

### [3.] Dies irae

Francesco Cavalli  
(1602-1676)

Missa pro defunctis

$\text{♩} = 120$  *ff*

Di - es, di - es, di - es i - rae, di - es, di - es i - rae,

Di - es, di - es, di - es i - rae, di - es i - rae,

Di - es, di - es, di - es i - rae, di - es i - rae,

Di - es, di - es, di - es i - rae, di - es, di - es

Di - es, di - es, di - es i - rae, di - es i

Di - es, di - es, di - es i - rae, di - es, di - es

Di - es, di - es, di - es i - rae, di - es i

6

*p* ————— *f*

di - es i - rae, di - ies il - la,

*p* ————— *f*

di - es i - rae, di - es il - la,

8

di - es i - rae, di - es il - la,

di - es i - rae, di - es, di - es il - la,

*f*

i - rae, di - es i - rae, di - es il - la, sol - vet sae - - - clum,

- rae, di - es i - rae, di - es il - la, sol - vet sae - - - - - clum,

8

i - rae, di - es i - rae, di - es il - la, sol - vet sae - - - clum,

- rae, di - es i - rae, di - es il - la, sol - vet sae - - - clum,

*p*  
sol - - vet, sol-vet, sol-vet sae-clum in fa - vil - la, in fa - vil - la:

*p*  
sol - vet sae - clum, sol - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*p*  
sol - vet sae - clum, sol - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*p*  
sol - vet sae - clum, sol - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*p*  
sol - - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*p*  
sol - vet sae - clum, sol - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*p*  
sol - vet sae - clum, sol - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*p*  
sol - vet sae - clum, sol - vet, sol - vet sae - clum in fa - vil - la, in fa - vil - la:

*ff*  
 te - ste Da - - vid cum Sy - - bil

*ff*  
 te - ste Da - - vid cum Sy - - bil

*ff*  
 te - ste Da - - - - - vid cum \_\_\_\_\_ Sy

*ff*  
 te - ste Da - - vid cum Sy - - bil

*ff*  
 te - ste Da - - vid cum Sy - - bil

*ff*  
 te - ste Da - - vid cum Sy - bil - la, cum Sy - bil

*ff*  
 te - ste Da - - vid cum Sy - - bil

- - - - la.  
 - - - - la.  
 8  
 -bil - - - la.  
 - - - - la.  
 - - - - la.  
 8  
 - - - - la. *p*  
 - - - - la. *p* Quan - tus tre - - mor est fu - tu  
 - - - - la. Quan - tus tre - - mor est fu  
 - - - - la.

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

First system of musical notation, consisting of four staves. The top three staves are in treble clef and contain rests. The bottom staff is in bass clef and also contains rests.

Second system of musical notation, consisting of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The lyrics are:   
 ven - tu - - rus, cun - cta \_\_\_\_\_ stric - te di  
 ven - - tu - - rus, cun - - cta stri - - cte di  
 \_\_\_\_\_ ven - tu - - rus, cun - - cta stric - - te di

*f*  
 Tu - - ba mi - rum spar - gens so - num,

*f*  
 Tu - - ba mi

*f*  
 Tu - - - ba mi - - - rum spar-gens,

- scus - su - - rus!

-scus - su - - rus!

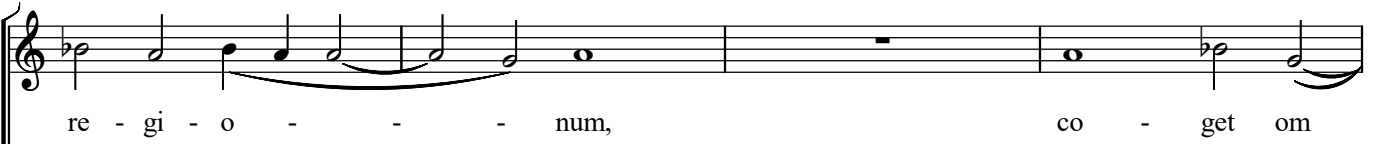
- scus - su - - rus!



