



# **Petite Messe pour le Repos**

**(draft 3)**

**Partition complète**

Musique : **Rex Potam**

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## Instrumentes et chœur

Cette *Petite Messe pour le repos* est écrite pour un ensemble d'environ 19 exécutants.

Un **soliste baryton-basse** (c'est-à-dire basse, mais avec une tessiture suffisante couvrant deux octaves)

Un ensemble vocal à 5 voix mixtes, idéalement 3 chanteurs par pupitre :

**Sopranes**

**Altos**

**Ténors**

**Barytons**

**Basses**

Trois instruments :

**Piano**

**Hautbois**

**Violoncelle**

A musical score for a vocal soloist and a five-voice choir. The soloist part is on a bass clef staff. The choir is divided into five parts: Sopranes (treble clef), Altos (treble clef), Ténors (treble clef), Barytons (bass clef), and Basses (bass clef). A brace groups the Sopranes, Altos, and Ténors parts. A small '8' is written below the Ténors staff. The score shows a few notes on a single staff, likely representing a specific moment in the piece.



## Présentation

Cette œuvre est écrite idéalement pour un **petit chœur** à cinq voix mixtes.

Le rôle du **soliste** est prépondérant : c'est lui qui soutient la grande partie du chant. Le chœur a pour rôle de lui répondre ou de l'accompagner.

La **formation instrumentale** est volontairement réduite à trois instruments (d'où le « Petite Messe »).

Le piano endosse la majorité des rôles : tenue harmonique et rythmique, mais aussi quelques mélodies voire quelques passages solistes.

Le hautbois et le violoncelle alternent les passages mélodiques et les passages d'accompagnement du chant.

Le hautbois et le violoncelle peuvent être remplacés en fonction des possibilités.

Le but premier de cette partition est de proposer une lecture de cette œuvre. Il s'agit donc d'une version de travail, la troisième, dont le but est d'être soumis à l'épreuve.

Tout commentaire peut m'être envoyé : **rex.potam@gmail.com**





## Nouveautés

Cette partition est une mise à jour contenant notamment des corrections suites aux remarques reçues sur les deux versions précédentes, ainsi que quelques modifications majeures listées ci-dessous.

Le chœur a été intégralement remanié, et est passé d'un chœur uniquement masculin à une formation plus classique à cinq voix mixtes.

La plupart des morceaux ont été revus en ce sens, mais aussi pour agrémenter et diversifier les parties instrumentales.

Le *Benedictus* a été complètement réécrit, en réutilisant le matériel thématique, avec un développement plus important.



# Partition

Les pages suivantes contiennent la partition complète de l'œuvre.

Il est demandé aux chanteurs de respecter autant que possible les consignes suivantes :

- La prononciation du Latin est au choix de la formation, mais ce choix doit être cohérent pour l'ensemble des chanteurs et pour toute l'œuvre.
- Terminaison des mots : les consonnes voisées (« m », « n »...) font partie intégrante de la durée indiquée ; à l'inverse, les plosives et sifflantes (« p », « s »...) doivent être articulées à la suite (particulièrement en fin de phrase).

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Elle peut être jouée, partagée, modifiée... La seule condition est de l'attribuer en citant le nom du compositeur : **Rex Potam**.

Les œuvres dérivées doivent être proposées au public avec les mêmes libertés que l'œuvre originale<sup>1</sup>.

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<sup>1</sup> Ce qui signifie, par exemple, que si l'œuvre est donnée en concert les captations ne peuvent être interdites et peuvent être diffusées librement.

# Introitus

*lento*  
*sempre p*

Soliste  
Sopranos  
Altos  
Ténors  
Barytons  
Basses  
Hautbois  
Violoncelle  
Piano

8

B-solo

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

pf

15

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

S Re - qui - em æ - ter - nam

A Re - qui - em æ - ter - nam

T Re - qui - em æ - ter - nam

Bar Re - qui - em æ - ter - nam

B Re - qui - em æ - ter - nam

ob

vc

pf

23

ob

vc

pf

31

B-solo

Te de - cet hym - nus De - us, in Si - on,

S

Re - qui - em, re - qui-

A

Re - qui - em, re - qui-

T

Re - qui - em, re - qui-

Bar

Re - qui - em, re - qui-

B

Re - qui - em, re - qui-

ob

vc

pf

Detailed description of the musical score: The score is for page 31 of a piece. It features a vocal soloist (B-solo) at the top, followed by six vocal parts (Soprano, Alto, Tenor, Baritone, Bass) and a Bass soloist. The lyrics are: 'Te de - cet hym - nus De - us, in Si - on, Re - qui - em, re - qui-'. The instrumental parts include Oboe (ob), Violoncello (vc), and Piano (pf). The piano part is marked 'pf' and features a complex, flowing accompaniment. The woodwind part (ob) has a melodic line with some grace notes. The string part (vc) provides a harmonic foundation with long, sustained notes. The vocal parts are arranged in a choir-like fashion, with the Bass soloist and Bass part providing the lowest line, and the Soprano and Alto parts providing the highest line.

37

B-solo

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

S  
- em æ - ter - nam

A  
- em æ - ter - nam

T  
- em æ - ter - nam

Bar  
- em æ - ter - nam

B  
- em æ - ter - nam

ob

vc

pf

43

S  
Te de - cet hym - nus De - us, in Si - on

A  
Te de - cet hym - nus De - us, in Si - on

T  
Te de - cet hym - nus De - us, in Si - on

Bar  
Te de - cet hym - nus De - us, in Si - on, in Si - on

B  
Te de - cet hym - nus De - us, in Si - on, in Si - on

51

pf

57

B-solo

E - xau - di o - ra - ti - o - nem me - am ;

S

Ex - au - di o - ra - ti - o - nem

A

Ex - au - di o - ra - ti - o - nem

T

Ex - au - di o - ra - ti - o - nem

Bar

Ex - au - di o - ra - ti - o - nem

B

Ex - au - di o - ra - ti - o - nem

pf

62

B-solo

ad te om - nis ca - ro ve - ni - et.

