

# MOZART : Requiem « Cum sanctis tuis »

**Allegro**

pe - tu - a lu - ce - at e - is.

pe - tu - a lu - ce - at e - is.

pe - tu - a lu - ce - at e - is.

pe - tu - a lu - ce - at e - is.

Cum sanctis tu - is in ae -

**Allegro** C. di B. V. II.

Tr.

Timp.

Bassi Org.

ter - num,

ter - num,

Cum sanctis

ter - num,

**V. I. C. di B.**

Org.

V. Fag.

is in ae - ter - num, cum

tu - is in ae - ter - num, in ae - ter -

cum san - ctis tu - is,

**V. II.**

san - ctis tu - is in ae - ter - num,

tu - is in ae - ter num, in ae -

num, cum

cum san.ctis tu - is in ae - ter

Va. Fag.

cum san.ctis tu - is in ae - ter -

ter - num, cum san - ctis, cum san -

san - ctis tu - is in ae - ter

num, in ae - ter - num,

V. I. C. di B.

num, cum san - ctis tu - is, cum san

ctis, cum san.ctis tu - is, cum san

num, in ae - ter -

cum san - ctis, cum san - ctis, cum san.ctis

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

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

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

cum san - ctis tu - is in ae - ter -

num, cum san - ctis, cum san

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

num, cum

num, cum san - ctis tu - is in ae -

ctis, cum

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

san - ctis tu - is in ae - ter - num,

ter - num, cum san - ctis tu - is,

san - ctis tu - is, cum san, ctis,

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

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

cum sanctis tu - is in ae - ter - - num, in ae - ter - -  
 tu - is in ae - ter - - num, in ae - ter - - num, cum san - ctis tu -  
 - num, in ae - ter - - num, cum san - ctis tu - is in ae - ter - -  
 num, cum san - ctis tu - is in ae - ter - -

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

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

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

num, cum san - ctis tu - is in ae - ter -  
 tu - is in ae - ter - num, cum san - ctis  
 cum san - ctis, cum san - ctis, cum san - ctis  
 . is, cum san - ctis tu -

**Adagio**

- num, in ae - ter - num: qui - a pi - us es.  
 tu - is in ae - ter - num: qui - a pi - us es.  
 tu - is in ae - ter - num: qui - a pi - us es.  
 - is in ae - ter - num: qui - a pi - us, pi - us es.

**Adagio**

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with the lyrics "- men .....". The piano accompaniment features a circled 'B' in the first measure and a series of triplet figures in the second and third measures, with a forte (*f*) dynamic marking.

Soprano part and piano accompaniment. The Soprano part is labeled "SOP." and includes the lyrics "Cum Sancto". The piano accompaniment features a circled 'A' in the first measure and a circled 'B' in the second measure. The section is marked "ALL.<sup>o</sup> A CAPELLA" and includes dynamic markings *ff* and *mf*.



Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - - men .....

A - - - - - men A - - - - -

*mf*

..... A - - - - - men A - - - - - men A - - - - -

- - - - - men ..... Cum Sanc - to Spi - ri - tu in



- - - - - men A - - - - -

Glo-ri-a De-i Pa-tris A - - - - - men ..... A - - - - -

- - - - - men A - - - - -

- - - - - men A - - - - -

Cum Sancto Spi-ri-tu in Glo-ri-a De-i

men A - - - - -  
men A - - - - -  
Pa-tris A - - - - - men ..... A - - - - -

③

men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -  
men A - - - - - men A - - - - -

Cum Sane-to Spi-ri-tu in Glo-ri-a De-i Pa-tris A - - - - -

③

men A - - -  
 - - - - - men  
 - - - - - men A - men .....  
 - - - - - men ..... A - - - - - men

③ *f* *b*

*f* *b*

- - - - - men A - - - - - men A - -  
 A - - - - - men A - - - - - men  
 ..... A - - - - - men A - - - - - men A - men  
 A - - - - - men A - - - - - men

*b* *f* *b*

*b* *f* *ff* *f* *b*







A musical score for a piece titled "Amen". The score is arranged in three systems, each containing vocal parts and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal parts consist of three staves: a soprano line, an alto line, and a tenor/bass line. The piano accompaniment is written for a grand piano, with a right-hand part and a left-hand part. The lyrics "A - men A -" are written under the vocal staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* (fortissimo). The piano part features intricate textures, including arpeggiated chords and moving bass lines. The overall style is characteristic of a classical or romantic-era sacred work.

