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The musical score consists of several systems. The first system shows vocal parts with lyrics and instrumental accompaniment. The second system continues the instrumental parts. The third system features a piano accompaniment with dynamic markings. The fourth system shows a string ensemble part with dynamic markings. The fifth system is the vocal entry for the 'Requiem aeternam' section, marked 'Tutti'. The lyrics are:

Re -  
 Re - qui-em ae -  
 Re - quiem ae-ter - -  
 Re - quiem ae - ter - - nam, ae -

The score includes dynamic markings such as *f* (forte) and *Tutti*. At the bottom, there are labels for *Vc. e B.* (Violins and Basses) and *Org.* (Organ).

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qui - em ae - ter - - nam do - na e - is — Do - mi - ne, re - qui - em ae - ter - - nam do - na  
 ter - nam do - na e - is Do - - - mi - ne, do - na e - - - - is Do - mi - ne, do - na  
 - - nam do - na e - is — Do - mine, re - qui - em ae - ter - nam do - na e - is Do - mi - ne,  
 ter - nam do - na — e - is, do - na, do - na e - is Do - mi - ne, re - qui - em — ae - ter - nam do - na

*Vc., B. ed Org.*

7 5 - 4 6 - - 7 7 7 6 6 6 - # 4 6 - 4 - 6  
 #3 #3 3 - - # 2 4 5 - - 2 - - 6

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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a 'p' dynamic marking.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, primarily piano accompaniment with multiple staves.

Fourth system of musical notation, primarily piano accompaniment with multiple staves.

Fifth system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "e - is Do - mi - ne: et lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at,".

Sixth system of musical notation, primarily piano accompaniment. It includes performance instructions: "Org.: *tasto solo*" and "Violoncelli *senza Org.*".

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*p*

*p*

*p*

*p*

*p*

*p*

*Solo*

lu - ce - at e - - - is. Te de - cet hy - -

lu - ce - at e - - - is.

lu - ce - at e - - - is.

lu - ce - at e - - - is.

*Tutti Bassi*

*Solo*

*Violoncelli*

*Org.: tasto solo*

*senza Org.*

$\frac{6}{6}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

mnus De - us in Si - on, et ti - bi red-de - tur vo - tum in Je - ru - sa -

26 *a<sup>2</sup>* *b<sup>1</sup>*  
*f*

*a<sup>2</sup>*  
*f*

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*  
 lem: Ex - au - - - di o - ra - ti - o - nem me -

*f* *Tutti*  
 Ex - au - di, ex - au - di, ex - au - di o - ra - - ti - o - nem me -

*f* *Tutti*  
 Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me - - -

*f* *Tutti*  
 Ex - au - di, ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

*Tutti Bassi*  
*f*

*b<sub>6</sub>* 6 6 6 6 23 6 *b<sub>6</sub>* 6 4 3

29

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a whole rest followed by a half note G, then a quarter note A, and a half note B. The lower staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal and piano parts from the first system. The vocal line has a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with its rhythmic pattern.

The third system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with its rhythmic pattern.

The fourth system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with its rhythmic pattern.

The fifth system introduces lyrics for the vocal line. The lyrics are: "am, ad te o - - - mnis ca - - ro ve - - - ni -". The piano accompaniment continues with its rhythmic pattern.

The sixth system continues the lyrics: "am, ad te, ad te o - - - mnis, o - - - mnis ca - ro ve - - - ni -". The piano accompaniment continues with its rhythmic pattern.



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et.  
et.  
et.  
et.

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

Solo  
Tutti

Org.: tasto solo

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Do - na, do - na e - - - is - Do - mine, do - na, do - na e - is re -  
 Do - mine, do - na, do - na e - - is - re - - qui - em ae - ter - - - nam. do - na e - is -  
 - qui - em ae - ter - - - nam do - na, do - na e - is, do - na  
 nam do - na, do - na e - is, e - is Do - mine,

*Vc.* *Tutti Bessi* *Vc.* *Tutti Bessi*

Figured Bass:  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{5}$   $\frac{9}{b3}$   $- 6$   $\frac{4}{4}$   $- \#3$   $- 6$   $\frac{5}{3}$   $\frac{6}{2}$   $[-]$   $\frac{6}{4}$   $\frac{6}{4}$

40

qui - em ae - ter - - - nam, ae - ter - - - - nam, ae - ter - - - nam: et lux per - tu - a,  
 Do - mi - ne, do - na e - is, do - na e - is, do - na: et lux per -  
 e - is, do - - - na, do - - - na, do - - - na: et lux per -  
 do - na, do - na e - - is, do - na e - - is, do - - - na: et lux per -

4 - 3 - 6 6 6 #3 - 6 6 6 [6 -] 6 6

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

6/4 7/4 6 5 6 5 #3 6 6 7 6 7 6 5 4 #3 #3 *attaca*