

Oficio de Difuntos

(Part 1 of 2)

Hilarión Eslava



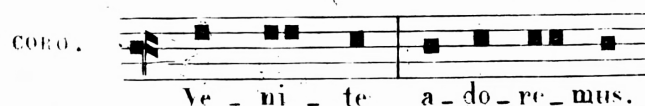
For Double Choir with Orchestra

(Keyboard reduction by Rebecca Rufin)

ART: Illuminated text from Book of Hours, Office of the Dead, Matins, conclusion of Psalm 94 with responses; Denison University Libraries, Otto F. Ege Collection, FOL 47
<https://lis464.omeka.net/items/show/11>

Editor's Comments:

1. This work is Part 1 of 2, and has three additional movements - "*Parce Mihi Domine*", and "*Tædet Animam Meam*", and "*Libera Me Domine*" - which are available in Part 2 of 2.
2. The original score did not indicate any solo parts. However, based on other works of similar nature by Eslava, the editor believes certain passages designated for the First Choir could be considered as solos, at the discretion of the conductor and/or choral director.
3. This piece was recently performed (most likely using the same source publication as this transcription), and the recording can be found at <https://youtu.be/hMn4K5onLWY?t=1058>
4. The original score included plainchant responses at the end of each section similar to those shown herein, but utilized 5-line staves. Since medieval musical typically utilizes 4-line staves, the editor speculated the 5-line staves were probably printing errors, and has provided these passages in more standard 4-line staves. In the event that this editor may have erred in so doing, actual images of the responses are provided below for reference purposes.



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Oficio de Difuntos

1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

Flute

Oboes

B♭ Clarinets

Bassoons

E♭ Trumpets

Horns in E♭

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

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Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S
Re-gem, Re - - - gem, cu-i om - ni-a

1°C - A
Re-gem, Re - - - gem, cu-i om - ni-a

1°C - T
Re-gem, Re - - - gem, cu-i om - ni-a

1°C - B
Re - gem, cui om-ni-a vi - vunt, cu - i om - ni-a vi - -

2°C - S
Re-gem, Re - - - gem, cu-i om - ni-a

2°C - A
Re-gem, Re - - - gem, cu-i om - ni-a

2°C - T
Re-gem, Re - - - gem, cu-i om - ni-a

2°C - B
Re - gem, cui om-ni-a vi - - vunt, cu - - - i om - ni-a

KB
a cappella

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Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S
vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-

1^oC - A
vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-

1^oC - T
vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-

1^oC - B
- - - - vunt, ve - ni - - - te a - do - - re - - - mus, ve - - ni - te, ve -

2^oC - S
vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-

2^oC - A
vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-

2^oC - T
vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-

2^oC - B
vi - - - vunt, ve - ni - - - te a - do - - re - - - mus, a - - - - do -

KB

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34

Fl.
Ob.
B♭ Cl.
Bsn. *1° Solo*
E♭ Tpt.
E♭ Hn. *1° Solo*
Oph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1° C - S
1° C - A
1° C - T
1° C - B
2° C - S
2° C - A
2° C - T
2° C - B
KB

ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.
ni - - - - te, ve - ni - - te a - - do - - re - - - - mus.

Fine

CORO
(Response)

Re - gem, cui om - ni - a vi - - vunt, ve - ni - te a - do - re - - mus.

KB

2. Venite exultemus

Moderato e maestoso

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboes
- B♭ Clarinets
- Bassoons
- E♭ Trumpets
- Horns in E♭
- Ophicleide
- 1° Violin
- 2° Violin
- Viola
- Violoncello
- Contrabass
- 1° Choir Soprano
- 1° Choir Alto
- 1° Choir Tenor
- 1° Choir Bass
- 2° Choir Soprano
- 2° Choir Alto
- 2° Choir Tenor
- 2° Choir Bass
- Keyboard Reduction

Key performance markings include dynamics such as *f*, *mf*, *p*, and *mf*, and crescendos (*cres.*) and accelerandos (*accel poco a poco*). The score is written in a key signature of two flats and a common time signature.

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The image shows a page of a musical score, measures 8 and 9. The score is written for a full orchestra and keyboard. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Eb Trumpet (Eb Tpt.), Eb Horn (Eb Hn.), Ophicleide (Oph.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The keyboard part (KB) is shown at the bottom. The music is in a key signature of two flats (Bb and Eb) and a common time signature. The dynamic marking *ff* (fortissimo) is present at the end of each staff. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

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a tempo

14

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

2^oC - S

2^oC - A

2^oC - T

2^oC - B

KB

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

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26

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC-S

1^oC-A

1^oC-T

1^oC-B

2^oC-S

2^oC-A

2^oC-T

2^oC-B

KB

nos-tro, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

nos-tro, *f* ju-bi-le-mus De-o sa-lu-ta-ri nos - - - tro, *p* ju-bi-le-mus

ju-bi-le-mus De - - o, De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

nos-tro, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus De - - -

o, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

o, *f* ju-bi-le-mus De-o sa-lu-ta-ri nos - - - tro, *p* ju-bi-le-mus

ju-bi-le-mus De - - o, De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

o, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus De - - -

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32

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S
De - - - o sa - lu - ta - ri nos - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

1^oC - A
De - - - o sa - lu - ta - ri nos - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

1^oC - T
De - - - o sa - lu - ta - ri nos - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

1^oC - B
o sa - lu - ta - ri nos - - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

2^oC - S
De - - - o sa - lu - ta - ri nos - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

2^oC - A
De - - - o sa - lu - ta - ri nos - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

2^oC - T
De - - - o sa - lu - ta - ri nos - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

2^oC - B
o sa - lu - ta - ri nos - - tro, præ-oc-cu - pe - mus fa - ci-em e - jus

KB

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38 *cres. accel poco a poco*

Fl. *mf* *cres.*

Ob. *mf* *cres.*

Bb Cl. *mf* *cres.*

Bsn. *p*

E♭ Tpt. *mf* *cres.*

E♭ Hn. *p* *cres.*

Oph. *mf* *cres.*

Vln. 1 *p* *cres. poco a poco*

Vln. 2 *p* *cres. poco a poco*

Vla. *p* *cres. poco a poco*

Vc. *p* *cres. poco a poco*

Cb. *p* *cres. poco a poco*

1^oC - S *p* *cres.*
in con-fes-si-o-ne, et in psal-mis ju-bi-le-mus,

1^oC - A *p* *cres.*
in con-fes-si-o-ne, et in psal-mis ju-bi-le-mus,

1^oC - T *p* *cres.*
in con-fes-si-o-ne, et in psal-mis ju-bi-le-mus,

1^oC - B *p* *cres.* *mf* *f*
in con-fes-si-o-ne, et in psal-mis ju-bi-

2^oC - S *p* *cres.*
et in psal-mis ju-bi-le-mus,

2^oC - A *p* *cres.*
et in psal-mis ju-bi-le-mus,

2^oC - T *mf* *f*
et in psal-mis ju-bi-

2^oC - B *p* *cres.*
et in psal-mis ju-bi-le-mus,

KB *p* *mf* *cres. poco a poco*

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48

Fl.
Ob.
B♭ Cl.
Bsn.
Eb Tpt.
Eb Hn.
Oph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1^oC - S
le - mus, ju - - bi - - le - - - mus e - - - - i.
1^oC - A
le - mus, ju - - bi - - le - - - mus e - - - - i.
1^oC - T
le - mus, ju - - bi - - le - - - mus e - - - - i.
1^oC - B
le - mus, ju - - bi - - le - - - mus e - - - - i.
2^oC - S
le - mus, ju - - bi - - le - - - mus e - - - - i.
2^oC - A
le - mus, ju - - bi - - le - - - mus e - - - - i.
2^oC - T
le - mus, ju - - bi - - le - - - mus e - - - - i.
2^oC - B
le - mus, ju - - bi - - le - - - mus e - - - - i.
KB

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CORO
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

3. Quoniam Deus magnus

Allegro Moderato

The score is for a piece titled "3. Quoniam Deus magnus" in the tempo "Allegro Moderato". It features a variety of instruments and a choir. The woodwinds include Flute, Oboes, B♭ Clarinets, Bassoons, E♭ Trumpets, Horns in E♭, and Ophicleide. The strings consist of 1^o Violin, 2^o Violin, Viola, Violoncello, and Contrabass. The choir is divided into 1^o and 2^o sections for Soprano, Alto, Tenor, and Bass. The Keyboard Reduction is also present. The score is in a key with two flats (B♭ and E♭) and a common time signature. The woodwinds and strings have specific dynamics and articulation markings. The woodwinds (Clarinets and Bassoons) play a melodic line starting in the second measure, marked "1^o" and "energico". The strings play a rhythmic accompaniment, with the Violins and Violas marked "p" (piano) and the Contrabass marked "p". The Keyboard Reduction provides a harmonic and rhythmic foundation, marked "energico". The choir parts are currently silent, indicated by a horizontal line with a bar line.

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4

Bb Cl.
Bsn.
Eb Hn.
Oph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
KB

7

Bb Cl.
Bsn.
Eb Hn.
Oph.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1st C - B
KB

Quo - ni - am De - - us

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11

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - B

mag - - - - - nus, De - - - - - us mag - - - - - nus

KB

13

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - B

Do - - - - - mi-nus, et rex mag - - - - - nus su - - - - - per

KB

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15

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1st C-B

om - - - - nes, su - - - - per om - - - - nes De - - os,

KB

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18 *dol.*
Fl. *I° dol.*
B♭ Cl. *I°*
Bsn. *p*
Eb Hn. *p*
Vln. 1 *p*
Vln. 2 *p*
Vla. *p*
Vc. *p*
Cb. *p*
1° C - B
KB

quo - - - ni-am,

21
Fl.
B♭ Cl. *p*
Bsn. *p*
Eb Hn. *p*
Vln. 1
Vln. 2
Vla.
Vc. *p*
Cb. *p*
1° C - B
KB

quo - ni-am non re - pel - - - let Do - - mi-nus ple-bem su - - - am, non, non re-

26

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - B

KB

pel - - - let Do - - - mi-nus ple-bem su - - - - am, qui-a in ma - nu e-jus

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31

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1st C-B

KB

sunt, qui-a in ma - nu e-jus sunt om-nes fi - - - nes ter - - ræ.

ff

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38

Bb Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o - S

1^o - A

1^o - T

1^o - B

2^o - S

2^o - A

2^o - T

2^o - B

KB

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

et rex mag - - - - nus su - per om - nes

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

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41

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

nus, quo - - ni - am non re - - - pel - - - - let,

1^oC - A

nus, quo - - ni - am non re - - - pel - - - - let,

1^oC - T

nus, quo - - ni - am non re - - - pel - - - - let,

1^oC - B

de - - - - - os, non re-pel - let

2^oC - S

nus, quo - - ni - am non re - - - pel - - - - let,

2^oC - A

nus, quo - - ni - am non re - - - pel - - - - let,

2^oC - T

nus, quo - - ni - am non re - - - pel - - - - let,

2^oC - B

nus, quo - - ni - am non re - - - pel - - - - let,

KB

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44

Fl.

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o - S

1^o - A

1^o - T

1^o - B

2^o - B

KB

mp

1^o

p

p

mp

qui - a in ma - nu e - - - jus

qui - a in ma - nu e - - - jus

qui - a in ma - nu e - - - jus

Do - - mi - nus ple - - bem su - - - am, in ma - - nu e - jus

qui - a in ma - nu e - - - jus

mp

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48

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

sunt omnes fi - nes ter - - - ræ,
et al - ti - tu - di - nes mon - ti - um,

1^oC - A

sunt omnes fi - nes ter - - - ræ,
et al - ti - tu - di - - nes mon - ti - um,

1^oC - T

sunt omnes fi - nes ter - - - ræ,
et al - ti - tu - di - nes mon - ti - um,

1^oC - B

sunt,
et al - ti - tu - di - nes mon - ti - um, et al - ti -

2^oC - S

et al - ti - tu - di - nes mon - ti - um,

2^oC - A

et al - ti - tu - di - - nes mon - ti - um,

2^oC - T

et al - ti - tu - di - nes mon - ti - um,

2^oC - B

sunt omnes fi - nes ter - - - ræ,
et al - ti - tu - di - nes mon - ti - um,

KB

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53

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

2^oC - S

2^oC - A

2^oC - T

2^oC - B

KB

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

tu-di-nes mon-ti-um, ip-se con-spi-cit, et al-ti-

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

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ritardando un poco

58

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

1^oC - A
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

1^oC - T
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

1^oC - B
tu - di-nes mon - ti - um ip - se con - - - spi - cit, ip - se con - - - - spi -

2^oC - S
mon - - - ti-um, ip - - - se con - - - spi - cit,

2^oC - A
mon - - - ti-um, ip - - - se con - - - spi - cit,

2^oC - T
mon - - - ti-um, ip - - - se con - - - spi - cit,

2^oC - B
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

KB

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63

Fl.

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

cit, con - spi - cit.

1^oC - A

cit, con - spi - cit.

1^oC - T

cit, con - spi - cit.

1^oC - B

cit, *dol.* ip - se con - spi - cit.

2^oC - B

cit, ip - se con - spi - cit.

KB

CORO
(Response)

Ve - ni - te a - do - re - mus.