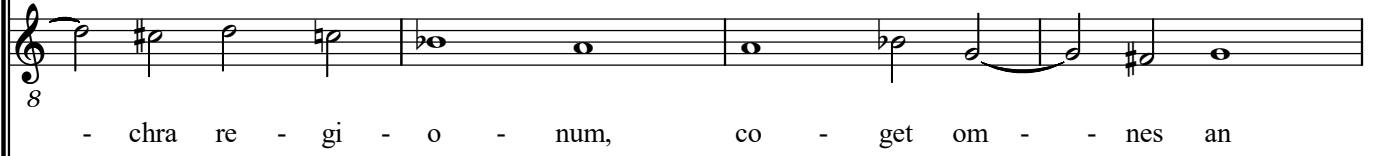
spar - - - gens so - num per se - pul - chra, per se - pul - chra

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

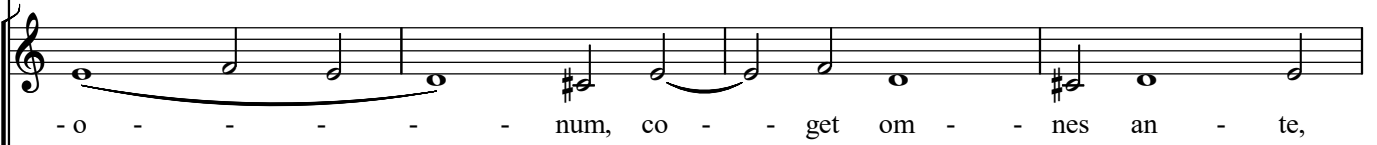
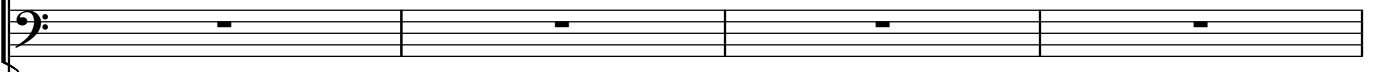
spar - - - gens so - num per se - pul - chra re - gi



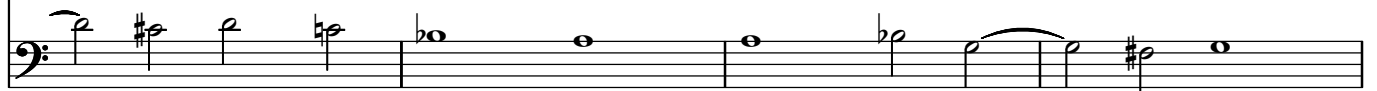
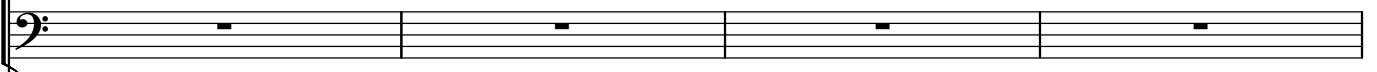
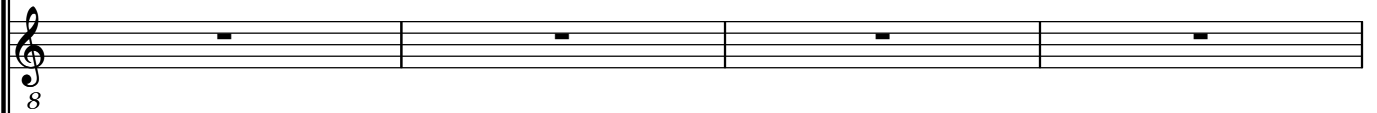
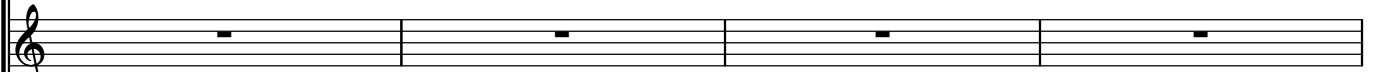
re - gi - o - - - num, co - get om



- chra re - gi - o - num, co - get om - - nes an



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



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

- nes an - te thro - num. Mors stu - pe - bit, stu

- te, an - te thro - num. Mors stu - pe - bit, stu

an - te thro - num. Mors stu - pe - bit, stu

Mors stu - pe - bit, stu

Mors stu - pe - bit, stu

Mors stu - pe - bit, stu

Mors stu - pe - bit, stu

The image shows a musical score for page 50, consisting of six systems of vocal staves. Each system includes a vocal line with lyrics and a bass line. The lyrics are: '- pe - - bit, et na - - tu - - ra,'. The score is written in a key with one flat (B-flat) and a common time signature. The first system has a treble clef and a bass clef. The second system has a treble clef. The third system has a treble clef with an '8' below it and a bass clef. The fourth system has a bass clef. The fifth system has a treble clef with an '8' below it and a bass clef. The sixth system has a bass clef. The lyrics are: '- pe - - bit, et na - - tu - - ra,'. The music features various note values, including quarter notes, eighth notes, and half notes, with some notes tied across measures. There are also rests and fermatas. The score ends with a double bar line and repeat signs.