S

me - am, me - am

A

me - am, me - am

T

me - am, me - am

Bar

me - am, me - am

B

me - am, me - am

ob

pf



67

ob

vc

pf

76

pf

80

B-solo

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

pf

87

B-solo

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

S

A

T

Bar

B

Re - qui - em æ - ter - nam

Re - qui - em æ - ter - nam

Re - qui - em æ - ter - nam

Re - qui - em æ - ter - nam

Re - qui - em æ - ter - nam

Re - qui - em æ - ter - nam

Re - qui - em æ - ter - nam

pf

94

pf

96

*ad lib.* *presto*

S Ky - ri - e e - lei - son

A Ky - ri - e e - lei - son

ob

vc

105

S Ky - ri e e - lei - son

A Ky - ri - e e - lei - son

T Ky - ri - e, ky - ri - e e - lei - son

Bar Ky - ri - e, ky - ri - e e - lei - son

B Ky - ri - e, ky - ri - e e - lei - son

ob

vc

111 *più mosso*

B-solo

Chris - te, Chris - te

ob

vc

pf

118

B-solo

e - lei - son, Chris - te e-

S

Chris - te, Chris - te,

A

Chris - te, Chris - te,

T

Chris - te, Chris - te,

Bar

Chris - te, Chris - te,

B

Chris - te, Chris - te,

pf

123 *a tempo*

B-solo

S  
Chris - te e - lei son

A  
Chris - te e - lei son

T  
Chris - te e - lei son

Bar  
Chris - te e - lei son

B  
Chris - te e - lei son

ob

vc

pf

128

S  
Ky - ri - e e-

A  
Ky - ri - e e-

T  
Ky - ri - e, ky - ri - e e-

Bar  
Ky - ri - e, ky - ri - e e-

B  
Ky - ri - e, ky - ri - e e-

ob

vc

136

B-solo Ky - ri - e e - lei - son

S - lei - son

A - lei - son

T - lei - son

Bar - lei - son

B - lei - son

ob

vc

144 *tempo primo*

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

pf

151

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

S Re - qui - em æ - ter - nam

A Re - qui - em æ - ter - nam

T Re - qui - em æ - ter - nam

Bar Re - qui - em æ - ter - nam

B Re - qui - em æ - ter - nam

pf

159

B-solo In me - mo - ri - a æ - ter - na e - rit jus - tus : ab au - di-

S æ - ter - na jus - tus

A æ - ter - na jus - tus

T æ - ter - na jus - tus

Bar æ - ter - na jus - tus

B æ - ter - na jus - tus

pf

167

B-solo

- ti - o - ne ma - la non ti - me - bit.

pf

*accel.*

175

S

Ab - sol - ve, Do - mi - ne, a - ni - mas om - ni - um

A

Ab - sol - ve, Do - mi - ne, a - ni - mas om -

T

Ab - sol - ve, Do - mi - ne, a - ni - mas om - ni - um

Bar

Ab - sol - ve, Do - mi - ne, a - ni - mas om - ni - um

B

Ab - sol - ve, Do - mi - ne, a - ni - mas om - ni - um

pf

182

S

fi - de - li - um de - func - to - rum ab om - ni vin - cu - lo de - lic - to -

A

- ni - um fi - de - li - um de - func - to - rum ab om - ni vin - cu - lo de - lic - to -

T

fi - de - li - um de - func - to - rum ab om - ni vin - cu - lo de - lic - to -

Bar

fi - de - li - um de - func - to - rum ab om - ni vin - cu - lo de - lic - to -

B

fi - de - li - um de - func - to - rum ab om - ni vin - cu - lo de - lic - to -

pf

23

S  
- rum et gra - ti - a tu - a il - lis suc - cu - ren - te me - re -

A  
- rum et gra - ti - a tu - a il - lis suc - cu - ren - te me - re -

T  
- rum et gra - ti - a tu - a il - lis suc - cu - ren - te me - re -

Bar  
- rum et gra - ti - a tu - a il - lis suc - cu - ren - te me - re - an - tur e -

B  
- rum et gra - ti - a tu - a il - lis suc - cu - ren - te me - re - an - tur e -

ob

vc

pf

The musical score is for a choral and instrumental ensemble. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). The lyrics are Latin: "- rum et gra - ti - a tu - a il - lis suc - cu - ren - te me - re - an - tur e -". The instrumental parts include Oboe (ob), Violoncello (vc), and Piano (pf). The piano part is marked 'pf' and consists of chords and arpeggiated figures. The oboe and cello parts have melodic lines with some slurs. The vocal parts have lyrics written below the notes. The score is in a key with one flat (B-flat) and a common time signature.





The musical score for page 202 consists of the following parts:

- B-solo**: Bass solo part, starting with a rest followed by a melodic line.
- S**: Soprano vocal part with lyrics: "ter - ne be - a - ti - tu - di - ne per - fru - i."
- A**: Alto vocal part with lyrics: "ter - ne be - a - ti - tu - di - ne per - fru - i."
- T**: Tenor vocal part with lyrics: "ter - ne be - a - ti - tu - di - ne per - fru - i."
- Bar**: Baritone vocal part with lyrics: "ter - ne be - a - ti - tu - di - ne per - fru - i."
- B**: Bass vocal part with lyrics: "ter - ne be - a - ti - tu - di - ne per - fru - i."
- ob**: Oboe part, playing a melodic line with a triplet.
- vc**: Violoncello part, playing a sustained harmonic accompaniment.
- pf**: Piano part, playing a complex accompaniment with arpeggiated chords and sustained notes.

The score is in a key signature of two sharps (D major) and a 4/4 time signature. The lyrics are: "ter - ne be - a - ti - tu - di - ne per - fru - i."

# Dies Irae

*andante molto furioso*

pf *ff*

5 *con fuoco*

vc *ff*

pf

9 *ff*

S  
A  
T  
Bar  
B

Di - es i - ræ, di - es il - la, Sol - vet

vc

pf

14

S  
sæ - clum in fa - vil - la, Tes -

A  
sæ - clum in fa - vil - la, Tes -

T  
sæ - clum in fa - vil - la,

Bar  
sæ - clum in fa - vil - la, Tes - te

B  
sæ - clum in fa - vil - la, Tes - te Da -

vc  
3 3 3 3

pf

18

S  
- te Da - vid cum Si - byl - la!

A  
- te Da - vid cum Si - byl - la!

T  
Tes - te Da - vid cum Si - byl - la!

Bar  
Da - vid cum Si - byl - la!

B  
- vid cum Si - byl - la!

vc

pf

28

22

pf

27

vc

pf

32

*ff*

B-solo

S

A

T

Bar

B

vc

pf

Quan - tus tre - mor est fu-  
tre - mor est fu-  
tre - mor est fu-  
tre - mor est fu-  
tre - mor est fu-  
tre - mor est fu-

37

B-solo

- tú - rus, quan - do ju - dex est ven - tú - rus, cunc - ta

S

- tú - rus, ju - dex est ven - tú - rus, cunc - ta

A

- tú - rus, ju - dex est ven - tú - rus, cunc - ta

T

- tú - rus, ju - dex est ven - tú - rus, cunc - ta

Bar

- tú - rus, ju - dex est ven - tú - rus, cunc - ta

B

- tú - rus, ju - dex est ven - tú - rus, cunc - ta

vc

pf

42

B-solo

stric - te dis - cus - sú - rus !

S

stric - te dis - cus - sú - rus !

A

stric - te dis - cus - sú - rus !

T

stric - te dis - cus - sú - rus !

Bar

stric - te dis - cus - sú - rus !