KB

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4. Quoniam ipsius est mare

Adagio

Flute

Oboes

Bb Clarinets

Bassoons

Eb Trumpets

Horns in Eb

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

f *p* *p* *dol.* *p*

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

f *a cappella* *p* *dol.*

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5

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

2^oC - S

2^oC - A

2^oC - T

2^oC - B

KB

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe-cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

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9

Bb Cl. *f*

Bsn. *rf*

Eb Hn. *f*

Oph. *rf*

1^oC - S *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

1^oC - A *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

1^oC - T *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

1^oC - B *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2^oC - S *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2^oC - A *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2^oC - T *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2^oC - B *f*
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

KB *f*

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Meno adagio

12

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

2^oC - S

2^oC - A

2^oC - T

2^oC - B

KB

f

p

dol.

jus, ma-nus e - - - - - jus, ve-ni - te, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

jus, ma-nus e - - - - - jus, ve - ni - - - - - te a - do -

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16

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

KB

re - - - - - mus et pro - ci - - - da - - - - - mus an - te De - - - - -

21

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

KB

um, et pro - ci - - da - - - - - mus, et pro - - ci - - - da - - - - - mus an - - - te

um, et pro - ci - - da - - - - - mus, et pro - - ci - - - da - - - - - mus an - - - te

um, et pro - ci - - da - - - - - mus, et pro - - ci - - - da - - - - - mus an - - - te

um, et pro - ci - - da - - - - - mus, et pro - - ci - - - da - - - - - mus an - - - te

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24 *a tempo*

Fl. *p* *f*

Ob. *p* *f*

Bb Cl. *p* *f*

Bsn. *p* *f*

E♭ Tpt. *p* *f*

E♭ Hn. *cres.* *mf* *f*

Oph. *p* *f*

Vln. 1 *p* *f* *dol.*

Vln. 2 *p* *f* *dol.*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

1° C - S *f* *p* *p* *f*
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

1° C - A *f* *p* *f*
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

1° C - T *f* *p* *f*
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

1° C - B *f* *p* *f*
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - S *f* *p* *f*
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - A *f* *p* *f*
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - T *f* *p* *f*
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - B *f* *p* *f*
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

KB *p* *f* *p* *dol.* *f*

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28

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o - S
re - mus, plo-re - mus co - ram Do - mi-no, plo - re - mus

1^o - A
re - mus, plo-re - mus co - ram Do - mi-no, plo-re - mus

1^o - T
re - mus, plo-re - mus co - ram Do - mi-no, plo-

1^o - B
re - mus, plo-re - mus co - ram Do - mi-no,

2^o - S
re - mus, plo-re - mus co - ram Do - mi-no,

2^o - A
re - mus, plo-re - mus co - ram Do - mi-no,

2^o - T
re - mus, plo-re - mus co - ram Do - mi-no,

2^o - B
re - mus, plo-re - mus co - ram Do - mi-no,

KB
p *dol.* *p*

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31 39

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o C - S
plo-re-mus plo-re-mus, plo-re musco-ram Do-mi-no qui fe - - - cit

1^o C - A
plo-re musco-ram Do-mi-no qui fe - - - cit

1^o C - T
re - mus, plo-re-mus plo-re-mus co - - - ram Do-mi-no qui fe - - - cit

1^o C - B
plo-re - mus, plo-re - - mus co - - - ram Do-mi-no qui fe - - - cit

2^o C - S
plo-re - musco-ram Do-mi-no qui fe - - - cit

2^o C - A
plo-re musco-ram Do-mi-no qui fe - - - cit

2^o C - T
co - - - ram Do-mi-no qui fe - - - cit

2^o C - B
co - - - ram Do-mi-no qui fe - - - cit

KB

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34

Fl.

Ob. *1^o, dol.*

Bb Cl. *1^o, dol.*

Bsn. *1^o, dol.*

Eb Hn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

1^oC - S *p*
nos, qui - a ip - se est Do - mi-nus, est Do-mi-nus, est Do-mi-nus, *f*

1^oC - A *p*
nos, qui - a ip - se est Do - mi-nus, est *f*

1^oC - T *p*
nos, qui - a ip - se est Do - mi-nus, est Do-mi-nus, est Do-mi-nus,

1^oC - B *p*
nos, qui - a ip - se est Do - mi-nus, est Do - mi-nus, est Do - mi-nus,

2^oC - S *f*
nos, est *f*

2^oC - A *f*
nos, est *f*

2^oC - T *f*
nos, est *f*

2^oC - B *f*
nos,

KB *p*

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37

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

2^oC - S

2^oC - A

2^oC - T

2^oC - B

KB

Do - mi - nus De - - - us nos - - - - - ter, *dol.*

Do - - mi - nus De - - - - us nos - - - - - ter, nos au - tem po - pu - lus

Do - mi - nus De - - - - us nos - - - - - ter, *dol.*

Do - - mi - nus De - - us nos - - - - - ter, *dol.*

Do - - mi - nus De - - - - us nos - - - - - ter,

Do - - mi - nus De - - - - us nos - - - - - ter,

Do - - mi - nus De - - - - us nos - - - - - ter,

Do - - mi - nus De - - - - us nos - - - - - ter,

p

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40

Fl. *cres.*

Ob. *cres.* *mf*

B♭ Cl. *p* *cres.* *mf*

Bsn. *p* *cres.*

E♭ Tpt. *cres.*

E♭ Hn. *p* *cres.*

Oph. *cres.*

Vln. 1 *p* *cres.*

Vln. 2 *fp* *fp* *cres.*

Vla. *fp* *fp* *cres.*

Vc. *fp* *fp* *cres.*

Cb. *p* *mf* *cres.*

1^oC - S *mf* *cres.*
et o - ves pas-cuæ e - - jus, et o - ves pas-cuæ

1^oC - A *cres.*
e - - jus et o - ves pas-cuæ e - - jus, et o - - ves pas - - - cuæ

1^oC - T *cres.*
e - - jus et o - ves pas-cuæ e - - jus, et o - ves pas - - - cuæ

1^oC - B *cres.*
e - - jus et o - ves pas-cuæ e - - jus, et o - ves pas-cuæ

2^oC - S *mf* *cres.*
et o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ

2^oC - A *mf* *cres.*
et o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ

2^oC - T *mf* *cres.*
et o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ

2^oC - B *mf* *cres.*
et o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ

KB *p* *cres.*

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43

Fl. *ff*

Ob. *ff* *cres.* *p*

B♭ Cl. *ff* *p* *cres.* *p*

Bsn. *ff* *p* *p*

E♭ Tpt. *ff*

E♭ Hn. *ff* *cres.* *p*

Oph.

Vln. 1 *ff* *p* *cres.* *cres.*

Vln. 2 *ff* *p* *cres.* *b*

Vla. *ff* *p* *cres.*

Vc. *ff* *p* *cres.*

Cb. *ff* *p* *cres.*

1°C-S *ff* e - - - jus, *dol.* et

1°C-A *ff* e - - - jus, nos au - tem po - pu - lus e - - - jus,

1°C-T *ff* e - - - jus, nos au - tem po - pu - lus e - - - jus,

1°C-B *ff* e - - - jus, nos au - tem po - pu - lus e - - - jus,

2°C-S *ff* e - - - jus, et *cres.*

2°C-A *ff* e - - - jus, et *cres.*

2°C-T *ff* e - - - jus, et *cres.*

2°C-B *ff* e - - - jus, et

KB *ff* *p* *cres.*

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46

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

1°C-A
et o - - - ves, et o - ves pas-cuæ e - - - - jus.

1°C-T
et o - ves pas - - - cuæ e - - - - jus.

1°C-B
et o - ves pas-cuæ e - - - - jus.

2°C-S
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

2°C-A
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

2°C-T
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

2°C-B
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

KB

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CORO
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

5. Hodie si vocem

Moderato

The score is for a piece titled "5. Hodie si vocem" in a moderate tempo. It features a variety of instruments and a choir. The woodwinds (Oboes, Bb Clarinets, Bassoons, Eb Trumpets, and Horns in Eb) play sustained chords with accents. The strings (Violins, Viola, and Violoncello) play tremolos, while the Contrabass and Keyboard Reduction provide a rhythmic and harmonic foundation. The 1st Choir Tenor part is currently silent.

Flute

Oboes

Bb Clarinets

Bassoons

Eb Trumpets

Horns in Eb

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Tenor

Keyboard Reduction

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8

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - T

KB

Ho - di - e si vo - cem e - jus au - di - e - ri - tis, no -

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15

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o C - T

li - te ob-du - ra - re cor-da ves - tra, si-cut in e - xa-cer - ba - ti-o-ne,

KB

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22 **Meno mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o C - T

in e-xa-cer-ba - - - ti - o - - - ne, se-cun-dum di-em ten-ta-ti-

KB

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27

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - T

o - nis, ten-ta-ti - o - nis in de-ser - to, in de-ser - - - - - to, se-cun-dum

KB

32 *accelerando un poco* *a tempo*

Fl. *f*

Ob. *f*

B♭ Cl. *mp* *mf* *f* *p*

Bsn. *mp* *mf* *f* *p* *1°*

E♭ Tpt.

E♭ Hn. *mp* *mf* *f*

Oph.

Vln. 1 *cres.* *f* *p*

Vln. 2 *cres.* *f* *p*

Vla. *cres.* *f* *p*

Vc. *cres.* *f* *p*

Cb. *mp* *mf* *f* *p*

1° C - T *cres.*
 di - - - em ten-ta-ti - o - - - nis, ten-ta-ti - o - - - nis in_ de- ser - to, in_ de- ser - - - -

KB *cres.* *f* *p*

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37 **Moderato**

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o C - T

KB

f

trem.

p

tremolo

f

to, u - bi ten - ta ve - runt me pa - tres ves - tri, pro - ba - ve - runt,

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44

Ob.

B \flat Cl.

Bsn.

E \flat Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 $^{\circ}$ C - T

KB

cres.

f

cres.

f

cres.

f

f

ff

pro - ba - ve - runt et vi - de - runt, pro - ba - ve - runt et vi - de - runt, et vi -

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50 *a tempo*

Fl. *f*

Ob. *ff* *p*

Bb Cl. *ff* *p*

Bsn. *ff* *p* *1°*

Eb Tpt. *f*

E♭ Hn. *ff* *p*

Oph. *ff* *dol.*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

1^o C - T
de - - - - - runt o - - - pe-ra me - - - - - a, et vi -

KB *ff* *p* *dol.*

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56

Ob.

Bb Cl.

Bsn.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1st T

KB

de-runt o - pe-ra me - a, et vi - de-runt

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61

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - T

o - - - pe - ra me - - - a.

KB

CORO
(Response)

Ve - ni - - te a - - do - re - - - mus.

KB

6. *Quadragesima annis*

Moderato assai

Flute

Oboes *1°, dol.*

Bb Clarinets

Bassoons *1°, dol.*

Eb Trumpets

Horns in Eb

Ophicleide

1° Violin *dol.*

2° Violin *p*

Viola *p*

Violoncello *p*

Contrabass *p*

1° Choir Soprano

1° Choir Alto

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction *dol.*

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58

10

a voluntad. *a tempo*

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - A

Qua-dra-gin-ta an-nis pro-xi-mus fu-i

KB

16

Ob.

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - A

ge-ne-ra-ti-o - - - ni hu-ic, et di-xi sem-per hi er-rant, et di-xi sem-per hi

KB

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22 *mas movido* *retenido* *a tempo*

Fl. *cres.* *f*

Ob. *cres.* *f*

B♭ Cl. *cres.* *f*

Bsn. *cres.* *f*

E♭ Tpt. *f*

E♭ Hn. *cres.* *f*

Vln. 1 *cres.* *f* *p*

Vln. 2 *cres.* *f* *p*

Vla. *cres.* *f* *fp*

Vc. *cres.* *f* *fp*

Cb. *cres.* *f* *fp*

1^oC - S Qua-dra-gin - ta

1^oC - A er - rant, sem-per hi er - rant, sem-per hi er - - - - rant cor - - - - - de.

KB *cres.* *f* *fp*

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27

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o C - S

an - nis pro - xi - mus fu - i ge - ne - ra - ti - o - - - ni hu - ic, et

KB

33

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o C - S

di - xi sem - per hi er - rant, et di - xi sem - per hi er - rant, sem - per,

KB

37 *mas movido* *retenido* *a tempo*

Fl. *cres.* *f*

Ob. *cres.* *f* *1° dol.*

B♭ Cl. *cres.* *f*

Bsn. *cres.* *f* *1° dol.*

E♭ Hn. *cres.* *f*

Oph. *cres.* *f* *f*

Vln. 1 *f* *p*

Vln. 2 *cres.* *f* *p*

Vla. *cres.* *f* *fp* *p*

Vc. *cres.* *f* *fp* *p*

Cb. *cres.* *f* *fp* *p*

1^o C - S
sem - per hi - er - - rant cor - - - - de. ip - si ve - - ro non cog - no -

1^o C - A
ip - si ve - - ro non cog - no -

KB *cres.* *f* *p* *dol.*

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42

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S
ve - runt, non cog - no ve - runt_ vi - - as_ me - - - as qui - - - - bus ju-

1°C - A
ve - runt non cog - no ve - runt_ vi - - as_ me - - - - as qui - - - - bus ju-

KB

46

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S
ra - - - vi, qui - bus ju - ra - - - vi in i - - - ra_ me - - - - a,

1°C - A
ra - - - vi, qui - bus ju - ra - - - vi in i - - - ra_ me - - - - a,

KB

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49

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S
ip - si ve - - ro non cog-no - ve - runt, non cog - no - ve-runt vi - as

1°C-A
ip - - si ve - - ro non cog-no - ve - runt, non cog - no - ve-runt vi - - - as

2°C-S
p Ip - - si ve - ro, ip - - - si ve - ro non cog - no - ve-runt vi - as

2°C-A
p Ip - - si ve - ro, ip - - - si ve - ro non cog - no - ve-runt vi - as

2°C-T
p Ip - - si ve - ro, ip - - - si ve - ro non cog - no - ve-runt vi - - - as

2°C-B
p Ip - - si ve - ro ip - - si ve - ro non cog - no - ve-runt vi - - - as

KB

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55 *accel. poco a poco*

Fl. *mf* *mf* *cres.*

Ob. *p* *mf* *cres.*

Bb Cl. *p* *mf* *cres.*

Bsn. *p* *mf* *cres.*

Eb Hn. *p* *cres.*

Oph. *p* *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Vc. *cres.*

Cb. *cres.*

1^oC - S
me - as, qui - bus ju - ra - - - vi in i - ra me - - a,

1^oC - A
me - as, qui - bus ju - ra - - - vi in i - ra me - - - a, in i - ra

2^oC - S
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

2^oC - A
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

2^oC - T
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

2^oC - B
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

KB *cres.*

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66 *accel. poco a poco*

Fl.

Ob.

Bb Cl. *dol.* *p* *cres.*

Bsn. *cres.*

Eb Hn. *dol.* *p* *cres.*

Oph. *p* *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Ve. *mf* *cres.*

Cb. *cres.*

1^oC - S
me - - - - - am, qui - - bus ju - - - - vi in i - ra

1^oC - A
me - - - - - am, ju - - - - - ra - - - - - vi in i - ra me - - - - a,

2^oC - S *p* *cres.*
me - - - - - am, qui - bus ju - - - - - vi in i -

2^oC - A *p* *cres.*
me - - - - - am, qui - bus ju - - - - - ra - - - - - vi in i -

2^oC - T *p* *cres.*
me - - - - - am, qui - bus ju - - - - - vi in i -

2^oC - B *p* *cres.*
me - - - - - am, qui - bus ju - - - - - vi in i -

KB *cres.*

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71 *a tempo*

Fl. *I^o, dol.*

Ob. *dol.*

B \flat Cl. *dol.*

Bsn.