The musical score is arranged in systems. The first system includes vocal staves with lyrics: "men", "men Cum Sancto Spi-ritu in Glo-ri-a De-i", and "men A-". The piano accompaniment features circled first and third endings and a *mf* dynamic marking. The second system continues the vocal lines with lyrics: "A-men", "Pa-tris A-men", and "men A-men". The piano accompaniment continues with various chordal textures and a *mf* dynamic marking.



- men A -  
- men A - - - - men A - - - - men A -  
Cum Sancto Spi - ritu in Glo - ri - a De - i Pa - tris A - -

①  
①

- men  
- men A - - - - men A - - -  
- men ..... A - - - - men A - -  
Cum Sancto

Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men .....  
 ..... men ..... Cum Sancto Spi - ri - tu in  
 men ..... men A - men A - men

Glo-ri a De-i Pa-tris A - - - men ..... A - - -  
- - - - - men A - - - - -  
- - - - - men A - - - - -  
A - - - - -  
③  
③  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men A - - - - -  
- - - - - men A - - - - - men ..... A - - - - - men A - - - - -  
G  
f  
fz  
pp

Detailed description: This is a musical score for a vocal and piano piece. The page number is 400. The score is written in G major and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are 'Gloria Dei Patris Amen'. The piano accompaniment includes a prominent bass line with eighth-note patterns and chords. There are dynamic markings such as *f*, *fz*, and *pp*. A circled '3' indicates a triplet in the piano part. The score is divided into two systems, each with four vocal staves and two piano staves.

This musical score is for the hymn "Amen". It consists of vocal parts and piano accompaniment. The vocal parts are arranged in four staves, with lyrics "men" and "A - men" written below the notes. The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The score includes various musical notations such as dynamics (ff, f, fz), articulation (accents), and phrasing slurs. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines in the right hand.

This musical score is for the hymn "Amen". It consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system includes four vocal staves and a grand staff. The lyrics "men A" and "men A men" are distributed across the vocal parts. The piano accompaniment features a steady bass line and chords in the right hand. There are two circled triplets in the piano part, one in the right hand and one in the left hand, both marked with a forte (f) dynamic. The score is written in a key with one flat and a common time signature.



*smorzando*

The first system of the score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "- men", "- men", "- men .....", and "- men .....". The fifth and sixth staves are piano accompaniment, with the word *smorzando* written above the treble clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. There are circled numbers 4 and 5 at the end of the piano staves.

The second system of the score consists of six staves. The top four staves are vocal parts with lyrics: "A - - - - men A - - - -", "A - - - - men A - - - -", "A - - - - men A - - - - men", and "A - - - - men A - - - - men". The fifth and sixth staves are piano accompaniment, with the word *smorzando* written above the treble clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking *pppp* is present in both piano staves.

This musical score page, numbered 104, contains two systems of music. Each system includes vocal parts and piano accompaniment. The vocal parts consist of four staves (Soprano, Alto, Tenor, Bass) with lyrics "men A" repeated. The piano accompaniment is written for grand piano with a right-hand melody and a left-hand bass line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *A*. The key signature has one flat, and the time signature is 4/4. The first system covers measures 1 through 8, and the second system covers measures 9 through 16.



System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The key signature has two flats.

System 2: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. This system includes a piano section with chords and a more active melodic line. There are circled numbers '4' in the upper and lower staves of this system. The key signature has two flats.

System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The key signature has two flats.

System 4: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. This system features a piano section with chords and a more active melodic line. The key signature has two flats. The word "cres." is written at the bottom right of the system.

