

Missa de Requiem em Re menor
a uma voz y organo.

[76]

(1)

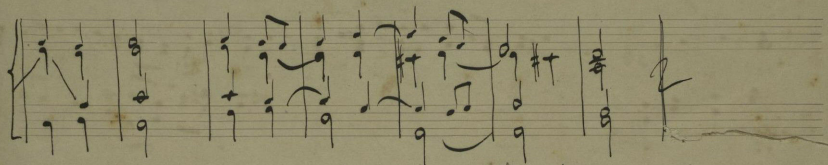
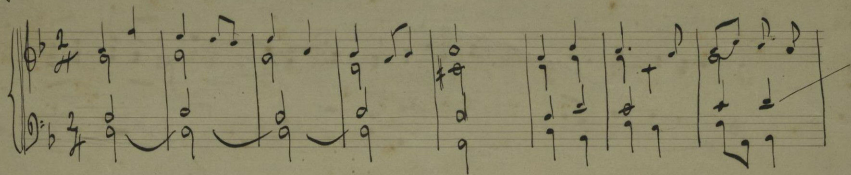
1926

Requiem.

CC 8446

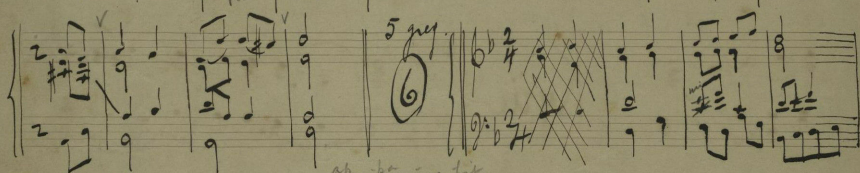
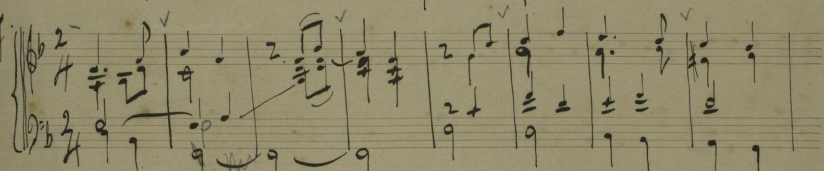
Tutti

②

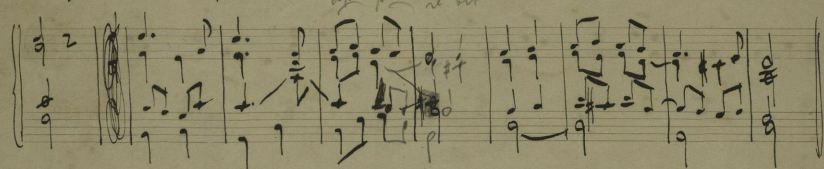


3. grey

④

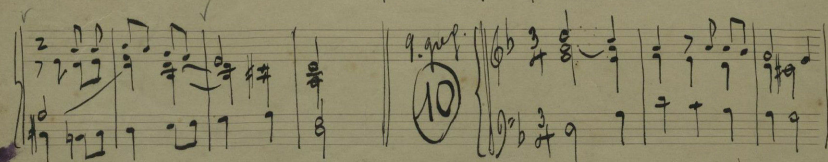
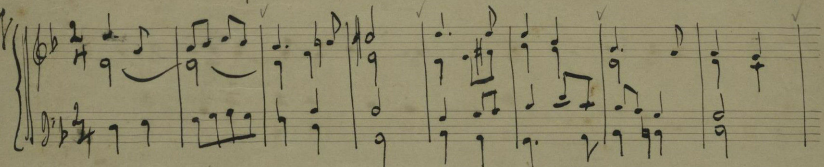


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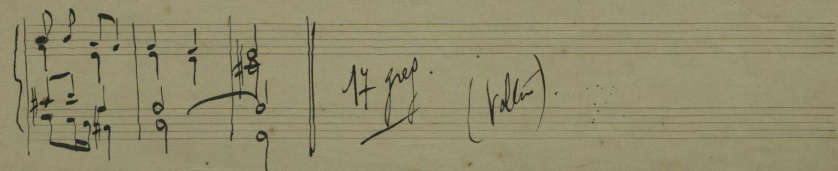
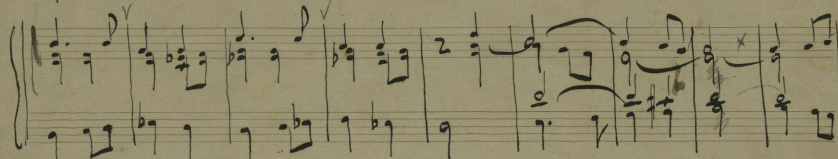
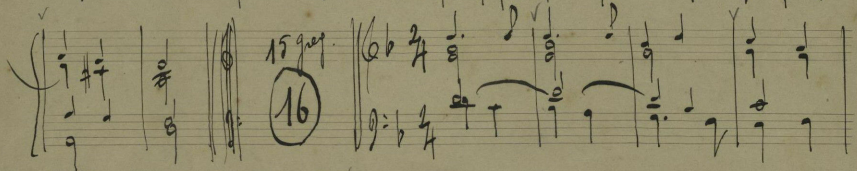
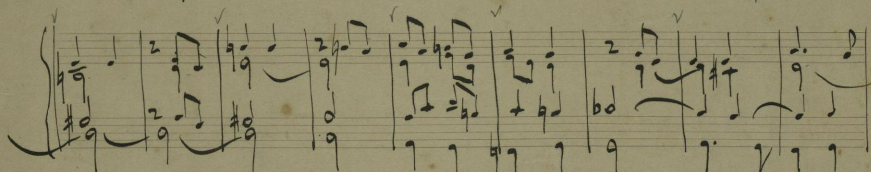
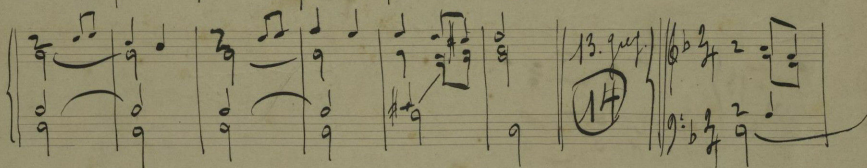
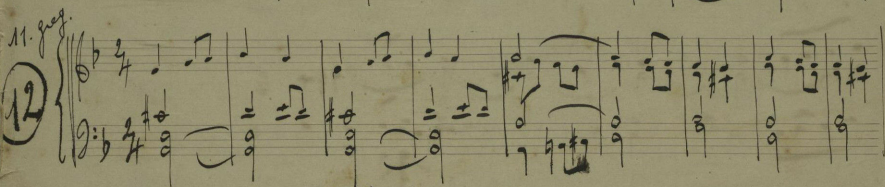
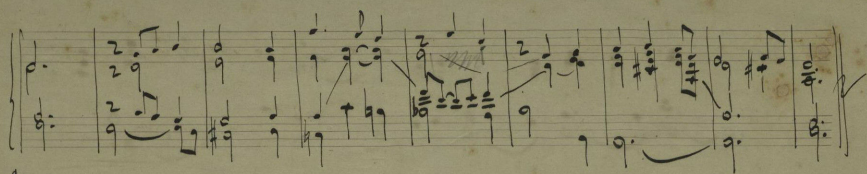
Free

8



9. and

10



(18)

19. gues.