E \flat Tpt.

E \flat Hn.

Oph.

Vln. 1 *f p*

Vln. 2 *f p*

Vla. *f p*

Vc. *p*

Cb. *f p*

1^o C - S
me - - - a, in i - ra me - - - - a si in - tro - i - bunt in

1^o C - A
in i - ra me - - - - a, in i - ra me - a si in - tro - i - bunt in

2^o C - S
ra, i - ra me - - - - - a si in - tro - i - - - - bunt in

2^o C - A
ra, i - ra me - - - - - a si in - tro - i - - bunt in

2^o C - T
ra, i - ra me - - - - - a si in - tro - i - - bunt in

2^o C - B
ra, i - ra me - - - - - a *pp* si in - tro - i - - bunt in

KB *dol.*

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76 *ritardando*

Ob.

Bsn. *pp*

E♭ Hn. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *pp*

1^oC - S
re - - - qui - em me - - - am,

1^oC - A
re - - - qui - em me - - - am,

2^oC - S
re - - - qui - em me - - - am, in re - - - qui - em me - - - am.

2^oC - A
re - - - qui - em me - - - am, in re - - - qui - em me - - - am.

2^oC - T
re - - - qui - em me - - - am, in re - - - qui - em me - - - am.

2^oC - B
re - - - qui - em me - - - am, in re - - - qui - em me - - - am.

KB

CORO
(Response)

Re - gem, cui om - ni - a vi - - vunt, ve - ni - te a - do - re - mus.

KB

7. Requiem æternam

Andante Sostenuto

Flute

Oboes

B♭ Clarinets

Bassoons

E♭ Trumpets

Horns in E♭

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

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

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

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

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

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

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

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

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

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Un poco más movido

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC - S

1^oC - A

1^oC - T

1^oC - B

2^oC - S

2^oC - A

2^oC - T

2^oC - B

KB

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

e - - - - is Do - mi - ne, re - - - - qui - em æ - - - ter - - - - nam

e - is Do - mi - - ne, re - - - - qui - - em æ - - - ter - - - - nam

e - is Do - mi - - ne, re - - - - qui - em æ - - - ter - - - - nam

e - is Do - mi - - ne,

e - - - - is Do - mi - ne,

e - is Do - mi - - ne,

e - is Do - mi - - ne,

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a tempo

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^o - S

1^o - A

1^o - T

1^o - B

2^o - S

2^o - A

2^o - T

2^o - B

KB

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

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

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

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, lu-ce-at

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,

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CORO
(Response)

Ve - - - ni - - - - te a - - - do - - - re - - - - mus.

KB

*(Repeat first movement,
"Regem, cui omnia vivunt")*

Flute

Oficio de Difuntos 1. Regem, cui omnia vivunt

Hilarión Eslava

Psalm 94

Andante Mosso

Musical notation for measures 1-30. The score is in 3/4 time with a key signature of two flats. It begins with a treble clef and a common time signature. The first measure is a whole rest, followed by a triplet of eighth notes. The piece is marked *f* (forte). Measure numbers 1-3 and 9-30 are indicated at the bottom. A fermata is placed over the final note of measure 30.

Musical notation for measures 31-39. The score continues from the previous system. It features a triplet of eighth notes and is marked *f*. Measure numbers 31-39 are indicated at the bottom. A fermata is placed over the final note of measure 39.

Plainchant response (tacet) Fine

A single staff of music with a treble clef, containing a series of whole rests for the duration of the plainchant response, ending with a double bar line and the word "Fine".

2. Venite exultemus

Moderato e maestoso

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of two flats. It begins with a treble clef. The piece is marked *f* (forte). Measure numbers 1-4 are indicated at the bottom. The tempo marking *cres. accel poco a poco* is present.

Musical notation for measures 5-13. The score continues from the previous system. It features a triplet of eighth notes and is marked *ff* (fortissimo). Measure numbers 5-13 are indicated at the bottom.

Musical notation for measures 14-24. The score continues from the previous system. It features a triplet of eighth notes and is marked *f*. Measure numbers 14-24 are indicated at the bottom. The tempo marking *a tempo* is present.

Musical notation for measures 25-35. The score continues from the previous system. It features a triplet of eighth notes and is marked *ff*. Measure numbers 25-35 are indicated at the bottom.

Musical notation for measures 36-39. The score continues from the previous system. It features a triplet of eighth notes and is marked *mf* (mezzo-forte). Measure numbers 36-39 are indicated at the bottom. The tempo marking *cres. accel poco a poco* is present.

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2
44

48

ff

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato *dol.*

15

[1-15] *f* [22-29] *f*

31

ff [38-42] *f*

44

[44-45] *mp* *f*

54

61 *ritardando un poco*

p

Plainchant response (tacet)

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4. *Quoniam ipsius est mare*

66 **Adagio** **9**
f [68-76] *f*

79 **Meno adagio** **11** *a tempo* **7**
 [79-89] *p* *f* [92-98]

101 **2** *cres.* **mf**
f [105-106]

108 **2** *cres.* **ff**
ff [109-110] *mf* *ff*

Plainchant response (tacet)

5. *Hodie si vocem*

50 **Moderato** **20** *cres.* **mp** **f** **Meno mosso** **6** **2** *accelerando un poco* **a tempo**
 [50-69] [75-80] [81-82] *f*

86 **Moderato mas movido** **11** **2** **a tempo** **8**
 [86-96] [97-98] *f* [104-111]

Plainchant response (tacet)

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6. *Quadraginta annis*

64 **Moderato assai** *a tempo* **11** **11** *cres.mas movido* *retenido*

[64-74] [75-85] **f**

88 *a tempo* **12** *cres.mas movido* *retenido* *a tempo* **18**

[88-99] **f** [102-119] **mf** <

58 *accel. poco a poco*

62 *a tempo* **4** *accel. poco a poco*

< **f** [64-67] <

71 *a tempo* **6** *ritardando* **3**

[75-80] [81-83]

Plainchant response (tacet)

7. Requiem æternam

Andante Sostenuto

f [3-4]

Un poco más movido **a tempo**

9 *f* [9-20] [23-24]

a tempo

27 *f* *rit.* *a tempo* [32-33]

Plainchant response (tacet) **D.S. al Fine**

*(Repeat first movement,
"Regem, cui omnia vivunt")*

Oboes

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso
3

[1-3] *f* [9-30] 22

31

f [35-39] 5

Plainchant response (tacet) **Fine**

[35-39]

2. Venite exultemus

Moderato e maestoso

f [3-4] *mf* 2 *cres.* *accel poco a poco*

9

ff 9

a tempo

f [17-18] [21-23] 3 14

24

f [24-27] *ff* 24

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2
30

[31-34] *f* [38-39]

40

cres. *accel poco a poco*

mf

45

ff

49

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

14

[1-14] *f* [18-29]

30

f *ff* [38-40]

41

1°

mf *f* [44-49] *f*

52

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59 *ritardando un poco* 3

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 *Adagio*

a tempo
79 *Meno adagio* 11 7 *1°, dol.*

101 *f* *cres.* *p*

107 *cres.* *ff* *cres.* *p*

112 *ff*

Plainchant response (tacet)

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5. Hodie si vocem

Moderato

The musical score is written in a single system on a grand staff (treble clef). It consists of several measures with various dynamics and articulations. The first system (measures 1-13) is marked **Moderato** and **f**. The second system (measures 14-24) includes a **2** measure rest, **cres.**, **p**, and **f**. The third system (measures 25-36) is marked **Meno mosso**, **6**, **2**, **accelerando un poco**, and **a tempo**. The fourth system (measures 37-48) is marked **Moderato**, **2**, **2**, **2**, and **mas movido**. The fifth system (measures 49-56) is marked **a tempo**, **ff**, and **p**. The sixth system (measures 57-60) ends with a fermata. The final system is a **Plainchant response (tacet)** on a single staff.

f [12-13]

14 **2** **cres.** **p** **f** [17-18]

25 **Meno mosso** **6** **2** **accelerando un poco** **a tempo** **f** [26-31] [32-33]

37 **Moderato** **2** **2** **2** **mas movido** **f** [37-38] [40-41] [45-46]

49 **a tempo** **ff** **p**

57

Plainchant response (tacet)

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6. *Quadráginta annis*

Moderato assai
1° dol.

[1-4]

a voluntad.

a tempo

15

cres.mas movido *retenido* *a tempo*
12

21

[25-36]

f

cres.mas movido *retenido* *a tempo*
1° dol.

37

f

44

51

mf

accel. poco a poco

58

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6 *a tempo*
62 *dol.*
f

Musical staff 62-71: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of chords and melodic lines. It begins with a forte (*f*) dynamic and a *dol.* (dolente) marking. The tempo is marked *a tempo*. There are accents (>) and slurs over various notes. A fermata is present over the final note of the staff.

67 *accel. poco a poco*

Musical staff 67-71: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines. It begins with a *accel. poco a poco* marking. There are accents (>) and slurs over various notes.

72 *a tempo*
1°, dol.

Musical staff 72-80: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines. It begins with a *a tempo* marking and a *1°, dol.* (dolente) marking. There are accents (>) and slurs over various notes. A fermata is present over the final note of the staff.

77 *ritardando*
2 3
[79-80] [81-83]

Musical staff 77-83: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines. It begins with a *ritardando* marking. There are two measures of rests, each with a *2* or *3* marking above it, corresponding to the measures [79-80] and [81-83]. The staff ends with a double bar line.

Plainchant response (tacet)

Musical staff for Plainchant response: Treble clef, key signature of two flats. The staff contains a series of rests, indicating a tacet response. The staff ends with a double bar line.

7. Requiem æternam

Andante Sostenuto

Musical notation for measures 1-8. The key signature has two flats (B-flat and E-flat). The music consists of chords with accents (>) above each note. Measure 3 contains a fermata with the number '2' above it. Measure 4 contains a fermata with '[3-4]' below it. The dynamic marking *f* is at the beginning.

9 **Un poco más movido** **12**

Musical notation for measures 9-24. Measures 9-12 are a single chord with a fermata and '[9-20]' below. Measure 13 starts with *f* and *a tempo*. Measures 13-16 have accents (>) above notes. Measure 23 has a fermata with '[23-24]' below.

25

Musical notation for measures 25-33. Measures 25-28 have accents (>) above notes. Measure 29 starts with *f*. Measures 29-31 have eighth-note chords. Measure 32 has a fermata with '[32-33]' below. The dynamic marking *rit.* is above measure 32, and *a tempo* is above measure 33.

Plainchant response (tacet) **D.S. al Fine**

Two staves of musical notation. The first staff is a single horizontal line with a fermata, labeled 'Plainchant response (tacet)'. The second staff is also a single horizontal line with a fermata, labeled 'D.S. al Fine'.

*(Repeat first movement,
"Regem, cui omnia vivunt")*

B \flat Clarinets

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

[1-3] *f* [9-30] 22

31 *f* [35-39] 5

Plainchant response (tacet) **Fine**

2. Venite exultemus

Moderato e maestoso

f *p*

5 *cres.* *accel poco a poco* *mf*

10 *ff* *p*

15 *a tempo* *f* [17-18] [21-22]

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2
23

f *ff*

30

[31-34] *f*

38

[38-39] *mf* *cres.* *accel poco a poco*

44

48

ff

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

1°

energico

8

[10-14] *f* 1° *dol.*

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20 *p* [24-25] [28-29] *f* 3

31 *ff*

39 *mf*

45 *mp* *f* *1°*

52

59 *ritardando un poco* *p* *pp*

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 *Adagio* *f* *p* *p* [72-73] 2

74 *f*

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4
79 **Meno adagio a tempo**
11
[79-89] *p* \longleftarrow *f* *p* 2 [95-96]

32 *dim.* *f* *1° dol.* *f*

37 *p*

42 *cres.* *mf* *ff* *p*

46 *cres.* *mf* *ff*

Plainchant response (tacet)

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5. Hodie si vocem

Moderato

Meno mosso

accelerando un poco *a tempo* **Moderato**

mas movido

Plainchant response (tacet)

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6. *Quadraginta annis*

64 **Moderato assai a tempo**
 11 11
cres.mas movido *retenido*
 [64-74] [75-85] *f*

88 **a tempo**
 12 17
cres.mas movido *retenido* **a tempo**
 [88-99] [102-118] *f*

119 **accel. poco a poco**
cres.
p

62 **a tempo** *dol.* **accel. poco a poco**
cres.
f [64-66] *p*

71 **a tempo** **ritardando**
 6 3
 [75-80] [81-83]

Plainchant response (tacet)

7. Requiem æternam

Andante Sostenuto

84 *f* *Un poco más m*

2 12

[86-87] [92-103]

a tempo

104 *f*

2

[106-107] *f*

30 *rit.* **a tempo**

p

Plainchant response (tacet) **D.S. al Fine**

(Repeat first movement,
"Regem, cui omnia vivunt")

Bassoons

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

3
[1-3] *f*

9 *dol.* 18 *f*
[13-30]

33 *1° Solo* *p*

Plainchant response (tacet)

Fine

2. Venite exultemus

Moderato e maestoso

accel poco a poco

f *p* *p* *cres.*

10 *a tempo* *ff* *p* *f* 2 *f*
[17-18]

21 3 *f* *ff*

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2
30

[31-34] *f* [38-39]

40

accel poco a poco

p cres. *ff*

$\text{♩} = 120$

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

1°

energico

8

[10-11]

f

17

1°

p

25

p

f

35

ff

mf

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41 3

46

54

61 *ritardando un poco* **2**

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 **Adagio**

75 **Meno adagio** **11**

90 **a tempo**

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4
34

1° dol.

f >

40

p > *p* *cres.* *ff* *p >* *p*

46

cres. *ff*

Plainchant response (tacet)

5. Hodie si vocem

Moderato

f *1°*

12

2 *[12-13]* *2* *[17-18]* *p* *cres.* *f*

25

Meno mosso *2* *1°* *2* *accelerando un poco* *mp* *mf*

[26-27] *[30-31]*

34

a tempo *1°* *Moderato* *2* *[40-41]*

f *p*

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45 *mas movido*

53 *a tempo*
1°

Plainchant response (tacet)

6. Quadraginta annis

64 *Moderato assai*
1°, dol.

