: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Dynamics: *f* in measure 148, *p* in measure 149.

150

Violin I and II staves. Measure 150: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 151: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 152: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 153: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 154: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 155: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Dynamics: *f* in measure 154.

156

Violin I and II staves. Measure 156: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 157: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 158: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 159: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Dynamics: *p* in measure 156.

160

Violin I and II staves. Measure 160: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 161: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 162: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 163: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 164: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Dynamics: *cresc* in measure 162, *f* in measure 164.

165

Violin I and II staves. Measure 165: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 166: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 167: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 168: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Measure 169: Treble clef, quarter notes G4, A4, B4, C5. Bass clef: quarter notes G2, A2, B2, C3. Dynamics: *p* in measure 165.

169

cresc *f*

cresc *f*

174

p *cresc* *ff*

p *cresc* *ff*

180

XXVII - Oro supplex

Andante non mosso

Solo arpeggiato

VI. I

p

3

3

3

VI. II

p

7

3

13

3

3

3

19

23

XXVIII - Lacrymosa dies illa

Allegretto cantabile

VI. I

VI. II

8

14

20

28

arco

f *p* *f* *p*

33

cresc *mf* *f* *ff* *p*

cresc *mf* *f* *ff* *p*

36

pizz

pizz

XXIX - Huic ergo parce Deus

Andante non tanto lento

VI. I

(arco) *p*

VI. II

(arco) *p*

5

10

15

Two staves of music in G major. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

20

Two staves of music in G major. The upper staff continues the melodic line with some sixteenth-note passages, and the lower staff maintains the accompaniment.

25

Two staves of music in G major. The upper staff has a melodic line with a dynamic marking of *f* (forte) starting at measure 27. The lower staff also has a dynamic marking of *f* starting at measure 27.

29

Two staves of music in G major. The upper staff features a melodic line with some chords, and the lower staff provides a rhythmic accompaniment.

34

Two staves of music in G major. The upper staff has a melodic line with a dynamic marking of *p* (piano) starting at measure 37. The lower staff has a dynamic marking of *p* starting at measure 37.

39

Two staves of music in G major. The upper staff features a melodic line with a dynamic marking of *p* (piano) starting at measure 39. The lower staff has a dynamic marking of *p* starting at measure 39.

43

49

55

61

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

VI. I

3

p

f

VI. II

3

p

f

8

2

p

2

p

15

4

p *f* *p* *f* *p* *f* *p*

4

p *f* *p* *f* *p* *f* *p*

25

ff *p* *f* *p*

7

p *f* *p*

ff *p* *f* *p*

7

p *f* *p*

38

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

45

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*

sensibile *f* *p*

sensibile *f* *p*

50

f *p* *f* *p*

f *p* *f* *p*

54

f *p* *f* *p*

f *p* *f* *p*

XXXI - Sed signifer sanctus Michael

Piú mosso

VI. I

VI. II

f

f

4

7

XXXII - Quam olim Abrahæ

Piú mosso, ma poco

VI. I

VI. II

p

f

p

p

f

p

f

p

7

14

18

XXXIII - Hostias et preces

Recitativo

VI. I

VI. II

p

8

XXXIV - Quam olim Abrahae

Tempo di prima

VI. I

VI. II

p

f

p

7

14

21 *f* *p* 3 3

26 3 3 *f* *f*

XXXV - Sanctus

Andante moderato

VI. I *p* *ff*

VI. II *p* *ff*

5 *p* *p*

8 *f* *p* *f* *p*

XXXVI - Hosanna in excelsis

Allegretto

VI. I *dolce*

VI. II *(p)*

11

20

26

32

XXXVII - Benedictus, a quatro

Sem indicação

VI. I

VI. II

10

D.C. Hosanna

XXXVIII - Agnus Dei

Andante maestoso

25

Violin I and II staves, measures 25-29. The key signature is three flats (B-flat major/D minor). Measure 25 starts with a forte (*f*) dynamic. Measures 26-27 are marked piano (*p*). Measures 28-29 alternate between *f* and *p*. The music features eighth and sixteenth notes with accents and slurs.

30

Violin I and II staves, measures 30-34. The key signature is three flats. The music continues with eighth and sixteenth notes, including slurs and accents.

35

Violin I and II staves, measures 35-38. The key signature is three flats. The music features eighth and sixteenth notes with slurs and accents.

39

Violin I and II staves, measures 39-42. The key signature is three flats. The music continues with eighth and sixteenth notes, including slurs and accents.

43

Violin I and II staves, measures 43-46. The key signature is three flats. Measures 43-45 feature eighth notes with accents. Measure 46 has a half note with an accent.

47

Violin I and II staves, measures 47-50. The key signature is three flats. Measures 47-49 feature quarter notes with accents. Measure 50 has a half note with an accent.

XXXIX - Lux aeterna

Post Communio

Andante sostenuto

VI. I

f *p* *f* *p*

VI. II

f *p* *f* *p*

3

f *p* *f* *p*

f *p*

XL - Cum sanctis tuis**Allegro mosso**

VI. I

p *f* *p* *f* *p*

VI. II

p *f* *p* *f* *p*

6

f *f*

f *f*

12

p *f*

p *f*

XLI - Requiem aeternam**Andante sostenuto**

VI. I *f p* *f p* *dolce*

VI. II *f p* *f p* *dolce*

5 *f p* *f*

XLII - Cum sanctis tuis**Allegro mosso, comme prima**

VI. I *f p*

VI. II *p f p*

6 *f f*

10 *f p*

14

Musical score for measures 14-16. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). Measure 14 starts with a whole note chord in the top staff and a half note in the bottom staff. Measure 15 features a forte (*f*) dynamic with a sixteenth-note figure in the top staff and a half note in the bottom staff. Measure 16 continues with a sixteenth-note figure in the top staff and a half note in the bottom staff.

17 **Andante sostenuto**

Musical score for measures 17-20. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats. Measure 17 starts with a piano (*p*) dynamic and features a dotted quarter note in the top staff and a dotted quarter note in the bottom staff. Measures 18-20 continue with a similar rhythmic pattern of dotted quarter notes and rests.

