

Camille

SAINT-SAËNS

Messe de Requiem

op. 54

Soli (SATB), Chor (SATB) und Orchester
solistes (SATB), chœur (SATB) et orchestre
soli (SATB), choir (SATB), and orchestra

ad libitum:
reduzierte Orchesterbesetzung
orchestre à effectif réduit
reduced orchestra

herausgegeben von / éditée par / edited by
Fritz Näf

Klavierauszug / Réduction piano-chant / Vocal score
André Messenger & Petra Morath-Pusinelli



Carus 27.317/03

Inhalt

Vorwort	3
Foreword	4
1. Requiem – Kyrie (Soli et Chœur)	5
2. Dies irae (Soli et Chœur)	13
3. Rex tremendae (Chœur)	21
4. Oro supplex (Soli et Chœur)	30
5. Hostias (Offertoire) (Chœur)	35
6. Sanctus (Chœur)	38
7. Benedictus (Soli et Chœur)	41
8. Agnus Dei (Soli et Chœur)	46

Besetzung

[Abkürzung]

Trombone I–IV (dans la tribune du Grand Orgue)	Trb	Soprano solo Contralto solo Ténor solo Basse solo	S C T B	cordes = Streicher / strings vents = Bläser / winds bois = Holzbläser / woodwinds
Grand Orgue	G.O.			
Flûtes I, II Flûtes III, IV Hautbois I, II Cors anglais I, II Bassons I, II Bassons III, IV Cors I, II en Fa Cors III, IV en Mi $\flat$	Fl Htb Cor angl Bs	Chœur: Sopranos Contraltos Ténors Basses		
Harpes I–IV	Hp	Orgue d'accompagnement Violons I, II Altos Violoncelles Contrebasses	Org d'acc VI Alto Vc Cb	

Zu diesem Werk ist das folgende Aufführungsmaterial erhältlich:

Partitur (Carus 27.317), Klavierauszug (Carus 27.317/03), Chorpartitur (Carus 27.317/05), komplettes Orchestermaterial (Carus 27.317/19).

Der Klavierauszug ist gleichermaßen für die originale wie für die reduzierte Besetzung verwendbar.

Für Einzelheiten zur Reduktion siehe das Vorwort in der Partitur.

Daneben ist eine Bearbeitung für Soli (SATB), Chor (SATB), Streicher, Harfe und Orgel erhältlich (Carus 27.317/50).

The following performance material is available for this work:

full score (Carus 27.317), vocal score (Carus 27.317/03), choral score (Carus 27.317/05), complete orchestral material (Carus 27.317/19).

The vocal score can be used both for the original and the reduced version.

Concerning details about the reduction, see Foreword in the full score.

In addition, in arrangement for soli (SATB), choir (SATB), strings, harp and organ is available (Carus 27.317/50).

Vorwort

Camille Saint-Saëns wurde am 9. Oktober 1835 in Paris geboren. Das familiäre Umfeld förderte die Begabungen des Jungen. Ab 1848 erhielt er Unterricht von den bedeutendsten Repräsentanten des *Conservatoire de Paris*, Camille Stamaty (Klavier), François Benoist (Orgel) und Jacques Fromental Halévy (Komposition). Bereits mit 18 Jahren bekleidete Saint-Saëns das Amt des Organisten an der *Église Saint-Merri*, wo u. a. die *Messe* op. 4 entstand, und von 1858 bis 1877 wirkte er in gleicher Eigenschaft an der *Église de la Madeleine*. Nach der Niederlage Frankreichs im Krieg mit Deutschland 1870/71 wurde Saint-Saëns zum Fürsprecher einer *Ars gallica* und Mitbegründer der *Société Nationale de Musique*, die auch institutionell die Förderung zeitgenössischer französischer Musik, vor allem der Sinfonik, sichern wollte. Die Phase bis kurz nach der Jahrhundertwende, mit zahlreichen Tourneen und Erholungsaufenthalten, war kompositorisch bei Saint-Saëns vor allem von der Hinwendung zur Oper bestimmt. Um 1900 gehörte er zu den unbestritten wichtigsten französischen Komponisten seiner Generation. Sein letzter, von krankheitsbedingten Einschränkungen geprägter Lebensabschnitt war überschattet von einer immer stärkeren Geringschätzung seines musikalischen Wirkens in Frankreich. Während er sich im Ausland eines ungebrochenen Ansehens erfreute, wurde er in der Heimat, bedingt durch das Auftreten einer neuen musikalischen Avantgarde, zunehmend als rückwärtsgewandt wahrgenommen. Er starb am 16. Dezember 1921 in Algier.

Zeit seines Lebens zeigte sich Saint-Saëns als Tonsetzer, der, wie viele Vertreter dieser Ära des Umbruchs, offen war für verschiedenste musikalische Strömungen. Dies und die Tatsache, dass Saint-Saëns der französischen Musik in unterschiedlichen Lebensaltern unterschiedlich akzeptierte Impulse gab, führte dazu, dass aus seinem umfangreichen Œuvre nur einige Werke dauerhaft rezipiert wurden.