86 *mas movido*
cres.

93

99 *cres. mas movido*
retenido

104

48

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6

accel. poco a poco

54

p *mf* *cres.*

60

f *a tempo dol.*

64

69

accel. poco a poco *cres.*

73

a tempo dol. *pp*

79

ritardando

Plainchant response (tacet)

7. Requiem æternam

Andante Sostenuto

f [3-4] 2

Un poco más movido **a tempo**

9 11 *cres.* *p* *f* [9-19] [23-24] 2

rit. a tempo

25 *mf* *p*

Plainchant response (tacet)

D.S. al Fine

*(Repeat first movement,
"Regem, cui omnia vivunt")*

E♭ Trumpets

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

♩ Andante Mosso

Plainchant response (tacet)

Fine

2. Venite exultemus

Moderato e maestoso

accel poco a poco

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2
40 *accel poco a poco*

mf > *cres.*

Detailed description: Musical staff starting at measure 40. It features a series of chords and single notes with accents. The dynamics start at mezzo-forte (mf) and gradually increase (crescendo) towards the end of the staff.

47 $\text{♩} = 120$

ff

Detailed description: Musical staff starting at measure 47. It begins with a tempo marking of quarter note = 120. The music consists of chords and notes with accents, reaching a fortissimo (ff) dynamic.

Plainchant response (tacet)

Detailed description: A staff for Plainchant response, which is entirely silent (tacet).

3. Quoniam Deus magnus

Allegro Moderato

16 12

[1-16] [18-29] *f*

Detailed description: Musical staff starting at measure 16. It contains two measures of rests, each marked with a bracket and the number of measures (16 and 12). The music resumes with chords and notes, marked with a forte (f) dynamic.

34 5 7

[38-42] [44-50] *ff* *f*

Detailed description: Musical staff starting at measure 34. It includes two measures of rests (5 and 7 measures) with brackets. The music features chords and notes, with dynamics ranging from fortissimo (ff) to forte (f).

51

Detailed description: Musical staff starting at measure 51. It consists of a continuous line of chords and notes with accents.

59 *ritardando un poco* 3

[62-64]

Detailed description: Musical staff starting at measure 59. It includes a measure of rest (3 measures) with a bracket. The music concludes with a ritardando (slowing down) instruction.

Plainchant response (tacet)

Detailed description: A staff for Plainchant response, which is entirely silent (tacet).

4. Quoniam ipsius est mare

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66 **Adagio** 9

f [68-76] *f*

79 **Meno adagio** 10

11 *a tempo*

[79-89] *mf* *f* [92-101] *f*

104 2

[105-106] *cres.* *ff* [109-110]

111 *cres.*

f *ff*

Plainchant response (tacet)

5. *Hodie si vocem*

Moderato

1°

ff

10 **Meno mosso** 6 *accelerando un poco* **2** *a tempo*

[10-22] *f* [26-31] [32-33] *ff*

37 **Moderato mas movido** 8

11 **2** *a tempo*

[37-47] [48-49] *f* [55-62]

Plainchant response (tacet)

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6. *Quadraginta annis*

64 **Moderato assai** *a tempo* **11** *mas movido* *retenido* *a tempo* **12**

[64-74] [75-85] [88-99]

100 *mas movido* *retenido* *a tempo* **19** *accel. poco a poco* **5** **6**

[102-120] [121-125] [126-131]

69 *accel. poco a poco* **4** *a tempo* **7** *ritardando* **3**

[69-72] [74-80] [81-83]

Detailed description: This block contains three staves of musical notation for the piece 'Quadraginta annis'. The first staff starts at measure 64 and includes markings for 'Moderato assai', 'a tempo', and measures 11, 12. The second staff starts at measure 100 and includes markings for 'mas movido', 'retenido', 'a tempo', and measures 19, 5, 6. The third staff starts at measure 69 and includes markings for 'accel. poco a poco', 'a tempo', and measures 4, 7, 3. Brackets indicate measure ranges: [64-74], [75-85], [88-99], [102-120], [121-125], [126-131], [69-72], [74-80], [81-83]. Dynamic markings include 'f' and 'f'.

Plainchant response (tacet)

A single staff of music showing a plainchant response, which is a series of rests (tacet).

7. *Requiem æternam*

Andante Sostenuto

f **2** [3-4]

9 *Un poco más movido* *a tempo* **11** *1º, cres.* *p* *f* **2** [23-24]

28 *f* *rit.* *a tempo* **2** [32-33]

Detailed description: This block contains three staves of musical notation for the piece 'Requiem æternam'. The first staff is marked 'Andante Sostenuto' and includes a dynamic marking 'f' and a measure number '2' with a bracket [3-4]. The second staff starts at measure 9 and includes markings for 'Un poco más movido', 'a tempo', '11', '1º, cres.', 'p', 'f', and a measure number '2' with a bracket [23-24]. The third staff starts at measure 28 and includes markings for 'f', 'rit.', 'a tempo', and a measure number '2' with a bracket [32-33].

Plainchant response (tacet)

A single staff of music showing a plainchant response, which is a series of rests (tacet).

D.S. al Fine

*(Repeat first movement,
"Regem, cui omnia vivunt")*

Horns in E \flat

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

p *f* *dol.*

13 18 *1° Solo* *p*

[13-30] *f*

Plainchant response (tacet) **Fine**

2. Venite exultemus

Moderato e maestoso

f *p* *cres.* *accel poco a poco*

8 *a tempo* *ff* *p* *f* [17-18] *f* 2

21 [21-22] *f* *ff* *p*

33 *f* *accel poco a poco* 2 *cres.* *p* [38-39]

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2
43

ff

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

2 *1°*

[1-2] *mf* *p*

11 *1°*

18 *p*

26 *p* *f* >

34 *ff* 5 *f* 2

[38-42] *f* [44-45]

46 *p* *f*

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57 *ritardando un poco*

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 **Adagio**

74

79 **Meno adagio**

97 *dim.*

106 *cres.*

110 *cres.*

Plainchant response (tacet)

5. Hodie si vocem

Moderato

The musical score is written in a single treble clef staff. It begins with a **Moderato** tempo marking and a dynamic of **f**. The first system (measures 1-14) features a series of chords with accents. A first ending bracket labeled [12-13] spans measures 12 and 13. The second system (measures 15-29) starts with a dynamic of **p**, includes a **cres.** marking, and a **Meno mosso** tempo change. It contains two first ending brackets: [17-18] and [26-27]. The third system (measures 30-36) is marked **accelerando un poco** and **a tempo**, with dynamics **mp**, **mf**, and **f**. It includes a first ending bracket [30-31]. The fourth system (measures 37-49) returns to **Moderato** and includes a **mas movido** marking. It features three first ending brackets: [37-38], [40-41], and [45-46], and a dynamic of **f**. The fifth system (measures 50-58) is marked **a tempo** and starts with a dynamic of **ff**. The sixth system (measures 59-62) concludes the piece with a final chord and a fermata.

15

Meno mosso

30

accelerando un poco

a tempo

37

Moderato

mas movido

50

a tempo

59

Plainchant response (tacet)

A single treble clef staff containing a whole rest, indicating a tacet response.

6. *Quadraginta annis*

64 **Moderato assai** **11** **a tempo** **7**

[64-74] [75-81] *p*

86 *cres.mas movido* *retenido* **a tempo** **12** *cres.mas movido* *retenido*

[88-99] *f* *f*

102 **a tempo** **17** *accel. poco a poco* *cres.*

[102-118] *p*

62 *a tempo* **4** *dol.* *accel. poco a poco* *cres.*

[63-66] *f* *p*

70 *a tempo* **4**

[74-77]

78 *ritardando*

pp

Plainchant response (tacet)

7. Requiem æternam

Andante Sostenuto

Musical notation for the first system of 'Andante Sostenuto'. It features a treble clef and a series of chords with accents (>) above them. A dynamic marking of *f* is at the beginning. A fermata is placed over a measure, with a '2' above it and '[3-4]' below it.

Musical notation for the second system of 'Un poco más movido'. It starts with a treble clef and a measure with a fermata and a '11' above it, with '[9-19]' below. This is followed by a *cres.* marking and a series of chords with accents (>). A dynamic marking of *p* is at the start of the second measure, and *f* is at the start of the fifth measure. The system ends with a fermata and a '2' above it, with '[23-24]' below.

Musical notation for the third system of 'Un poco más movido'. It starts with a treble clef and a measure with a fermata and a '25' above it. This is followed by a series of chords with accents (>). A dynamic marking of *f* is at the start of the second measure. The system ends with a *rit.* marking, a *p* dynamic marking, and a fermata.

Plainchant response (tacet)

Musical notation for the Plainchant response (tacet), consisting of two empty staves.

D.S. al Fine

*(Repeat first movement,
"Regem, cui omnia vivunt")*

Opficleide (or other bass brass instrument)

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

4

9 22 5

Plainchant response (tacet)

Fine

2. Venite exultemus

Moderato e maestoso

accel poco a poco

2

9

19

28

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2
40 *accel poco a poco*

mf *cres.*

47

ff

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

2 ^{1°}

[1-2] *mf* *p*

11 12

f [18-29] *f*

32

ff

38 5 6

[38-42] *f* [44-49] *f*

55 *ritardando un poco* 3

[62-64]

Plainchant response (tacet)

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4. *Quoniam ipsius est mare*

66 **Adagio**

f [68-73] *rf* *rf*

77 **Meno adagio** **11** *a tempo*

f [79-89] *p* *f*

92 **10** **2**

[92-101] *f* [105-106]

109 **2**

[109-110] *ff*

Plainchant response (tacet)

5. *Hodie si vocem*

Moderato

f

8

16 *cres.*

f *cres.*

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4
23 *Meno mosso* 6 *accelerando un poco* 2

f [26-31] [32-33]

34 *a tempo* *Moderato*

f *f*

43 *mas movido*

f

50 *a tempo*

ff

55 *dol.*

p

60

p

Plainchant response (tacet)

6. *Quadraginta annis*

64 *Moderato assai* 11 *a tempo* 11 *mas movido* *retenido* *a tempo* 12

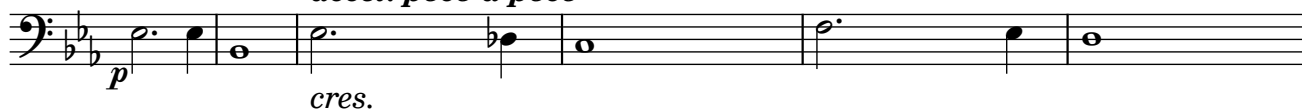
[64-74] [75-85] [88-99]

100 *cres.* *mas movido* *retenido* *a tempo* 17

f [102-118]

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119

accel. poco a poco

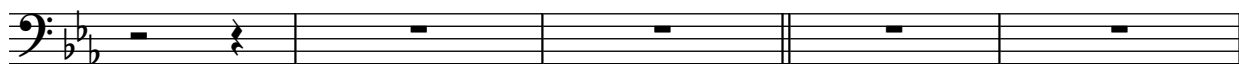
62

a tempo 3*accel. poco a poco*

71

*a tempo**ritardando* 3

Plainchant response (tacet)



7. Requiem æternam

84

Andante Sostenuto 2*Un poco más movido* 11

21

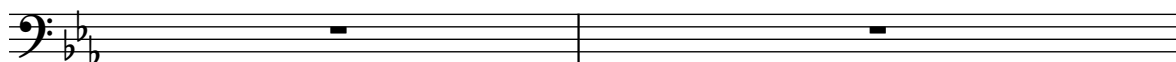
a tempo

2

a tempo
rit. 2

Plainchant response (tacet)

D.S. al Fine



(Repeat first movement,
"Regem, cui omnia vivunt")

Violin 1

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

4 [1-4] *f* *p*

10 9 [13-21] 5 [26-30] *f*

32 *p*

Plainchant response (tacet) **Fine**

2. Venite exultemus

Moderato e maestoso

f *p*

5 *cres.* *accel poco a poco* *mf*

10 8 *ff* *p* *f*

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2 *a tempo*

15

21

25

32

38 *cres.* *accel poco a poco*

44

48 *ff*

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3. *Quoniam Deus magnus***Allegro Moderato**

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Allegro Moderato'. The score consists of nine staves of music, with measure numbers 4, 7, 10, 13, 16, 19, 23, and 28 indicated at the beginning of their respective staves. The piece begins with a piano (*p*) dynamic and a steady eighth-note pattern. At measure 13, there is a crescendo (*cres.*) leading to a fortissimo (*f*) dynamic. At measure 16, there is a dynamic shift to piano (*p*) with an accent (*>*) on a chord. The score concludes with a fortissimo (*f*) dynamic and a series of chords in the final measures.

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4
36

40

42

44

47

54

ritardando un poco

60

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 **Adagio** *f* *dol.* *dol.* **5** [72-76]

77 *f* *p* **Meno adagio**

82

88 *a tempo* *dol.* *p*

30 *f* *dim.* *p*

35 *f* *p*

40 *p* *cres.* *ff* *p*

45 *cres.* *ff*

Plainchant response (tacet)

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5. *Hodie si vocem*

trem. **Moderato**

17 *cres.* **Meno mosso**

27

31 *accelerando un poco*

35 *a tempo* **Moderato**

45 *mas movido*

53 *a tempo*

59 *arco*

The musical score is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). It consists of several measures of music with various dynamics and articulations. The first section (measures 1-16) features a tremolo effect and a moderate tempo. The second section (measures 17-26) includes a crescendo and a change to a slower tempo. The third section (measures 27-30) continues with a moderate tempo. The fourth section (measures 31-34) features an acceleration. The fifth section (measures 35-44) returns to a moderate tempo and includes a tremolo effect. The sixth section (measures 45-52) is marked 'mas movido' and includes a forte dynamic. The seventh section (measures 53-58) is marked 'a tempo' and includes a piano dynamic. The eighth section (measures 59-60) is marked 'arco' and includes a pianissimo dynamic.