XLIII - Requiescat in pace

Lento

VI. I

Musical score for Violin I (VI. I) and Violin II (VI. II). The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats and a common time signature (C). The tempo is marked **Lento**. The score begins with a piano (*pp*) dynamic. The Violin I part features a melodic line with a slur over the first three measures. The Violin II part features a rhythmic accompaniment of quarter notes.

4

Musical score for measures 4-7. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats. Measure 4 starts with a double bar line and a '2' above the staff, indicating a second ending. Measures 5-7 continue with a rhythmic pattern of quarter notes and rests.

Missa de Mortos

(1816)

Viola

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Viola

(pp)

6

12

18

f p f p

23

p p

30

p

Detailed description: This block contains the first 30 measures of the Viola part for the Requiem Aeternam. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano-pianissimo (pp) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings of *f* and *p* at measures 18 and 23. The piece concludes with a fermata over a whole note at measure 30.

II - Te Decet Hymnus

Recitativo

Andante sostenuto ed molto espressivo, comme prima

2

p f p

6

f p

11

17

f p

Detailed description: This block contains the first 17 measures of the Viola part for the Te Decet Hymnus. It starts with a recitativo section marked with a '2' and a fermata. The tempo then changes to 'Andante sostenuto ed molto espressivo, comme prima'. The music is in 2/4 time with a key signature of two flats. It features a variety of rhythmic figures, including eighth notes, sixteenth notes, and triplets. Dynamic markings include *p*, *f*, and *p* throughout the piece.

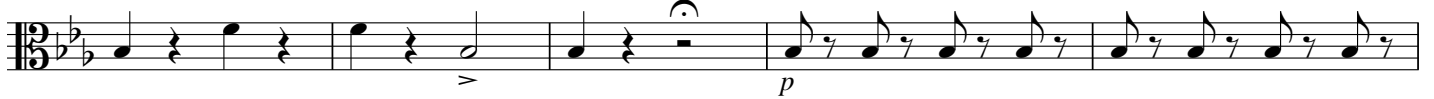
23



29



35



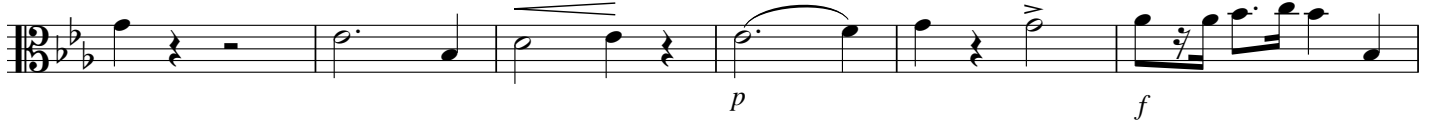
40



45



51



57



III - Kyrie eleison

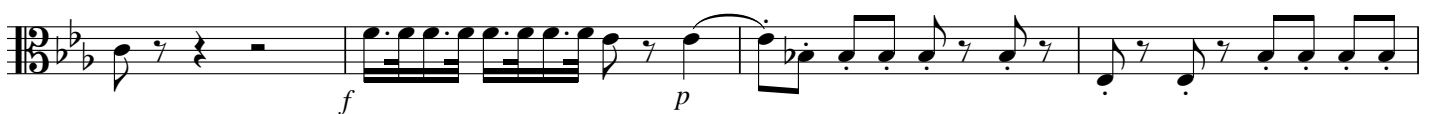
Larghetto



7



12



16



20



IV - Requiem aeternam

Andante



6



11



17



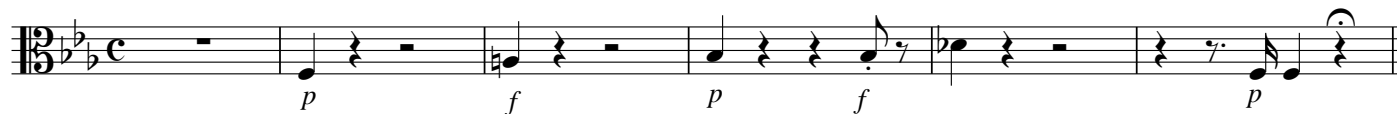
20



V - In memoria aeterna

Recitativo cum pausa

Verso



VI - Ab auditione mala

Andante piú mosso di prima



7



11



16

20

24

VII - Absolve Domine animas

Larghetto cantabile

5

9

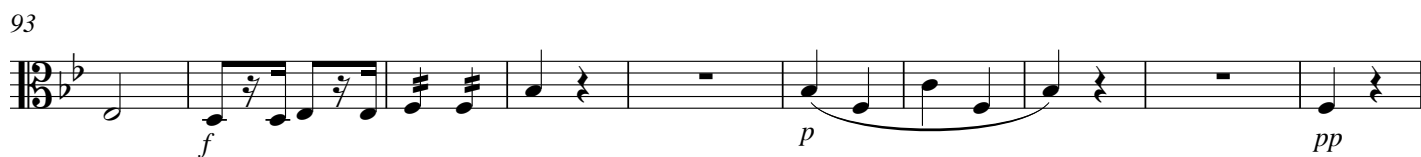
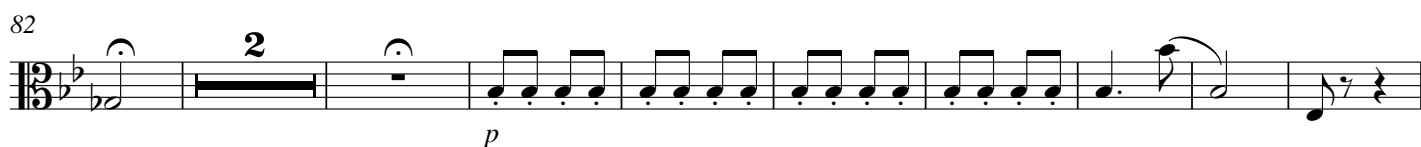
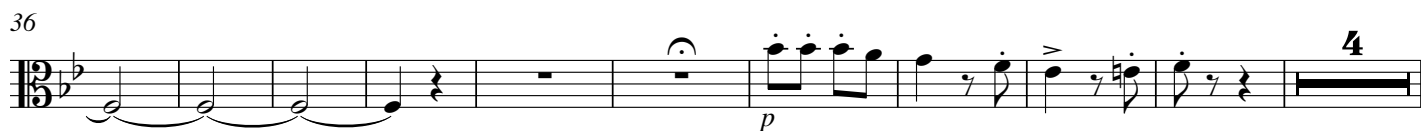
16