Saint-Saëns' Sakralkompositionen

Das 1858 komponierte *Oratorio de Noël* ist sein einziges Opus aus dem Bereich der geistlichen Musik, das heutzutage mit nennenswerten Aufführungszahlen aufwarten kann. Daneben schuf er einige wenige Kirchenwerke in französischer Sprache und etwas mehr als 35 Kompositionen mit lateinischem Text. Es handelt sich vorwiegend um Psalm- und Hymnusvertonungen. Eine erste größere Gruppe erschien in zeitlich dichter Abfolge zwischen 1856 und 1860. Im Alter von rund 80 Jahren vollzog er noch einmal eine Hinwendung zu motettisch geformten Sakralkompositionen (op. 145–149). „Seine Motetten zeigen, dass Saint-Saëns die Funktionsgebundenheit der liturgischen Musik und damit verbunden den Status der Musik als Dienerin der Liturgie zutiefst guthieß.“¹

Grenzach-Wyhlen, September 2016

Dieter Zeh

Die „Messe de Requiem“ (1878)

Die Entstehungsgeschichte der Komposition ist gut dokumentiert: Im Frühjahr 1877 verließ Camille Saint-Saëns nach zwei Jahrzehnten die Position des Organisten an der *Église Sainte Madeleine* in Paris; einerseits, weil er von seinen Vorgesetzten wegen seines gewagten Spieles gerügt wurde – die reichen Kirchgänger in der *Sainte Madeleine* waren oft in der Opéra comique zu Besuch und erwarteten, dass sich Saint-Saëns ihren Gewohnheiten anpassen würde – und andererseits, weil er sicher war, seinen Lebensunterhalt künftig auch ohne diese Anstellung, als Interpret und Komponist, verdienen zu können. Seine Freiheit nutzte er für Konzertreisen. Als er Ende Mai 1877 von einer Tournee zurückkam, erfuhr er, dass sein Freund und Mäzen Albert Libon gestorben war. Libon, Direktor der Pariser Post und häufiger Gast bei Saint-Saëns' musikalischen Soireen, war wohlhabend und vermachte Saint-Saëns in seinem Testament 100.000 Francs. Das Geld sollte ihm ermöglichen, sich ganz dem Komponieren zu widmen. Die Erbschaft war aber an die Bedingung geknüpft, dass er zum ersten Jahrestag von Libons Tod ein Requiem komponieren sollte (diese Bedingung wurde etwas später allerdings wieder zurückgenommen). Aus Dankbarkeit seinem Freund gegenüber zog Camille Saint-Saëns sich dennoch im April 1878 in ein Hotel in Bern in der Schweiz zurück und komponierte in nur acht Tagen das *Requiem* op. 54. An seinen Verleger schrieb er: „Keine Angst, das Requiem wird sehr kurz; ich arbeite nicht nur hart, sondern ununterbrochen.“² Am Morgen des 22. Mai, ein Jahr und zwei Tage nach dem Tode von Albert Libon, dirigierte er das Requiem zum ersten Mal im Gottesdienst in der *Église Saint-Sulpice* in Paris. Organist der Aufführung war Charles Widor.

Mit einer individuellen Tonsprache verleiht Saint-Saëns dem liturgischen Text auf seine Art Ausdruck und verwendet, im Gegensatz etwa zur *Messe* op. 4, in diesem Werk keine Historismen. Kennzeichnend für das Requiem ist vielmehr die Zurückhaltung in der Wahl der musikalischen Ausdrucksmittel, wobei der Komponist bei der Instrumentierung aus dem Vollen schöpft. „Dieses zu Unrecht vernachlässigte Requiem ist vielleicht das einfallsreichste, feinfühligste und vollkommenste Werk des Komponisten, der hier, mehr als je zuvor, eine klassische Ausgewogenheit zwischen Form und Ausdruck, Innovation und Tradition, anspruchsvollem Kompositionsstil und unmittelbarer Wirkung findet.“³

Winterthur, September 2016

Fritz Näf

¹ Ursula Mikliss, *Die liturgische Musik von Camille Saint-Saëns*, Dissertation, Hamburg 1993, S. 150.

² Brief zitiert nach Booklet-Text von Edward Blakeman (Übersetzung: Matthias Janser) zur CD-Einspielung mit Chor und Orchester des Radio Svizzera Italiana, Lugano unter der Leitung von Diego Fasolis (2004).

³ Jacques Bonnaure, *Saint-Saëns*, Arles 2010, S. 106.

Foreword

Camille Saint-Saëns was born on October 9, 1835 in Paris. He grew up in a family that fostered the boy's talents. In 1848 he began lessons with the leading teachers at the Paris Conservatoire: Camille Stamaty (piano), François Benoist (organ), and Jacques Fromental Halévy (composition). At the age of only eighteen, Saint-Saëns was appointed to the post of organist at the Église Saint-Merri, where his compositions included the *Messe* op. 4, and he held the same position at the Église de la Madeleine from 1858 to 1877. After France's defeat in the war with Germany in 1870–71, Saint-Saëns became the champion of an *Ars gallica* and one of the founders of the Société Nationale de Musique, which also sought to promote contemporary French (and particularly symphonic) music at an institutional level. Saint-Saëns' compositional phase lasting until just after the turn of the century, with many concert tours and convalescent trips, was characterized by a focus on opera. By 1900 he was universally considered one of the most important French composers of his generation. The final period of his life, during which he was limited by illness, was overshadowed by a growing disregard in France for his musical activities. As he continued to enjoy unwavering success abroad, he was increasingly viewed as a reactionary in his homeland, largely owing to the emergence of a new musical avant-garde. He died on December 16, 1921 in Algiers.