cum\_\_ re - sur - get, cum\_\_ re - sur - get cre - a - tu  
 cum\_\_ re - sur - get, cum\_\_ re - sur - get cre - a  
 cum\_\_ re - sur - get, cum\_\_ re - sur - get cre - a - tu

The score consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and two piano accompaniment staves. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system shows the vocal parts continuing with the lyrics, while the piano accompaniment staves are empty. The third system shows the vocal parts continuing, with the piano accompaniment staves still empty. The lyrics are: "cum re-sur-get, cum re-sur-get cre-a-tu".

- ra, cum \_\_\_\_\_ re - sur - get cre - a - tu - - - ra,  
 - tu - ra, cum\_\_ re - sur - get cre - a - tu - - ra,  
 - - ra, cum\_\_ re - sur - get cre - a - tu - - ra,  
 cum\_\_ re - sur - get cre - a - tu - - - ra,  
 cum re - sur - get, cum\_\_ re - sur - get cr - a - - tu - ra,  
 cum re - sur - get, cum re - sur - get cre - a - tu - - ra,  
 cum re - sur - get, cum re - sur - get cre - a - tu - - ra,  
 cum\_\_ re - sur - get, cum\_\_ re - sur - get cre - a - tu - - ra,  
 cum\_\_ re - sur - get, cum\_\_ re - sur - get cre - a - tu - - ra,

*f* ju - di - can - - ti, ju - di - can - - ti

*f* ju - di - can - - ti, ju - di - can - - ti

*f* ju - di - can - - ti, ju - di - can - - ti,

*f* ju - di - can - - ti, ju - di - can - - ti,

*f* ju - di - can - - ti, ju - di - can - - ti,

*f* ju - di - can - - ti, ju - di - can - - ti, re

*f* ju - di - can - - ti ju - di - can - - ti,

re - - - spon - su - - - - - ra.

re - - spon - su - - - - - - - - ra.

8 re - spon - su - - - ra, re - - spon - su - - - ra. *p*

re - - spon - su - - - - - - - - ra. Li - - - ber

re - - spon - su - - - - - - - - ra.

re - - spon - su - - - - - - - - ra.

8 - - spon - su - ra, re - spon - su - - - - - ra.

re - - spon - su - - - - - - - - ra.



*p*  
8  
Li - - ber scri - ptus pro - fe - re - - tur, in quo, in  
scri - ptus pro - fe - re - - - - tur, in quo,

8

The musical score for page 70 consists of several staves. The top two staves are empty. The third staff is a vocal line starting with a piano (*p*) dynamic and a fermata. The lyrics are: "Li - - ber scri - ptus pro - fe - re - - tur, in quo, in". The fourth staff is a piano accompaniment line with lyrics: "scri - ptus pro - fe - re - - - - tur, in quo,". The fifth and sixth staves are empty. The seventh staff is another vocal line starting with a fermata. The eighth staff is a piano accompaniment line. The page number 70 is in the top left corner.

8

quo to - tum \_\_\_\_\_ con - ti - ne - - tur, un - de mun - dus ju

in quo to - - tum con - ti - ne - tur, un - de mun - dus

8

*p*

Detailed description: This page of a musical score contains two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'quo to - tum \_\_\_\_\_ con - ti - ne - - tur, un - de mun - dus ju'. The piano accompaniment consists of a bass line with notes and rests. The second system is similar, with a vocal line starting with a rest and lyrics 'in quo to - - tum con - ti - ne - tur, un - de mun - dus'. The piano accompaniment continues with notes and rests, including a dynamic marking of *p* (piano).

-di - ce - - tur.

ju - di - ce - - tur.

*mp* Ju - dex er - - - go cum \_\_\_\_\_ se

*mp* Ju - dex er - - - go cum \_\_\_\_\_ se

*mp* Ju - dex er - - - go cum \_\_\_\_\_ se

Four staves of musical notation, two treble clefs and two bass clefs. Each staff contains a whole rest in every measure, indicating that the instruments are silent during this section.

