

The image is a highly detailed, black and white woodcut-style illustration of a title page. The central focus is a white rectangular frame containing the text. Above the frame, a winged cherub is depicted in a dynamic, almost dancing pose, with its wings spread wide. Below the frame, another cherub is shown in a more seated, contemplative pose, also with wings. The background is filled with intricate, swirling patterns and architectural elements, creating a sense of depth and grandeur. The overall style is characteristic of 18th or 19th-century book ornamentation.

Wolfgang Amadeus
Mozart
REQUIEM

in Full Score

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Confutatis

Andante

Corni di Bassetto (s)

Fagotti (s)

Trombe in D (s)

Timpani in D.A (s)

Tromboni Alto e Tenore (s)

Trombone Basso (s)

Violino I (M)

Violino II (s)

Viola (s)

Soprano (M)

Alto (M)

Tenore (M) TUTTI
Con - fu - ta - tis ma - le - di - ctis,

Basso (M) TUTTI
Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad

Violoncello Basso ed Organo (M) TUTTI

Andante

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass: Corni di Bassetto (s), Fagotti (s), Trombe in D (s), Timpani in D.A (s), Tromboni Alto e Tenore (s), and Trombone Basso (s). The middle section contains string parts: Violino I (M), Violino II (s), Viola (s), and Violoncello Basso ed Organo (M). The bottom section features vocal parts: Soprano (M), Alto (M), Tenore (M), and Basso (M). The vocal parts include the lyrics 'TUTTI Con - fu - ta - tis ma - le - di - ctis,' and 'TUTTI Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad'. The tempo is marked 'Andante' at the beginning and end of the page.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various rhythmic patterns and dynamics. A piano (*p*) dynamic marking is visible in the upper right section.

TUTTI *sotto voce*
Vo - - - ca,
sotto voce

TUTTI
Vo - - - ca.

8 flam - mis a - cribus ad - di - ctis, flam - mis a - cribus ad - di - ctis.

di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis.

Piano accompaniment for the vocal lines, featuring a dense texture of chords and moving lines. A piano (*p*) dynamic marking is present.

8

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

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

Con - fu - ta - tis

Con - fu - ta - tis ma - le -

The musical score consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line includes Latin lyrics: 'vo - ca me, vo - ca me cum be - ne - di - ctis.' and 'Con - fu - ta - tis ma - le -'. The score is written on multiple staves, including grand staff notation for the piano and a single staff for the voice.

12

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand. The lyrics are: "ma - le - di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, ma - le -". A second system of piano accompaniment follows, with a similar rhythmic texture. The bottom system contains a vocal line with lyrics: "ma - le - di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, ma - le -". The score is written in a key with one sharp (F#) and a common time signature (C). A rehearsal mark '(S)' is placed above the piano accompaniment in the second system.

15

sotto voce

Vo - ca, vo - ca me cum bene - di - ctis cum be - ne -

sotto voce

Vo - ca, vo - ca me, vo - ca me cum bene -

di - ctis, flam - mis a - cribus ad - di - ctis.

di - ctis, flam - mis a - cribus ad - di - ctis.

20

The first system of the score consists of seven staves. The top two staves are for the Violin I and Violin II parts, both marked with a piano (*p*) dynamic. The next two staves are for the Viola and Cello parts, also marked with a piano (*p*) dynamic. The bottom three staves are for the piano accompaniment, featuring a complex rhythmic pattern of sixteenth and thirty-second notes.

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

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

The second system of the score consists of five staves. The top staff is for the Violin I part, marked with a piano (*p*) dynamic. The next two staves are for the Viola and Cello parts, also marked with a piano (*p*) dynamic. The bottom two staves are for the piano accompaniment, continuing the rhythmic pattern from the first system.