B

stric - te dis - cus - sú - rus !

vc

pf

*ff*

47

pf

52

pf

*ff*

57

pf

*molto rit.*

31

# Tuba Mirum

63 *adagio*

71

ob

vc

pf

80

B-solo

Tu - ba mi - rum spar - gens so - num per se - púl - cra re - gi - ó -

ob

vc

pf



89

B-solo

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

ob

vc

pf

97

B-solo

thro num.

ob

vc

pf

102

pf

Mors stu - pé - bit et Na - tú - ra, cum re - súr - get cre - a -

Mors stu - pé - bit et Na - tú - ra, cum re - súr -

Mors stu - pé - bit et Na - tú - ra, cum re - súr - get

Mors stu - pé - bit et Na - tú - ra, cum re - súr - get cre - a - tú - ra,

Mors stu - pé - bit et Na - tú - ra, cum re - súr - get cre - a - tú -

ob

vc

pf

117

S  
- tú - ra, ju - di - cán - ti res - pon - sú - ra.

A  
- get cre - a - tú - ra, ju - di - cán - ti res - pon - sú - ra.

T  
cre - a - tú - ra, ju - di - cán - ti res - pon - sú - ra.

Bar  
ju - di - cán - ti res - pon - sú - ra.

B  
- ra, ju - di - cán - ti res - pon - sú - ra.

ob

vc

pf

124

B-solo  
Li - ber scrip - tus pro - fe - ré - tur, in quo to - tum con - ti - né

ob

vc

pf

132

B-solo

- tur, Li - ber scrip - tus pro - fe - ré-

ob

vc

pf

137

B-solo

- tur, un - de Mun - dus ju - di - cé - tur.

ob

vc

pf

143

pf

150

vc

159

pf

168

ob

vc

pf

175

S

A

T

Bar

B

ob

vc

pf

Ju-dex er-go cum se-dé-bit, quid-

Ju-dex er-go cum se-dé-bit, quid-

Ju-dex er-go cum se-dé-bit, quid-

Ju-dex er-go cum se-dé-bit, quid-

*en dehors* Ju - dex er - go cum se - dé - bit,

S  
- quid la - tet ap - pa - ré - bit, ni - hil

A  
- quid la - tet ap - pa - ré - bit, ni - hil

T  
- quid la - tet ap - pa - ré - bit, ni - hil

Bar  
- quid la - tet ap - pa - ré - bit, ni - hil

B  
quid - quid la - tet ap - pa - ré - bit, ni - hil

ob *p subito*

vc

pf

190

Soprano: i - núl - tum re - ma - né - bit.

Alto: i - núl - tum re - ma - né - bit.

Tenor: i - núl - tum re - ma - né - bit.

Baritone: i - núl - tum re - ma - né - bit.

Bass: i - núl - tum re - ma - né - bit.

ob, vc, pf

*ad lib.*

195

B-solo: Quid, quid sum mi - ser tunc dic - tú - rus?

vc

201

B-solo: Quem pa - tró - num ro - ga - tú - rus, cum

ob, vc

210

B-solo

vix jus-tus sit se - cú - rus?

ob

vc



# Rex Tremendæ

219 *adagio*

pf

227

ob

vc

pf

235 *allegro*

B-solo

S

A

T

Bar

B

ob

vc

pf

Rex tre-mén-dæ ma-jes-tá-tis,

Rex tre-mén-dæ ma-jes-tá-tis,

Rex tre-mén-dæ ma-jes-tá-tis,

Rex tre-mén-dæ ma-jes-tá-tis,

Rex tre-mén-dæ ma-jes-tá-tis, qui

41

B-solo

qui sal-ván - dos sal - vas gra - tis, Rex tre - mén - dæ

S  
qui sal-ván - dos sal - vas gra - tis, sal - va me, fons pi - e - tá-

A  
qui sal-ván - dos sal-vas gra - tis, sal - va me, fons pi - e - tá-

T  
qui sal-ván - dos sal - vas gra - tis, sal - va me, fons pi - e - tá-

Bar  
qui sal-ván - dos sal - vas gra - tis, sal - va me, fons pi - e - tá-

B  
sal - ván - dos sal - vas gra - tis, sal - va me, fons pi - e - tá-

ob

vc

pf

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The vocal parts are clearly marked with their respective voices (Soprano, Alto, Tenor, Baritone, Bass). The instrumental parts include Oboe, Violoncello, and Piano. The piano part is marked 'pf' and features a complex rhythmic pattern with many sixteenth notes. The lyrics are in Latin and are placed below the corresponding vocal lines.



268 *allegro*

The musical score consists of the following parts:

- B-solo**: Bass soloist part, starting with the lyrics "sal - va me, fons pi - e - tá - tis, sal - va".
- S**: Soprano part, starting with the lyrics "fons pi - e - tá - tis,".
- A**: Alto part, starting with the lyrics "fons pi - e - tá - tis,".
- T**: Tenor part, starting with the lyrics "fons pi - e - tá - tis,".
- Bar**: Baritone part, starting with the lyrics "fons pi - e - tá - tis,".
- B**: Bass part, starting with the lyrics "fons pi - e - tá - tis,".
- ob**: Oboe part, playing a melodic line with a slur.
- vc**: Violoncello part, playing a melodic line with a slur.
- pf**: Piano part, providing harmonic accompaniment with chords and moving lines.

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The tempo is marked *allegro*. The lyrics are: "sal - va me, fons pi - e - tá - tis, sal - va" for the soloist and "fons pi - e - tá - tis," for the choir.

274

B-solo

S

A

T

Bar

B

ob

vc

pf

me, fons pi - e - tá - tis.

fons pi - e - tá - tis.

fons pi - e - tá - tis.

fons pi - e - tá - tis.

fons pi - e - tá - tis.

fons pi - e - tá - tis.

fons pi - e - tá - tis.

281

pf

# Recordare

289 *ad lib.*

B-solo

Re - cor - dá - re, Je - su pi-

ob

vc

298

B-solo

- e, quod sum cau - sa tu - æ vi - æ;

ob

vc

305

B-solo

ne me per - das il - la di - e.

ob

vc

312 *largo*

B-solo

S

A

T

Bar

B

Quæ - rens me, se - dís - ti las - sus, re-de-

Quæ - rens me, Quæ - rens me, se - dís - ti las - sus,

Quæ - rens me, Quæ - rens me, se - dís - ti las - sus,

Quæ - rens me, Quæ - rens me, se - dís - ti las - sus,

Quæ - rens me, Quæ - rens me, se - dís - ti las - sus,

Quæ - rens me, Quæ - rens me, se - dís - ti las - sus,

Quæ - rens me, Quæ - rens me, se - dís - ti las - sus,

320 *cresc.*

B-solo

S

A

T

Bar

B

- mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

re-de - mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

re-de - mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

re-de - mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

re-de - mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

re-de - mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

re-de - mís - ti cru - cem pas - sus, tan - tus la - bor non sit cas - sus.

329 *adagio*

B-solo

ob

vc

pf

Jus - te Ju - dex

47

335

B-solo

ul - ti - ó - nis, do - num fac re - mis - si - ó - nis

ob

vc

pf

341

B-solo

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

ob

vc

pf



347

B-solo

- nis.