Throughout his life, Saint-Saëns was a composer who, like many representatives of this era of upheaval, was open to the most diverse musical tendencies. This, along with the fact that during the different phases of his life, his contributions to French music met with a varied reception, had the result that only a few works from his extensive output occupy a lasting place in the repertoire.

Saint-Saëns' Sacred Works

The *Oratorio de Noël*, composed in 1858, is his only work of sacred music that is included in modern concert programs to any noteworthy degree. In addition to the *Oratorio*, he composed a few church compositions in French, as well as over 35 works with Latin text. These are mostly psalm and hymn settings. An initial, relatively extensive series of works were composed in close succession between 1856 and 1860. When Saint-Saëns was around eighty years old, he turned once again to motet-like sacred compositions (op. 145–149). "Saint-Saëns' motets demonstrate that the composer fully agreed that liturgical music should be tied to its function, thus approving of the status of music as servant of the liturgy."¹

Grenzach-Wyhlen, September 2016

Dieter Zeh

The "Messe de Requiem" (1878)

The history of the work's composition is well documented: after two decades, Camille Saint-Saëns resigned his post as organist at the Église Sainte Madeleine in Paris in spring 1877. Firstly, his superiors had reprimanded him for his bold playing – the wealthy churchgoers of Sainte Madeleine often attended the Opéra comique and expected Saint-Saëns to adapt to what they were familiar with – and secondly, he was confident that he could earn his living in the future without the job, as an interpreter and composer. Making use of this freedom, he embarked on a number of concert tours. Upon returning from one such tour in late May 1877, he learned that his friend and patron Albert Libon had died. Libon, who was director of the Paris postal service and a frequent guest at Saint-Saëns' musical soirées, was wealthy and bequeathed Saint-Saëns 100,000 francs in his will. The money was meant to enable him to devote himself entirely to composing. The inheritance, however, stipulated one condition: that he would compose a Requiem on the first anniversary of Libon's death (though this condition was withdrawn somewhat later). Out of gratitude to his friend, Saint-Saëns secluded himself in a hotel in Bern, Switzerland, where he composed the *Requiem* op. 54 in just eight days. As he wrote to his publisher: "Fear not, this Requiem will be very short; I'm not just working hard, I'm working flat out!"² On the morning of May 22, one year and two days after Albert Libon's death, he conducted the *Requiem* for the first time during services at the Église Saint-Sulpice in Paris. The organist at the performance was Charles Widor.

With his individual musical language, Saint-Saëns gives expression to the liturgical text in his own way, without appealing to historicism as in the *Messe* op. 4. The *Requiem's* emblematic features include restraint in the choice of musical expressive means, though the composer draws on the full range of instrumental resources. "This unjustly neglected *Requiem* is perhaps the most sensitive, imaginative, and perfect work by the composer, who finds here, more than ever before, a classical balance between form and expression, innovation and tradition, sophisticated compositional style and immediate effect."³

Winterthur, September 2016

Fritz Näf

Translation: Aaron Epstein

¹ Ursula Mikliss, *Die liturgische Musik von Camille Saint-Saëns*, dissertation, Hamburg 1993, p. 150.

² Letter cited in liner notes by Edward Blakeman from CD with Chorus and Orchestra of the Radio Svizzera Italiana, Lugano under the direction of Diego Fasolis (2004).

³ Jacques Bonnaure, *Saint-Saëns*, Arles 2010, p. 106.

Messe de Requiem

op. 54

Camille Saint-Saëns (1835–1921)

Klavierauszug: André Messager (1853–1929)

Revision: Petra Morath-Pusinelli

1. Requiem – Kyrie

Andante sostenuto ♩ = 76

Tutti

4 Fl, 2 Htb
2 Cor angl, 4 Bs
4 Cor, 4 Hp
2 Org, cordes

4 Fl, 2 Htb
2 Cor angl, 4 Bs
4 Cor, 4 Hp
2 Org, cordes

Andante sostenuto ♩ = 76

Tutti

f **pizz.** **Ped.** **Hp, Vc, Cb (pizz.)**

cordes **Ped.**

sfz **p** **dim.** **f** **Bs, Vc**

sfz > p **Soprano solo**

Ténor solo

Re - qui - em ae -

Re - qui - em ae -

Re - qui - em ae -

cordes **p**

Aufführungsdauer / Duration: ca. 35 min.