The first system of the score consists of two grand staves (treble and bass clef). The treble staff contains a melodic line with a long slur over the first two measures, followed by a series of notes. The bass staff provides harmonic support with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system features a vocal line with lyrics and piano accompaniment. The lyrics are: "O - ro sup - plex et ac - cli - - - nis, cor con -". The vocal line is written in a single staff with a treble clef. The piano accompaniment continues in the grand staves below. The lyrics are repeated for two different vocal parts (Soprano and Alto/Tenor). The piano accompaniment includes a bass line with a rhythmic pattern of eighth notes.

31

The first system of the score contains two pairs of staves. The top pair consists of a treble clef staff and a bass clef staff, both in 3/4 time. The bottom pair also consists of a treble clef staff and a bass clef staff, both in 3/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one sharp (F#) to one flat (Bb) across the system.

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

The first vocal line is written on a treble clef staff. It begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The lyrics are: tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

The second system of the piano accompaniment, treble clef staff, continues the rhythmic patterns from the first system, with various note values and rests.

⁸ tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

The second vocal line is written on a treble clef staff. It begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The lyrics are: ⁸ tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

tri - tum qua - si ci - - - nis. Ge - - - re cu - - - ram,

The third vocal line is written on a bass clef staff. It begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The lyrics are: tri - tum qua - si ci - - - nis. Ge - - - re cu - - - ram,

The second system of the piano accompaniment, bass clef staff, continues the rhythmic patterns from the first system, with various note values and rests.

7 6b 5 7 3b 6b 7b 6bb
5 4# 3# 2

Fingering and articulation markings for the piano accompaniment. The markings are: 7, 5, 6b, 4#, 5, 7, 3b, 6b, 2, 7b, 6bb, 4b.

36

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics: "ge - re cu - ram me - i fi - - - nis!". The second system repeats the vocal line with the same lyrics. The third system shows the vocal line with lyrics: "cu - - - ram me - - i fi - - - nis!". At the bottom, there are musical symbols: a treble clef with a sharp sign, a 6/4 time signature, a double bar line, a 7b/3 time signature, a double bar line, a 6b/4 time signature, a double bar line, a 5/3 time signature, a double bar line, and a 7b/4 time signature.

5

Musical score for page 50, featuring vocal lines and instrumental accompaniment. The score includes dynamic markings such as *cresc.*, *f*, *p*, and *sotto voce*. The lyrics are:

qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa
 qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa

The score is arranged in multiple staves, including vocal parts and instrumental parts (Tromb. colla Parte). The lyrics are written below the vocal staves.

10

di - es il - la, qua - resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua - resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua - resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

sp

\flat - \flat 4 6 - 7 5 8 7 \flat 7 \flat 6 5 4 3 \sharp 7 \flat 6 9 8
 2 4 - 3 \sharp 4 \sharp 3 3 - 5 4 3

15

Musical score for voice and piano. The score consists of multiple staves. The vocal line is in the upper part, and the piano accompaniment is in the lower part. The lyrics are: "Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - mi - ne!". The score includes dynamic markings such as *p* (piano) and *sp* (sforzando). There are also some handwritten annotations in red ink, including a large bracket over the vocal line and the word "sp" written above the piano accompaniment. The score is numbered 15 in the top left corner.

Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - mi - ne!
 Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - mi - ne!
 Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - mi - ne!

6^b 4^b 3^b = 2^b 4^b 5^b = 4^b 4^b e 6^b 4^b 3^b

20

The first system of the musical score consists of seven staves. The top two staves are vocal parts with lyrics. The middle two staves are for a string quartet. The bottom three staves are for a piano accompaniment. A red bracket is drawn above the first two staves, and a red cross is drawn above the third staff.

(Tromb.c.P)

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! — Do - na e - is,

25



rall.

The first system of the musical score consists of seven staves. The top two staves are vocal parts (Soprano and Alto). The middle two staves are piano accompaniment (Right and Left Hand). The bottom three staves are additional piano accompaniment parts. The music is in a key with one flat and a 3/4 time signature. A red vertical line is drawn after the fourth measure of the system.



p

rall.