(20)

Conced
n. 18

fin

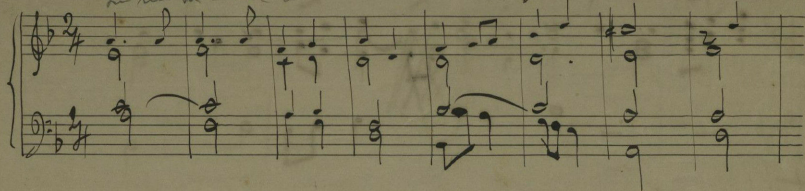
Et lo rose fin meher to be dire fin i

Gradual

Requiem como en el Futuro

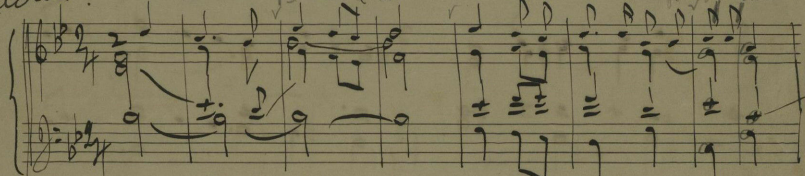
2

De me no - ri - a

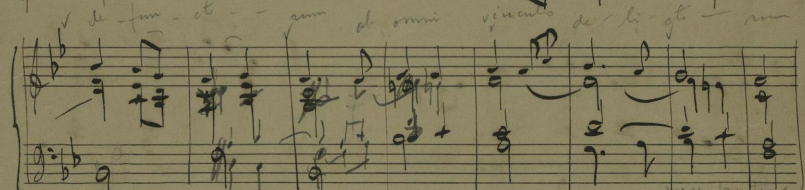


Tractus.

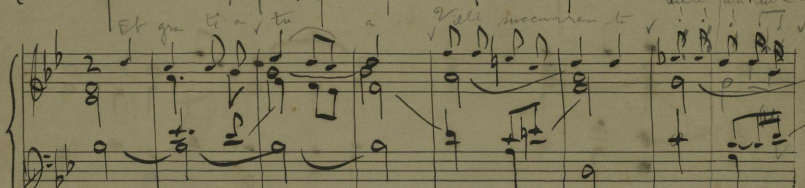
Ab - sol - ve Do mi - ne



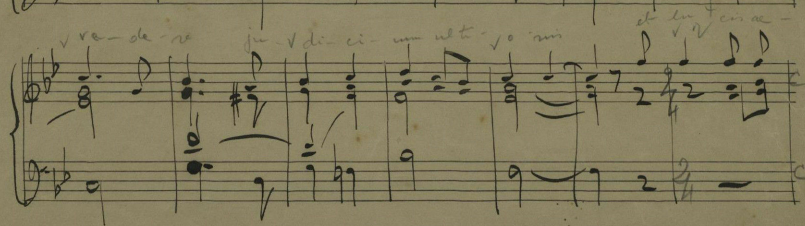
a mi - ser e om - ni - bus de li - cti - mus



de - sum - et - am de omni - vinculo de - li - cti - mus



Et gra - ti - a - tu a Pa - tri suc - cur - re - re mi - se - re



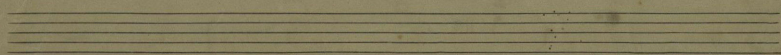
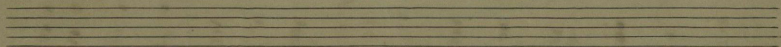
re - de - re ju - di - ci - um ut - ro - que et de - ca - sa

Vergil - na - le - a - ti tu o me ppeu - e.

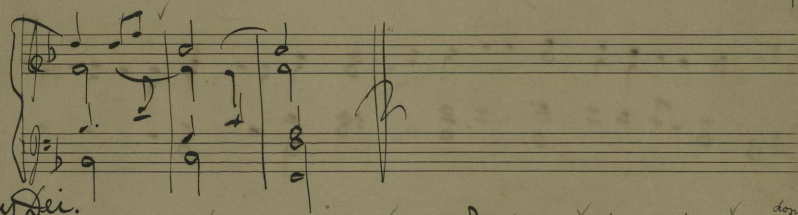
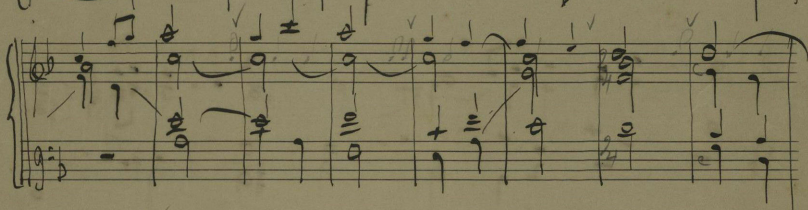
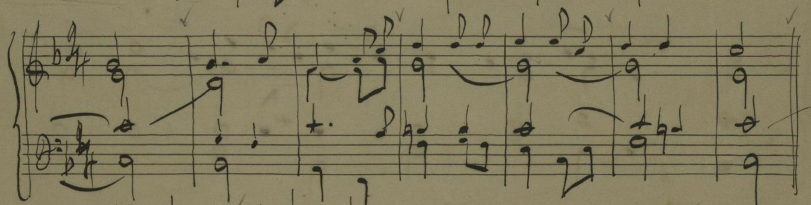
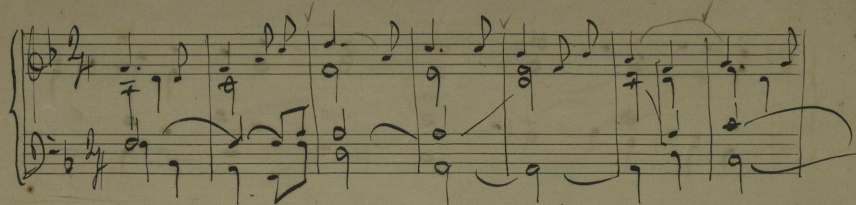
Sanctus. *C* *San - ctus* ✓