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edited by Fritz Näf

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

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

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

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

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

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

Chœur

ter - nam - na e is Do - mi-ne: et *cresc.* lux per -

ter - na e - is Do - mi-ne: et *cresc.* lux per -

nam - na e - is Do - mi-ne: et *cresc.* lux per -

re - qui - em ae - ter - nam do - na e - is Do - mi-ne:

re - qui - em ae - ter - nam do - na e - is Do - mi-ne:

re - qui - em ae - ter - nam do - na e - is Do - mi-ne:

pp do - na e - is Do - mi-ne:

do - na e - is Do - mi-ne:

et lux per -

bois

27 *f* *dim.*
 pe - tu - a lu - ce - at e - - is.
f *dim.*
 pe - tu - a lu - ce - at e - - is.
f *dim.*
 pe - tu - a lu - ce - at e - - is.
f *dim.*
 pe - tu - a lu - ce - at e - - is.

cresc. *mf*
 et lux per - pe - tu - a lu - ce - at
cresc. *mf*
 et lux per - pe - tu - a lu - ce - at
cresc. *mf*
 et lux per - pe - tu - a lu - ce - at
cresc. *mf*
 et lux per - pe - tu - a lu - ce - at

sfz *dim.* *cresc.* *mf*
sfz *dim.* *cresc.* *mf*
sfz *dim.* *cresc.* *mf*
sfz *dim.* *cresc.* *mf*
sfz *dim.* *cresc.* *mf*
sfz *dim.* *cresc.* *mf*

31 *B* *dolce*
dim.
 e - - is.
dim.
 e - - is.
dim.
 e - - is.
dim.
 e - - is.
dim.
 e - - is.

dim. *pp*
dim. *pp*
dim. *pp*
dim. *pp*
dim. *pp*
dim. *pp*

35

Soprano solo
dolce

Te de - cet hy - - mnus

De - us in Si - -

Ténor solo

on,

Basse solo

Basse
pp

Ky - ri - e,

38

on,

dolce

de

t

hy

- -

mnus

De - us

in

Si

- -

Ky

pp

e,

ri - e

VI

sempre p

Bs

41

*poco cresc.*et
Contralto solo

ti - bi red - de - - tur vo - - tum in Je -

poco cresc.

et ti - bi red - de - - tur

on,

e - le - i - son.

pp
Ky - ri - e,*sempre pp*

Ky - ri - e -

Cor, Altos

44

ru - et red - de - - tur

- tum in - ru - sa - lem,

cresc.

et ti - bi red -

red -

poco cresc.

Ky - ri -

Basse solo

sempre pp

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

le - i - son.

cresc.

cresc. vo - tum in Je - ru - sa - lem: ad te

cresc. vo - tum in Je - ru - sa - lem: ad te

de - tur vo - tum in Je - ru - sa - lem: ad te

de - tur vo - tum in Je - ru - sa - lem: ad te

e, Ky - ri - e e -

cresc. Ky - ri - e, Ky - ri - e e -

Ky - ri - e Ky - ri - e e -

Ky - ri - e Ky - ri - e e -

bois

cordes

f

8 va *cl.*

- mnis ca - ro ve - ni - et.

- mnis ca - ro ve - ni - et.

- mnis ca - ro ve - ni - et.

o - mnis ca - ro ve - ni - et.

i - son. Chri - ste e -

le - i - son. Chri - ste e -

le - i - son. Chri - ste e -

le - i - son. Chri - ste e -

sf Ky - ri - e. *p* Chri - - ste
sf Ky - ri - e. *p* Chri - - ste
sf Ky - ri - e. *p* Chri - - ste
sf Ky - ri - e. *p* Chri - - ste

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

Hp *dim.* *p* Altos

e - i - son, e - le - i -
 e - le - i - son, e - le - i -
 e - le - i - son, e - le - i -
 e - le - i - son, e - le - i -

VI Cor angl
p
 Vc, Org

son.

son.

son.

son.

Chœur

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

VI

p

Cor

Hp

67

son,

son,

son,

son.

ppp

ppp

ppp

son,

son.

VI

Cor angl

Htb

Fl

Vc

Altos

Hp

Cor

2. Dies irae

Allegro ♩ = 84

Soprano solo

Contralto solo

Ténor solo

Basse solo

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

4 Trb, 4 Fl, 2 Htb
2 Cor angl, 4 Bs
4 Cor, 4 Hp
2 Org, cordes

cordes

+ bois

cordes

pp

sfz

p

6

sol - sae-clum in fa - vil - la, di - es il - la,

sae-clum in fa di - es il - la,

sol - sae-clum in fa - vil - la, di - es il - la,

e-clum in fa - vil - la, di - es il - la,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

sotto voce
Di - es i - rae,

[illegible]

17

cresc.

te - ste

cum Si - byl - - - la.

cum Si - byl - - - la.

cum Si - byl - - - la.

cum Si - byl - - - la.

cresc.

cum Si - byl - - - la.

cresc.

te - ste Da - vid

cum Si - byl - - - la.

8 byl - la,

cresc.

te - ste Da - vid

cum Si - byl - - - la.

Org

f

23 **A**

f Quan - tus tre - mor est fu -

f Quan - tus tre - mor est fu - tu - rus,

f Quan - tus tre - mor est fu - tu - rus,

f Quan - tus tre - mor est fu - tu - rus, quan - do

bois, Cor, Hp

f VI

Vc, Cb

28

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

quan - do ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus -

ju - dex est rus, stri - cte dis - cus - su - - -

ta stri - cte dis - cus - su - - - rus!

tu - rus, cun - cta stri - cte dis - cus - su - - - rus!

su - - - rus!

rus!

cordes

ff

Tu - ba mi - rum spar - gens

Tu - ba mi - rum spar - gens

Tu - ba mi - rum spar - gens

Tu - ba mi - rum spar - gens

Trb G.O. Cor Trb G.O. Cor

ff *tutta forza* *ff*

so - num per se - pul - cra re - gi - num.

so - num per se - pul - cra re - gi - o - o - num.

so - num per se - pul - cra re - gi - o - o - num.

so - num per se - pul - cra re - gi - o - o - num.