S

A

T

Bar

B

In - ge - mis - co, tam - quam re - us, cul-

ob

vc

pf

352

S  
- co, tam - quam re-

A  
- quam re - us, cul - pa ru - bet vul - tus me - us,

T  
- quam re - us, cul - pa ru - bet

Bar  
tam - quam re - us, cul - pa ru - bet

B  
- pa ru - bet vul - tus me - us,

pf

356

S  
- us, sup - pli - cán-

A  
sup - pli - cán - ti

T  
vul - tus me - us, sup - pli - cán - ti par-

Bar  
vul - tus me - us, sup - pli - cán-

B  
sup - pli - cán - ti par-

pf

361

S  
- ti par - ce De - us.

A  
par - ce De - us.

T  
ce De - us.

Bar  
- ti par - ce De - us.

B  
- ce De - us.

pf

366 *ad lib.*

B-solo  
Qui Ma - ri - am ab - sol - vis - ti, et la-

ob

vc

375

B-solo  
- tró - nem ex - au - dís - ti, mi - hi quo - que spem de-

ob

vc

384

B-solo  
- dís - ti.

ob

vc

390 *largo*

B-solo

Pre - ces me - æ

ob

vc

pf

396

B-solo

non sunt di - gnæ, sed tu bo - nus fac be - ní - gne,

ob

vc

pf

402

B-solo

ne pe - rén - ni, ne pe - rén - ni cre - mer i -

ob

vc

pf

408

B-solo

- gne.

S

A

T

Bar

B

In - ter o - ves lo - cum præs - ta, et

ob

vc

pf

413

S

A

T

Bar

B

pf

- ves lo - cum præs -

- cum præs - ta, et ab hæ - dis me se - qués -

- cum præs - ta, et ab hæ - dis

lo - cum præs - ta, et ab hæ - dis

ab hæ - dis me se - qués - tra,



# Confutátis

427 *allegro*

S  
A  
T  
Bar  
B  
ob  
vc  
pf

Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,  
Con - fu - tá - tis ma - le - dic - tis,

436

S  
A  
T  
Bar  
B  
ob  
vc  
pf

flam - mis á - cri - bus ad - dic - tis,  
flam - mis á - cri - bus ad - dic - tis,  
flam - mis á - cri - bus ad - dic - tis,  
flam - mis á - cri - bus ad - dic - tis, vo - ca  
flam - mis á - cri - bus ad - dic - tis, vo - ca me cum

The musical score consists of eight staves. The top five staves are for voices: Soprano (S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). The lyrics are: 'flam - mis á - cri - bus ad - dic - tis, flam - mis á - cri - bus ad - dic - tis, flam - mis á - cri - bus ad - dic - tis, flam - mis á - cri - bus ad - dic - tis, vo - ca flam - mis á - cri - bus ad - dic - tis, vo - ca me cum'. The sixth staff is for Oboe (ob), the seventh for Violoncello (vc), and the eighth is for Piano (pf). The piano part features complex chordal textures with many beamed notes and dynamic markings like 'p' and 'mf'.



445

S vo - ca me cum be - ne dic - tis.

A vo - ca me cum be - ne dic - tis.

T vo - ca me cum be - ne dic - tis.

Bar me cum be - ne - dic - tis.

B be - ne - dic - tis.

ob

vc

pf

454 *adagio*

ob

vc

pf

459

ob

vc

pf

463

B-solo

0 - ro sup - plex et ac - cí - nis,

ob

vc

pf

468

B-solo

cor con - trí - tum qua - si ci - nis,

ob

vc

pf

472

B-solo

ge - re cu - ram, ge - re cu - ram

ob

vc

pf

477

B-solo

me - i fi - nis.

ob

vc

pf

482

B-solo

S

A

T

Bar

B

vc

pf

*en dehors*

Con - fu - tá - tis ma - le - dic - tis,

Con - fu - tá - tis ma - le - dic - tis, flam -

Con - fu - tá - tis ma - le - dic -

Con - fu - tá - tis ma - le - dic - tis, flam - mis á - cri -

488

S  
flam - mis á - cri - bus ad - díc - tis, vo -

A  
- mis á - cri - bus ad - díc - tis, vo - ca me

T  
tis, flam - mis á - cri - bus ad - díc - tis, vo - ca me

Bar  
flam - mis á - cri - bus ad - díc - tis, vo - ca

B  
- bus ad - díc - tis, vo - ca me cum be -

pf

494

S  
- ca me cum be - ne - díc - tis.

A  
cum be - ne - díc - tis.

T  
cum be - ne - díc - tis.

Bar  
me cum be - ne - díc - tis.

B  
- ne - díc - tis, vo - ca me cum be - ne - díc - tis.

vc

pf

500

ob

vc

pf

This musical system covers measures 500 to 505. It features three staves: Oboe (ob), Violoncello (vc), and Piano/Forte (pf). The oboe part has a melodic line with a long slur over measures 500-502 and another slur over measures 503-505. The cello part has a similar melodic line with a long slur over measures 500-502. The piano part has a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. A double bar line is present at the end of measure 505.



506

ob

vc

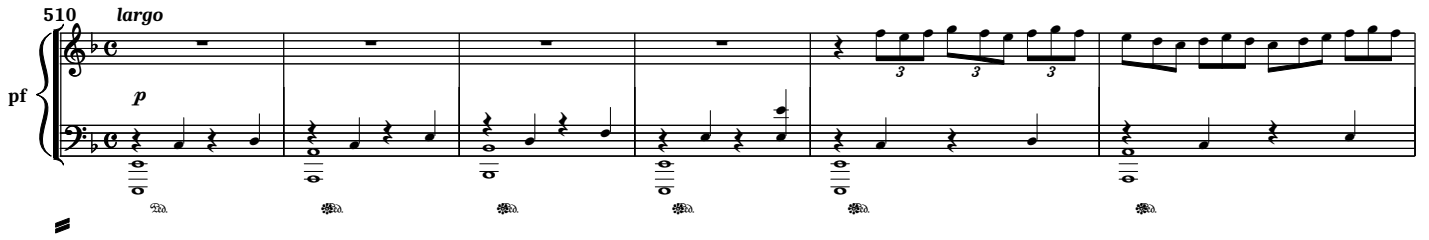
pf

This musical system covers measures 506 to 511. It features three staves: Oboe (ob), Violoncello (vc), and Piano/Forte (pf). The oboe part has a melodic line with a long slur over measures 506-508 and another slur over measures 509-511. The cello part has a similar melodic line with a long slur over measures 506-508. The piano part has a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. A double bar line is present at the end of measure 511.