Two systems of musical notation. The first system features a vocal line in the treble clef with lyrics: "-de - bit, quid - quid la - - - tet, ap - pa - re". The piano accompaniment is in the bass clef. The second system repeats the vocal line and piano accompaniment. A small number '8' is written below the first staff of the second system.

Quid sum mi

Quid sum mi - ser

Quid sum mi

*pp*

*ppp*

-bit: nil i - nul - tum re - ma - ne - bit.

-bit: nil i - nul - tum re - ma - ne - bit.

-bit: nil i - nul - tum re - ma - ne - bit.

*pp*

*ppp*

-ser tunc di - ctu - - rus? Quem pa - tro - num ro - ga

tunc di - ctu - - rus? Quem pa - tro - num ro - - - ga

8

-ser tunc di - ctu - - rus? Quem pa - tro - num ro - ga

8

-ser tunc di - ctu - - rus? Quem pa - tro - num ro - ga

-tu - - - rus, cum vix ju - stus, cum vix  
- - tu - - rus, cum \_\_\_\_\_ vix ju - - stus, cum vix  
-tu - - - rus, cum \_\_\_\_\_ vix ju

8

8

ju - stus sit se - cu - - rus? Rex tre - men - dae, tre

ju - stus sit se - cu - - rus? Rex tre - men - dae, tre

-stus sit se - cu - - rus? Rex tre - men - dae, tre

Rex, Rex, Rex, Rex,

Rex,

Rex,



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

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

8  
-men-dae, Rex \_ tre - men - dae ma - je - sta - - - tis,

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

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

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

8  
Rex tre - men - dae ma - je - sta - - - tis, qui sal - van

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

*p*

sal - va, sal

*p*

sal - va, sal - va me, fons

*p*

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

*p*

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

-van - dos sal - vas gra - tis,

-van - dos sal - vas gra - tis,

- dos sal - vas — gra - tis,

- dos sal - vas gra - tis,

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

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

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

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

8 sal - va, sal - - va me, fons

sal - va,

sal - va,

sal - - va me, fons pi - e - ta - tis, sal - - va, sal - va \_\_\_

fons pi - e - ta - - tis, fons pi - e

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

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

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

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

8 - pi - - e - ta - - - tis, sal - va, sal

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

The musical score is written for a choir with four voices: Soprano, Alto, Tenor, and Bass. It features a mix of treble and bass clefs. The lyrics are in Latin, with syllables separated by hyphens to fit the musical notes. A dynamic marking of *p* (piano) is present. The score is divided into two systems, each with four staves. The first system includes lyrics for the Soprano, Alto, and Tenor parts, while the Bass part continues from the previous page. The second system includes lyrics for the Soprano, Alto, and Bass parts, while the Tenor part continues from the previous page. The lyrics are:   
me, fons pi-e-ta-tis. Re-cor-da-re, re-cor  
-ta-tis. Re-cor-da-re, re-cor  
-tis, fons pi-e-ta-tis. Re-cor-da-re, Je-su  
-tis, fons pi-e-ta-tis.  
sal-va me, fons pi-e-ta-tis.  
fons pi-e-ta-tis.  
-va me, fons pi-e-ta-tis.  
-tis, fons pi-e-ta-tis.

- da - re, Je - su pi - - - e, quod sum cau - sa, quod sum  
- da - re, Je - su pi - - - e, quod sum  
8 pi - - - - - e, quod sum cau - sa

cau - sa tu - ae vi - - - ae: ne me \_\_\_\_\_ per - das,

cau - sa tu - ae vi - - - ae: ne me \_\_\_\_\_

tu - - - ae vi - - - - ae: ne me \_\_\_\_\_

8

8

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

Quae - rens me, se



Four staves of musical notation, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef.

Second system of musical notation. It includes vocal lines and piano accompaniment. The lyrics are: "Quae-rens me, se - di - sti las - sus: re - de - mi - sti". The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano). There are also some rests in the piano part.

Four staves of musical notation, each containing a whole rest in every measure.