22

VIII - Et gratia tua

13

22



IX - Dies irae

Allegro maestoso, ma comodo



21



25



30



35



40



50



55



58



62



66



71

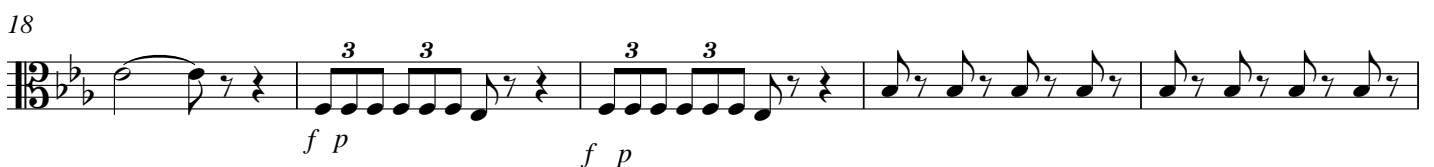




X -Tuba Mirum

Solo de Basso

Andante maestoso



23

28

34

39

45

XI - Coget omnes ante thronum

Allegro maestoso

4

9

13

A tempo

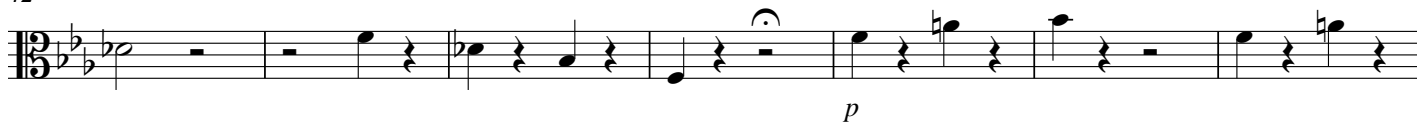
19

26

35



42



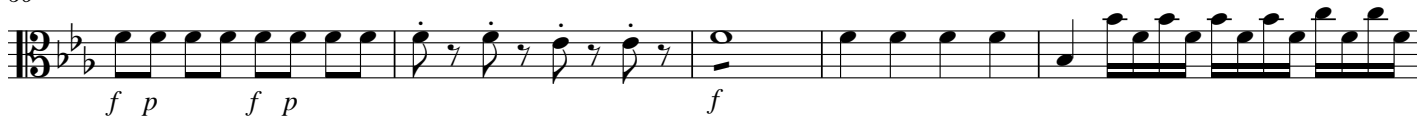
49



55



60



65



XII - Recitativo: Tuba Mirum

Quasi allegro



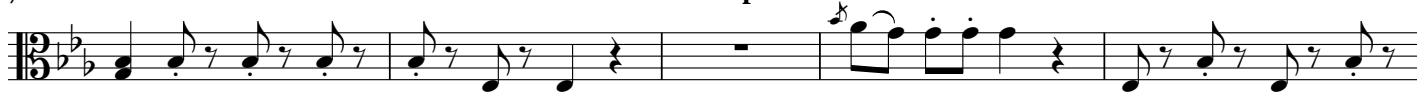
XIII - Coget omnes antre thronum

Allegro moderato



7

A tempo



12



18



24



29

*cresc*

35

*f**ff**p**ff*

43

f*f**p*

48

*cresc f**ff*

55

*p**ff**p*

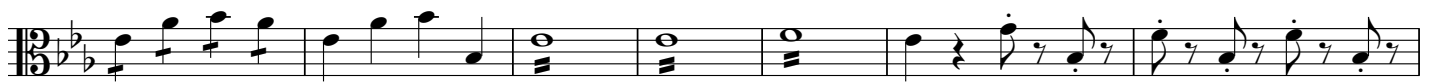
62



67

*ff**f**p**f**p**ff**f**p**f**p*

73

*p*

80

*f*

84



XIV - Liber scriptus**Un tanto sost^o. ma non poco**

5

Allegretto non mosso

9

18

25

XV - Quid sum miser**Adagio**
XVI - Cum vix justus**Tempo primo**
XVII - Liber scriptus

8

17

f arco

26

p *f*

36

p *f* *p*

47

XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

f *p* *f* *p*

8

13

cresc *f*

18

ff

21

26

30

p

34

40

44

49

52

57

61

64

XIX - Recordare Jesu pie

Andante cantabile

6

11

16



21



26



31



36



41



45



Tempo di prima

XX - Juste judex ultionis

5



10



13



18

22

27

33

39

42

XXI - Ingemisco tamquam reus

Andante

10

19

28

37

XXII - Preces meae non sunt digne

Allegretto grazzioso

7

12

17

XXIII - Qui Mariam absolvisti

Recitativo

XXIV - Preces meae non sunt digne

A tempo

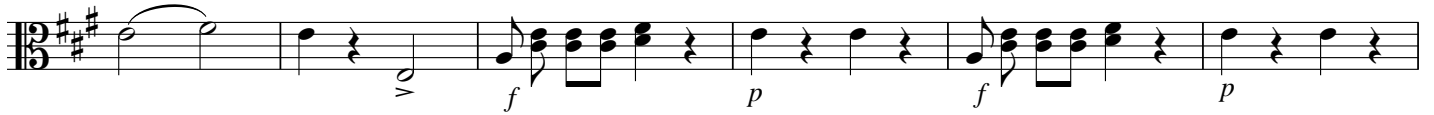
6

12

18

25

32



38



44



48

**XXV - Inter Oves**

A Solo de Tenor com acompanhamento. de Bacho

Andante sostenuto ed' imperioso



6



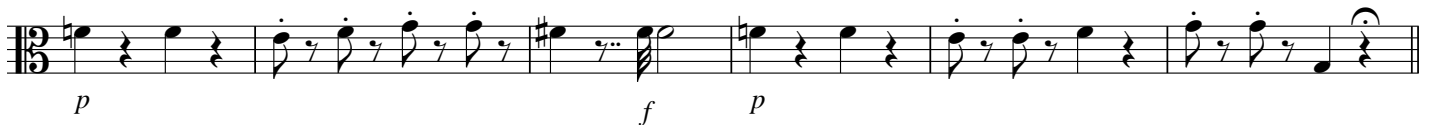
11



17



22

**XXVI - Confutatis maledictis**

Allegro mosso



5



64

Musical staff 64-69. The staff begins with a treble clef and a 3/8 time signature. It contains six measures of music. The first measure has a *cresc* marking. The second measure has a *f* marking. The music consists of quarter notes and eighth notes.