The second system of the musical score consists of seven staves. The top two staves are vocal parts with lyrics. The middle two staves are piano accompaniment (Right and Left Hand). The bottom three staves are additional piano accompaniment parts. The lyrics are: "e - is. do - na e - is re - qui - em! A - - - - men." and "Do - na e - is, do - na e - is re - qui - em! A - - - - men." A red vertical line is drawn after the fourth measure of the system.

5 6 7 4 6 7 5 6 5 6 5 6 4 6 6 #

3 3 3 4 5 5 # 4 4 4 4 #

3b 4

Domine Jesu

Andante con moto

Corni di Bassetto (s.)
Fagotti (s.)
Tromboni Alto e Tenore (s.)
Trombone Basso (s.)
Violino I (s.)
Violino II (s.)
Viola (s.)
Soprano (M.)
Alto (M.)
Tenore (M.)
Basso (M.)
Violoncello, Basso ed Organo (M.)

TUTTI
Do - mi - ne Je - su Chri - ste, Rex glo - riae, rex glo - riae! Li - bera

TUTTI
Do - mi - ne Je - su Chri - ste, Rex glo - riae, rex glo - riae! Li - bera a - nimas

TUTTI
Do - mi - ne Je - su Chri - ste, Rex glo - riae, rex glo - riae! Li - bera

TUTTI
Do - mi - ne Je - su Chri - ste, Rex glo - riae, rex glo - riae! Li - bera a - nimas

Andante con moto

Andante con moto

a - nimas o - mnium fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de poe - nis in -

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

a - nimas o - mnium fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni,

fer - ni, et de pro - fun - do la - cu.
 poe - nis in - fer - ni, et de pro - fun - do la - cu.
 poe - nis in - fer - ni, et de pro - fun - do la - cu.
 de poe - nis in - fer - ni, et de pro - fun - do la - cu.

p 6/5 6 4/3 = 6 5 6 4/3 = 6 4/3 7 6 5 4 3 6 4/3

Li - be - ra, li - be - ra e - as de o - re le - o - nis, li - be - ra, li - be - ra
 Li - be - ra e - as de o - re le - o - nis, li - be - ra
 Li - be - ra e - as de o - re le - o - nis, li - be - ra

p 6 6 5 6 1 1 1 6 6 4/3 =

19

r - as he o - re le - o - nis!

e - as he o - re le - o - nis! ne ab - sor - be - at e - as tar - tarus, ne ca - dant in ob -

6̣ - 4̣ - 4̣ 6̣ 1̣ 1̣ 1̣ 1̣ 3̣ 6̣ 3̣b 6̣b 5̣ - 6̣ 5̣b - 6̣

23

ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -

ne ob - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum. ne ca - dant, ne ca - dant in ob - scu -

scu - rum, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, ne ca - dant, ne ca - dant in ob -

3 6 6 3b 6 5 6 6 3 7 9 6 6 6 5 6 6

Musical score for measures 27-31. The score includes piano accompaniment for the right and left hands, and vocal lines for soprano, alto, and tenor/bass. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal lines are in Latin, with lyrics such as "scurum, ne ca_dant, ne ca_dant in ob_scu - rum, ne ca_dant, ne ca_dant in ob_scu -".

Vocal lines for measures 27-31. The lyrics are in Latin: "scurum, ne ca_dant, ne ca_dant in ob_scu - rum, ne ca_dant, ne ca_dant in ob_scu -". The score includes parts for soprano, alto, and tenor/bass. There are dynamic markings like *p* and *pp*. At the bottom of the system, there are figured bass numbers: 5, 7, 9, 7, 9, 7, 9, 7, 6, 3, 3, 6, 8, 7, 5.

Musical score for measures 32-36. This section consists of piano accompaniment for the right and left hands. The piano part continues with the complex rhythmic patterns seen in the previous section.