The second system contains vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

cru - cem pas - - sus: *pp*  
 -sti cru - - cem pas - - sus: *pp* tan - tus la - bor, tan - tus  
 -sti cru - cem, cru - cem pas - - sus: tan - tus

The piano accompaniment consists of a single melodic line in the bass clef. The first measure has a whole rest. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note B4. The fifth measure has a half note C5. The sixth measure has a half note D5. The seventh measure has a half note E5. The eighth measure has a half note F5. The ninth measure has a half note G5. The tenth measure has a half note A5. The eleventh measure has a half note B5. The twelfth measure has a half note C6. The thirteenth measure has a half note D6. The fourteenth measure has a half note E6. The fifteenth measure has a half note F6. The sixteenth measure has a half note G6. The seventeenth measure has a half note A6. The eighteenth measure has a half note B6. The nineteenth measure has a half note C7. The twentieth measure has a half note D7. The twenty-first measure has a half note E7. The twenty-second measure has a half note F7. The twenty-third measure has a half note G7. The twenty-fourth measure has a half note A7. The twenty-fifth measure has a half note B7. The twenty-sixth measure has a half note C8. The twenty-seventh measure has a half note D8. The twenty-eighth measure has a half note E8. The twenty-ninth measure has a half note F8. The thirtieth measure has a half note G8. The thirty-first measure has a half note A8. The thirty-second measure has a half note B8. The thirty-third measure has a half note C9. The thirty-fourth measure has a half note D9. The thirty-fifth measure has a half note E9. The thirty-sixth measure has a half note F9. The thirty-seventh measure has a half note G9. The thirty-eighth measure has a half note A9. The thirty-ninth measure has a half note B9. The fortieth measure has a half note C10.

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

la - - - bor non sit cas - sus, non sit cas - - - sus.

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

*f*  
 Ju - - ste ju - - - - dex ul

*f*  
 Ju - ste ju - - - - dex, ju - ste ju - - dex

*f*  
 Ju - - ste ju - - - - - dex ul - ti

8

- ti - o - - - nis, do - num

8  
ul - ti - o - - - nis, do - num fac re - mis - si - o - - - nis

- o - - - - nis, do - num fac re - mis - si - o

8

The musical score consists of five systems. The first system has a vocal line in treble clef with lyrics '- ti - o - - - nis, do - num' and a piano accompaniment in bass clef. The second system has a vocal line in treble clef with lyrics 'ul - ti - o - - - nis, do - num fac re - mis - si - o - - - nis' and a piano accompaniment in bass clef. The third system has a vocal line in treble clef with lyrics '- o - - - - nis, do - num fac re - mis - si - o' and a piano accompaniment in bass clef. The fourth system has a vocal line in treble clef with lyrics '- o - - - - nis, do - num fac re - mis - si - o' and a piano accompaniment in bass clef. The fifth system has a piano accompaniment in bass clef.

fac re - mis - - si - o - - nis an - te di - - - em,

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

-nis, do - num fac re - mis - - si - o

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

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

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

In - - ge *mf*

*mf* In

In - - ge

Five staves of musical notation, each containing a whole rest in every measure.

Second system of musical notation. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: -mi - - sco, tam quam re - - - us: - ge - mi - - sco, tam - - quam re - - us: cul - pa - mi - - sco, tam - - quam re - - us: cul - pa ru



Four staves of musical notation, each containing a whole rest in every measure. The staves are arranged in two pairs, with a brace on the left side of each pair.

Two systems of musical notation. The first system has a vocal line with lyrics: "cul - pa ru - bet vul - - tus me - us:" and a piano accompaniment line. The second system continues the vocal line with lyrics: "ru - bet vul - - - tus me - - us: sup - pli - can - - ti" and the piano accompaniment. The piano part includes various musical markings such as slurs, accents, and dynamic markings.

The musical score consists of ten staves. The first four staves are empty, with a small '8' below the third staff. The fifth staff is also empty. The sixth staff contains a vocal line with the lyrics "sup - pli" and a fermata over the final note. The seventh staff contains a vocal line with the lyrics "par - - ce, par - ce, par - ce De" and a long melisma line. The eighth staff contains a vocal line with the lyrics "- ti par - - ce, par - - ce, par - - - ce De". The ninth and tenth staves contain piano accompaniment.

The musical score for page 190 consists of ten staves. The first four staves are empty, indicating rests for the vocalists. The fifth staff is a vocal line with lyrics: "-can - - ti par - ce, par - ce De - - us,". The sixth staff is a vocal line with lyrics: "-us, sup - pli - can - ti sup - pli - can - ti par - ce,". The seventh staff is a vocal line with lyrics: "-us, sup - pli - can - ti par - ce, par - ce,". The eighth, ninth, and tenth staves are piano accompaniment lines, with the eighth staff starting with a piano (p) dynamic marking.