70

Musical staff 70-75. The staff contains six measures of music. The second measure has a *f* marking. The sixth measure has a *p* marking. The music consists of quarter notes and eighth notes.

76

Musical staff 76-81. The staff contains six measures of music. The fourth measure has a *f* marking. The music consists of quarter notes and eighth notes.

82

Musical staff 82-86. The staff contains six measures of music. The sixth measure has a *p* marking. The music consists of quarter notes and eighth notes.

87

Musical staff 87-90. The staff contains four measures of music. The music consists of eighth notes.

91

Musical staff 91-94. The staff contains four measures of music. The music consists of eighth notes.

95

Musical staff 95-98. The staff contains four measures of music. The music consists of eighth notes.

99

Musical staff 99-102. The staff contains four measures of music. The music consists of eighth notes.

103

Musical staff 103-106. The staff contains four measures of music. The music consists of eighth notes.

107

Musical staff 107-111. The staff contains five measures of music. The third measure has a *f* marking. The fourth measure has a *p* marking. The fifth measure has a *f* marking. The music consists of eighth notes.

112

Musical staff 112-115. The staff contains four measures of music. The first measure has a *p* marking. The second measure has a *f* marking. The music consists of quarter notes and eighth notes.

118

p

122

cresc *f* *p*

127

cresc *mf* *f*

132

p *f* *p*

139

f *p*

145

150

f *p*

157

162

cresc *f* *p*

167

cresc

172

f *p* *cresc*

178

ff

182

XXVII - Oro supplex

Andante non mosso

p

9

16

21

XXVIII - Lacrymosa dies illa

Allegretto cantabile

f p f p f pppizz

9

arco f p f p

14

cresc mf f p f

21

p pp pizz arco

29

f p f p cresc mf

34

f *ff* *p*

38

pizz

XXIX - Huic ergo parce Deus

Andante non tanto lento

(arco) *p*

6

12

18

23

f

28

34

p

42

f

49

p

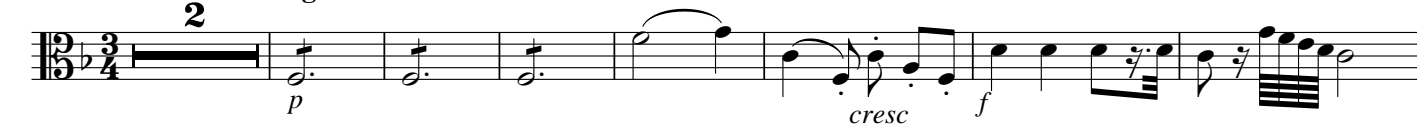
55



61



66

**XXX - Domine Jesu Christe****Offertorium****Andante comodo e giusto****2**

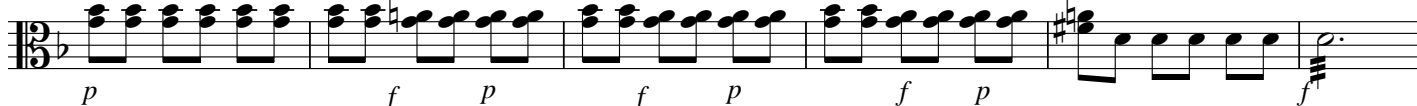
10



22



36



42



48



53

**XXXI - Sed signifer sanctus Michael****Piú mosso**

5

**XXXII - Quam olim Abrahae****Piú mosso, ma poco**

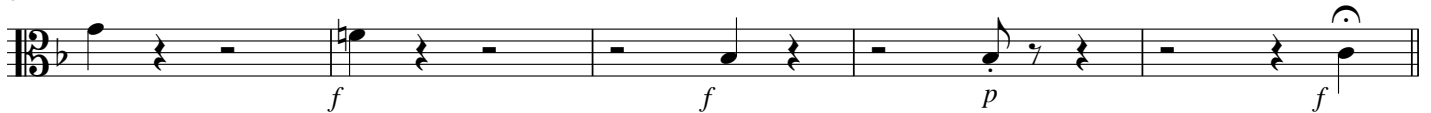
8



15

**XXXIII - Hostias et preces****Recitativo**

8

**XXXIV - Quam olim Abrahae****Tempo di prima**

8



15



23



28

**XXXV - Sanctus****Andante moderato**

5



8

**XXXVI - Hosanna in excelsis****Allegretto**

10



20



28

**XXXVII - Benedictus, a quatro****Sem indicação**

12



D.C. Hosanna

XXXVIII - Agnus Dei**Andante maestoso**

6

12

17

22

28

34

40

45

XXXIX - Lux aeterna

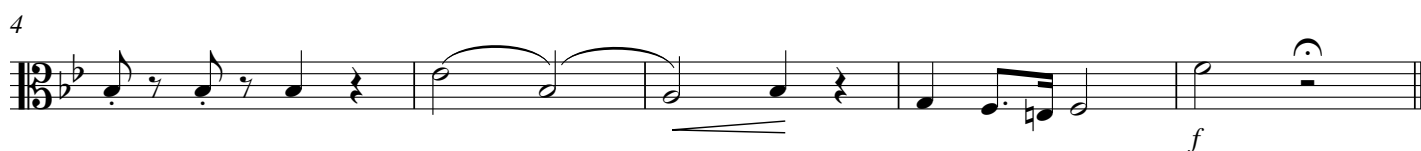
Post Communio

Andante sostenuto
XL - Cum sanctis tuis**Allegro mosso**



XL I - Requiem aeternam

Andante sostenuto



XLII - Cum sanctis tuis

Allegro mosso, comme prima



17 Andante sostenuto



XLIII - Requiescat in pace

Lento



Missa de Mortos

(1816)

Baixo

Marcos Portugal

I - Requiem Aeternam

Andante sostenuto ed molto espressivo

Violoncello

Contrabaixo

dolce

(p)

6

11

18

f p

24

p

30

p

II - Te Decet Hymnus

Recitativo **Andante sostenuto ed molto espressivo, comme prima**

2 **2**

Vc. Cb.

p *f* *p*

6 *f* *p*

11

17 *molto forte* *f* *p*

22 *dolce* *dolce*

28 *f* *p*

34 *p*

40

45

50

56

III - Kyrie eleison

Larghetto

Vc. (p) pizz arco

Cb. (p) pizz arco

6

11

16

Musical score for measures 16-19. The score is written for two bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music consists of eighth and quarter notes. Dynamic markings *f* and *p* are present at the end of the system.