Plainchant response (tacet)

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6. *Quadráginta annis*

dol. **Moderato assai**

10 **a tempo**

19 **mas movido**
cres.

24 **retenido a tempo**
f p

32

37 **mas movido retenido a tempo**
f p

42

46

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8
51



58

accel. poco a poco



62

a tempo



67

accel. poco a poco



71

a tempo

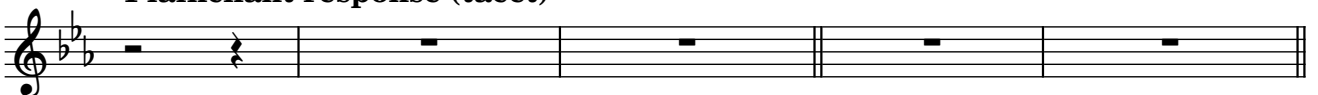


76

ritardando



Plainchant response (tacet)



7. *Requiem æternam*

Andante Sostenuto
2
[1-2] *p* *f*

9 **Un poco más movido**
p

14

19 **a tempo**
2
[21-22] *p*

26 *p* *f* *p*

30 *f* 8 *rit.* *a tempo*

Plainchant response (tacet) **D.S. al Fine**

*(Repeat first movement,
"Regem, cui omnia vivunt")*

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Violin 2

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

12

33

Plainchant response (tacet) **Fine**

2. Venite exultemus

Moderato e maestoso *accel poco a poco*

11

21

27

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2
37 *accel poco a poco*

p *cres. poco a poco*

47

ff

Plainchant response (tacet)

3. *Quoniam Deus magnus*

Allegro Moderato

p

3

5

7

10

12

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14 *cres.*

16

19

23

28

36

39

41

43

46

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4
53 *ritardando un poco*

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 *Adagio*

77 *Meno adagio*

82

88 *a tempo*

30

34

38

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42 *ff* *p* *cres.*

46 *ff*

Plainchant response (tacet)

5. Hodie si vocem

trem. **Moderato** *p*

17 *cres.* **Meno mosso** *f* *p*

27

31 *accelerando un poco* *cres.* *f*

35 *a tempo* *p* **Moderato** *p* *trem.*

47 *mas movido* *f* *ff* *a tempo* *p*

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6
55

Plainchant response (tacet)

6. *Quadragesima annis*

Moderato assai

9 *a tempo*

18

23 *mas movido retenido a tempo*

29

36 *cres. mas movido retenido a tempo*

40

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44



48



56



60



64



69



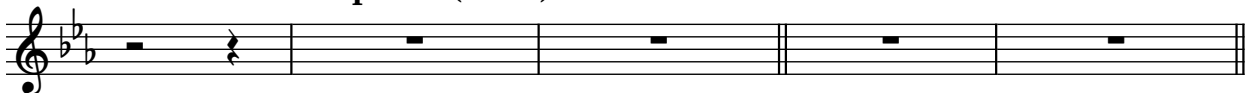
73



79



Plainchant response (tacet)



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7. *Requiem æternam***Andante Sostenuto**

2
[1-2] *p* *f*

9 **Un poco más movido**

p

14

19

a tempo

2
[21-22] *p*

26

p *f* *p* *f*

31

rit. *a tempo*
p

Plainchant response (tacet)**D.S. al Fine**

*(Repeat first movement,
"Regem, cui omnia vivunt")*

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Viola

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

11

32

Plainchant response (tacet)

Fine

2. Venite exultemus

Moderato e maestoso

accel poco a poco

10

a tempo

20

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2
27

36

47

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

4

7

10

13

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16



19



25



36



40



43



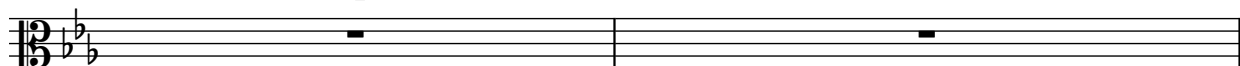
46



54



Plainchant response (tacet)



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4. Quoniam ipsius est mare

66 **Adagio**

f *p* *p* *f* [72-76]

78 **Meno adagio**

p *p*

84

p *p*

89 **a tempo**

p *p*

31

f *dim.* *p*

36

f *p* *fp*

41

fp *cres.* *ff* *p*

45

ff *cres.* *p*

Plainchant response (tacet)

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5. Hodie si vocem

Moderato
p trem.

17 **Meno mosso**
cres. f p

27

31 **accelerando un poco**
cres. f

35 **a tempo** *tremolo* **Moderato**
p p

45 **mas movido**
cres. f ff

53 **a tempo**
p p

60 *pp*

Plainchant response (tacet)

The musical score is written in 3/8 time and consists of several systems of music. The first system (measures 1-16) is marked 'Moderato' and 'p trem.', featuring a series of chords. The second system (measures 17-26) is marked 'Meno mosso' and includes dynamics 'cres.', 'f', and 'p'. The third system (measures 27-30) continues the 'Meno mosso' tempo. The fourth system (measures 31-34) is marked 'accelerando un poco' and 'cres.', leading to a 'f' dynamic. The fifth system (measures 35-44) is marked 'a tempo' and 'Moderato', with a 'tremolo' instruction and dynamics 'p' and 'p'. The sixth system (measures 45-52) is marked 'mas movido' and includes 'cres.', 'f', and 'ff' dynamics. The seventh system (measures 53-59) is marked 'a tempo' and 'p'. The eighth system (measures 60-61) is marked 'pp'. The final system is a 'Plainchant response (tacet)' consisting of two empty staves.

6. *Quadragesima annis***Moderato assai**

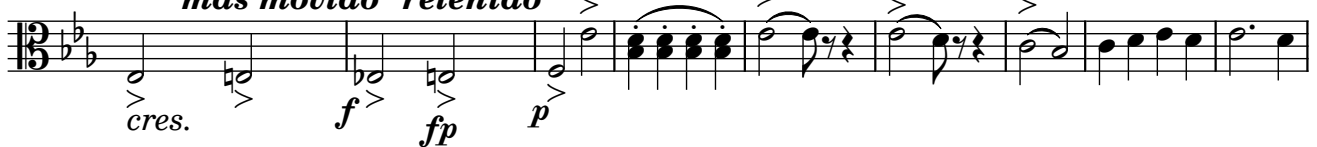
10

a tempo

18



23

mas movido retenido a tempo

32



37

mas movido retenido a tempo

42



47



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55

accel. poco a poco
cres.

60

a tempo
f *p*

64

69

accel. poco a poco
cres.

73

a tempo
f *p*

78

ritardando
p

Plainchant response (tacet)

7. Requiem æternam

Andante Sostenuto

Measures 1-8. Measure 1 has a fermata and a '2' above it. Measure 2 has a first ending bracket [1-2]. Dynamics are *p* and *f*.

9 *Un poco más movido*

Measures 9-13. Dynamics are *p*.

14

Measures 14-18. Dynamics are *p*.

19

a tempo

Measures 19-26. Measure 21 has a fermata and a '2' above it. Measure 25 has a fermata and a '2' above it. Dynamics are *p*. Brackets [21-22] and [25-26] are present.

27

Measures 27-30. Dynamics are *p* and *f*.

31

Measures 31-32. Measure 31 has a fermata and a '2' above it. Dynamics are *p* and *f*.

Plainchant response (tacet)

Plainchant response (tacet) and D.S. al Fine.

(Repeat first movement,
"Regem, cui omnia vivunt")

Violoncello

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

4
[1-4] *f* *p*

11 9 5
[13-21] [26-30] *f*

32 *p*

Plainchant response (tacet)

Fine

2. Venite exultemus

Moderato e maestoso

accel poco a poco

f *p* *mf* *cres. poco a poco*

12 *a tempo* *ff* *p* *f* *p* *f* *p*

23 *f*

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2
27

ff *p*

35

f *p* *mf* *accel poco a poco*
cres. poco a poco

45

ff

Plainchant response (tacet)

3. Quoniam Deus magnus

Allegro Moderato

p

3

5

7

10

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12



14



16



23



33



39



41



43



45



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4
49

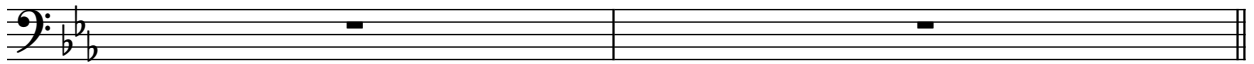


59

ritardando un poco



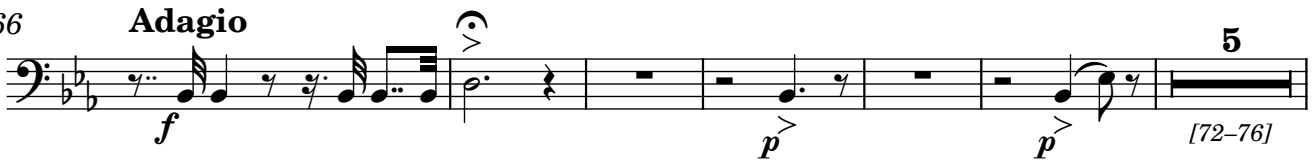
Plainchant response (tacet)



4. Quoniam ipsius est mare

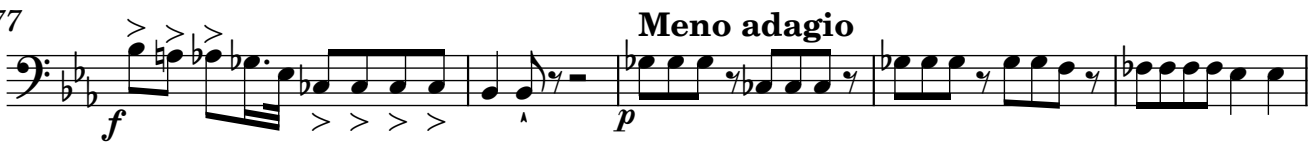
66

Adagio



77

Meno adagio



82



88

a tempo



31

dim.



36



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40 *cres.* *fp* *fp* *ff* *p* 5

44 *cres.* *ff*

Plainchant response (tacet)

5. Hodie si vocem

Moderato *p trem.*

17 *cres.* *f* *Meno mosso* *p*

27

32 *accelerando un poco* *cres.* *f* *a tempo* *p*

36 *Moderato* *p trem.* *cres.*

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6
48 *mas movido* *a tempo*

56

Plainchant response (tacet)

6. *Quadragesima annis*

Moderato assai

10 *a tempo*

19 *mas movido* *retenido a tempo*

26

35 *mas movido* *retenido* *a tempo*

42

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48

56 *accel. poco a poco*

cres.

61 *a tempo*

f *p*

67 *accel. poco a poco*

mf *cres.*

72 *a tempo*

p

79 *ritardando*

p

Plainchant response (tacet)

7. Requiem æternam

Andante Sostenuto

2

[1-2] *p* *f*

9 *Un poco más movido*

p

14

20 *a tempo*

2

[21-22] *p* [25-26] *p* *mf*

29

p *mf* *p* *rit.* *a tempo*

Plainchant response (tacet)

D.S. al Fine

(Repeat first movement,
"Regem, cui omnia vivunt")

Contrabass

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

4

[1-4] *f* *p*

Detailed description: This block contains the first system of musical notation for the Contrabass part, measures 1 through 4. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a whole rest for the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure. Dynamics range from *f* (forte) to *p* (piano).

11

9

5

[13-21] [26-30] *f*

Detailed description: This block contains the second system of musical notation, measures 11 through 15. It features a whole rest in measure 11, followed by eighth notes in measure 12, and quarter notes in measures 13-15. There are two measures of whole rests, labeled with measure numbers 9 and 5 above them. Dynamics include *f* (forte).

32

p

Detailed description: This block contains the third system of musical notation, measures 32 through 35. It starts with quarter notes in measure 32, followed by quarter notes in measure 33, and quarter notes in measure 34. Measure 35 contains a half note. Dynamics include *p* (piano).

Plainchant response (tacet)

Fine

Detailed description: This block shows the Plainchant response, which consists of a single measure of whole rest.

2. Venite exultemus

Moderato e maestoso

accel poco a poco

f *p* *mf* *cres. poco a poco*

Detailed description: This block contains the first system of musical notation for the second piece, measures 1 through 12. The music is in a 4/4 time signature with a key signature of two flats. It begins with quarter notes in measure 1, followed by quarter notes in measure 2, and quarter notes in measure 3. Measure 4 contains a half note. The tempo is marked 'Moderato e maestoso' and the dynamics range from *f* (forte) to *p* (piano), with a crescendo leading to *mf* (mezzo-forte) and 'cres. poco a poco'.

13

a tempo

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

Detailed description: This block contains the second system of musical notation, measures 13 through 22. It starts with a half note in measure 13, followed by quarter notes in measure 14, and quarter notes in measure 15. Measure 16 contains a half note. The tempo is marked 'a tempo'. Dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte).

23

ff

Detailed description: This block contains the third system of musical notation, measures 23 through 26. It features eighth notes in measure 23, followed by eighth notes in measure 24, and eighth notes in measure 25. Measure 26 contains a half note. Dynamics include *ff* (fortissimo).

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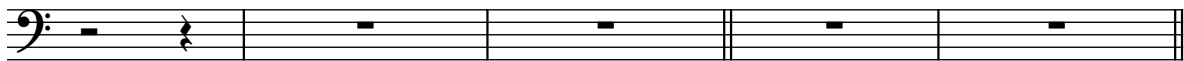
2
28



35



46



3. Quoniam Deus magnus

Allegro Moderato



5



9



13



18



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28 3

f *ff*

38

p

42

f *p*

46

50

57 *ritardando un poco*

p

Plainchant response (tacet)

4. Quoniam ipsius est mare

66 **Adagio**

f *p* *p* [72-76] 5

77 **Meno adagio**

f *p*

82

p

88 **a tempo**

p

31 **dim.**

f *p*

36

f *p* *cres.*

42

ff *p* *cres.*

47

ff

Plainchant response (tacet)

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5. Hodie si vocem

Moderato



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6
54

a tempo

p

59

Plainchant response (tacet)

6. *Quadragesima annis*

Moderato assai

p

a tempo

15

23

mas movido *retenido* *a tempo*

cres. *f* *fp* *p*

30

37

mas movido *retenido* *a tempo*

cres. *f* *fp* *p*

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42



47



53



59



64



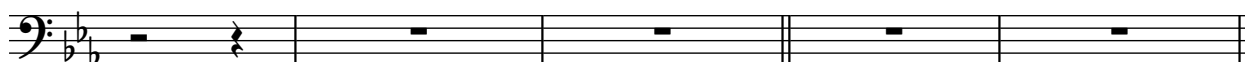
71



77



Plainchant response (tacet)



7. Requiem æternam

Andante Sostenuto

2

[1-2] *p* *f*

Detailed description: This block shows the first two measures of the piece. It is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 1 contains a whole rest, with a '2' above it and '[1-2]' below it. Measure 2 starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The dynamic starts at *p* and reaches *f* by the end of the measure.