Ho - san - na ✓ *Ho - san - na*

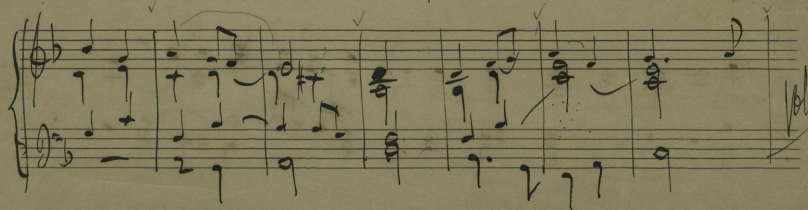
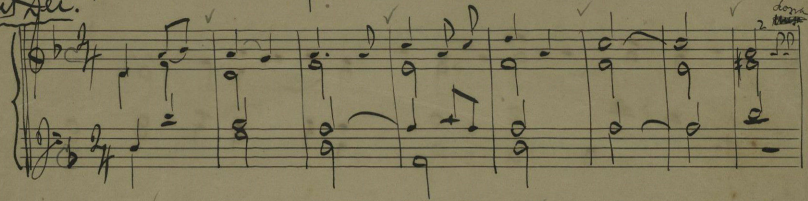
in ex - cel - sis ✓ *in ex - cel - sis*



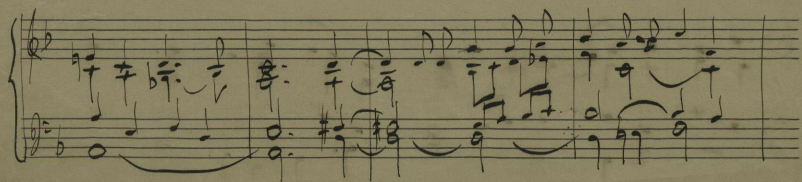
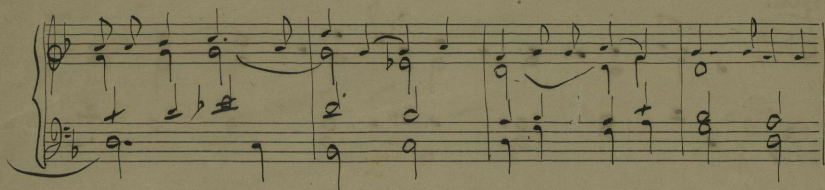
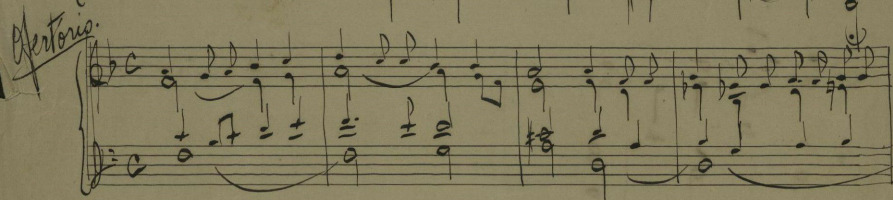
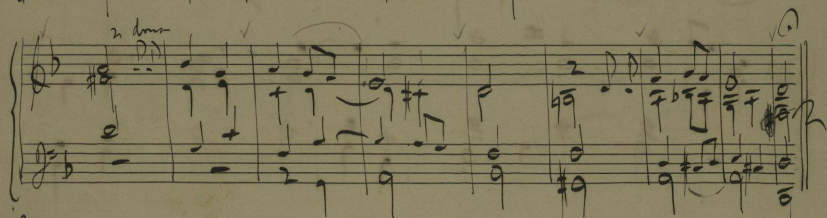
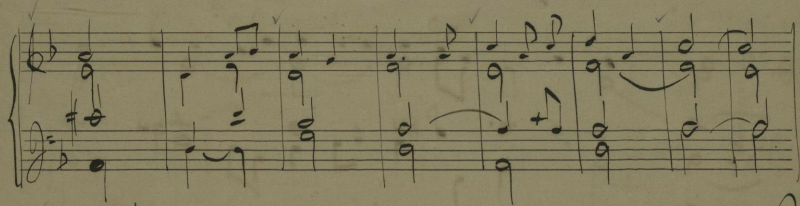
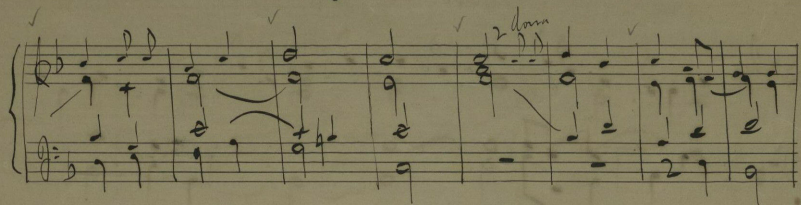
Benedictus.



Agnus Dei.



Alti più alti



Del "Domine Jesu" de la Pequeña Misa de Requiem
a una voz y órgano

This is a handwritten musical score for a piece titled "Domine Jesu" from a "Pequeña Misa de Requiem". The score is written for a single voice and an organ. It consists of six systems of music, each with a vocal line and an organ accompaniment. The notation is in a single system with a treble clef for the voice and a grand staff (treble and bass clefs) for the organ. The key signature has one flat (B-flat), and the time signature is 2/4. The music is written in a clear, legible hand. The organ part features various chords, arpeggios, and melodic lines, often with a sustained bass line. The vocal line is melodic and expressive, with some phrasing slurs. The score is on aged, slightly yellowed paper.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of five-line staves. The first system contains the first two staves, and the second system contains the next three staves. The music is written in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the upper voice, and the accompaniment is in the lower voice. The lyrics "The Rose Tree" are written below the first staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations in the margins, including "fac" and "tan".

A handwritten musical score for the song "The Rose Tree". The score is written on a single system with a grand staff (treble and bass clefs). The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a whole note. The accompaniment features a steady bass line with some chords and a final measure with a whole note. The handwriting is in ink on aged paper.

Comenius.