# Lacrimósa

510 *largo*

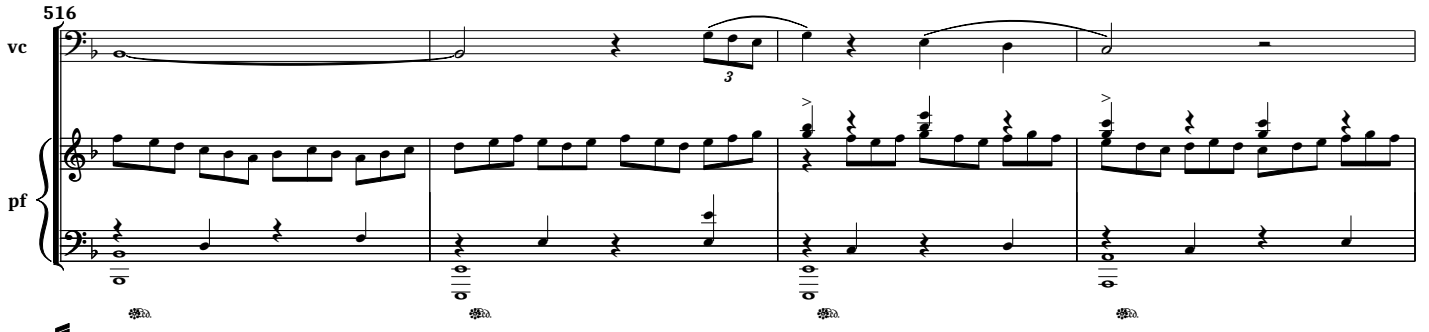
pf *p*



516

vc

pf



520

ob

vc

pf *poco a poco cresc.*



525

ob

vc

pf



530

ob

vc

pf

*mp*

534

vc

pf

*adagio*  
*sempre p*

537

B-solo

S

A

T

Bar

B

vc

pf

*p*

La - cri - mó - sa

La - cri - mó - sa

La - cri - mó - sa

La - cri - mó - sa

La - cri - mó - sa

La - cri - mó - sa

543

B-solo

S

A

T

Bar

B

pf

di - es il - la,

di - es il - la,

di - es il -

sa

di - es

- mó - sa

La - cri - mó - sa

549

S

A

T

Bar

B

pf

- la,

il - la,

di - es il - la,

di - es il - la,

di - es il - la,



554

B-solo

qua re - súr - get,

pf

558 *cresc.*

B-solo

qua re - súr - get ex fa - vil - la, ex fa -

S

qua re - súr - get ex fa - vil -

A

qua re - súr - get ex fa - vil -

T

qua re - súr - get ex fa - vil -

Bar

qua re - súr - get ex fa - vil -

B

qua re - súr - get ex fa - vil -

pf

*cresc.*

563

*ff* *p subito sotto voce*

B-solo  
S  
A  
T  
Bar  
B  
pf

- vil - la ju - di - cán - dus ho - mo re - us.  
- la ju - di - cán - dus ho - mo re - us.  
- la ju - di - cán - dus ho - mo re - us.  
- la ju - di - cán - dus ho - mo re - us.  
- la ju - di - cán - dus ho - mo re - us.  
- la ju - di - cán - dus ho - mo re - us.  
- la ju - di - cán - dus ho - mo re - us. (♩) us.

*sva* *ff* *p subito*

569

ob  
vc  
pf

573

B-solo  
ob  
vc  
pf

Hu - ic er - go par - ce, De - us.

578

B-solo

Pi - e Je - su Dó - mi - ne, do - na e-

A

*solo - sotto voce*

Pi - e Je - su Dó - mi - ne,

ob

vc

pf

583

B-solo

- is ré - qui - em, ré - qui - em.

ob

vc

pf

*adagio*

588

pf

594

ob

vc

pf

603 *largo*

pf

609

ob

vc

pf

616

*adagio*

The musical score consists of the following parts:

- B-solo**: Bass solo part, starting with a whole rest in measure 616 and then playing a melodic line.
- S**: Soprano voice part, singing the lyrics.
- A**: Alto voice part, singing the lyrics.
- T**: Tenor voice part, singing the lyrics.
- Bar**: Baritone voice part, singing the lyrics.
- B**: Bass voice part, singing the lyrics.
- ob**: Oboe part, playing a melodic line.
- vc**: Violoncello part, playing a melodic line.
- pf**: Piano part, playing a complex accompaniment.

The lyrics for the vocal parts are: Pi - e Je - su Dó - mi - ne, do - na e - is. The tempo is *adagio*. The key signature has two sharps (F# and C#). The time signature is 4/4. There are triplets in measures 618 and 619.

623

B-solo  
ré - qui - em. A - men.

S  
ré - qui - em. A - men.

A  
ré - qui - em. A - men.

T  
ré - qui - em. A - men.

Bar  
ré - qui - em. A - men.

B  
ré - qui - em. A - men.

ob

vc

pf

# Domine Jesu

*andante*

B-solo  
S  
A  
T  
Bar  
B

Do - mi - ne, Je - su Chris - te, Rex glo-  
Do - mi - ne, Je - su Chris - te, Rex glo-  
Do - mi - ne, Je - su Chris - te, Rex glo-  
Do - mi - ne, Je - su Chris - te, Rex glo-  
Do - mi - ne, Je - su Chris - te, Rex glo-

Detailed description: This system contains the first five staves of the musical score. The top staff is for the B-solo part. Below it are five vocal staves labeled S (Soprano), A (Alto), T (Tenor), Bar (Baritone), and B (Bass). The lyrics are: "Do - mi - ne, Je - su Chris - te, Rex glo-". The music is in a slow tempo, indicated by the word "andante". The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts enter in the second measure, with the B-solo part starting in the first measure.

6  
B-solo  
S  
A  
T  
Bar  
B  
ob  
vc

- ri - æ, Rex glo - ri - æ, li - be - ra  
- ri - æ, Rex glo - ri - æ,  
- ri - æ, Rex glo - ri - æ,  
- ri - æ, Rex glo - ri - æ,  
- ri - æ, Rex glo - ri - æ,  
- ri - æ, Rex glo - ri - æ,  
- ri - æ, Rex glo - ri - æ,

Detailed description: This system contains the second five staves of the musical score, starting at measure 6. The staves are labeled B-solo, S, A, T, Bar, B, ob (oboe), and vc (viola). The lyrics continue: "- ri - æ, Rex glo - ri - æ, li - be - ra". The music continues in the same key signature and tempo. The vocal parts continue their melodic lines, and the instrumental parts (oboe and viola) provide harmonic support. The system ends with a double bar line.

11

B-solo

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

S

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

A

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

T

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

Bar

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

B

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

ob

vc

18

B-solo

de pœ - nis

S

de pœ - nis,

A

de pœ - nis,

T

de pœ - nis,

Bar

de pœ - nis,

B

de pœ - nis,

ob

vc



24 *sfz*

B-solo in - fer - ni et

S in - fer - ni et

A in - fer - ni et

T in - fer - ni et

Bar in - fer - ni et

B in - fer - ni et

ob *sfz*

vc *sfz*

30

B-solo de pro - fun - do la - cu.

S de pro - fun - do la - cu.

A de pro - fun - do la - cu.

T de pro - fun - do la *sotto voce* - cu.

Bar de pro - fun - do la - cu.