Co - get o - mnes an - te thro - num.

Co - get o - mnes an - te thro - num.

Co - get o - mnes an - te thro - num.

Co - get o - mnes an - te thro - num.

G.P.

67 **B**

p Mors stu - pe - bit et na - tu - ra,

p Mors stu - pe - bit et na - tu - ra,

p Mors stu - pe - bit et na - tu - ra,

p Mors stu - pe - bit et na - tu - ra,

Cor Org

75

cresc. cum re - sur-get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.

cresc. cum re - sur-get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.

cresc. cum re - sur-get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.

cresc. cum re - sur-get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.

p cresc. ju - di - can - ti re - spon - su - ra. *f*

p cresc. ju - di - can - ti re - spon - su - ra. *f*

p cresc. ju - di - can - ti re - spon - su - ra. *f*

p cresc. ju - di - can - ti re - spon - su - ra. *f*

p cresc. ju - di - can - ti re - spon - su - ra. *f*

p cresc. ju - di - can - ti re - spon - su - ra. *f*

cordes

p *cresc.* *f* G.P.

82 Ténor solo **Récit.**
f ad lib.

Li - ber scri-ptus pro - fe - re - tur, in quo to-tum con - ti-

Trb seul G.O.

f *p*

(84)

ne - tur, un - de mun-dus ju - di - ce - tur.

mf *p*

87 Basse solo **Récit.**
f ad lib.

Ju - dex er-go cum se - de - bit, quid-quid la et ap - re - bit: nil in -

(87)

ul - tum re - bit.

Trb G.O. cordes

p *pp* *p* *mf*

92 **C** Un poco più lento *dolce*

Quid sum mi-ser tunc di -

bois

Hp *p* *espressivo*

cordes

Ped.

ctu - rus? Quem pa - tro - num ro - ga - tu - rus?

cordes
mf
espressivo

p *espressivo*
Quid sum mi - - ser tunc di

p *espressivo*
Quid sum mi - - ser tunc di

p *espressivo*
Quid sum mi - - ser tunc di

p *espressivo*
Quid sum mi - - ser tunc di

cresc. *f*
ctu - rus? Quem pa - tro - num ro - ga -

cresc. *f*
rus? Quem pa - tro - num ro - ga -

cresc. *f*
ctu - - rus? Quem pa - tro - num ro - ga -

cresc. *f*
ctu - - rus? Quem pa - tro - num ro - ga -

Soli

f Cum vix ju - stus

f Cum vix ju - stus

f Cum vix ju - stus

f Cum vix ju - stus

Chœur

tu - rus? Cum vix ju - stus *mf* *dim.*

tu - rus? Cum vix ju - stus *mf* *dim.*

tu - rus? Cum vix ju - stus *mf* *dim.*

tu - rus? Cum vix ju - stus *mf* *dim.*

cordes

sempre f

Org

dim.

Soli + Chœur

sit *p* rus.

se - cu - rus.

sit *p* se - cu - rus.

sit *p* se - cu - rus.

Fl, Cor

Hp

sfz *dim.*

p *sempre più p*

3. Rex tremendae

Allegro moderato ♩ = 104

4 Fl, 2 Hrb
2 Cor angl, 4 Bs
Org, cordes

musical score for the beginning of "Rex tremendae", measures 1-4. The score is in 3/4 time, key of B-flat major. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The vocal parts enter in measure 2 with a sustained note. Dynamics include *pp* and *sim.*

musical score for the vocal parts (Chœur) and piano accompaniment, measures 5-10. The vocal parts are in four parts (Soprano, Alto, Tenor, Bass) and sing the Latin text. The piano part continues with the same rhythmic pattern. Dynamics include *pp*.

5

Chœur

pp

Rex tre - men - dae ma - je - sta - tis, qui sal -

pp

Rex tre - men - dae ma - je - sta - tis, qui sal -

pp

Rex tre - men - dae ma - je - sta - tis, qui sal -

pp

Rex tre - men - dae ma - je - sta - tis, qui sal -

pp

10

van - vas gra - tis, sal - va me, fons pi - e -

sal - vas gra - tis,

van - dos sal - vas gra - tis,

van - dos sal - vas gra - tis,

ta - tis. sal - -

sal - va me, fons pi - e - ta - -

sal - va me, fons pi - e - ta - tis. sal - -

sal - -

Ténor solo

A

dolce

Re cor da - Je - su

va me

va

sim.