De la Pequeña Misa de Requiem a una voz y órgano

De 12. *Quelqu'un jure de l'écarter 2. une voix y organo 3.*

A handwritten musical score on aged paper. The title at the top is "De 12. Quelqu'un jure de l'écarter 2. une voix y organo 3." The score is written for two parts: a vocal line (treble clef) and an organ line (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of several measures with various notes, rests, and accidentals. The organ part includes some blacked-out notes, possibly indicating corrections or specific performance instructions. The notation is in a historical style, with some ligatures and specific note heads.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music consists of a melody in the upper staff and a bass line in the lower staff. The melody includes a trill marked "tr" and a fermata. The piece concludes with the word "Fine" written at the end of the staff.

fine

Handwritten musical score for a piece titled "Dad as primo all fine". The score is written on two staves, likely for piano and voice. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with the words "Dad as primo all fine" written vertically on the right side of the page.

Sad
d.s.
since
all
fine

Requiem.

Miss de Requiem (a una voz)

1738

Voz

Re-qui-am a-ter-nam do-na-e-is
 et lux per-pe-tu-a lu-ce-at e-is
 et ti-bi reddetur vo-tum in ye-ru-sa-lem
 ex-au-di o-ra-ti-onem me-am ad te
 omnis ca-ro ve-ni-et. Re-qui-am a-ter-nam

do-na-e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is
 Ky-ri-e e-lei-son Ky-ri-e e-lei-son
 son Ky-ri-e e-lei-son Chri-ste e-lei-son
 son Chri-ste e-lei-son Chri-ste e-lei-son

Gradual

Re-qui-am a-ter-nam do-na-e-is
 Do-mi-ne et lux per-pe-tu-a lu-ce-at e-is.
 In me-mo-ri-a a-ter-na e-rit ju-stus ab
 audi-ti-o-ne ma-la non ti-ne-bit.

Dal Kyrie alla fine

Tractus.

2

(Solo)

Ab-sol-ve Do-mi-ne a-ni-mas om-ni-um fi-li-um
de-fun-cto-rum ab omni vin-culo de-li-cto-rum
et gra-ti-a tu-a il-li suc-cur-ran-te mi-se-re-an-tes
va-de-re ju-di-ci-um ul-ti-o-nis et lu-cis æ-
ter-nae be-a-ti-tu-di-nis per-fu-i.

Sequentia

Proprium.

(Des iras)

1. Di-es iras, di-es il-la, sol-vet se-cun-dum in-fan-ti-la-
Da-vi-d cum-syl-la 2. Quantus tre-mor est fu-tu-rus
Quando ju-dex est ven-tu-rus, cum to-ta stric-te dis-cer-
tu-rus 3. Fu-ba mi-rum spas-sus sum per se-pul-chr-um re-gi-
o-nem coe-git om-nes an-te-thro-num. 4. Mors stu-pe-bit et ra-
tu-ra cum se-mi-get cre-a-tu-ra ju-di-ca-ti res-pon-da-
5. Liber scrip-tus pro-fer-re-tur in quo to-tum con-ti-ne-tur unde mun-dus

Requiem.

Missa de Requiem. (a una voz)

7138 Ray

1

Voz.

Re-qui-em a-ter-nam do-na-e-is re-qui-am et lux per-
 petu-a lu-ce-at e-is Be-de-est hymnus Deus in Si-on
 et ti-bi red-de-tur votum in Je-ru-sa-lam ex-au-di o-ra-ti-onem me-
 am ad De-omnis caro ve-ni-et. Requiem a-ter-nam

Kyrie

do-na-e-is Do-mi-ne: et lux per-pet-u-a lu-ce-at e-is.
 Ky-ri-e e-lei-son Ky-ri-e e-lei-son
 Ky-ri-e e-lei-son Chri-ste e-lei-son
 Chri-ste e-lei-son Chri-ste e-lei-son.

*Fal.
Kyrie
sino alla
Fina*

Gradual

Re-qui-em a-ter-nam do-na-e-is Do-mi-ne et lux per-pet-u-
 a lu-ce-at e-is In me-mo-ri-a ae-ter-na
 e-rit in-stis ab audi-ti-o-ne ma-la mor-ti-
 me-bit

6. Index ergo cum se - de - bit Quisquis la-tet affare —
 bit Nil in ultimum re-na-me — bit. 7. Quis sum miser tunc dicturus?
 Quam patris nunc rogatus? Cum vix justus sit occurus 8. Rex tre-
 mende ma-je-sta — tis Qui sal-vandos sal-vas gra-tis salva
 me fros pi-e-ta — tes 9. Recor-da-re ge-ne-ris — Quod sum cano-
 tra-ae vi-ae me me per-da- il-la di-c 10. Quae me sedi-
 las — sus Re-de-mi-ste cru-cem passus tantus
 labor no-cit cas — sus. 11. Juste index ulte-ri-
 do-mum per-missi-o-nis Ante diem nati-o-nis 12. Inge-
 mi-ssos tanquam re-us culpa re-bet vultus meus suppli-
 canti par — ce De — us 13. Qui Mariam absol-visti
 et la-tro-nem exan-di-sti Mihi pro-pue spem dedi-sti.

14. Proces me-ae non sunt di-gne sed tu bonus fac be-nigne
Ne por-en-ri cre-mer i-g-ne

15 Inter o-ves lo-cum
procta— Et ab haec dis-me-se-questra statu-ens in parte dextrae

16. Con-fu-ta-tis ma-le-di-ctis Flam-mis a-cri-bus Flam-mis
a-cri-bus ad-di-ctis Vo-ca me-cum bene-di-

ctis 17. O-ro sup-plex et ac-clin-us Cor con-stitu-tus in-ci-nis

gere-cum-mi finis. 18 La-cri-mosa di-tes-illa

la-cri-mosa di-es il-la qua-resur-get ex fa-

vil-la. 19 Iu-di-can-dus ho-mo re-us huic er-go

par-ce-de-us 20. Pi-e Je-su Do-mi-ne

Pi-e Je-su Do-mi-ne dona e-is

re-qui-em A men.

Oratorio.

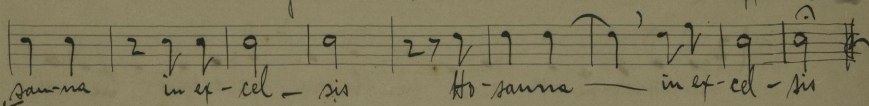
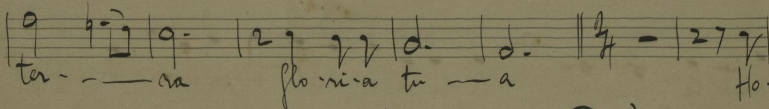
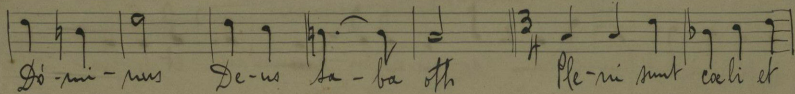
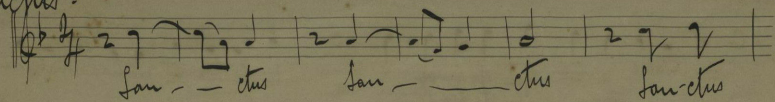
(Missa de requiem) Continuation.