B de pro - fun - do la - cu.

ob

vc

38 *adagio*

Musical score for measures 38-45. The score includes parts for B-solo, S, ob, vc, and pf. The lyrics "Li-" are written under the vocal parts. The piano part features a complex rhythmic pattern with many beamed notes.



46

Musical score for measures 46-53. The score includes parts for B-solo, S, A, T, Bar, B, and pf. The lyrics are: "be-ra e - as de o - re, de o - re le - o - nis,". The piano part continues with its complex rhythmic pattern.

53

B-solo

S

A

T

Bar

B

ob

vc

pf

ne ab - sor - be - at e - as tar - ta-

ne ab - sor - be - at e - as tar - ta-

ne ab - sor - be - at e - as tar - ta-

o - nis, ne ab - sor - be - at e - as tar - ta-

- nis, ne ab - sor - be - at e - as tar - ta-

- nis, ne ab - sor - be - at e - as tar - ta-

o

\*

\*

\*

\*

\*

\*

58

B-solo  
 - rus, ne ca-dant in ob-scu - rum; sed si - gni - fer

S  
 - rus, ne ca-dant in ob - scu - rum; sed

A  
 - rus, ne ca-dant in ob - scu - rum; sed

T  
 - rus, ne ca-dant in ob - scu - rum; sed

Bar  
 - rus, ne ca-dant in ob - scu - rum; sed

B  
 - rus, ne ca-dant in ob - scu - rum; sed

ob

vc

pf

64

B-solo

sanc - tus Mi - cha - el re - præ - sen - tet e - as

S

si - gni - fer sanc - tus Mi - cha - el re - præ - sen - tet e -

A

si - gni - fer sanc - tus Mi - cha - el re - præ - sen - tet e -

T

si - gni - fer sanc - tus Mi - cha - el re - præ - sen - tet e -

Bar

si - gni - fer sanc - tus Mi - cha - el re - præ - sen - tet e -

B

si - gni - fer sanc - tus Mi - cha - el re - præ - sen - tet e -

ob

vc

pf

69

B-solo

S

A

T

Bar

B

ob

vc

pf

in lu - cem sanc - tam,

- as in lu - cem sanc - tam,

- as in lu - cem sanc - tam,

- as in lu - cem sanc - tam,

- as in lu - cem sanc - tam,

- as in lu - cem sanc - tam,

74

S

A

T

Bar

B

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

81

S  
et se - mi - ni e - jus.

A  
et se - mi - ni e - jus.

T  
8 et se - mi - ni e - jus.

Bar  
et se - mi - ni e - jus.

B  
et se - mi - ni e - jus.

# Hostias

86 *andante, poco a poco accel.*

pf

94

vc

pf

102

ob

vc

pf

110

ob

vc

pf

*lascia perdere*



117 *andante*

S Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau - dis of -

A Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau -

T Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau -

Bar Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau -

B Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau -

Hos - ti - as et pre - ces ti - bi, Do - mi - ne, lau -

pf

125

B-solo tu sus - ci - pe

S - fe - ri - mus, of - fe - ri - mus;

A - dis of - fe - ri - mus, of - fe - ri - mus;

T - dis of - fe - ri - mus;

Bar - dis of - fe - ri - mus;

B - dis of - fe - ri - mus;

vc

pf

133

B-solo

pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci -

ob

vc

pf

141

B-solo

- mus. Do - mi - ne!

ob

vc

pf

149 *adagio*

B-solo

S

A

T

Bar

B

pf

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

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

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

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

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

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

158 *ad lib.*

B-solo

S

A

T

Bar

B

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

Quam o - lim A - bra - hæ pro - mi - si - sti

165

B-solo  
et se - mi - ni e - jus.

S  
et se - mi - ni e - jus.

A  
et se - mi - ni e - jus.

T  
et se - mi - ni e - jus.

Bar  
et se - mi - ni e - jus.

B  
et se - mi - ni e - jus.

# Sanctus

*presto*  
*molto crescendo*

pf

12

B-solo

Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

S

A

T

Bar

B

Sanc - tus, Sanc - tus, Sanc -

ob

pf

23

B-solo

- tus,

S

- tus, Do - mi - nus De - us Sa - ba - oth; ple - ni sunt

A

- tus, Do - mi - nus De - us Sa - ba - oth; ple - ni sunt

T

- tus, Do - mi - nus De - us Sa - ba - oth; ple - ni sunt

Bar

- tus, Do - mi - nus De - us Sa - ba - oth; ple - ni sunt

B

- tus, Do - mi - nus De - us Sa - ba - oth; ple - ni sunt

ob

pf

33

B-solo

glo - ri - a, glo - ri - a tu - a.

S  
cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

A  
cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

T  
cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

Bar  
cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

B  
cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

ob

pf

The musical score for page 33 consists of several staves. At the top is a B-solo part in bass clef. Below it are six vocal parts: Soprano (S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B), all in treble clef. The lyrics for all parts are 'cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.' Below the vocal parts is an oboe (ob) part in treble clef. At the bottom is a piano (pf) part in grand staff (treble and bass clefs). The piano part features a complex texture with many beamed notes and rests. The page number '33' is located at the top left of the score.

42

S Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na

A Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na

T Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na

Bar Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na

B Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na

ob

vc

pf



48

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

A  
- na in ex - cel sis.

T  
- na in ex - cel sis.

Bar  
- na in ex - cel sis.

B  
- na in ex - cel - sis.

ob

vc

pf



*molto crescendo*

53

vc

pf



74

B-solo

Sanc - tus,

S

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple - ni

A

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple - ni

T

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple - ni

Bar

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple - ni

B

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple - ni

ob

pf

84

B-solo

S

A

T

Bar

B

ob

pf

glo - ri - a, glo - ri - a tu - a.

sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.

The musical score for page 84 includes the following parts and lyrics:

- B-solo:** Bass line with lyrics: glo - ri - a, glo - ri - a tu - a.
- S (Soprano):** sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.
- A (Alto):** sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.
- T (Tenor):** sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.
- Bar (Baritone):** sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.
- B (Bass):** sunt cœ - li et ter - ra glo - ri - a, glo - ri - a tu - a.
- ob (Oboe):** Melodic line with slurs.
- pf (Piano):** Accompanying keyboard part with slurs.

94

S  
Ho - san - na, ho - san - na, ho - san - na, ho - san -

A  
Ho - san - na, ho - san - na, ho - san - na, ho - san -

T  
Ho - san - na, ho - san - na, ho - san - na, ho - san -

Bar  
Ho - san - na, ho - san - na, ho - san - na, ho - san -

B  
Ho - san - na, ho - san - na, ho - san - na, ho - san -

ob

vc

pf

100

S  
A  
T  
Bar  
B

na in ex - cel - sis.  
na in ex - cel - sis.  
na in ex - cel - sis.  
na in ex - cel - sis.  
na in ex - cel - sis.

ob

vc

pf

gva

*molto crescendo*

105

ob

vc

pf

116

B-solo

Sanc - tus, Sanc - tus, Sanc - tus,

S

A

T

Bar

B

Sanc - tus, Sanc - tus,

ob

pf

126

B-solo

Sanc - tus,

S

Sanc - tus, Do - mi-nus De - us Sa - ba oth ; ple-

A

Sanc - tus, Do - mi-nus De - us Sa - ba oth ; ple-

T

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple-

Bar

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple-

B

Sanc - tus, Do - mi-nus De - us Sa - ba - oth ; ple-

ob

pf

135

S

- ni sunt cœ - li et ter - ra

A

- ni sunt cœ - li et ter - ra

T

- ni sunt cœ - li et ter - ra

Bar

- ni sunt cœ - li et ter - ra

B

- ni sunt cœ - li et ter - ra

ob

pf

96



141

B-solo

S

A

T

Bar

B

ob

pf

glo - ri - a, glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.