9 *Un poco más movido*

p

Detailed description: This block contains measures 9 through 13. The tempo is 'Un poco más movido'. The music features a rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *p* throughout.

14

Detailed description: This block contains measures 14 through 19. The music continues with eighth and sixteenth notes, including some accents. The dynamic remains *p*.

20

a tempo

2

[21-22] *p* [25-26] *p*

Detailed description: This block contains measures 20 through 29. The tempo is 'a tempo'. Measure 20 has a whole rest. Measures 21-22 and 25-26 are marked with a '2' above them and *p* below them. The music consists of eighth notes and sixteenth notes.

30

a tempo

mf *p* *rit.*

Detailed description: This block contains measures 30 through 34. Measures 30-33 are marked *mf* and *p* respectively. Measure 34 is marked *rit.* and features a descending eighth-note scale. The tempo is 'a tempo'.

Plainchant response (tacet)

D.S. al Fine

Detailed description: This block shows two staves of music. The first staff is a whole rest, labeled 'Plainchant response (tacet)'. The second staff is also a whole rest, labeled 'D.S. al Fine'.

(Repeat first movement,
"Regem, cui omnia vivunt")

Oficio de Difuntos

(Part 1 of 2)

Hilarión Eslava



For Double Choir with Orchestra

(Keyboard reduction by Rebecca Rufin)

ART: Illuminated text from Book of Hours, Office of the Dead, Matins, conclusion of Psalm 94 with responses; Denison University Libraries, Otto F. Ege Collection, FOL 47
<https://lis464.omeka.net/items/show/11>

Oficio de Difuntos

1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

8

1° C - B

2° C - B

KB

Re - gem, cui om - ni - a

Re - gem, cui om - ni - a

a cappella

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15

1^oC - S Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

1^oC - A Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

1^oC - T Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

1^oC - B vi - - vunt, cu - i om - ni-a vi - - - vunt, ve-

2^oC - S Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

2^oC - A Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

2^oC - T Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

2^oC - B vi - - - vunt, cu - - - i om - ni-a vi - - - vunt, ve-

KB

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22

1°C - S
ve-ni-te, ve - ni - te, ve-ni-te, ve-

1°C - A
ve-ni-te, ve - ni - te, ve-ni-te, ve-

1°C - T
ve-ni-te, ve - ni - te, ve-ni-te, ve-

1°C - B
ni - - te a - do - - re - - - mus, ve - - ni - te, ve - -

2°C - S
ve-ni-te, ve - ni - te, ve-ni-te, ve-

2°C - A
ve-ni-te, ve - ni - te, ve-ni-te, ve-

2°C - T
ve-ni-te, ve - ni - te, ve-ni-te, ve-

2°C - B
ni - - te a - do - - re - - - mus, a - - - - do - -

KB
p

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28

1^oC - S
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

1^oC - A
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

1^oC - T
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

1^oC - B
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2^oC - S
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2^oC - A
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2^oC - T
ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2^oC - B
re - - mus, a - do - re - - mus, ve - ni - - te, ve - ni - - - te, ve -

KB

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33

1^oC - S
ni - te, ve - ni - - te, ve - ni - te a - do - re - - - mus._____

1^oC - A
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus._____

1^oC - T
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus._____

1^oC - B
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus._____

2^oC - S
ni - te, ve - ni - - te, ve - ni - te a - do - re - - - mus._____

2^oC - A
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus._____

2^oC - T
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus._____

2^oC - B
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus._____

KB

Fine

CORO
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

2. Venite exultemus

1° Choir Soprano
1° Choir Alto
1° Choir Tenor
1° Choir Bass
2° Choir Soprano
2° Choir Alto
2° Choir Tenor
2° Choir Bass
Keyboard Reduction

The score shows the first four measures of the piece. The choir parts are currently silent, indicated by rests. The keyboard reduction features a series of chords in the right hand, starting with a forte (*f*) dynamic and moving to piano (*p*) by measure 4. The left hand provides a steady accompaniment with eighth notes.

5 *accel poco a poco*
KB *mf cres. poco a poco*

Measures 5 through 8 of the keyboard reduction. The tempo is marked *accel poco a poco*. The right hand plays a sequence of chords with a melodic line, while the left hand continues with eighth-note accompaniment. The dynamic is marked *mf cres. poco a poco*.

9
KB

Measures 9 through 12 of the keyboard reduction. The right hand continues with the chordal sequence and melodic line, and the left hand maintains the eighth-note accompaniment.

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12 *a tempo*

1^oC - S *f* > > > > *p*
Ve - ni-te e-xul - te-mus, e - xul-te - mus

1^oC - A *f* > > > > *p*
Ve - ni-te e-xul - te-mus, e-xul - te - mus

1^oC - T *f* > > > > *p*
Ve - ni-te e-xul - te-mus, e-xul - te - mus

1^oC - B *f* > > > > *p*
Ve - ni-te e-xul - te-mus, e-xul - te - mus

2^oC - S *f* > > > > *p*
Ve - ni-te e-xul - te-mus,

2^oC - A *f* > > > > *p*
Ve - ni-te e-xul - te-mus,

2^oC - T *f* > > > > *p*
Ve - ni-te e-xul - te-mus,

2^oC - B *f* > > > > *p*
Ve - ni-te e-xul - te-mus,

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

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18

1^oC - S
Do - mi - no, ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no,

1^oC - A
Do - mi - no, ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no,

1^oC - T
Do - mi - no, ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no,

1^oC - B
Do - mi - no, ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no,

2^oC - S
ve - ni - te e - xul - te - mus,

2^oC - A
ve - ni - te e - xul - te - mus,

2^oC - T
ve - ni - te e - xul - te - mus,

2^oC - B
ve - ni - te e - xul - te - mus,

KB

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23

1^oC - S *f* ju - bi - le - mus De - o sa - lu - ta - - ri

1^oC - A *f* ju - bi - le - mus De - o sa - lu - ta - - ri

1^oC - B *f* ju - bi - le - mus De - o sa - lu - ta - - ri

2^oC - S *f* ju - bi - - le - - mus De - - - - -

2^oC - A *f* ju - bi - - le - - mus De - - - - -

2^oC - B *f* ju - bi - - le - - mus De - - - - -

KB *f*

26

1^oC - S
nos - tro, ju - bi - le - mus De - o sa - lu - ta - rinos - - -

1^oC - A
nos - tro, ju - bi - le - mus De - o sa - lu - ta - ri nos - - -

1^oC - T
ju - bi - le - mus De - - - o, De - o sa - lu - ta - rinos - - -

1^oC - B
nos - tro, ju - bi - le - mus De - o sa - lu - ta - rinos - - -

2^oC - S
o, ju - bi - le - mus De - o sa - lu - ta - rinos - - -

2^oC - A
o, ju - bi - le - mus De - o sa - lu - ta - ri nos - - -

2^oC - T
ju - bi - le - mus De - - - o, De - o sa - lu - ta - rinos - - -

2^oC - B
o, ju - bi - le - mus De - o sa - lu - ta - rinos - - -

KB
ff

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30

1^oC - S *dol.*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - tro,

1^oC - A *p*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - tro,

1^oC - T *p*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - tro,

1^oC - B *p*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - - tro,

2^oC - S *dol.*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - tro,

2^oC - A *p*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - tro,

2^oC - T *p*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - tro,

2^oC - B *p*
tro, ju - bi - le - mus De - - - o sa - lu - ta - ri nos - - tro,

KB *p*

35

1^oC - S *f* præ-oc-cu - pe-mus fa - ci-em e - jus in con-fes-si - o - ne, *p*

1^oC - A *f* præ-oc-cu - pe-mus fa - ci-em e - jus in con-fes-si - o - ne, *p*

1^oC - T *f* præ-oc-cu - pe-mus fa - ci-em e - jus in con-fes-si - o - ne, *p*

1^oC - B *f* præ-oc-cu - pe-mus fa - ci-em e - jus in con-fes-si - o - ne, *p*

2^oC - S *f* præ-oc-cu - pe-mus fa - ci-em e - jus

2^oC - A *f* præ-oc-cu - pe-mus fa - ci-em e - jus

2^oC - T *f* præ-oc-cu - pe-mus fa - ci-em e - jus

2^oC - B *f* præ-oc-cu - pe-mus fa - ci-em e - jus

KB *f* *p*

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40 *cres. p* *accel poco a poco*

1°C - S et in psal - mis ju - - - bi - - le - mus,

1°C - A et in psal - mis ju - - - - - bi - - le - mus,

1°C - T et in psal - mis ju - - - - - bi - - le - mus,

1°C - B *mf* et in psal - - - mis *f* ju - - bi -

2°C - S *p cres.* et in psal - mis ju - - - bi - - le - mus,

2°C - A *p cres.* et in psal - mis ju - - - - - bi - - le - mus,

2°C - T *mf* et in psal - - - mis *f* ju - - bi -

2°C - B *p cres.* et in psal - mis ju - - - - - bi - - le - mus,

KB *mf cres. poco a poco*

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44

1^oC - S et in psal - - mis ju - - bi - - le - - - mus, et in

1^oC - A et in psal - - mis ju - - bi - - le - - - mus, et in

1^oC - T et in psal - - mis ju - - bi - - le - - - mus, et in

1^oC - B le - - - mus, et in psal - - - - mis

2^oC - S et in psal - - mis ju - - bi - - le - - - mus, et in

2^oC - A et in psal - - mis ju - - bi - - le - - - mus, et in

2^oC - T le - - - mus, et in psal - - - - mis

2^oC - B et in psal - - mis ju - - bi - - le - - - mus, et in

KB

47

1^oC - S *ff* psal - mis ju - - bi - - le-mus, ju - bi - - le-mus e - i.

1^oC - A *ff* psal - mis ju - - bi - - le-mus, ju - bi - - le-mus e - i.

1^oC - T *ff* psal - mis ju - - bi - - le-mus, ju - bi - - le-mus e - i.

1^oC - B *ff* ju - - - bi - - le-mus, ju - bi - - le-mus e - i.

2^oC - S *ff* psal - mis ju - - bi - - le-mus, ju - bi - - le-mus e - i.

2^oC - A *ff* psal - mis ju - - bi - - le-mus, ju - bi - - le-mus e - i.

2^oC - T *ff* ju - - - bi - - le-mus, ju - bi - - le-mus e - i.

2^oC - B *ff* psal - mis ju - - bi - - le-mus, ju - bi - - le-mus e - i.

KB *ff*

CORO
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

3. Quoniam Deus magnus

Allegro Moderato

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

energico

p

3

KB

5

KB

7

KB

p

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18

10

1°C - B

Quo - - - ni - - am De - - - us mag - - - - - nus,

KB

12

1°C - B

De - - - - - us mag - - nus Do - - - - - mi-nus, et

KB

14

1°C - B

rex mag - nus su - - - per om - - - - - nes,

KB

cres. *f*

16

1°C - B

su - - - - per om - - nes De-os,

KB

f *p*

19

1°C - B

quo - - - ni-am, quo - ni-am non re-

KB

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22

1^oC - B

pel - - - let Do - - mi-nus ple-bem su - - - am, non, non re-

KB

26

1^oC - B

pel - - - let Do - - mi-nus ple-bem su - - - am, qui-a in

KB

30

1^oC - B

ma - nu e-jus sunt, qui-a in ma - nu e-jus sunt om-nes fi - - nes ter -

KB

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36

1°C - S *mf* Quo - - ni - am De - - - us

1°C - A *mf* Quo - - ni - am De - - - us

1°C - T *mf* Quo - - ni - am De - - - us

1°C - B ræ.

2°C - S *mf* Quo - - ni - am De - - - us

2°C - A *mf* Quo - - ni - am De - - - us

2°C - T *mf* Quo - - ni - am De - - - us

2°C - B *mf* Quo - - ni - am De - - - us

KB *ff* *p*

39

1°C - S mag - - - - nus, mag - - - - nus Do - - - - - mi-

1°C - A mag - - - - nus, mag - - - - nus Do - - - - - mi-

1°C - T mag - - - - nus, mag - - - - nus Do - - - - - mi-

1°C - B et rex mag - - - - - nus su - - per om - nes

2°C - S mag - - - - nus, mag - - - - nus Do - - - - - mi-

2°C - A mag - - - - nus, mag - - - - nus Do - - - - - mi-

2°C - T mag - - - - nus, mag - - - - nus Do - - - - - mi-

2°C - B mag - - - - nus, mag - - - - nus Do - - - - - mi-

KB *mf*

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41

1^oC - S nus, quo - ni - am non re - - pel - - - let,

1^oC - A nus, quo - ni - am non re - - pel - - - let,

1^oC - T nus, quo - ni - am non re - - pel - - - let,

1^oC - B de - - - os, non re-pel - let

2^oC - S nus, quo - ni - am non re - - pel - - - let,

2^oC - A nus, quo - ni - am non re - - pel - - - let,

2^oC - T nus, quo - ni - am non re - - pel - - - let,

2^oC - B nus, quo - ni - am non re - - pel - - - let,

KB

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44

1^oC - S
qui - a in ma - nu e - - jus

1^oC - A
qui - a in ma - nu e - - jus

1^oC - T
qui - a in ma - nu e - - jus

1^oC - B
Do - mi - nus ple - bem su - - am, in ma - nu e - jus

2^oC - B
qui - a in ma - nu e - - jus

KB
mp

48

1°C - S
sunt omnes fi - nes ter - - ræ, et al - ti - tu - di - nes

1°C - A
sunt omnes fi - nes ter - - ræ, et al - ti - tu - di - - nes

1°C - T
sunt omnes fi - nes ter - - ræ, et al - ti - tu - di - nes

1°C - B
sunt, et al - ti - tu - di - nes mon - ti - um,

2°C - S
et al - ti - tu - di - nes

2°C - A
et al - ti - tu - di - - nes

2°C - T
et al - ti - tu - di - nes

2°C - B
sunt omnes fi - nes ter - - ræ, et al - ti - tu - di - nes

KB
f

52

1°C - S
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

1°C - A
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

1°C - T
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

1°C - B
et al-ti - tu - di - nes mon-ti-um, ip - se con - - spi -

2°C - S
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

2°C - A
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

2°C - T
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

2°C - B
mon-ti-um, et al-ti - tu - di - nes mon-ti-um, et al-ti -

KB

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57

1^oC - S
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

1^oC - A
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

1^oC - T
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

1^oC - B
cit, et al-ti - tu-di-nes mon - ti - um ip - se con - spi - cit, ip-se

2^oC - S
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

2^oC - A
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

2^oC - T
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

2^oC - B
tu - di-nes mon - - ti-um, ip - - - se con - spi - cit,

KB
p

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62

1°C - S *p* ip - se con - - spi - cit, *pp* con - - - spi - cit.