The musical score consists of several systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *cres.* (crescendo). The piano accompaniment also features *cres.* markings. The second system continues the vocal and piano parts. The third system introduces the vocal lyrics: "men Cum Sancto". The vocal parts are marked with *f* (forte). The piano accompaniment includes circled numbers 3 and 6, and a *f* marking. The fourth system continues the vocal and piano parts. The fifth system includes the vocal lyrics "men A men" and "men A". The piano accompaniment includes a *f* marking and a *stacc.* (staccato) marking at the end.

Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -

A - - - - - men Cum Sancto

- - - - - men A - - - - - men

*ff*

- - - - - men A - - - - - men A - -

Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -

A - - - - - men Cum Sancto

- - - - - men A - - - - - men

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - men A - -", "A - - - - - men Cum Sancto", "- - - - - men A - - - - - men", and "A - - - - - men A - -". The piano part includes dynamic markings such as *ff* and *ffz*. The score is arranged in systems, with vocal lines and piano accompaniment staves. The piano accompaniment consists of a right-hand part and a left-hand part, often grouped together with a brace. The vocal lines are written in a single staff with lyrics underneath. The piano part includes various musical notations such as notes, rests, and dynamic markings.

The musical score is arranged in two systems. Each system contains four staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), and a grand piano accompaniment (right and left hands). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin and include the words "men A men", "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A -", and "A - men Cum Sancto". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics such as *fz* (forzando) are indicated. The score concludes with a final cadence in the piano part.

..... A - - men A - - men A - - men.....

A - - men A - - men

A - - men A - - men

*sf sf ff f*

*sf sf ff f*

..... A - - men A - - men A - -

A - - men A - - men A - -

- - - - - men A - -

A - - men A - - men

*sf sf ff*

*sf sf ff*

Detailed description: This is a musical score for the word "Amen". It consists of two systems of music. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in a single melodic line with lyrics "A - - men A - - men". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *f* (forte) are used throughout the piano part. The score is set in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The page number "109" is located in the top right corner.

This musical score is for a vocal ensemble and piano. It consists of several systems of staves. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: -men A - - men A - - men A - - men A - . The score includes dynamic markings such as *ff* and *f*, and various musical notations including slurs, ties, and rests. The key signature has one flat (B-flat), and the time signature is 4/4.



- men..... A -  
 - men A - men A - men...  
 A - men A -  
 - men A -  
 - men..... A - men..... A - men..... A - men A -  
 ..... A - men..... A - men..... A - men A -  
 - men A -  
 - men A -  
 - men A -  
 - men A -

FFF  
 FFF  
 FFF  
 FFF  
 FFF



This musical score page, numbered 112, contains vocal and piano parts. The vocal section at the top consists of five staves, each with the lyrics "- men A - - - - - men" written below. The piano accompaniment is divided into three systems. The first system includes a grand staff (treble and bass clefs) and a separate staff with rhythmic markings 'y x' and 'x'. The second system features a grand staff with a 'ff' dynamic marking and a staff with rhythmic markings 'y x' and 'x'. The third system also features a grand staff and a staff with rhythmic markings 'y x' and 'x'. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

Glo - ri - a in ex - cel - sis  
Glo - ri - a in ex - cel - sis  
Glo - ri - a in ex - cel - sis  
Glo - ri - a in ex - cel - sis

This block contains four vocal staves, each with the lyrics "Glo - ri - a in ex - cel - sis" written below the notes. The notes are in a simple, melodic style, with some rests and a final note marked with an 'x'.

This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef) with various musical notations, including chords, single notes, and rests. There are some 'x' marks above the notes, likely indicating fingerings or specific articulation.

This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with various musical notations, including chords, single notes, and rests. There are some 'x' marks above the notes, likely indicating fingerings or specific articulation.

# VERDI : Requiem « Libera me domine »

171 *Pausa lunga* **senza misura\***

S. *Li - be - ra me, Do - mi - ne, de mor - te ae - ter - na, in di - e il - la tre -*

**senza misura**  
*f* [Vl.] [+Vle]

173 **Moderato** ♩ = 100  
**a tempo** \*\* *ff*

S. *- men - da: quan - do coe - li mo - ven - di sunt et*

**Moderato** ♩ = 100  
**a tempo** [+Fiati] *ff* **sempre f**

177 **f** **Allegro risoluto** ♩ = 116

S. *ter - ra.*

Coro **Contralti** *f*

*Li - be - ra me, Do - mi - ne, de*

**Allegro risoluto** ♩ = 116

\* A: S<sup>s</sup> = "senza tempo"

\*\* A: S<sup>s</sup> = | J... J |

181

Coro C.

mor - te ae - ter - - na, in di - e il - la tre - men - -

[Tutti] ff

186 Soprani

Coro C.