Vocal lines for measures 32-36. The lyrics are: "rum: sed sig - ni - fer, san - ctus Mi - chael, re - praesentet e - as in lu - cem". The score includes parts for soprano, alto, and tenor/bass. There are "SOLO" markings above the vocal lines. At the bottom of the system, there are figured bass numbers: 3, 1, 1, 1, 6, 6, 6, 3, 6, 3, 3, 6, 7, 6, 7, 6, 7, 5, 6.

38

san-ctam, re-prae-sen-tet, re-prae-sen-tet e-as in lu-cem san-ctam,
 as in lu-cem san-ctam, re-prae-sen-tet, re-prae-sen-tet e-as in lu-cem
 Mi-cha-el, re-prae-sen-tet e-as re-prae-sen-tet e-as in lu-cem
 SOLO
 sed sig-ni-fer, san-ctus Mi-cha-el, re-prae-sen-tet e-as, re-prae-sen-tet e-as in lu-cem

7 9 8 7 5b 7 8 5b 5 7 6 5 6 5 7 6 5 3 6

43

ctam,
 san-ctam,
 san-ctam,
 TUTTI
 quam o-lim A-brahae pro-mi-si-sti et se-mi-ni-jus,
 TUTTI
 (TUTTI)

7 # 6 7 8 7 4 5 4 3 7 # 7 3# 5

Musical score for measures 47-50. The score consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The music is in a minor key and features complex rhythmic patterns with many accidentals.

Musical score for measures 51-54. This section includes vocal lines with lyrics and piano accompaniment. The lyrics are: "TUTTI quam o-lim A-brahae pro-mi-si-sti, et se-mi-ni e-jus, si-sti, quam o-lim A-brahae et se-mi-ni e-jus pro-mi-si-sti, pro-mi-si-sti, quam o-lim A-brahae pro-mi-si-sti, pro-mi-si-sti, Vi.l." The piano accompaniment continues with complex rhythmic patterns.

Musical score for measures 55-60. This section features piano accompaniment and vocal lines. The lyrics are: "si-sti, quam o-lim A-brahae pro-mi-si-sti, quam o-lim A-brahae pro-mi-si-sti, et se-mi-ni e-jus, quam o-lim si-sti, quam o-lim A-brahae pro-mi-si-sti, Bassi et se-mi-ni". The piano accompaniment continues with complex rhythmic patterns.

Musical score for measures 61-64. This section includes piano accompaniment and vocal lines. The lyrics are: "si-sti, quam o-lim A-brahae pro-mi-si-sti, Bassi et se-mi-ni". The piano accompaniment continues with complex rhythmic patterns.

55

pro - mi - si - sti et se - mini e - jus, quam o - lim
 A - brahae et se - mini e - jus pro - mi - si - sti, quam o - lim
 quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim
 e - jus, et se - mini e - jus, quam o - lim A - brahae

4 3 3 6 3 4 3 7 6 3 3 7 6 5 3 7 6 5 3 3 3 5 3 3 3 5 4 3 3 6 5 4 3 3 6 7 6

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,
 A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 pro - mi - si - sti, pro - mi - si - sti, Vcl. 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122

63

quam olim A - brahae pro - mi - si - si et se - mini e - jus, et se -

si - sti. quam olim A - brahae pro - mi - si - si et se - mini e - jus, et

si - sti. quam olim A - brahae pro - mi - si - si et se - mini e - jus, et

et

6 4 6 4 6 4 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

63

se - mini e - jus, et se - mini e - jus, quam olim A - brahae pro - mi -

se - mini, se - mini e - jus, quam olim A - brahae pro - mi -

et se - mini, se - mini e - jus, quam olim A - brahae pro - mi -

se - mini, se - mini e - jus, quam olim A - brahae pro - mi - si - si

31 6 5 7 6 5 4 6 6 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70

73 a2

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

8 si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

quam o - lim A - brahae pro - mi - si - sti, pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

Hostias

Corni di Bassetto (S) *Andante* (S.)

(Senza Tromboni.)

Fagotti (S.)