1°C - A *p* ip - se con - spi - - cit, *pp* con - - - - spi - cit.

1°C - T *p* ip - se con - spi - - cit, *pp* con - - - - spi - cit.

1°C - B *p* con - - - - spi - - cit, *dol.* ip - se con - - - spi - cit.

2°C - B *p* ip - se con - spi - - cit, *pp* ip - se con - spi - cit.

KB *pp*

CORO
(Response)

Ve - - ni - - - te a - - do - - re - - - mus.

KB

4. *Quoniam ipsius est mare*

Adagio

f *p*

1° Choir Soprano
Quo - ni - am ip - si - - us est

1° Choir Alto
Quo - ni - am ip - si - - us est

1° Choir Tenor
Quo - ni - am ip - si - - us est

1° Choir Bass
Quo - ni - am ip - si - - us est

2° Choir Soprano
Quo - ni - am ip - si - - us est

2° Choir Alto
Quo - ni - am ip - si - - us est

2° Choir Tenor
Quo - ni - am ip - si - - us est

2° Choir Bass
Quo - ni - am ip - si - - us est

Keyboard Reduction
f *a cappella* *p*

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4

1°C - S
ma - re Quo - ni - am ip - si - - us est ma - re et

1°C - A
ma - re Quo - ni - am ip - si - - us est ma - re et

1°C - T
ma - re Quo - ni - am ip - si - - us est ma - re et

1°C - B
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - S
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - A
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - T
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - B
ma - re Quo - ni - am ip - si - - us est ma - re et

KB
dol.
f *p* *mp* *f*

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7

1^oC - S ip - se, et ip - se fe - - - cit il - - - - lud, et

1^oC - A ip - se, et ip - se fe - cit il - - - - lud, et

1^oC - T ip - se, et ip - se fe - - - cit il - - - - lud, et

1^oC - B ip - se, et ip - se fe - - - cit il - - - - lud, et

2^oC - S ip - se, et ip - se fe - - - cit il - - - - lud, et

2^oC - A ip - se, et ip - se fe - cit il - - - - lud, et

2^oC - T ip - se, et ip - se fe - - - cit il - - - - lud, et

2^oC - B ip - se, et ip - se fe - - - cit il - - - - lud, et

KB

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10

1^oC - S a - ri-dam fun-da - ve - runt ma-nuse - - - - -

1^oC - A a - ri-dam fun-da - ve - runt ma-nuse - - - - -

1^oC - T a - ri-dam fun-da - ve - runt ma-nuse - - - - -

1^oC - B a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2^oC - S a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2^oC - A a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2^oC - T a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2^oC - B a - ri-dam fun-da - ve - runt ma-nuse - - - - -

KB *rf*

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12 **Meno adagio**

1^oC - S *dol.*
jus, ma-nus e - - - - - jus, ve-ni - te, ve - ni - - - - -

1^oC - A *p*
jus, ma-nus e - - - - - jus, ve - ni - - - - -

1^oC - T *p*
jus, ma-nus e - - - - - jus, ve - ni - - - - -

1^oC - B *p*
jus, ma-nus e - - - - - jus, ve - ni - - - - -

2^oC - S
jus, ma-nus e - - - - - jus,

2^oC - A
jus, ma-nus e - - - - - jus,

2^oC - T
jus, ma-nus e - - - - - jus,

2^oC - B
jus, ma-nus e - - - - - jus,

KB *f* *p*

15

1^oC - S
te a - do - - re - - - - - mus et pro - ci - - - da - - - - -

1^oC - A
te a - do - - re - - - - - mus et pro - ci - da - - -

1^oC - T
te a - do - - re - - - - - mus et pro - ci - da - - -

1^oC - B
te a - do - - re - - - - - mus et pro - ci - da - - -

KB

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19

1^oC - S
mus an - te De - - - - - um, et pro - ci -

1^oC - A
mus an - te De - - - - - um, et pro - ci -

1^oC - T
mus an - te De - - - - - um, et pro - ci -

1^oC - B
mus an - te De - - - - - um, et pro - ci -

KB

22

1^oC - S
da - mus, et pro - ci - da - mus an - te De - - - - -

1^oC - A
da - mus, et pro - ci - da - mus an - te De - - - - -

1^oC - T
da - mus, et pro - ci - da - mus an - te De - - - - -

1^oC - B
da - mus, et pro - ci - da - mus an - te De - - - - -

KB

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25 *a tempo* *f* *p* *f*

1^oC - S
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

1^oC - A
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

1^oC - T
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

1^oC - B
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2^oC - S
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2^oC - A
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2^oC - T
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2^oC - B
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

KB
p *f* *p* *dol.* *f*

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28

1^oC - S *p* re - mus, plo-re-mus co-ram Do-mi-no, plo - re - mus

1^oC - A *p* re - mus, plo-re-mus co-ram Do-mi-no, plo-re - mus

1^oC - T *p* re - mus, plo-re-mus co-ram Do-mi-no, plo-

1^oC - B *p* re - mus, plo-re-mus co-ram Do-mi-no,

2^oC - S *p* re - mus, plo-re-mus co-ram Do-mi-no,

2^oC - A *p* re - mus, plo-re-mus co-ram Do-mi-no,

2^oC - T *p* re - mus, plo-re-mus co-ram Do-mi-no,

2^oC - B *p* re - mus, plo-re-mus co-ram Do-mi-no,

KB *p* *dol.* *p*

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31

1^oC - S
plo - re - mus plo - re - mus, plo - re - - mus co - ram

1^oC - A
plo - re - - mus co - ram

1^oC - T
re - - mus, plo - re - mus plo - re - mus co - - - ram

1^oC - B
plo - re - - mus, plo - re - - mus co - - - ram

2^oC - S
plo - re - - mus co - ram

2^oC - A
plo - re - - mus co - ram

2^oC - T
co - - - ram

2^oC - B
co - - - ram

KB

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33

dim. *p* >

1^oC - S Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,

dim. *p* >

1^oC - A Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,

dim. *p* >

1^oC - T Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,

dim. *p* >

1^oC - B Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,est

dim.

2^oC - S Do-mi-no qui fe - - - cit nos,

dim.

2^oC - A Do-mi-no qui fe - - - cit nos,

dim.

2^oC - T Do-mi-no qui fe - - - cit nos,

dim.

2^oC - B Do-mi-no qui fe - - - cit nos,

dim. *p* >

KB

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36

1^oC - S est Do-mi-nus, est Do-mi-nus, *f* Do-mi-nus De - us nos - - - -

1^oC - A est Do - mi-nus De - us nos - - - -

1^oC - T est Do-mi-nus, est Do-mi-nus, *f* Do-mi-nus De - us nos - - - -

1^oC - B Do-mi-nus, est Do-mi-nus, *f* Do - mi-nus De-us nos - - - -

2^oC - S est Do - mi-nus De - us nos - - - -

2^oC - A est Do - mi-nus De - us nos - - - -

2^oC - T est Do - mi-nus De - us nos - - - -

2^oC - B Do - mi-nus De - us - nos - - - -

KB

39

1^oC - S *mf* *cres.*
ter, et o-ves pas-cuæ

1^oC - A *dol.*
ter, nos au-tem po-pu-lus e - jus et o-ves pas-cuæ e - jus, et

1^oC - T *dol.*
ter, nos au-tem po-pu-lus e - jus et o-ves pas-cuæ e - jus,

1^oC - B *dol.*
ter, nos au-tem po-pu-lus e - jus et o-ves pas-cuæ e - jus,

2^oC - S *mf* *cres.*
ter, et o-ves pas-cuæ

2^oC - A *mf* *cres.*
ter, et o-ves pas-cuæ

2^oC - T *mf* *cres.*
ter, et o-ves pas-cuæ

2^oC - B *mf* *cres.*
ter, et o-ves pas-cuæ

KB *p* *p* *cres.*

42

1^oC - S *ff*
e - - jus, et o-ves pas-cuæ e - - - jus,

1^oC - A *cres.* *ff* *dol.*
o - - ves pas - - - cuæ e - - - jus, nos

1^oC - T *cres.* *ff*
et o-ves pas - - - cuæ e - - - jus, nos

1^oC - B *cres.* *ff*
et o-ves pas-cuæ e - - - jus, nos

2^oC - S *ff*
e - - jus, et o-ves pas-cuæ e - - - jus,

2^oC - A *ff*
e - - jus, et o-ves pas-cuæ e - - - jus,

2^oC - T *ff*
e - - jus, et o-ves pas-cuæ e - - - jus,

2^oC - B *ff*
e - - jus, et o-ves pas-cuæ e - - - jus,

KB *ff* *p*
8

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45

1^oC - S et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - -

1^oC - A au-tem po-pu-lus e - jus, et o - ves, et o-ves pas-cuæ e - - -

1^oC - T au-tem po-pu-lus e - jus, et o-ves pas - - cuæ e - - -

1^oC - B au-tem po-pu-lus e - jus, et o-ves pas-cuæ e - - -

2^oC - S et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - -

2^oC - A et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - -

2^oC - T et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - -

2^oC - B et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - -

KB

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48

1^oC - S
jus.

1^oC - A
jus.

1^oC - T
jus.

1^oC - B
jus.

2^oC - S
jus.

2^oC - A
jus.

2^oC - T
jus.

2^oC - B
jus.

KB

CORO
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

5. Hodie si vocem

Moderato

1° Choir Tenor

Keyboard Reduction

6

10

1° C - T

KB

15

1° C - T

KB

20

1° C - T

KB

p

f

cres.

f

Ho - die si vo - cem e - jus au - di - e - ri - tis, no -

li - te ob - du - ra - re cor - da ves - tra, si - cut

in e - xa - cer - ba - - ti - o - ne, in e - xa - cer - ba - - - - ti -

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24 **Meno mosso** *cantabile*

1^oC - T
o - - - - ne, se-cun-dum di - em ten-ta - ti -

KB
f *p*

27

1^oC - T
o - - nis, ten-ta - ti - o - nis in de - ser - to, in de -

KB

30 **accelerando un poco**
cres.

1^oC - T
ser - - - - - to, se-cun-dum di - - - - em ten-ta - ti -

KB
cres.

33 **a tempo** **Moderato**

1^oC - T
o - - - nis, ten-ta - ti - o - - - nis in de - ser - to, in de - ser - - - - to,

KB
mf *f* *p* *p*

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38

1^oC - T

u - bi ten - ta ve - runt me pa - tres ves - tri, pro - ba -

KB

f

43

1^oC - T

ve - runt, pro - ba - ve - runt et vi - de - runt, pro - ba -

KB

cres.

48

1^oC - T

ve - runt et vi - de - runt, et vi - de - - - - - runt

KB

f *ff*

más movido
mas movido

52

1^oC - T

o - - - pe - ra me - - - a, et vi -

KB

p *dol.*

a tempo

56

1^oC - T

de - runt o - pe - ra me - a, et vi -

KB

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60

1^oC - T

de - runt o - - - - pe-ra me - - - - a.

KB

CORO
(Response)

Ve - ni - - - te a - - do - - re - - - mus.

KB

6. *Quadraginta annis*

Moderato assai

1° Choir Soprano
1° Choir Alto
2° Choir Soprano
2° Choir Alto
2° Choir Tenor
2° Choir Bass

Keyboard Reduction

dol.
p.
a voluntad

8

12 **a tempo**

1° C - A

Qua-dra-gin-ta an-nis pro-xi-mus fu-i ge-ne-ra-ti-

KB

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17

1^oC - A

o - - - ni hu - ic, et di - xi sem-per hi er - rant, et

KB

21

1^oC - A

di - xi sem-per hi er - rant, sem-per hi er - rant, sem-per hi

mas movido

KB

cres.

24

1^oC - S

retenido *a tempo*

Qua-dra-gin-ta an - nis

1^oC - A

er - - - rant cor - - - de.