151

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

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

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

Bar  
- na, ho - san - na in ex - cel - sis.

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

ob

vc

pf

*molto crescendo*

157

pf

# Benedictus

*adagio dolce*

168

pf

*mp*

175

ob

vc

pf

182

ob

vc

pf

190

ob

pf

*mp*

196

ob

vc

mp

pf

*mp*

203

ob

vc

pf

*mf*

210

B-solo

ob

pf

*mp*

Be - ne - dic - tus, Be-

217

B-solo

ne - dic - tus, Be - ne - dic - tus

ob

vc

pf

*p subito*

*mp*

*p subito*

*mp*

225

ob

vc

pf

232

B-solo

Be - ne - dic - tus

ob

vc

pf

*f*

*f*

*f*

239

B-solo

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

pf

246

B-solo

- mi - ni. Be - ne - dic - tus

ob

vc

pf

*f*

253

ob

vc

pf

*mp*

259

*mp*

B-solo

Be - ne - dic-

S

*p*

Be - ne - dic - tus, Be - ne - dic-

A

Be - ne - dic - tus, Be - ne - dic-

T

Be - ne - dic - tus, Be - ne - dic-

Bar

Be - ne - dic - tus, Be - ne - dic-

B

Be - ne - dic - tus, Be - ne - dic-

ob

*mp*

pf



266

B-solo

- tus, Be - ne - dic - tus, Be - ne - dic - tus

S

- tus, Be - ne - dic - tus Be - ne -

A

- tus, Be - ne - dic - tus Be -

T

- tus, Be - ne - dic - tus Be -

Bar

- tus, Be - ne - dic - tus Be - ne -

B

- tus, Be - ne - dic - tus Be - ne -

ob

pf

273

S

- dic - tus qui ve - nit in no -

A

- ne - dic - tus qui ve - nit in

T

- ne - dic - tus qui ve - nit in

Bar

- dic - tus qui ve - nit in no -

B

- dic - tus qui ve - nit in no -

pf

105

280

S  
mi - ne Do - mi - ni.

A  
no - mi - ne Do - mi - ni.

T  
no - mi - ne Do - mi - ni.

Bar  
- mi - ne Do - mi - ni.

B  
- mi - ne Do - mi - ni.

ob *p sempre*

pf *p*

286

ob *p sempre*

vc *p sempre*

pf *p sempre*

*più mosso*  
*f*

292

B-solo

ob

vc

pf

297

B-solo

- ne - dic - tus qui ve-

304

B-solo

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

*f*

S

Be - ne - dic - tus qui ve-

*poco a poco decresc.*

312

B-solo

- ne - dic - tus

S

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

A

Be - ne - dic - tus qui ve-

320

B-solo

Be - ne - dic - tus

S

ne - dic - tus Be-

A

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

T

Be - ne - dic - tus qui ve-

328

S

- ne - dic - tus Be - ne - dic - tus

A

- ne - dic - tus

T

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

Bar

Be - ne - dic - tus qui ve-

336

S

Be - ne - dic - tus Be - ne -

A

Be - ne - dic - tus Be-

T

- ne - dic - tus

Bar

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

B

Be - ne - dic - tus qui ve-

344

B-solo

Be - ne - dic - tus

S

- dic - tus qui ve - nit,

A

ne - dic - tus qui ve - nit

T

Be - ne - dic - tus qui

Bar

Be - ne - dic -

B

- nit Be - ne -

352

B-solo

Be - ne - dic - tus Be - ne - dic - tus

S

qui ve - nit in no - mi - ne, in no - mi -

A

in no - mi - ne Do - mi - ni, in no - mi -

T

ve - nit, qui ve - nit in no - mi -

Bar

- tus qui ve - nit, qui ve - nit in no - mi -

B

- dic - tus qui ve - nit in no - mi - ne

361

B-solo

Be - ne - dic - tus

*fff*

S

ne Do - mi - ni.

A

ne Do - mi - ni.

T

ne Do - mi - ni.

Bar

ne Do - mi - ni.

B

Do - mi - ni.

*a tempo*

367

B-solo

Be - ne - dic - tus

*p*

S

*dolcissimo*

Be - ne - dic - tus,

A

Be - ne - dic - tus,

T

Be - ne - dic - tus,

Bar

Be - ne - dic - tus,

B

Be - ne - dic - tus,

ob

*p*

vc

*p*

pf

*p*

373

B-solo

qui ve - nit in no - mi - ne

S

A

T

Bar

B

Be - ne - dic - tus

Be - ne - dic - tus

Be - ne - dic - tus

Be - ne - dic - tus

Be - ne - dic - tus

Be - ne - dic - tus

ob

vc

pf

379

B-solo

Do - mi - ni. Be - ne - dic - tus

*ff*

S

Do - mi - ni. Be - ne - dic - tus

*f*

A

Do - mi - ni. Be - ne - dic - tus

T

Do - mi - ni. Be - ne - dic - tus

Bar

Do - mi - ni. Be - ne - dic - tus

B

Do - mi - ni. Be - ne - dic - tus

ob

*f* *en dehors*

vc

*mp*

pf

*f* *mp*



386 *dolcissimo*

T  
Be - ne - dic - tus,

Bar  
Be - ne - dic - tus,

B  
Be - ne - dic - tus,

ob

vc

pf

393 *poco più forte*

T  
Be - ne - dic - tus Do - mi - ni.

Bar  
Be - ne - dic - tus Do - mi - ni.