⑤ 782

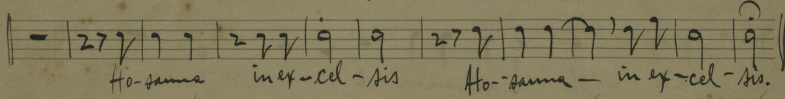
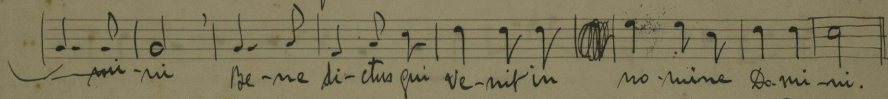
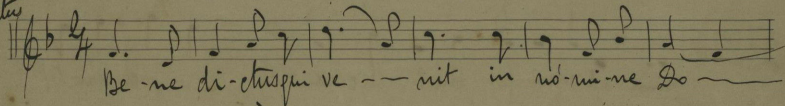
Domine Je-su ^{Christe Rex} glo-ri-æ, li-be-ra a-ni-mas om-ni-um fi-
de-li-um de-fun-cto-rum de poe-nis in-fer-ni et de pro-
fun-do la-cu: li-be-ra eas de o-re le-o-nis,
ne ab-sor-be-at eas tar-ta-rus ne cadant in obscu-
rum ad signi-fer sanctus Micha-el re-præ-sen-tet
e-as in lu-cem san-cto-rum: A-mo-ni-a-bra-
hæ promi-si-sti et sé-mi-ni e-jus
Ho-sti-as et preces ti-bi Do-mine laudis of-fe-ri-
mus: tu sus-ci-pe pro a-mi-cri-bus il-lis, Quan-tum ho-di-
e me-mo-ri-am fá-ci-mus fac eas, Do-mine,
de morte tran-si-re ad vi-tam. A-mo-ni-a-bra-
hæ promi-si-sti et sé-mi-ni e-jus.

Sanctus.

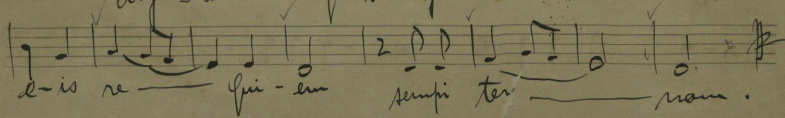
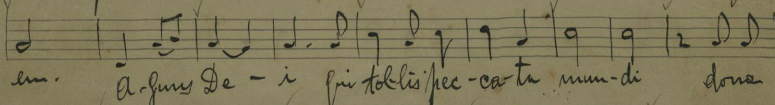
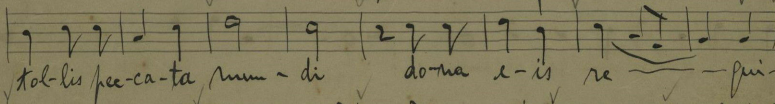
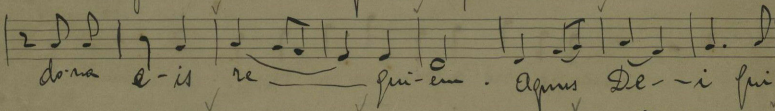
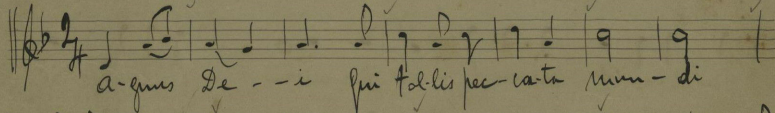
6



Benedictus

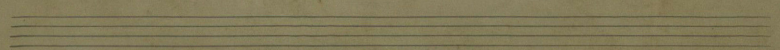
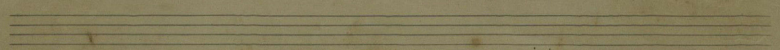
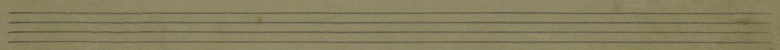
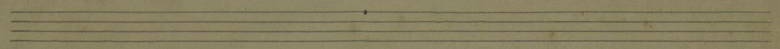
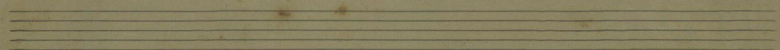
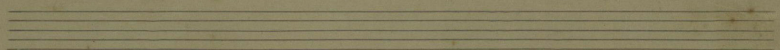
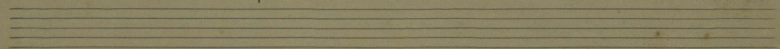
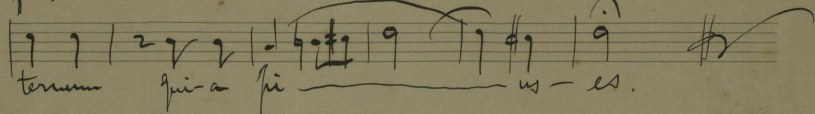
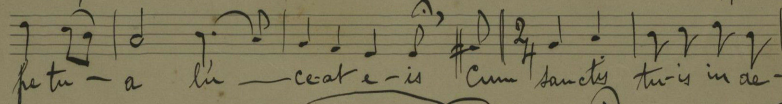
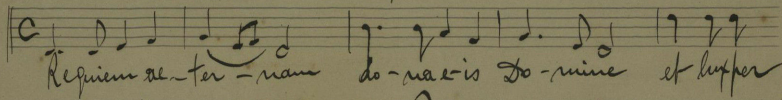
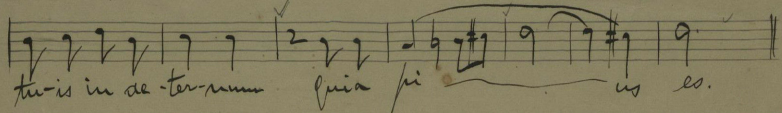
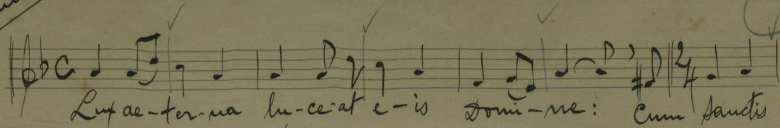


Agnus Dei



Communis.