Li - be - ra me, Do - mi - ne, de mor - te ae - ter - na, - da: quan - do, quan - do coe - - li - mo -

190

S.

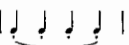
Coro C.

Bassi

- in di - e il - la tre - men - - da: quan - do, quan - do - ven - di sunt et ter - - ra. Dum ve - ne - ris -

Li - be - ra me, Do - mi - ne, de

ff

\* A: S<sup>c</sup> = 

195

S. *coe - - li - - mo - ven - di sunt - - et ter - - -*

Coro C. *- - ju - di - ca - - - re sae - cu - lum per i - - -*

B. *mor - te ae - ter - na, - - in di - e il - la tre - men - - -*

200

S. *- - - ra. Dum ve - ne - ris - - - ju - di - ca - - -*

Coro C. *- gnem, dum - - - ve - ne - ris ju - di -*

Tenori *f* *Li - be - ra me, Do - mi - ne, de mor - te ae - ter - na, - - -*

B. *- da: quan - do, - - quan - do coe - - - li - - mo -*

\* A: B<sup>c</sup> = | ♭ ♭ |\*\* A: B<sup>c</sup> = >

204

S. *re sae - cu - lum per i - gnem.*

Coro C. *- ca - re sae - cu - lum per i - gnem. Li -*

T. *in di - e il - la tre - men - da.*

B. *- ven - di sunt et ter - ra. Li - be - ra me,*

208

S. *Li - be - ra me, Do - mi -*

Coro C. *- be - ra me, Do - mi - ne,*

T. *Li - be - ra, li - be - ra me de mor - te ae -*

B. *Do - mi - ne, de - mor - te, de mor - te ae - ter -*

213

S. *f*<sup>\*</sup> - ne, Do - - - mi - ne, Do -

C. li - be - ra me, li - be - ra me

T. <sub>8</sub> - ter - na, in di - e il - la tre -

B. - na, in di - - - e, in di - - -

*ff*

217

S. - - mi - ne, *p* li - be - ra me, Do - mi - ne, de

C. de mor - te ae - ter - - - na,

T. <sub>8</sub> - men - - - da, *p* li - - -

B. - e tre - men - - - da,

[Ob.] *p* [VI.] *dolcissimo* [Fg.]

\* A: S<sup>c</sup> =



221

S. mor - te ae - ter - - - - -

Coro  
C. *p* li - be-ra me, Do - mi - ne, de mor - te ae -

T. - be - ra me,

B. *p* in di - e — il - la tre - men - da:

[Cl.]

225

S. - na, in di - e il - la, — il - la tre -

Coro  
C. - ter - - - na, in di - e — il - la tre -

T. li - be-ra me, Do - mi - ne, de mor - te ae - ter - na:

B. *<f>* quan - do coe - li mo - ven - di

*f*

229

S. - men - da,

Coro C. - men - da: quan - do coe - li mo - ven - di

T. quan - do coe - - - li mo - ven - - - di sunt et

B. sunt, quan - do coe - li mo - ven - di

[+Fl.]

233

S. **ff** li - be-ra me, li - be-ra me,

Coro C. **ff** sunt, quan - do coe - li, quan - do

T. **ff** ter - ra, quan - do coe - li, quan - do

B. **ff** sunt, quan - do coe - li, quan - do

[Tutti] **ff**

237

[f]