20

Musical score for measures 20-23. The score is written for two bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music consists of eighth and quarter notes. Dynamic markings *f* and *p* are present at the beginning of the system.

IV - Requiem aeternam

Andante

Vc. *pp*

Cb. *p*

Musical score for measures 1-5 of the Requiem aeternam section. It features a Violoncello (Vc.) and Contrabasso (Cb.) part. The Vc. part has a *pp* dynamic and includes triplets. The Cb. part has a *p* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

6

Musical score for measures 6-9. The score is written for two bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music consists of eighth and quarter notes. The Vc. part includes triplets.

10

Musical score for measures 10-15. The score is written for two bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music consists of eighth and quarter notes. Dynamic markings *f* and *p* are present at the beginning and middle of the system.

16

Musical score for measures 16-21. The score is written for two bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music consists of eighth and quarter notes. The system ends with a double bar line.

24

VII - Absolve Domine animas

Larghetto cantabile

Vc. *p* *f* *p*

Cb. *p* *f*

9

16

22

VIII - Et gratia tua

Vc. *p* *9* *8va*

Cb. *9*

18

28

41

56

66

78

90

101

pp

pp

IX - Dies irae

Allegro maestoso, ma comodo

Vc.

Cb.

pizz

pizz

6

arco molto sciolte

arco molto sciolte

11

cresc

cresc

15

f

f

23

28

p

p

p

p

33

ff

ff

Musical score for measures 33-36. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. Both staves feature a forte (ff) dynamic. The music consists of eighth and sixteenth notes with various articulations.

37

pizz

pizz

Musical score for measures 37-43. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music features a piano (p) dynamic and includes pizzicato (pizz) markings. There are some rests and slurs in the upper staff.

44

Musical score for measures 44-48. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes.

49

arco sciolte

arco sciolte

cresc poco a poco

cresc poco a poco

Musical score for measures 49-53. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music features a piano (p) dynamic and includes the instruction "arco sciolte" (arco sciolte) and "cresc poco a poco" (cresc poco a poco).

54

f

f assai

Musical score for measures 54-60. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music features a forte (f) dynamic and includes the instruction "f assai".

61

Musical score for measures 61-65. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes.

66

p

p

Musical score for measures 66-72. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music features a piano (p) dynamic and includes slurs and accents.

71

71

p *p* *ff* *ff*

This system contains measures 71 through 75. It features two staves in G major. Measures 71-73 are marked *p* and feature a rhythmic pattern of eighth notes with accents. Measures 74-75 are marked *ff* and feature a more active eighth-note pattern.

76

76

p *p*

This system contains measures 76 through 80. It features two staves in G major. Measures 76-77 are marked *p* and feature a steady eighth-note pattern. Measures 78-80 are marked *p* and feature a more melodic line with some rests.

81

81

This system contains measures 81 through 85. It features two staves in G major. Measures 81-82 have rests in both staves. Measures 83-85 feature a steady eighth-note pattern in both staves.

86

86

p *p*

This system contains measures 86 through 90. It features two staves in G major. Measures 86-87 feature a rhythmic pattern of eighth notes. Measures 88-90 feature a more melodic line with some rests.

91

91

This system contains measures 91 through 95. It features two staves in G major. Measures 91-92 feature a steady eighth-note pattern. Measures 93-95 feature a more melodic line with some rests.

96

96

f *f*

This system contains measures 96 through 100. It features two staves in G major. Measures 96-97 feature a steady eighth-note pattern. Measures 98-100 feature a more melodic line with some rests.

101

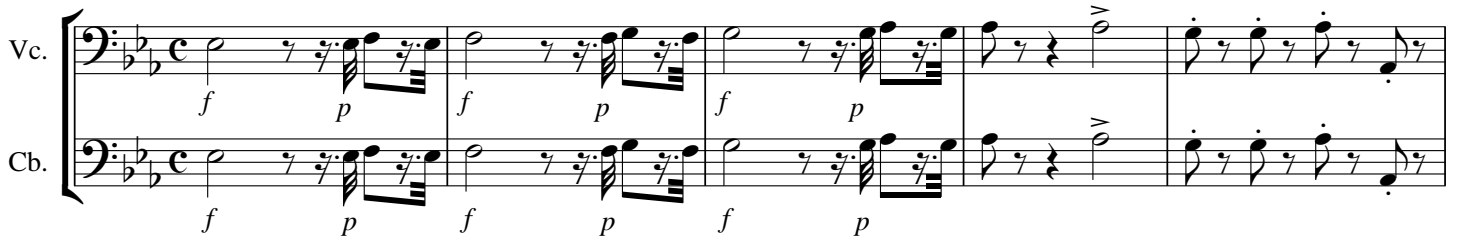
101

This system contains measures 101 through 105. It features two staves in G major. Measures 101-102 feature a steady eighth-note pattern. Measures 103-105 feature a more melodic line with some rests.