Fl, Cor angl

*pp**cresc.*

pi - e, quod sum cau - sa tu - ae vi - ae:

30

dim.*pp*

Rex tre -

pp

Rex tre -

pp

Rex tre

pp

Rex tre -

cords

*pp**pp*

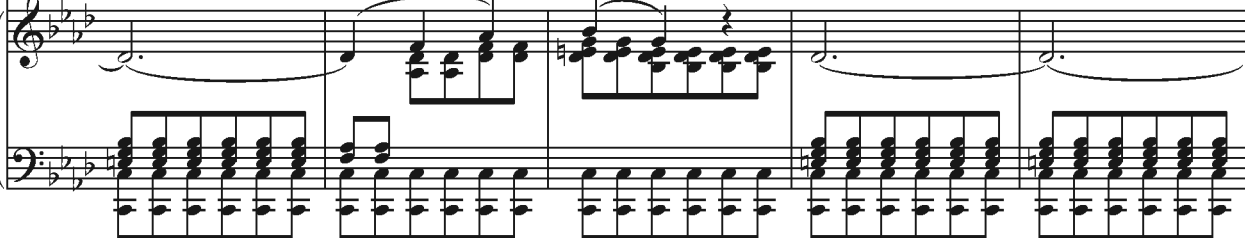
35



+ Htb

+ Fl

+ Htb



sal - vas gra - tis, sal - va me,

sal - vas gra - tis, sal - va me,

sal - vas gra - tis, sal - va me, fons pi - e - ta - tis.

sal - vas gra - tis,

VI, Htb

Bas

fons pi - e - ta - tis. sal - me.

fons pi - e - ta sal - va me.

sal - - - va me.

sal me, fons pi - e - ta - - - - - tis.

Fl, Cor angl

pp

Tenór solo
espressivo

Quae - rens me, se - di - sti las - sus: *cresc.* red - e - mi - sti

VI

57

B

dim.

cru - cem pas - sus: tan - tus la - bor non sit cas - -

cordes

63

- - - sus.

p Ju - ste ju - dex ul - ti - o - nis, do - num fac re -

p Ju - ste ju - dex ul - ti - o - nis, do - num c -

p Ju - ste ju - dex ul - ti - o - nis, - - - fac re -

p Ju - ste ju - dex ul - ti - o - nis, - - - num fac re -

69

*cresc.**f**cresc.**f**cresc.**f**cresc.**f*

Fl, Hrb

*cresc.**f*

75 Tenór solo *f* *dim.*

In - ge - mi - sco, tam - quam re - us: cul - pa ru - bet

p

81

vul - tus me - us: sup - pli - can - ti par - te De -

pp

87 [C]

Qui Ma - ri - am ab - sol - vi - sti, et la -

pp *cresc.*

Qui Ma - ri - am ab - sol - vi - sti, et la -

pp *cresc.*

Qui Ma - ri - am ab - sol - vi - sti, et la -

pp *cresc.*

92

92

tro - nem ex - au - di - sti, mi - hi quo - que

tro - nem ex - au - di - sti, mi - hi quo - que

tro - nem ex - au - di - sti, mi - hi quo - que

tro - nem ex - au - di - sti, mi - hi quo - que

f

97

Tenór solo

97 Tenor solo

f

Pre - me - ae - st - di - gnae:

spem de - di

spem de - di -

spem de - di -

p

p

Fl

103

8 sed tu bo - nus fac be - ni - gne, ne per - en - ni

pp

des ter o - ves lo - cum p -
se que - stra, sta - tu -
cordes

115

p

Et al

Fl, Cor angl

Vc, Cb

in par

E

pp

pp

Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri -

pp

Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri -

pp

Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri -

pp

Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri -

Org

bus ad - di - ctis: vo - ca me cum be - ne - di - ctis vo

bus ad - di - ctis: vo ca cum - ne - di -

bus ad - di - ctis: vo - ca

bus ad - di - ctis: vo - ca

rit. *ppp*

cum be - ne - di - ctis.

ppp

ctis. cum be - ne - di - ctis.

ppp

me cum be - ne - di - ctis.

ppp

me cum be - ne - di - ctis.

ppp

4. Oro supplex

Adagio ♩ = 66

4 Fl, 2 Htb
2 Cor angl
4 Bs, 4 Cor
Org, cordes

Fl *p*

lamentoso Fl

Vc, Cb *p*

5

Cor angl *p*

9 **A** cordes *p*

13

B *dolce*

Sopra

Contralto solo

Ténor solo

Org

cordes *pp*

cordes *p*

O - ro, o - ro sup - plex et ac - cli-nis,

O - ro, o - ro sup - plex et ac - cli-nis,

O - ro, o - ro sup - plex et ac - cli-nis,

o - ro sup - plex et ac - cli - nis, cor con - tri - tum, cor con - tri - tum

o - ro sup - plex et ac - cli - nis, cor con - tri - tum, cor con - tri - tum

o - ro sup - plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis:

qua - si ci - nis: ge - re ram me - i fi - ni

qua - si ci - ge - re - ram me - i fi - nis.

ge cu - ram me - i fi - - nis.

f La - cri - mo - sa,

f La - cri - mo - sa,

f La - cri - mo - sa,

f La - cri - mo - sa,

f vents

f cordes

la - cri - mo - sa di - es il - la, la - cri - mo - sa di - es il - la,
 la - cri - mo - sa di - es il - la, la - cri - mo - sa di - es il - la,
 la - cri - mo - sa di - es il - la, la - cri - mo - sa di - es il - la,
 la - cri - mo - sa di - es il - la, la - cri - mo - sa di - es il - la,