Violino I (M.) (S.)

Violino II (M.) (S.)

Viola (M.) (S.)

Soprano (M.) **TUTTI**
Ho - sti - as et pre - ces ti - bi, Do - mi - ne, ti - bi,

Alto (M.) **TUTTI**

Tenore (M.) **TUTTI**
Ho - sti - as et pre - ces ti - bi, Do - mi - ne, ti - bi,

Basso (M.) **TUTTI**

Violoncello (M.) **SOLO** **TUTTI**

Basso ed Organo (M.) *Andante* (S.)

8

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

16

qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

23

Ho - sti - as et pre - ces ti - bi, Do - mi - ne,

Ho - sti - as et pre - ces ti - bi, Do - mi - ne,

31

lau - dis of - fe - ri - mus; tu su - sei - pe pro a - ni - ma - bus il - lis,

lau - dis of - fe - ri - mus; tu su - sei - pe pro a - ni - ma - bus il - lis,

39

qua-rum ho-di-e, ho-di-e me-mo-ri-am fa-ci-mus; *fac*

qua-rum ho-di-e me-mo-ri-am fa-ci-mus; *fac*

qua-rum ho-di-e me-mo-ri-am fa-ci-mus; *fac*

qua-rum ho-di-e, ho-di-e me-mo-ri-am fa-ci-mus; *fac*

47

e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam, *fac*

e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam, *fac*

e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam, *fac*

e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam, *fac*

Andante con moto

The first system of the score features a piano accompaniment. It consists of a grand staff with a right-hand treble clef and a left-hand bass clef. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante con moto'. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The vocal entries for the first system are marked 'TUTTI'. The lyrics are: *quam o-lim A-brahae pro-mi-si-sti, quam o-lim* (top voice) and *quam o-lim A-brahae pro-mi-si-sti et se-mi-ni e-jus, quam o-lim A-brahae* (bottom voice). The tempo marking 'Andante con moto' is repeated below the vocal staves.

The second system of the score continues the piano accompaniment. It features a grand staff with a right-hand treble clef and a left-hand bass clef. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The vocal entries for the second system are marked 'TUTTI'. The lyrics are: *quam o-lim A-brahae pro-mi-si-sti, quam o-lim* (top voice) and *quam o-lim A-brahae pro-mi-si-sti et se-mi-ni e-jus, quam o-lim A-brahae* (bottom voice). The tempo marking 'Andante con moto' is repeated below the vocal staves.

The third system of the score continues the piano accompaniment. It features a grand staff with a right-hand treble clef and a left-hand bass clef. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Vel.' (Vivace) marking is present at the end of the system.

4 3 7 6 2 6 5 7 6 2 6 5 4 7 4 7 6

63

A - brahae pro - mi - si - sti, pro - mi - si - sti,
 pro - mi - si - sti, et se - mi - ni - jus, quam o - lim A - brahae
 quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 Bassi et se - mi - ni e - jus,

Figured bass notation: 5 7 4 4, 5 5 2 6, 4 3 7 6, 7, 9 8 7 5 6 5 3, 4 3 5 4 3

65

et se - mi - ni e - jus, quam o - lim A - brahae pro - mi -
 et se - mi - ni e - jus pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim A - brahae pro - mi -
 et se - mi - ni e - jus, quam o - lim A - brahae pro - mi - si - sti,

Figured bass notation: 7 6 3 5, 5 7 6 2 8, 5 8 3 6, 5 3 6 7 6, 7 6 7 6

71

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

pro - mi - si - sti, Vol. 3 2 6 3 7 8 3# 9 4 7 5 2 4 3# 6 4 6 6 6 1/2

75

pro - mi - si - sti et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus

6 3 8 3 7 5 3# 6 5 4 3# 6 6 3 6

- jus, et se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - ni - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim Abrahae promi -

5 7 6 5 2 6 6 6 7 6 6 5
 5 4 3 2

A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.
 si - sti pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.