X -Tuba Mirum

Solo de Baixo

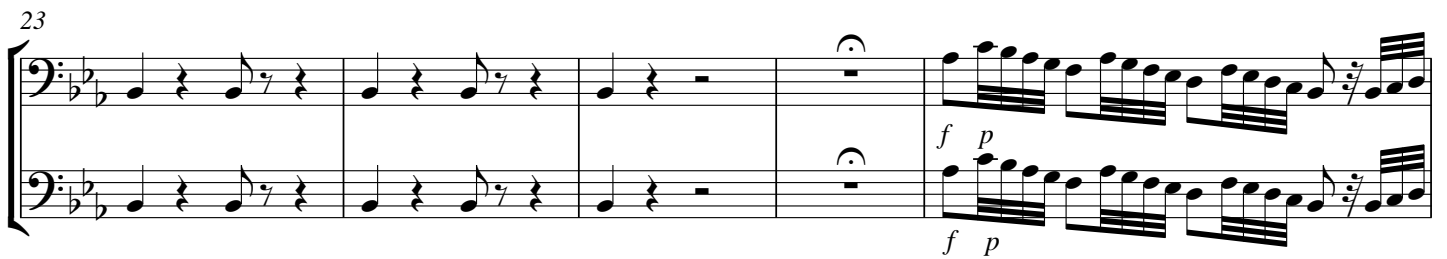
Andante maestoso

Vc. 

6 

13 

19 

23 

28 

34 

38

38

cresc *f* *p*

43

43

f *p*

XI - Coget omnes ante thronum

Allegro maestoso

Vc.

Cb.

f *p*

8

8

f *p*

14 **A tempo**

14 **A tempo**

f *p*

20

20

p *f* *p*

28

28

p *f*

35

Musical score for measures 35-40. The score is written for two bass staves in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music consists of a steady bass line with quarter notes and rests, and a treble staff with quarter notes and rests.

41

Musical score for measures 41-47. The score is written for two bass staves in a 2/4 time signature. The key signature has two flats. The music features a steady bass line with quarter notes and rests, and a treble staff with quarter notes and rests. Dynamics include *p* (piano) in measures 45 and 46.

48

Musical score for measures 48-53. The score is written for two bass staves in a 2/4 time signature. The key signature has two flats. The music features a steady bass line with quarter notes and rests, and a treble staff with quarter notes and rests. Dynamics include *f* (forte) in measures 51 and 52.

54

Musical score for measures 54-58. The score is written for two bass staves in a 2/4 time signature. The key signature has two flats. The music features a steady bass line with quarter notes and rests, and a treble staff with quarter notes and rests. Dynamics include *p* (piano) in measures 54 and 55, and *f* (forte) in measures 56, 57, and 58.

59

Musical score for measures 59-62. The score is written for two bass staves in a 2/4 time signature. The key signature has two flats. The music features a steady bass line with quarter notes and rests, and a treble staff with quarter notes and rests. Dynamics include *f* (forte) and *p* (piano) in measures 60, 61, and 62.

63

Musical score for measures 63-68. The score is written for two bass staves in a 2/4 time signature. The key signature has two flats. The music features a steady bass line with quarter notes and rests, and a treble staff with quarter notes and rests. Dynamics include *f* (forte) in measures 63, 64, and 65.

XII - Recitativo: Tuba Mirum**Quasi allegro**

Vc.

Cb.

XIII - Coget omnes antre thronum**Allegro moderato**

Vc.

Cb.

p

p

A tempo

Vc.

Cb.

p

Vc.

Cb.

p

f

f

f

Vc.

Cb.

(p)

(p)

Vc.

Cb.

30

cresc *f* *ff*

cresc *f* *ff*

37

p *ff* *f*

p *ff* *f*

44

p

p

48

cresc *f* *ff*

cresc *f* *ff*

55

p *ff* *p*

p *ff* *p*

62

68

ff *f p* *f p* *ff* *f p* *f p*

ff *f p* *f p* *ff* *f p* *f p*

74

80

84

XIV - Liber scriptus

Un tanto sost^o. ma non poco

Vc.

Cb.

Allegretto non mosso

9

18

25

XV - Quid sum miser

Adagio

Vc.

Cb.

XVI - Cum vix justus

Tempo primo

Vc.

Cb.

(mf)

(mf)

XVII - Liber scriptus

Vc.

Cb.

(p) pizz

8

(p) pizz

17

f arco

f arco

26 *8va* *p* *f*

36 *8va* *p* *f* *p*

48

XVIII - Rex tremendae majestatis

Allo. molto maestoso, verso l'Andante

Vc. *f* *p* *f*
Cb. *f* *p* *f*

7 *p* *p*

12 *cresc* *cresc*

17 *f* *ff* *ff*

20

24

28

33

40

44

49

52

57

61

XIX - Recordare Jesu pie

Andante cantabile

Vc. *p*

Cb. *p*

6

11

16

21

26

31

36

42

XX - Juste judex ultionis

Tempo di prima

Vc.

Cb.

5

10

ff

ff

Musical score for measures 10-12. The piece is in G major (one sharp) and 3/4 time. Measures 10-12 feature a piano introduction with a steady eighth-note bass line in the left hand and a more active right hand. Dynamic markings include *ff* (fortissimo) in both hands.

13

Musical score for measures 13-17. The piano continues with a similar eighth-note bass line in the left hand. The right hand features a melodic line with eighth-note patterns and some rests. Dynamics are not explicitly marked in this section.

18

Musical score for measures 18-21. The piano continues with the eighth-note bass line. The right hand has a melodic line with eighth notes and some rests. Dynamics are not explicitly marked in this section.

22

p *f* *p* *f* *p* *f* *p* *f*

Musical score for measures 22-26. The piano continues with the eighth-note bass line. The right hand features a melodic line with eighth notes and some rests. Dynamic markings alternate between *p* (piano) and *f* (forte) in the right hand.

27

f *f*

Musical score for measures 27-32. The piano continues with the eighth-note bass line. The right hand features a melodic line with eighth notes and some rests. Dynamic markings include *f* (forte) in both hands.

33

Musical score for measures 33-38. The piano continues with the eighth-note bass line. The right hand features a melodic line with eighth notes and some rests. Dynamics are not explicitly marked in this section.

39

Musical score for measures 39-42. The piano continues with the eighth-note bass line. The right hand features a melodic line with eighth notes and some rests. Dynamics are not explicitly marked in this section.

XXI - Ingemisco tamquam reus

Andante

Vc. *pizz*

Cb. *pizz*

9

arco

f p

18

f p f p pizz

27

arco


arco


36

f p

f

XXII - Preces meae non sunt digne**Allegretto grazzioso**

Vc. 