*pp*  
Qui Ma - ri - am

*pp*  
Qui Ma - ri - am

*pp*  
Qui Ma - ri - am

Qui Ma - ri - am

par - ce, par - ce De - - - us.

par - ce, par - - - ce De - - - us.

par - ce, par - ce De - - - us.

ab - sol - vi - - sti, et la - tro - nem ex - au - di

ab - sol - vi - - sti, et la - tro - nem ex - au - di

8 ab - sol - vi - - sti, et la - tro - nem ex - au - di

ab - sol - vi - - sti, et la - tro - nem ex - au - di

8

The musical score consists of five systems. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The second system has four staves: three vocal staves and one bass line. The third system has four staves: three vocal staves and one bass line. The fourth system has four staves: three vocal staves and one bass line. The fifth system has four staves: three vocal staves and one bass line. The lyrics are: 'ab - sol - vi - - sti, et la - tro - nem ex - au - di'. There are two instances of the lyrics, one for each of the first two systems. The third system has a small '8' below the first staff. The fourth system has a small '8' below the first staff. The fifth system has a small '8' below the first staff. The music is in a key with one flat (B-flat) and a common time signature. The vocal lines are in treble clef, and the bass line is in bass clef. The lyrics are written below the vocal staves.



- sti, mi - - hi quo

- sti, mi - - hi quo - que spem de - di

- sti, mi - - hi quo - que spem de - di

- sti, mi - - hi

8

8

que spem de - di - - sti. Pre - - ces

-sti, mi - hi quo - que spem de - di - - sti. Pre - - ces

-sti, mi - - hi quo - que spem de - di - - sti. Pre - - ces

quo - que spem de - di - - sti. Pre - - ces

Pre - - ces

Pre - - ces

Pre - - ces

Pre - - ces

me - ae, pre - ces me - ae non, non sunt

me - ae, pre - ces me - ae non, non sunt di

8  
me - ae, pre - ces me - ae non, non sunt

me - ae, pre - ces me - ae non, non sunt

me - ae, pre - ces me - ae non, non sunt

me - ae pre - ces me - ae, non, non \_\_\_ sunt \_\_\_

8  
me - ae, pre - ces \_\_\_ me - ae non, non sunt

me - ae, pre - ces me - ae, non, non sunt

me - ae, pre - ces me - ae, non, non sunt



di - - - gnae:

- - - gnae:

*p*

8 di - - - gnae: sed tu bo - nus\_\_ fac \_\_\_\_\_ be - ni

*p*

di - - - gnae: sed tu bo - nus\_\_ fac be

di - - - gnae:

di - - - gnae:

8 di - - - gnae:

di - - - gnae:

ne pe  
 ne pe  
 - gne, ne pe  
 - ni - gne, ne pe  
 sed tu bo - nus fac be - ni - gne, ne pe  
 sed tu bo - nus fac be - ni - gne, ne pe  
 sed tu bo - nus fac be - ni - gne, ne pe  
 ne pe

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

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

8  
ren - ni, ne pe - ren - ni cre - mer i

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

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

ren - ni, ne pe - ren - ni

8  
ren - ni, ne pe - ren - ni cre - mer i

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

- gne.

- gne.

8  
- gne.

- gne.

*p*  
- gne. In - ter o - ves lo - cum prae - sta, et ab hae - dis

*p*  
In - ter o - ves lo - cum prae - sta, et ab

8  
- gne. et ab hae - dis me se - que - tra,

*p*  
- gne. In - ter o - ves lo - cum prae - sta, et ab hae - dis me se - ques - tra,

Four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. All staves contain rests. The time signature is 3/4. A fermata is placed over the final measure of each staff.

Two systems of musical notation. The first system has a vocal line in treble clef with lyrics: "me se - que - stra, sta - tu - ens in par - - te dex - tra." and a piano accompaniment in bass clef. The second system has a vocal line in treble clef with lyrics: "hae - dis me se - que - stra, sta - tu - ens in par - - te dex - tra." and a piano accompaniment in bass clef. The piano part in the second system has a fermata over the final measure. The time signature is 3/4.