B  
Be - ne - dic - tus Do - mi - ni.

ob

vc

pf

400

*dolce*

T  
Bar  
B

Be - ne - dic - tus  
Be - ne - dic - tus  
Be - ne - dic - tus

ob

vc

pf

404

B-solo

S  
A  
T  
Bar  
B

Be - ne - dic - tus, Be -  
Be - ne - dic - tus qui ve - nit in no - mi - ne  
Be - ne - dic - tus qui ve - nit in no - mi - ne  
Be - ne - dic - tus qui ve - nit in no - mi - ne  
Be - ne - dic - tus qui ve - nit in no - mi - ne

ob

pf

412

B-solo

- ne - dic - tus, Be - ne - dic - tus

S

A

T

Bar

B

Do - mi - ni. Be-

Do - mi - ni. Be-

Do - mi - ni. Be-

Do - mi - ni. Be-

ob

*ff* *p subito*

pf

*ff* *p subito*

The musical score for page 412 consists of several staves. At the top, a Bass Soloist part is shown with lyrics: "- ne - dic - tus, Be - ne - dic - tus". Below this are five vocal staves: Soprano (S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). The vocal parts are harmonized, with lyrics: "Do - mi - ni. Be-". The Oboe (ob) and Piano (pf) parts are at the bottom. The Oboe part features a melodic line with dynamic markings *ff* and *p subito*. The Piano part provides a rhythmic accompaniment with chords and a melodic line, also marked with *ff* and *p subito*. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

419 *p*

S  
Be - ne-dic - tus qui ve-nit in no - mi - ne Do-

A  
Be - ne-dic - tus qui ve-nit in no - mi - ne Do-

T  
- ne - dic - tus qui ve - nit in no - mi - ne Do-

Bar  
- ne - dic - tus qui ve - nit in no - mi - ne Do-

B  
- ne - dic - tus qui ve - nit in no - mi - ne Do-

ob

vc *p*

pf

427

S  
A  
T  
Bar  
B

mi ni.  
mi ni.  
mi ni.  
mi ni.

ob

vc

mp

pf

432

pf

f

440 *ff*

B-solo

Ho - san - na, ho - san - na, ho - san - na, ho - san - na

S

*ff*

Ho - san - na, ho - san - na, ho - san - na

A

Ho - san - na, ho - san - na, ho - san - na, ho - san - na

T

8

Ho - san - na, ho - san - na, ho - san - na, ho - san - na

Bar

Ho - san - na, ho - san - na, ho - san - na, ho - san - na

B

Ho - san - na, ho - san - na, ho - san - na, ho - san - na

ob

vc

448

B-solo

in ex - cel - sis.

S

in ex - cel - sis.

A

in ex - cel - sis.

T

8

in ex - cel - sis.

Bar

in ex - cel - sis.

B

in ex - cel - sis.

ob

vc

# Agnus Dei

*adagio*

pf

10 *poco a poco cresc. e stringendo il tempo*

ob

vc

pf

19

ob

vc

pf

25

B-solo

A - gnus De - i,

pf

32

B-solo

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

S

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

A

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

T

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

Bar

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

B

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

pf

37

B-solo

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

pf

44

pf





56

B-solo

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

S

tol - lis pec - ca - ta mun di,

A

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

T

tol - lis pec - ca - ta mun di,

Bar

pec - ca - ta mun di,

B

pec - ca - ta mun di,

ob

vc

pf





80

B-solo

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

S

tol - lis pec - ca - ta mun di,

A

tol - lis pec - ca - ta mun di,

T

tol - lis pec - ca - ta mun di,

Bar

pec - ca - ta mun di,

B

pec - ca - ta mun di,

vc

pf

85

B-solo

S

A

T

Bar

B

vc

pf

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

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

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

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

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

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

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

92

vc

pf

100

vc

pf

108

ob

vc

pf

115

B-solo

S

A

T

Bar

B

ob

vc

pf

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

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

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

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

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

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

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

# Lux Æterna

*lento* *dolce*

B-solo

Lux æ - ter - na

pf

9

B-solo

lu - ce - at e - is, Do - mi - ne,

pf

18

pf

*poco meno mosso*

26

ob

vc

pf



31 *p*

S  
Lux æ - ter - na lu - ce - at e - is

A  
Lux æ - ter - na lu - ce - at e - is

T  
Lux æ - ter - na lu - ce - at e - is

Bar  
Lux æ - ter - na lu - ce - at e - is

B  
Lux æ - ter - na lu - ce - at e - is

ob

vc

pf

38

pf

46 *a tempo* *mp*

S  
A  
T  
Bar  
B

Lux æ - ter - na lu-  
 Lux æ - ter - na lu-  
 Lux æ - ter - na lu-  
 Lux æ - ter - na lu-  
 Lux æ - ter - na lu-

ob

pf

55

S  
A  
T  
Bar  
B

- ce - at e - is, Do - mi - ne,  
 - ce - at e - is, Do - mi - ne,  
 - ce - at e - is, Do - mi - ne,  
 - ce - at e - is, Do - mi - ne,  
 - ce - at e - is, Do - mi - ne,

ob

pf

63 *poco meno mosso*

pf

69

pf

75

ob

vc

pf

81

ob

vc

pf

88

B-solo

ob

vc

pf

*p*

Lux

96

B-solo

S

A

T

Bar

B

ob

vc

pf

*p*

æ - ter - na lu - ce - at e - is,

Lux æ - ter - na lu - ce - at e - is

Lux æ - ter - na lu - ce - at e - is

Lux æ - ter - na lu - ce - at e - is

Lux æ - ter - na lu - ce - at e - is

Lux æ - ter - na lu - ce - at e - is

103 *ad lib.*

B-solo

cum sanc - tis tu - is in æ - ter - num,

S

cum sanc - tis tu - is in æ - ter - num,

A

cum sanc - tis tu - is in æ - ter - num,

T

cum sanc - tis tu - is in æ - ter - num,

Bar

cum sanc - tis tu - is in æ - ter - num,

B

cum sanc - tis tu - is in æ - ter - num, qui-

109 *lento*

B-solo

qui - a pi - us es.

S

qui - a pi - us es.

A

qui - a pi - us es.

T

qui - a pi - us es.

Bar

qui - a pi - us es.

B

qui - a pi - us es.

pf

*p*

115

pf

121

B-solo

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

pf

128

B-solo

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

S

Re - qui - em æ - ter - nam

A

Re - qui - em æ - ter - nam

T

Re - qui - em æ - ter - nam

Bar

Re - qui - em æ - ter - nam

B

Re - qui - em æ - ter - nam

ob

vc

pf

136 *molto rall.* *morendo*

ob

vc

pf

145 *ad lib.*

B-solo

cum sanc - tis tu - is in æ - ter - num, qui - a pi-

S

cum sanc - tis tu - is in æ - ter - num, qui - a pi-

A

cum sanc - tis tu - is in æ - ter - num, qui - a pi-

T

cum sanc - tis tu - is in æ - ter - num, qui - a pi-

Bar

cum sanc - tis tu - is in æ - ter - num, qui - a pi-

B

cum sanc - tis tu - is in æ - ter - num, qui - a pi-

154

B-solo

- us es.

S

- us es.

A

- us es.

T

- us es.

Bar

- us es.

B

- us es.

## Derniers mots

Cette *Petite Messe pour le Repos* a été initialement composée entre le 10 décembre 2019 et le 12 juin 2020 pour la première version, entre le 31 juillet 2020 et le 30 septembre 2020 (deuxième version) et entre le 1er mai 2021 et le 8 avril 2022 (la présente troisième version) pour les réécritures.

Un grand merci à tous ceux qui me soutiennent dans cette aventure.

Fait à Bart, le 8 avril 2022

**Rex Potam**