Cb. 


7 




13 




18 





XXIII - Qui Mariam absolvisti**Recitativo**

Vc. 

Cb. 

XXIV - Preces meae non sunt digne**A tempo**

Vc. 

Cb. 

6

Measures 6-11: Two staves of music in G major. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a similar pattern. A fermata is placed over the final measure (measure 11).

12

Measures 12-17: Two staves of music. Measure 12 features a fermata in the right hand. Measures 13-17 show a melodic line in the right hand with eighth-note patterns, while the left hand has rests.

18

Measures 18-24: Two staves of music. Dynamics include *f*, *cresc*, *f*, and *p*. The music features sustained notes and melodic lines in both hands.

25

Measures 25-31: Two staves of music. The right hand has a melodic line with eighth notes, and the left hand has a similar rhythmic pattern.

32

Measures 32-37: Two staves of music. Dynamics include *f*, *p*, *f*, and *p*. The music features melodic lines and rests in both hands.

38

Measures 38-43: Two staves of music. Dynamics include *cresc*, *f*, and *ff*. The music features melodic lines and rests in both hands.

44

Measures 44-49: Two staves of music. Dynamics include *p*. The music features melodic lines and rests in both hands.

48

XXV - Inter Oves

A Solo de Tenor com acompanhamento. de Bacho

Andante sostenuto ed' imperioso

Vc.

Cb.

6

10

15

20

24

XXVI - Confutatis maledictis**Allegro mosso**

Vc.

Cb.

p

7

13

19

25

31

36

40

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth notes in the left hand and quarter notes in the right hand. Dynamics include *cresc*, *f*, *p*, and *cresc*.

45

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth notes in the left hand and quarter notes in the right hand. Dynamics include *f*, *f*, *ff*, and *p*.

50

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of quarter notes in the left hand and quarter notes in the right hand. Dynamics include *f* and *p*.

57

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of quarter notes in the left hand and quarter notes in the right hand.

63

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth notes in the left hand and quarter notes in the right hand. Dynamics include *cresc* and *f*.

69

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth notes in the left hand and quarter notes in the right hand. Dynamics include *f*.

74

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of quarter notes in the left hand and quarter notes in the right hand. Dynamics include *p* and *f*.

80

Musical notation for measures 80-85. The system consists of two staves. Measure 80 has a whole rest in both staves. Measure 81 features a rhythmic pattern of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 82 has a whole rest in both staves. Measure 83 continues the eighth-note pattern in the right hand and the dotted quarter note in the left hand. Measure 84 has a whole rest in both staves. Measure 85 has a whole rest in both staves with a fermata over the final note.

86

Musical notation for measures 86-92. The system consists of two staves. Measures 86-92 feature a simple harmonic accompaniment with a whole note in the right hand and a half note in the left hand. A piano (*p*) dynamic marking is present at the beginning of the system.

93

Musical notation for measures 93-98. The system consists of two staves. Measures 93-98 feature a simple harmonic accompaniment with a whole note in the right hand and a half note in the left hand.

99

Musical notation for measures 99-104. The system consists of two staves. Measures 99-104 feature a simple harmonic accompaniment with a whole note in the right hand and a half note in the left hand.

105

Musical notation for measures 105-110. The system consists of two staves. Measures 105-110 feature a simple harmonic accompaniment with a whole note in the right hand and a half note in the left hand. A forte (*f*) dynamic marking is present in measure 107, and a piano (*p*) dynamic marking is present in measure 110.

111

Musical notation for measures 111-116. The system consists of two staves. Measures 111-116 feature a simple harmonic accompaniment with a whole note in the right hand and a half note in the left hand. Dynamic markings include forte (*f*) in measures 111 and 114, and piano (*p*) in measures 112 and 115.

117

Musical notation for measures 117-122. The system consists of two staves. Measures 117-122 feature a simple harmonic accompaniment with a whole note in the right hand and a half note in the left hand. A piano (*p*) dynamic marking is present at the beginning of the system.

122

Musical score for measures 122-126. The score is written for two staves (treble and bass clefs). The music consists of eighth and quarter notes. Dynamic markings include *cresc*, *f*, and *p*.

127

Musical score for measures 127-131. The score is written for two staves. The music consists of quarter and eighth notes. Dynamic markings include *cresc*, *mf*, and *f*.

132

Musical score for measures 132-138. The score is written for two staves. The music consists of quarter notes and rests. Dynamic markings include *p*, *f*, and *p*.

139

Musical score for measures 139-145. The score is written for two staves. The music consists of quarter notes and eighth notes. Dynamic markings include *f* and *p*.

146

Musical score for measures 146-152. The score is written for two staves. The music consists of quarter notes and rests.

153

Musical score for measures 153-157. The score is written for two staves. The music consists of eighth and quarter notes. Dynamic markings include *f* and *p*.

158

Musical score for measures 158-163. The score is written for two staves. The music consists of quarter and eighth notes. Dynamic markings include *mf*.

163

168

173

179

XXVII - Oro supplex

Andante non mosso

Vc.

Cb.

8

15

21

Musical score for measures 21-26, featuring two bass staves with rhythmic patterns and rests.

XXVIII - Lacrymosa dies illa

Allegretto cantabile

Vc. *f p f p f p pizz*

Cb. *f p f p f p pizz*

Musical score for measures 27-32, featuring Violoncello and Contrabasso parts with dynamic markings.

9

arco f p f p cresc mf f p

Musical score for measures 33-38, featuring piano accompaniment with arpeggiated figures and dynamic markings.

16

f p pp pizz

Musical score for measures 39-44, featuring piano accompaniment with dynamic markings.

25

arco f p f p

Musical score for measures 45-50, featuring piano accompaniment with arpeggiated figures and dynamic markings.

33

cresc mf f ff p

Musical score for measures 51-56, featuring piano accompaniment with arpeggiated figures and dynamic markings.

38

pizz

Musical score for measures 57-62, featuring piano accompaniment with pizzicato figures.

segue

43

Musical score for measures 43-49. The score is written for two bass staves in G major. Measure 43 starts with a half note G2. Measures 44-45 have whole notes G2 and A2. Measures 46-47 have quarter notes G2, A2, B2, and C3. Measures 48-49 have quarter notes G2, A2, B2, and C3. Dynamics include *f* in measures 46-47 and 48-49.