(7)



judi cetur — 6. — ju-dex ergo cum se-de-bit Quid quid
 la-tet appa-re-bit Nil in ultimum re-mane-bit
 7. Quis cum miser tunc dictu-rus? Quam pa-tri-mum ro-ga-tu-rus? Cum ipse iudex
 sit se-cu-rus 8. — Rex tremenda ma-je-sta-tis Qui sal-
 vandos sal-vas gra-tis salva me-fu-gi-e-la-tis
 9. — Re-corde-re Je-su-chri-ste Quid sum cui tu cae-li vi-ae re-me-
 per-das il-la di-e 10. — Que-ris me sedi-ste las-sis
 Re-de-mi-isti cum-cum pas-sus tan-tus la-bor non sit
 cas-sus 11. — Juste ju-dex ul-ti-o-nis do-mine pro-fer mi-si-
 ri-o-nis Ante di-em pas-ti-o-nis. 12. — Iu-ga-mi-seo
 tan-quam re-us Cul-pa ru-bet vul-tus me-us sup-pli-
 cant
 par-ce De-us.

reg.

13. Qui Mariam abs-ol-vi-sti et la-tro-nem ex-andisti Mi-hi pro-pri-um de-di-sti.

14. Preces me-ae non sunt dig-ne ad tu-bis bonis fac-be-mi-que

Ne per-en-ni-ere mer-i-que 15. Inter-o-ves lo-cum

pro-ste Et ab-ha-dis me-seque-sta sta-tu-eris in par-te dex-tra.

16. Con-fu-ta-tes ma-le-di-ctis Flam-mis a-cri-bus, flam-mis

a-cri-bus ad-di-ctis Vo-ca me cum be-ne-di-

ctis. 17. O-ro sup-plex et ac-cle-nis Cor co-strit-tum quasi ci-nis

ge-re cu-nam me-i fi-nis. 18. La-cri-mo-sa di-es

il-la La-cri-mo-sa di-es il-la Quo-re sur-get

ex-fa-vi-la- 19. Judican-dus ho-mo-re-us hinc er-go

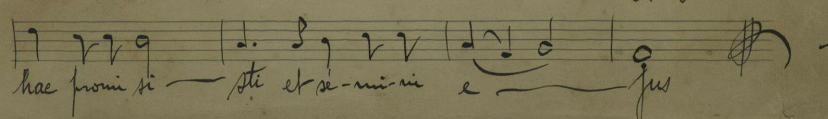
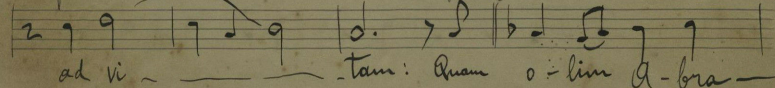
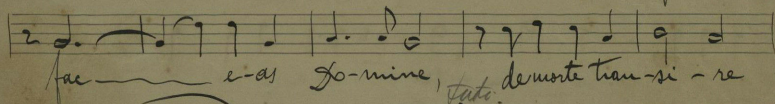
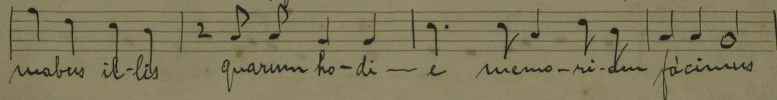
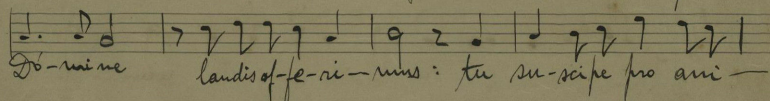
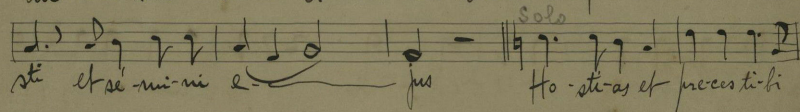
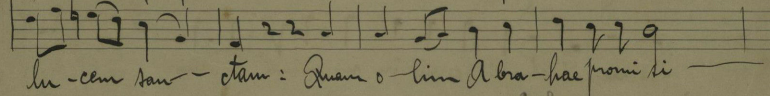
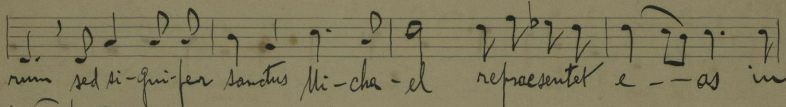
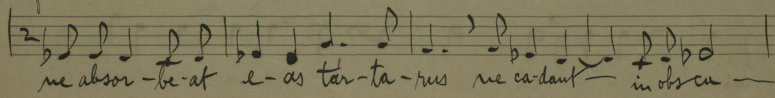
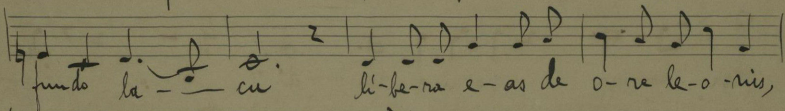
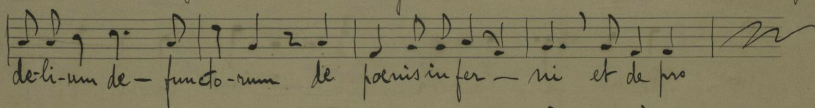
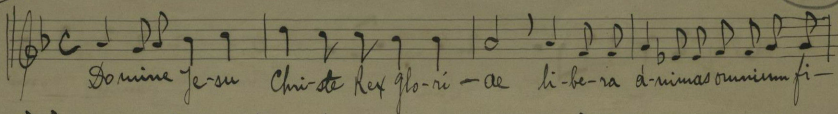
par-ce De-us 20. Pi-e Je-su Do-mi-ne Pi-e Je-su

mi-ne do-na e-is re-qui-em. Amen.

Hectorio.

Missa de requiem (Cont.)

W. R. R. 5



Sanctus.

6

San - ctus, San - ctus Sanctus Domi
nus De-us Sa - ba - oth Pleni sunt caeli et
ter - ra glo - ri - a tu - a Ho -

sanna in ex - cel - sis Ho - sanna - in ex - cel - sis.

Benedictus.