KB

f *fp*

28

1^oC - S

pro - xi-mus fu - i ge-ne-ra-ti - o - - ni hu - ic, et

KB

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33

1^oC - S
di - - xi sem-per hi er - rant, et di - - xi sem-per hi

KB

36

1^oC - S
er - rant, sem-per, sem - per hi er - - - - rant

KB

mas movido *retenido*

cres. *fp*

39

1^oC - S
cor - - - - - de. ip - si ve - - - ro non cog - no

1^oC - A
ip - si ve - - - ro non cog - no

KB

a tempo *dol.* *p*

42

1^oC - S
ve - runt, non cog - no ve - runt vi - - as me - - - - as

1^oC - A
ve - runt non cog - no ve - runt vi - - as me - - - - as

KB

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45

1^oC - S
qui - - - - bus ju - ra - vi, qui-bus ju - ra - vi in i - - ra

1^oC - A
qui - - - - bus ju - ra - vi, qui-bus ju - ra - vi in i - - ra

KB

48

1^oC - S
me - - a, ip - si ve - - ro non cog-no - ve - runt,

1^oC - A
me - - a, ip - si ve - - ro non cog-no - ve - runt, non

2^oC - S
p Ip - - si ve-ro, ip - - si ve - ro non

2^oC - A
p Ip - - si ve-ro, ip - - si ve - ro non

2^oC - T
p Ip - - si ve-ro, ip - - si ve - ro non

2^oC - B
p Ip - - si ve-ro ip - - si ve - ro non

KB

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53

1^oC - S non cog - no - ve - runt vi - - as me - as,

1^oC - A cog - no - ve - runt vi - - - as me - as, qui - - bus ju -

2^oC - S cog - no - ve - runt vi - - as me - as, qui - - - bus ju -

2^oC - A cog - no - ve - runt vi - - as me - as, qui - - - bus ju -

2^oC - T cog - no - ve - runt vi - - - - as me - as, qui - - - bus ju -

2^oC - B cog - no - ve - runt vi - - - as me - as, qui - - - bus ju -

KB

accel. poco a poco

57

1^oC - S qui - - - bus ju - - ra - - - - vi in i - - ra

1^oC - A ra - - - - vi in i - - ra me - - - - a,

2^oC - S ra - - - - - vi in i - - ra

2^oC - A ra - - - - - vi in i - - ra

2^oC - T ra - - - - - vi in i - - ra

2^oC - B ra - - - - - vi in i - - ra

KB

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60

1°C - S me - - - a, in i - - ra me - - - - a

1°C - A in i - ra me - - - - a, in i - ra me - a

2°C - S ra, i - ra me - - - - - a *pp* si'in-tro-

2°C - A ra, i - ra me - - - - - a *pp* si'in-tro-

2°C - T ra, i - ra me - - - - - a *pp* si'in-tro-

2°C - B ra, i - ra me - - - - - a *pp* si'in-tro-

KB

63 *a tempo*

1°C - S si in - tro - i - bunt in re - - - qui - em me - - - -

1°C - A si in - tro - i - bunt in re - - - qui - em me - - - -

2°C - S i - - - bunt in re - - - qui - em me - - - -

2°C - A i - - bunt in re - - - qui - em me - - - -

2°C - T i - - bunt in re - - - qui - em me - - - -

2°C - B i - - bunt in re - - - qui - em me - - - -

KB *dol.*

67

1°C - S
am, qui - bus ju - ra - - vi in i - ra

1°C - A
am, ju - ra - - - vi in i - ra me - - - a,

2°C - S
p am, qui-bus ju - ra - - - - - vi *cres.* in i - - - - -

2°C - A
p am, qui-bus ju - ra - - - - - vi *cres.* in i - - - - -

2°C - T
p am, qui-bus ju - ra - - - - - vi *cres.* in i - - - - -

2°C - B
p am, qui-bus ju - ra - - - - - vi *cres.* in i - - - - -

KB

71 *a tempo*

1°C - S
me - - a, in i - ra me - - - a si in - tro-

1°C - A
in i - ra me - - - a, in i - ra me - a si in - tro-

2°C - S
ra, i - ra me - - - - - a *pp* si 'in-tro - i - - bunt

2°C - A
ra, i - ra me - - - - - a *pp* si 'in-tro - i - - bunt

2°C - T
ra, i - ra me - - - - - a *pp* si 'in-tro - i - - bunt

2°C - B
ra, i - ra me - - - - - a *pp* si 'in-tro - i - - bunt

KB

75

1^oC - S
i - bunt in re - - - qui-em me - am,

1^oC - A
i - bunt in re - - - qui-em me - am,

2^oC - S
in re - - qui-em me - am, in re - - qui - em

2^oC - A
in re - - qui-em me - am, in re - qui - em

2^oC - T
in re - - qui-em me - am, in re - qui - em

2^oC - B
in re - - qui-em me - am, in re - - qui - em

KB

81 *ritardando*

2^oC - S
me - - - - - am.

2^oC - A
me - - - - - am.

2^oC - T
me - - - - - am.

2^oC - B
me - - - - - am.

KB

CORO
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

7. *Requiem æternam***Andante Sostenuto**

1° Choir Soprano *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

1° Choir Alto *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

1° Choir Tenor *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

1° Choir Bass *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

2° Choir Soprano *f* Re - qui-em æ - ter - nam, *f* do - na e - is

2° Choir Alto *f* Re - qui-em æ - ter - nam, *f* do - na e - is

2° Choir Tenor *f* Re - qui-em æ - ter - nam, *f* do - na e - is

2° Choir Bass *f* Re - qui-em æ - ter - nam, *f* do - na e - is

Keyboard Reduction *f* *p* *f*

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Un poco más movido

6

1^oC - S
Do - mi-ne, do-na e - is Do - mi - - ne, re-qui - em, re - - qui-

1^oC - A
Do - mi-ne, do-na e - - - - is Do-mi - ne, re - - - - - qui-

1^oC - T
Do - mi-ne, do-na e - is Do - mi - - ne, re - - - - - qui - -

1^oC - B
Do - mi-ne, do-na e - is Do - mi - - ne, re - - - - - qui-

2^oC - S
Do - mi-ne, do-na e - is Do - mi - - ne,

2^oC - A
Do - mi-ne, do-na e - - - - - is Do-mi - ne,

2^oC - T
Do - mi-ne, do-na e - is Do - mi - - ne,

2^oC - B
Do - mi-ne, do-na e - is Do - mi - - ne,

KB

10

1^oC - S
em æ - - - ter - - - - - nam do-na e - - - - -

1^oC - A
em æ - - - ter - - - - - nam do - - - na e - - - - -

1^oC - T
em æ - - - ter - - - - - nam do - - - na e - - - - -

1^oC - B
em æ - - - ter - - - - - nam do - - - na e - - - - -

KB

14

1^oC - S
is, e - - is Do - - - - mi - - ne, et lux per -

1^oC - A
is, e - - is Do - - - - mi - - ne, et lux per -

1^oC - T
is, e - - is Do - - - - mi - - ne, et lux per -

1^oC - B
is, e - - is Do - - - - mi - - ne, et lux per -

KB

17

1^oC - S
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

1^oC - A
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

1^oC - T
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

1^oC - B
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

KB

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20 *f a tempo* *p* *f*

1^oC - S is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at

1^oC - A is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at

1^oC - T is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at

1^oC - B is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at

2^oC - S et lux per - pe - tu-a, lu - ce-at

2^oC - A et lux per - pe - tu-a, lu - ce-at

2^oC - T et lux per - pe - tu-a, lu - ce-at

2^oC - B et lux per - pe - tu-a, lu - ce-at

KB

26

1°C - S
e - - is, lu-ce-at e - - - is, et lux per-

1°C - A
e - - is, e - - - is, et lux per-

1°C - T
e - - is, e - - - is, et lux per-

1°C - B
e - - is, e - - - is, et lux per-

2°C - S
e - - is, lu-ce-at e - - - is, et lux per - pe - tu-a

2°C - A
e - - is, e - - - is, et lux per - pe - tu-a

2°C - T
e - - is, e - - - is, et lux per - pe - tu-a

2°C - B
e - - is, e - - - is, et lux per - pe - tu-a

KB
p mf p

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30

rit. *p* *a tempo*

1°C - S
pe - tu-a lu - ce-at e - - - - - is.

1°C - A
pe - tu-a lu - ce-at e - - - - - is.

1°C - T
pe - tu-a lu - ce-at e - - - - - is.

1°C - B
pe - tu-a lu - ce-at e - - - - - is.

2°C - S
f lu - ce-at e - is, *pp* e - - - - - is.

2°C - A
f lu - ce-at e - is, *pp* e - - - - - is.

2°C - T
f lu - ce-at e - is, *pp* e - - - - - is.

2°C - B
f lu - ce-at e - is, *pp* e - - - - - is.

KB
mf *p*

D.S. al Fine

CORO
(Response)

Ve - - ni - - - - te a - - - do - - re - - - - mus.

KB

*(Repeat first movement,
"Regem, cui omnia vivunt")*

Keyboard Reduction

Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

8

a cappella

17

25

32

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2
38

Plainchant response (tacet)

Fine

2. Venite exultemus

5 *accel poco a poco*

8

11 *a tempo*

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16 3

p *f* *p*

22

f

25

ff

30

p

35

f *p*

40 *accel poco a poco*

mf *cres. poco a poco*

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4
43

Musical score for measures 43-45. The piece is in a minor key with a key signature of two flats. The music features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines.

46

Musical score for measures 46-49. The texture continues with multiple voices. A dynamic marking of *ff* (fortissimo) is present in measure 48. The piece concludes with a double bar line.

50

Musical score for measures 50-51. Measure 50 contains a *p* (piano) dynamic marking. Measure 51 is a *Plainchant response (tacet)*, indicated by a double bar line and a rest in the treble staff, while the bass staff continues with a simple melodic line.

3. *Quoniam Deus magnus*

Allegro Moderato

Musical score for the beginning of the section. The tempo is marked **Allegro Moderato**. The music starts with a *p* (piano) dynamic marking. The bass staff features a rhythmic accompaniment of eighth notes with accents, while the treble staff has a melodic line. The word *energico* is written above the treble staff.

3

Musical score for measures 3-5. The texture continues with multiple voices in both staves, featuring chords and melodic lines.

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5

7

9

11

13

15

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6
17

Musical score for measures 17-19. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 17 features a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth-note chords.

20

Musical score for measures 20-22. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

23

Musical score for measures 23-26. The right hand has a melodic line with slurs, and the left hand continues with the eighth-note accompaniment.

27

Musical score for measures 27-31. The right hand has a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment.

32

Musical score for measures 32-35. The right hand has a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. A fortissimo (*ff*) dynamic is indicated in measure 34.

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38 *mf*

p *mf* *p*

40

p

42 *f* *mf*

f *mf* *f* *p*

44 *mp*

mp

47 *f*

f

52

mp

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8
57 *ritardando un poco*

63

4. Quoniam ipsius est mare

Adagio

66

70

8

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11 Meno adagio ⁹

15

19

23 *a tempo*

27

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10
30

System 10-30: Treble and bass staves. Treble clef, key signature of two flats. Measure 10 starts with a dynamic of *p*. Measure 30 has a dynamic of *f*. Accents (>) are present above many notes.

33

System 33-35: Treble and bass staves. Measure 33 starts with a dynamic of *dim.*. Measure 35 has a dynamic of *p*. Accents (>) are present above many notes.

35

System 35-38: Treble and bass staves. Measure 35 starts with a dynamic of *f*. Measure 38 has a dynamic of *p*. Accents (>) are present above many notes.

38

System 38-41: Treble and bass staves. Measure 38 starts with a dynamic of *p*. Measure 41 has a dynamic of *ff*. Accents (>) are present above many notes.

41

System 41-44: Treble and bass staves. Measure 41 starts with a dynamic of *p*. Measure 42 has a dynamic of *cres.*. Measure 43 has a dynamic of *ff*. Measure 44 has a dynamic of *p*. An 8-measure rest is indicated in the bass staff. Accents (>) are present above many notes.

44

System 44-47: Treble and bass staves. Measure 44 starts with a dynamic of *p*. Measure 45 has a dynamic of *cres.*. Accents (>) are present above many notes.

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47

ff

Plainchant response (tacet)

5. Hodie si vocem

Moderato

p

f

6

10

17

cres.

f

p

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12
22

Musical score for measures 12-22. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment.

25

Meno mosso

Musical score for measures 25-27. The tempo is marked **Meno mosso**. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur, and the left hand provides a steady accompaniment.

28

Musical score for measures 28-31. The music continues with a piano accompaniment in the left hand and chords in the right hand.

accelerando un poco

a tempo

32

Musical score for measures 32-35. The music features a piano accompaniment in the left hand and chords in the right hand. Dynamics include *cres.*, *mf*, *f*, and *p*.

36

Moderato

Musical score for measures 36-42. The tempo is marked **Moderato**. The music features a piano (*p*) dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment.

43

cres.

mas movido

Musical score for measures 43-48. The music features a piano accompaniment in the left hand and chords in the right hand. Dynamics include *cres.* and *f*.

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49

ff

53

a tempo

p

dol.

57

61

Plainchant response (tacet)

pp

p

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6. *Quadráginta annis*

Moderato assai

dol.

p

8

a voluntad

12

a tempo

18

22

mas movido

retenido

cres.

f

fp

The image shows a page of a musical score for a piano piece. It consists of five systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The tempo and dynamics markings are: Moderato assai, dol., p, a voluntad, a tempo, mas movido, retenido, cres., f, and fp. The score includes various musical notations such as slurs, accents, and dynamic markings.

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25 *a tempo*

31

35 *mas movido*

38 *retenido* *a tempo*

42

16
45

Musical score for measures 16-45. The piece is in a minor key with a key signature of two flats. The music features a complex texture with many chords and some melodic lines. A first ending bracket is present at the beginning of the system.

48

Musical score for measures 48-54. The texture continues with dense chordal accompaniment and some melodic movement in the upper voice.

54

Musical score for measures 54-58. The music shows a continuation of the complex harmonic language with various chordal textures.

accel. poco a poco

58

Musical score for measures 58-61. The tempo is marked as *accel. poco a poco*. A *cres.* marking is present in the bass staff. The music features a first ending bracket and dynamic markings.

a tempo

61

Musical score for measures 61-65. The tempo is marked as *a tempo*. The music includes dynamic markings of *f*, *p*, and *dol.* (dolce). The texture remains complex with many chords.

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64

accel. poco a poco

68

71

a tempo

74

80

ritardando

Plainchant response (tacet)

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7. *Requiem æternam***Andante Sostenuto**

Musical score for measures 1-6. The piece is in B-flat major (two flats) and 4/4 time. The tempo is **Andante Sostenuto**. The score features a piano accompaniment with a strong dynamic range, starting with a fortissimo (**f**) and moving to piano (**p**) and back to fortissimo (**f**). The music consists of block chords and simple rhythmic patterns.

Un poco más movido

Musical score for measures 7-10. The tempo changes to **Un poco más movido**. The piano accompaniment becomes more rhythmic, featuring eighth-note patterns in both hands. The dynamic is marked piano (**p**).

Musical score for measures 11-14. The piano accompaniment continues with rhythmic eighth-note patterns. The dynamics fluctuate between piano (**p**) and fortissimo (**f**).

Musical score for measures 15-17. The piano accompaniment features more complex rhythmic patterns, including some sixteenth-note figures. The dynamics range from piano (**p**) to fortissimo (**f**).

Musical score for measures 18-21. The piano accompaniment continues with rhythmic patterns, including some sixteenth-note figures. The dynamics range from piano (**p**) to fortissimo (**f**).

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