*f*  
Con - fu - ta - - tis, con - fu - ta - - tis, ma - le - di - - ctis,  
*f*  
Con - fu - ta - - tis, con - fu - ta - - tis, ma - le - di - - ctis,  
*f*  
8  
Con - fu - ta - - tis, con - fu - ta - - tis, ma - le - di - - ctis,

8

Tempo primo

*p*

flam - mis a - cri - bus ad - di - ctis: vo - ca, vo  
*p*

flam - mis a - cri - bus ad - di - ctis: vo - ca,  
*p*

8 flam - mis a - cri - bus ad - di - ctis: vo - ca,

8

8

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



-di - - ctis.

- - ctis.

-di - - ctis.

*mp* O - ro sup - plex, et ac - - cli - nis,

*mp* O - ro sup - plex, et ac - cli - nis, cor

*mp* O - ro sup - plex, et ac - cli - nis,

*mp* O - ro sup - plex, et ac - - cli - nis,

Four staves of musical notation, each containing rests for the first four measures.

Musical notation for the second system, including vocal lines and piano accompaniment. The lyrics are:

cor \_\_\_\_\_ con - tri - - - tum qua  
 con - tri - - - tum, cor con - tri - tum qua  
 cor con - tri - tum, cor con - tri - tum qua  
 cor con - tri - tum, cor con - tri - tum qua

- si ci - nis: ge - re cu - ram me - i fi - nis, ge - re cu - ram  
 - si ci - - nis: ge - re cu - ram me  
 - si ci - - nis: ge - re cu - ram me - - i  
 - si ci - - nis: ge - re cu - ram me - - i fi

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

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

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

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

me - i fi - - nis.

- i fi - - nis.

fi - - - nis.

- - - - nis.

la - cri - mo - - sa di - es \_\_ il - la, qua re - sur - get, —

la - cri - mo - sa di - es \_\_ il - la, qua re - sur

la - cri - mo - sa di - es \_\_ il - la, qua re - sur

la - cri - mo - sa di - es \_\_ il - la, qua re - sur

Empty musical staves for piano accompaniment.

Final musical staff at the bottom of the page.

— sur - get ex fa - vil - - - la,  
- get, sur - get ex fa - vil - - - la,  
8 -get, qua re - sur - get ex fa - vil - - - la, ju - di - can *mf*  
-get, qua re - sur - get ex fa - vil - - la, ju - di

8

*mf* hu - ic er - go par - - ce De

*mf* hu - ic er - - go par - - ce De

8 - dus ho - mo re - - us, ju - di - can

-can - dus ho - mo re - - us, ju - di

-us, hu - ic er - - go par - - ce, par - ce De  
 -us, hu - ic er - go par - ce, par - ce De  
 8 - dus ho-mo re - - us, par - ce, par - ce  
 -can - dus ho-mo re - us, par - ce, par - ce De

The score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment line. The second system continues the vocal line with lyrics. The third system features a vocal line with lyrics and a piano accompaniment line. The fourth system shows a vocal line with lyrics and a piano accompaniment line. The fifth system contains three empty staves for vocal parts and one piano accompaniment line. The sixth system shows a vocal line with lyrics and a piano accompaniment line.



us: *pp* Pi - e, pi - e Je - su Do - mi - ne,

us: *pp* Pi - e, pi - e Je - su Do - mi - ne,

8 De - - us: *pp* Pi - e, pi - e Je - su Do - mi - ne,

us: Pi - e, pi - e Je - su Do - mi - ne,

*pp* pi - e,

*pp* pi - e,

8 *pp* pi - e,

pi - e,

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

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

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

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

*p*  
pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,

*p*  
pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,

*p*  
pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,

*p*  
pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,

*mp*

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

*mp*

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

*mp*

do - na, do - na e - is re

do - na, do - na e - is

do - na, do - na e - is

do - na, do - na e - is

do - na, do - na e - is

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

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

8  
*mf*  
do - na, do - na e - is re - qui - em,

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

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

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

8  
re - qui-em, do - na, do - na e - is

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

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

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

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

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

- qui - em. A - men, a

re - qui - em. A - men, a

re - qui - em. A - men, a

re - qui - em. A - men, a

re - qui - em. A - men, a

*ff*  
A - - men, *a ff* - - - - - men.

A - - - - - men.

*ff*  
a - - - - - men, a - - - - - men.

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

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

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

*ff*  
- - - - - men, a - - - - - men.

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

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

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

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