31 **D**
 qua - get fa - vil - la ju - di - can - dus ho - mo re - us:
 qua re - s - get fa - vil - la ju - di - can - dus ho - mo re - us:
 - get ex fa - vil - la ju - di - can - dus ho - mo re - us:
 qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us:

ff *p* *dolce*

hu - ic er - go par - ce De - us. Pi - e

ff *p* *dolce*

hu - ic er - go par - ce De - us. Pi - e

ff *p* *dolce*

hu - ic er - go par - ce De - us. Pi - e

ff *p* *dolce*

hu - ic er - go par - ce De - us. Pi - e

VI

ff *p* *pp*

bois

Fl. Htb

Cb (pizz.)

dolce

e Je - su - mi - ne,

e Je - su Do - mi - ne,

e Je - su Do - mi - ne,

e Je - su Do - mi - ne,

Do - mi - ne, do - na

Je - su Do - mi - ne, do - na

Je - su Do - mi - ne, do - na

Je - su Do - mi - ne, do - na

p

42

do - na e - is

re - qui - em.

do - na e - is

re - qui - em.

do - na e - is

re - qui - em.

do - na e - is

re - qui - em.

e - is

re - qui - em.

e - is

re - qui - em.

e - is

re - qui - em.

e - is

re - qui - em.

Org.

pp

[illegible]

5. Hostias (Offertoire)

Andantino ♩ = 88

p

Sopranos

Contraltos

Ténors

Basses

Chœur

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus:

4 Harpes

Org

2 Vl (div.)

Org *p*

4

cresc.

Tu su - sci-pe pro a - ni - ma - bus il - lis,

cresc.

Tu su - sci-pe pro a - ni - ma - bus il - lis,

cresc.

Tu su - sci-pe pro a - ni - ma - bus il - lis,

cresc.

Tu su - sci-pe pro a - ni - ma - bus il - lis,

cresc.

Org

7 *mf* qua - rum ho - di - e, *dim.* qua - rum ho - di - e *p* me - mo - ri - am

mf qua - rum ho - di - e, *dim.* qua - rum ho - di - e *p* me - mo - ri - am

mf qua - rum ho - di - e, *dim.* qua - rum ho - di - e *p* me - mo - ri - am

mf qua - rum ho - di - e, *dim.* qua - rum ho - di - e *p* me - mo - ri - am

mf *dim.* *p*

10 fa - ci - mus: fa - ci - mus: fa - ci - mus: fa - ci - mus: fac - e - as, fac - e - as, fac - e - as, fac - e - as,

pp *Org p*

ne, de mor - te trans - i - re ad

Do - mi - ne, de mor - te trans - i - re ad

Do - mi - ne, de mor - te trans - i - re ad

Do - mi - ne, de mor - te trans - i - re ad

pp *cresc.*

6. Sanctus

Allegro maestoso ♩ = 72

f

Sopranos

Contraltos

Ténors

Basses

Chœur

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

VI, Altos

Org, 4 Bs
cordes

f

Bs,
Vc, Cb

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

ctus Do - mi - nus De - us

ctus, San - ctus Do - mi - nus De - us

ctus, San - ctus Do - mi - nus De - us

ctus, San - ctus, San - ctus Do - mi - nus De - us

Org, Vc, Cb

Sa - ba - oth. Ple - ni

Sa - ba - oth. Ple - ni sunt

Sa - ba - oth. Ple - ni sunt

Sa - ba - oth. Ple - ni sunt

VI, Alt

Bs, Vc, Cb

li et ter - ra glo -

coe - li et ter - ra

coe - li et ter - ra

coe - li et ter - ra

Org

[illegible]

The image displays a musical score for the 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a choir and instruments, including Violins (Vc), Cellos (Cb), and a Piano (P). The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin: 'Ho - san - na, ho - san - na, ho - san - na, in ex - cel - sis. in ex - cel - sis. in ex - cel - sis.' The score is divided into systems, with the first system showing the vocal parts and the second system showing the instrumental parts. Large, stylized letters 'G', 'A', and 'C' are overlaid on the score, likely representing the initials of the composer or the title of the work. The 'G' is particularly large and prominent, covering the first system. The 'A' and 'C' are also large and stylized, appearing in the second system. The score is written in a clear, legible font, with the lyrics and musical notation clearly visible. The overall layout is clean and professional, suitable for a printed musical score.

7. Benedictus

Moderato ♩ = 66

Hp

4 Fl, 2 Htb
2 Cor angl, 4 Bs
4 Cor, 4 Hp, Org

pp sempre

Red.