Be ne - di - ctus qui ve - nit in no - mi - ne Do - mi
ni, Be - ne - di - ctus qui ve - nit in no - mi - ne Do mi
Ho - sanna in ex - cel - sis Ho - sanna - in ex - cel - sis.

Agnus Dei

Agnus De - i qui tol - lis pec - ca - ta mun - di
do na e - is re - qui - em agnus De - i qui
tol - lis pec - ca - ta mun - di do na e - is re - qui -
em Agnus De - i qui tol - lis pec - ca - ta mun - di do na
e - is re - qui - em sem pi ter nam.

Organum.

(7)

luc a-terna lu-ce-at e-is, Do-mi-ne Cum

Sanctus tu-is in æ-ternum, quia pi-us es

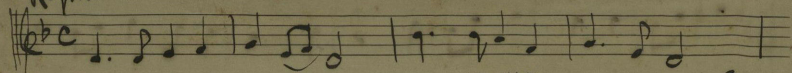
Re-qui-em æ-ter-nam Do-na e-is Do-mi-ne

et lux perpe-tu-a lu-ce-at e-is. Cum sanctis

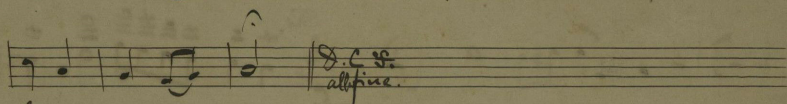
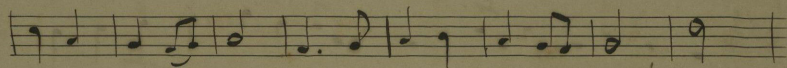
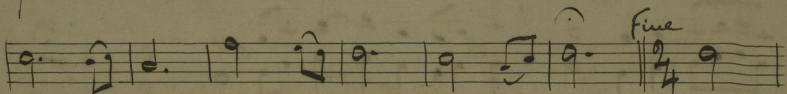
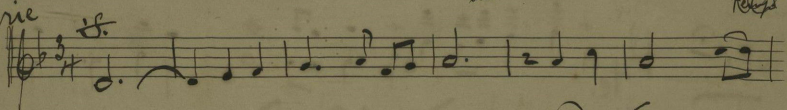
tu-is in æ-ternum quia pi-us es.

*Libera
me.*

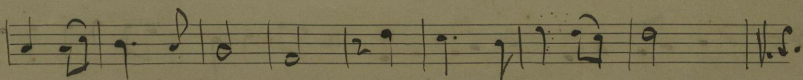
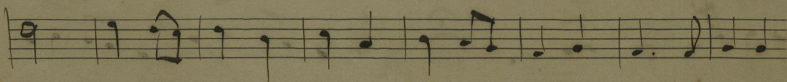
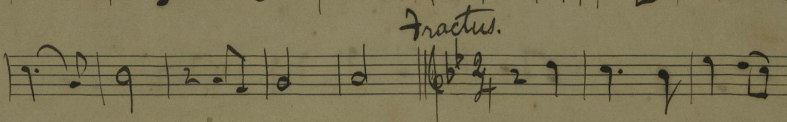
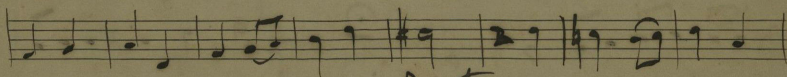
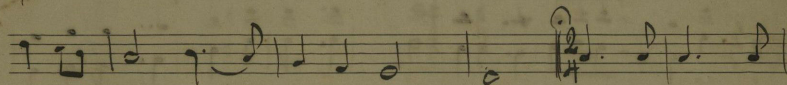
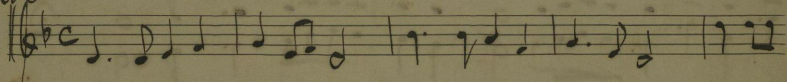
Empty musical staves for the organ part.

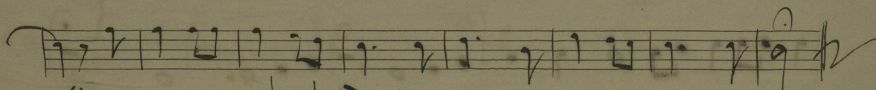
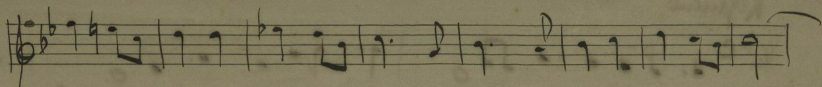


Kyrie



Gradual





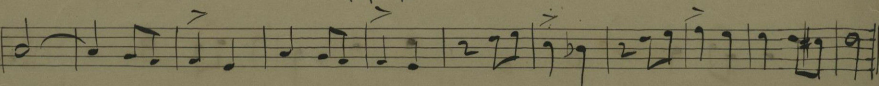
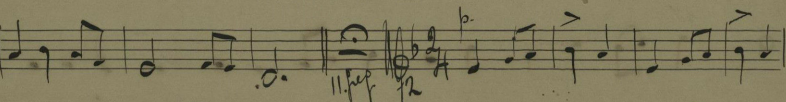
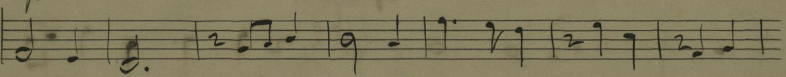
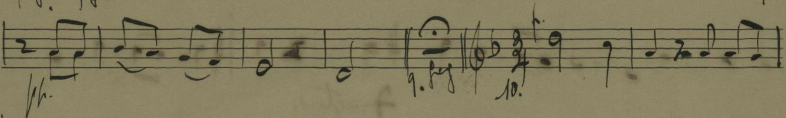
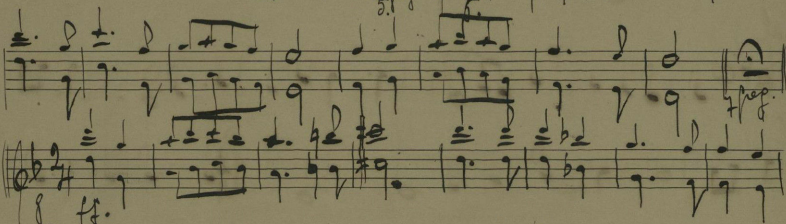
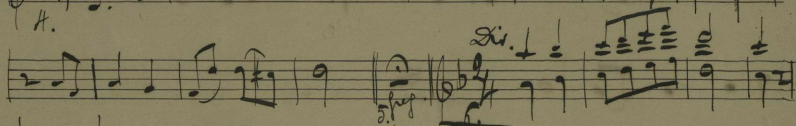
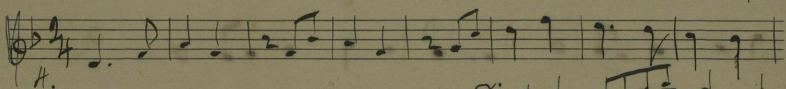
Sequentia *div.*