S. li - be-ra me, li - be-ra me, Do - mi - ne, de

Coro  
C. coe - li mo - ven - di sunt,

T. coe - li mo - ven - di sunt,

B. coe - li mo - ven - di sunt, quan - do

f

241

S. mor - te ae - ter - na, in di - e il - la tre-

Coro  
C. quan - do coe - li mo - ven - di sunt et

T. mo - ven - di sunt, mo - ven - di sunt et

B. coe - li mo - ven - di sunt et

f

245

S. - men - - - da.

Joro. C. ter - - - ra. Ju - di - ca - re, *f*

T. ter - - - ra. Dum ve - *f*

B. ter - - - ra. Dum ve - ne - ris — ju - di - ca - re — *f*

249

S. Ju - di - ca - re sae - cu - lum per i - gnem, — *f*

Joro. C. ju - di - ca - re sae - cu - lum — per i - - - gnem, per

T. - ne - ris — ju - di - ca - re sae - cu -

B. sae - cu - lum per i - gnem, — ju - di - ca - re sae - cu - lum per

253

S. *[p]* ju - di - ca - re sae - cu - lum per

Coro C. *[p]* i - gnem, ju - di - ca - re sae - cu - lum per i - - -

T. *[p]* - lum per i - gnem, ju - di - ca - re

B. i - - - gnem,

*p m.s.*

257

S. i - gnem. Do - mi - ne, Do - mi - ne,

Coro C. - gnem. Li - be - ra - me, li - be - ra,

T. sae - cu - lum per i - gnem. Do - mi - ne, Do - - -

B. *[p]* ju - di - ca - re sae - cu - lum per i - - - \*

*dolce*

\* A: B<sup>c</sup> = " - gnem"; vedi Note. see Notes.

Canto solo  
espressivo

261 Soprano

Li - be - ra me,

li - be - ra me,

Do - mi - ne, li - be - ra me,

mi - ne, li -

gnem. Li - be - ra

[VI.] *dolcissimo*

[Cor.] *dolce*

*ppp*

266

li - be - ra me, Do - mi -

me, li - be - ra me,

de - mor

be - ra me, de

me, Do - mi - ne,



271

S. - ne de mor - - - te, de mor - te ae - ter - - -

S. li - be - ra me,

Coro C. - - - te ae - ter - - -

T. mor - - - te ae - ter - - -

B. de - - - mor - te ae - ter - - -

276

S. - na, *f* li - be - ra me, li - be - ra

S. [*p*] in di - e il - - la, in di - e il - la tre -

Coro C. [*p*] - na, in di - e il - - la, in di - e il - la tre -

T. [*p*] - na, in di - e il - - la, in di - e il - la tre -

B. [*p*] - na, li - be - ra me, li - be - ra

*p*

280

S. me, li - be - ra me,

S. - men - da: quan - do coe - - - li mo - ven - di sunt et ter - \*

Coro C. - men - da: quan - do coe - - - li mo - ven - di sunt et ter -

T. - men - da: quan - do coe - - - li mo - ven - di sunt et ter -

B. me, li - be - ra me de mor - te ae - ter -

284

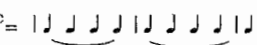
S. *f* li - be - ra me, li - be - ra me, li - be - ra

S. *f* - ra, li - be - ra me, li - be - ra me, li - be - ra

Coro C. *f* - ra, quan - - - do coe - li mo -

T. *f* - ra, li - - - be - ra, li - - - be - ra me de -

B. *f* - na, in di - - - e, in di - - - e tre -

\* A: S<sup>c</sup> = 

289

S. me — de mor — — — — — te ae — ter —

S. me — de mor — — — — — te ae — ter —

Coro  
C. - ven - di sunt, mo - ven - di sunt et

T. mor-te ae - ter - na, in di - e — — — — — il - la tre - men -

B. - men - - - da: — quan - do coe - - - li mo-ven - di sunt,

294

S. - na: — quan - - - do — — — — — coe - li mo-ven - di sunt

S. - na: — quan - - - do — — — — — coe - li mo-ven - di sunt

Coro  
C. ter - - - - ra, mo-ven - di sunt,

T. - da: quan - do coe - - - li mo-ven - di sunt,

B. quan - do — — — — — coe - - - li, quan - do coe - - - li, quan - do

[Ottoni] [Legni] ff m.d.

299

S.

S.