4

Soli

pp

Be - - - - - ne di - - -

pp

Be - - - - - di - - ctus,

pp

- - - - - ne di - - ctus,

- - - - - ne di - - ctus,

Chœur

Be - - -

Be - - -

Be - - -

Be - - -

be - - - ne - di - - ctus

be - - - ne - di - - ctus

be - - - ne - di - - ctus

be - - - ne - di - - ctus

- - - ne - di - - ctus, be - - -

- - - ne - di - - ctus, be - - -

- - - ne - di - - ctus, be - - -

- - - ne - di - - ctus, be - - -

qui ve - - - nit in

qui ve - - - nit in

qui ve - - - nit in

qui ve - - - nit in

- ne - di - ctus qui ve - - -

- - - ne - di - ctus qui ve - - -

- - - ne - di - ctus qui ve - - -

- - - ne - di - ctus qui ve - - -

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

ne - ctus,
 ne - di - ctus,
 ne - di - ctus,
 ne - di - ctus,
 Be - ne -
 Be - ne -
 Be - ne - di - ctus,
 Be - ne -

[illegible]

28

The image shows a page of a musical score, page 28, for a piece titled "Gloria in excelsis Deo". A large, stylized white letter "G" is superimposed over the left side of the page. The score consists of several staves. The top staves are vocal staves with lyrics in Latin. The lyrics are: "ve - - - nit, qui", "ve - - - nit, qui", "ve - - - nit, qui", "qui ve - - - nit, qui", "ctus", "di - ctus", "di - ctus", "di - ctus", "qui unis.", "qui", "qui". The bottom staves are piano accompaniment staves, showing a continuous eighth-note pattern in both the right and left hands. The key signature is B-flat major (two flats) and the time signature is 4/4.

ve - - - nit, qui

ve - - - nit, qui

ve - - - nit, qui

qui ve - - - nit, qui

ctus

di - ctus

di - ctus

di - ctus

di - ctus

qui unis.

qui

qui

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

ve - - - nit in no - mi - ne

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

8. Agnus Dei

Andante sostenuto ♩ = 76

Tutti

4 Fl, 2 Htb
2 Cor angl, 4 Bs
4 Cor, 4 Hp
Org, cordes

cordes

f

Bs, Cor

f

Ped. Hp, Vc, Cb (pizz.)

4

cordes

f

Ped.

8

sfz > *p*

sfz

p

VI

12

sfz

f

dim.

p *dim.*

Fl

Bs, Vc

Moderato ♩ = 84

VI

pp

pp

p *espressivo*

Fl, Bs

cordes, Hp

Ped.

23

Hrb, Cor angl

Soli

pec-ca - ta, pec-ca - ta mun - di: do - na e - is,

pec-ca - ta, pec-ca - ta mun - di: do - na e - is,

pec-ca - ta, pec-ca - ta mun - di: do - na e - is,

pec-ca - ta, pec-ca - ta mun - di: do - na e - is,

cresc. e - is re - qui-em, *f* do - na e - is *dim.*

cresc. e - is re - qui-em, *f* do - na e - is

cresc. e - is re - qui-em, *f* do - na e - is

cresc. e - is em, *f* do - na e - is

qui - em. *p*

re - - qui - em. *dim.* *p*

re - - qui - em. *dim.* *p*

re - - qui - em. *Tutti* *p cresc.* *più cresc.*

65 *molto cresc.*

69 **B** *ff*

Chœur

ff

A - - gnus De - - i, A - - gnus De - i,

ff

A - - gnus De - - i, A - - gnus De - i,

ff

A - - gnus De - - i, A - - gnus De - i,

ff

A - - gnus De - - i, A - - gnus De - i,

73

qui tol - lis pec-ca - - ta, pec-ca - - ta

- - lis pec-ca - - ta, pec-ca - - ta

qui tol - - lis pec-ca - - ta, pec-ca - - ta

qui tol - - lis pec-ca - - ta, pec-ca - - ta

mun-di: do - - na e - - is, do - - na

mun-di: do - - na e - - is, do - - na

mun - di: do - - na e - - is, do - - na

mun - di: do - - na e - - is, do - - na

e - is re - - qui - em.

e - is re - - qui - em.

e - is re - - qui - em.

e - is re - - qui - em.

vents

C

*p**p**p**p**p*

A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

dim.

VI

qui tol - lis pec - ca - ta mun - - di:

qui tol - lis pec - ca - ta mun - - di:

qui tol - lis pec - ca - ta mun - - di:

qui tol - lis pec - ca - ta mun - - di:

cresc. do - na *cresc.* e - is *dim.* re - qui-em *dim.* m - - ter

cresc. do - na *cresc.* e - is *dim.* re - qui-em *dim.* m - pi - ter -

cresc. do - na *cresc.* e - is *dim.* re - qui-em *dim.* sem - pi - ter -

cresc. do - na *cresc.* e - is *dim.* re - qui-em *dim.* sem - pi - ter -

p *f* *dim.*

p *p* *p* *p*

Lux ae - ter-na lu - ce - at

nam. _____ Lux ae - ter-na lu - ce - at

nam. _____ Lux ae - ter-na lu - ce - at

nam. _____ Lux ae - ter-na lu - ce - at

VI molto espressivo *p* *mf* Org

dolce

e - is: cum san-ctis tu - is in ae - ter - num, qui - a

dolce

e - is: cum san-ctis tu - is in ae - ter - num, qui - a

dolce

e - is: cum san-ctis tu - is in ae - ter - num, qui - a

dolce

e - is: cum san-ctis tu - is in ae - ter - num,

vents

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

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

pi - us es.

qui - a pi - us es.

cordes, Org vents, Org

pp

ppp

men, a - men, a - men.

pp A - men, *ppp* a - men, a - men.

pp A - men, *ppp* a - men, a - men.

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

cordes Hp

ppp