50

Musical score for measures 50-56. The score is written for two bass staves in G major. Measures 50-51 have quarter notes G2, A2, B2, and C3. Measures 52-53 have quarter notes G2, A2, B2, and C3. Measures 54-55 have quarter notes G2, A2, B2, and C3. Measure 56 has a half note G2. Dynamics include *p* in measures 50-51 and 52-53.

57

Musical score for measures 57-63. The score is written for two bass staves in G major. Measures 57-58 have quarter notes G2, A2, B2, and C3. Measures 59-60 have quarter notes G2, A2, B2, and C3. Measures 61-62 have quarter notes G2, A2, B2, and C3. Measure 63 has a half note G2.

64

Musical score for measures 64-70. The score is written for two bass staves in G major. Measures 64-65 have quarter notes G2, A2, B2, and C3. Measures 66-67 have quarter notes G2, A2, B2, and C3. Measures 68-69 have quarter notes G2, A2, B2, and C3. Measure 70 has a half note G2. Dynamics include *p* in measures 64-65 and 66-67, and *f* in measures 68-69.

XXX - Domine Jesu Christe

Offertorium

Andante comodo e giusto

Vc. **2**

Cb. **2**

Musical score for measures 71-79. The score is written for Violoncello (Vc.) and Contrabasso (Cb.) in 3/4 time, G major. Measures 71-72 have quarter notes G2, A2, B2, and C3. Measures 73-74 have quarter notes G2, A2, B2, and C3. Measures 75-76 have quarter notes G2, A2, B2, and C3. Measures 77-78 have quarter notes G2, A2, B2, and C3. Measure 79 has a half note G2. Dynamics include *p* in measures 71-72 and 73-74, *cresc* in measures 75-76, and *f* in measures 77-78.

10

Musical score for measures 80-89. The score is written for two bass staves in G major. Measures 80-81 have quarter notes G2, A2, B2, and C3. Measures 82-83 have quarter notes G2, A2, B2, and C3. Measures 84-85 have quarter notes G2, A2, B2, and C3. Measures 86-87 have quarter notes G2, A2, B2, and C3. Measures 88-89 have quarter notes G2, A2, B2, and C3. Dynamics include *p* in measures 80-81 and 82-83, *f* in measures 84-85, and *p* in measures 86-87.

22

Musical score for measures 90-97. The score is written for two bass staves in G major. Measures 90-91 have quarter notes G2, A2, B2, and C3. Measures 92-93 have quarter notes G2, A2, B2, and C3. Measures 94-95 have quarter notes G2, A2, B2, and C3. Measures 96-97 have quarter notes G2, A2, B2, and C3. Dynamics include *f* in measures 90-91 and 92-93, *p* in measures 94-95, and *ff* in measures 96-97.

36

42

48

53

XXXI - Sed signifer sanctus Michael

Piú mosso

Vc.

Cb.

XXXII - Quam olim Abrahae

Piú mosso, ma poco

Vc.

Cb.

8

14

XXXIII - Hostias et preces

Recitativo

Vc.

Cb.

XXXIV - Quam olim Abrahae

Tempo di prima

Vc.

Cb.

8

15

22

p *f*

p *f*

XXXV - Sanctus

Andante moderato

Vc. *p* *ff*

Cb. *p* *ff*

5

p

p

8

f *p*

f *p*

XXXVI - Hosanna in excelsis

Allegretto

Vc. *(p)*

Cb.

10

f

f

20

28

XXXVII - Benedictus, a quatro

Sem indicação

Vc.

Cb.

12

D.C. Hosanna

XXXVIII - Agnus Dei

Andante maestoso

Vc.

Cb.

6

12

Measures 12-16 of the bass line. The key signature has two flats (B-flat and E-flat). Measures 12-14 feature a simple harmonic accompaniment with quarter notes and rests. Measures 15-16 feature a more active accompaniment with eighth notes. Dynamics include *p* (piano) in measures 15 and 16.

17

Measures 17-21 of the bass line. Measures 17-19 continue with eighth-note accompaniment. Measures 20-21 feature a return to a simpler harmonic accompaniment with quarter notes and rests.

22

Measures 22-27 of the bass line. Measures 22-24 feature a simple harmonic accompaniment. Measures 25-26 feature a *f* (forte) chordal accompaniment. Measure 27 features a *p* (piano) chordal accompaniment.

28

Measures 28-33 of the bass line. Measures 28-29 feature a *f* (forte) chordal accompaniment. Measures 30-33 feature a *p* (piano) chordal accompaniment.

34

Measures 34-39 of the bass line. Measures 34-35 feature a simple harmonic accompaniment. Measures 36-37 feature eighth-note accompaniment. Measures 38-39 feature a simple harmonic accompaniment.

40

Measures 40-44 of the bass line. Measures 40-41 feature a simple harmonic accompaniment. Measures 42-43 feature eighth-note accompaniment. Measure 44 features a simple harmonic accompaniment.

45

Measures 45-50 of the bass line. Measures 45-46 feature a simple harmonic accompaniment. Measures 47-48 feature a simple harmonic accompaniment. Measures 49-50 feature a simple harmonic accompaniment with a fermata over the final measure.

XXXIX - Lux aeterna

Post Communio

Andante sostenuto

Vc. *f p f p f p*

Cb. *f p f p f p*

XL - Cum sanctis tuis

Allegro mosso

Vc. *p f p f p*

Cb. *p*

Vc. *f f*

Cb. *f f*

Vc. *p f*

Cb. *p f*

XLI - Requiem aeternam

Andante sostenuto

Vc. *f p f p*

Cb. *f p f p*

Vc. *f*

Cb. *f*

XLII - Cum sanctis tuis**Allegro mosso, comme prima**

Vc. *p* *f* *p* *p*

Cb. *p*

6 *f* *f* *f* *f*

11 *p* *p* *f* *f*

17 **Andante sostenuto** *p* *p*

XLIII - Requiescat in pace**Lento**

Vc. *pp* **2**

Cb. *p* **2**

Segue liberame do officio Fim