Coro  
C.   
T.   
B.

mo - ven - di sunt, mo - ven - di sunt,  
mo - ven - di sunt, mo - ven - di sunt,  
coe - - - li mo - ven - di sunt, quan - do

303

S.   
S.   
Coro  
C.   
T.   
B.

et ter - *ppp*  
et ter - *ppp*  
quan - do coe - - - li mo - ven - di sunt et ter - *ppp*  
quan - do coe - - - li mo - ven - di sunt et ter - *ppp*  
coe - - - li mo - - - ven - di sunt et ter -

310

S. - ra. \_\_\_\_\_

S. - ra. \_\_\_\_\_ Li - be - ra me, [p]

Coro C. - ra. \_\_\_\_\_ Li - be - ra me, Do - mi - ne, de [p]

T. - ra. \_\_\_\_\_ Li - be - ra me, Do - mi - ne, de mor - te ae - [p]

B. - ra. \_\_\_\_\_ Li - be - ra me, Do - mi - ne, de mor - te ae - ter - [p]

[Archi] p

316

S. Do - mi - ne, de mor - te ae - ter - na, in di - e \_\_\_\_\_

Coro C. mor - te \_\_\_\_\_ ae - ter - na, in di - e \_\_\_\_\_ il - la tre - [p]

T. - ter - na, in di - e \_\_\_\_\_ il - la tre - men - da, [p]

B. - na, in di - e \_\_\_\_\_ il - la tre - men - da, [p]

[+Legni] p

f

\* A: C<sup>c</sup> =

320

S. il - la tre - men - da, li - be - ra me, Do - mi - ne, de

Coro  
C. - men - da, li - be - ra me,

T. li - be - ra me, Do - mi - ne, de mor - te — ae - ter -

B. li - be - ra me, Do - mi - ne, de mor - te ae -

f p

324

S. mor - te — ae - ter - na, in di - e il - la tre -

Coro  
C. Do - mi - ne, de mor - te ae - ter - na, in di - e tre -  
\*\* Quattro sole voci

T. - na, in di - e — il - la tre - men - da:

B. - ter - na, in di - e — il - la tre - men - - -

f

\* A: T<sup>c</sup> = in di - e il - la il - la tre -

\*\* A: A piè di pagina Verdi scrisse: "Questo squarcio sempre *sottovoce* e verrà eseguito da poche voci; nel Coro basteranno 4 Soprani, 4 Con., 4 Ten., 4 Bassi".  
At the bottom of the page, Verdi wrote:



328 Soprano

*espressivo*  
Canto solo

Li - be - ra - me,

S. - men - da:

C. *Quattro sole voci sottovoce*

T. *sottovoce*

B. - men - da: quan - do coe - li mo - ven - di

quan - do coe - li mo - ven - di sunt, mo - ven - di sunt et

- da:

332

S. Do - mi - ne, li - be - ra - me,

S. *Quattro sole voci \*sottovoce*

C. quan - do coe - li mo - ven - di

T. sunt, mo - ven - di sunt et ter - ra.

B. *Quattro sole voci sottovoce*

quan - do coe - li mo - ven - di sunt, mo - ven - di sunt et

\* A: S<sup>c</sup> = | J . J J J |

336

S. Do - mi - ne, de - mor - te, de - mor - te

S. *pp* sunt et ter - ra. Li - be - ra, li - be -

Coro C. Li - be - ra - me, li - be - ra - me, li - be - ra -

T. *ppppp* Li - be - ra me

B. *ppppp* ter - ra. Li - be - ra - ra me

341

S. ae - ter - na, in di - e il - la - tre -

S. - ra, li - be - ra me, li - be - ra me,

Coro C. me, li - be - ra me, Do - mi - ne, de mor - te ae -

T. de mor - te, in di - e il - la, il - la tre -

B. de mor - te, in di - e tre -

348 *ppp* *espressivo*

S. - men - - - da. Do - mi - ne,

S. *ppp*  
Do - mi - ne.

Coro C. *ppp*  
- ter - - - na.

T. *ppp*  
- men - - - da.

B. *ppp*  
- men - - - da.

*pp* [Fg., Vle] [Ob.] [Vl. II]

354

S. Do - mi - ne, li - be - ra me - - - de

360 *cresc.*

S. mor - te ae - ter - na, in di - e tre -