(Ric. iac)

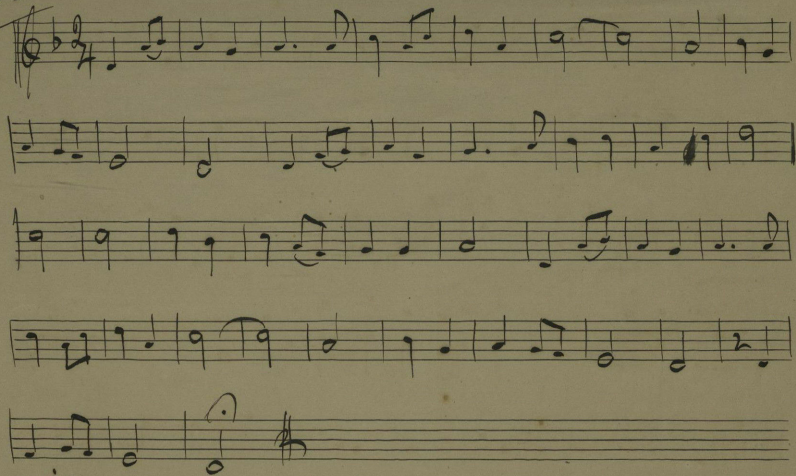
1. f. primo

4. e.

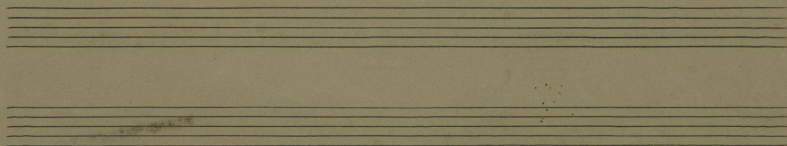
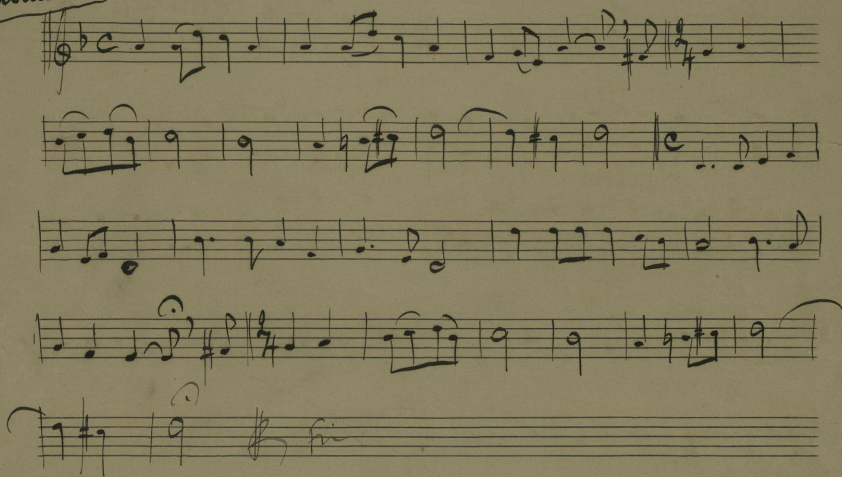
Handwritten musical notation on two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The second staff has a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.



Agnus Dei.



Communio.

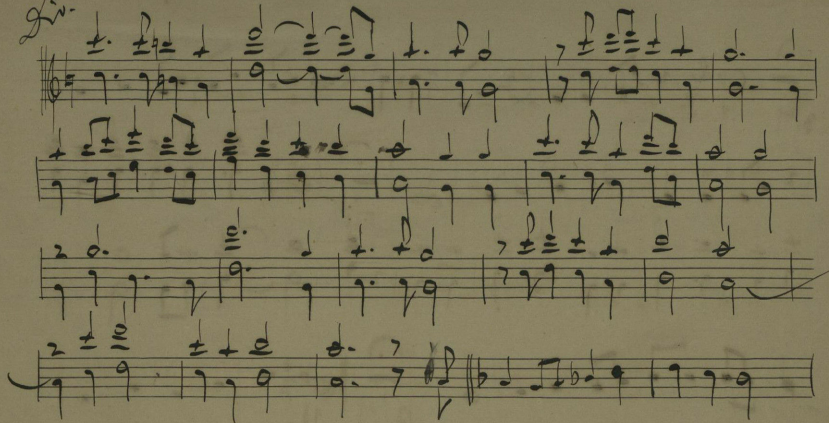


Handwritten musical score for "The Rose Tree" on five staves. The score includes a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written on the top staff, and the accompaniment is on the lower staves. The score is divided into measures, with some measures containing multiple notes or rests. The handwriting is in ink on aged paper.

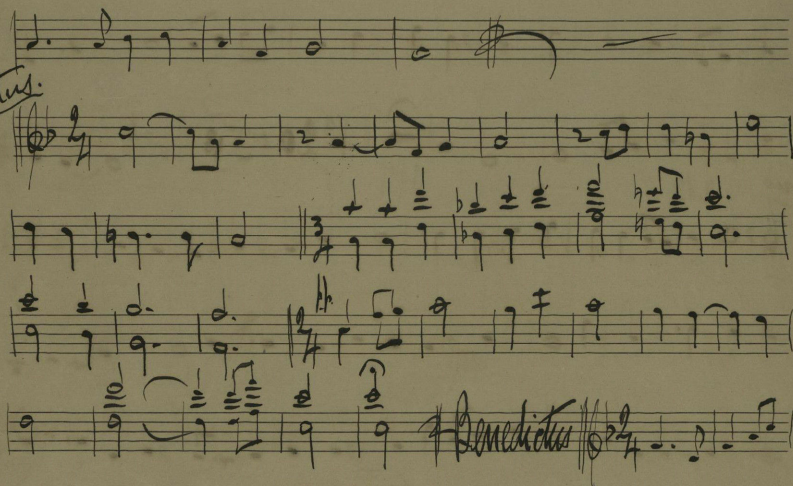
Handwritten musical score for a horn part, featuring a key signature change from D major to A major and a time signature change from 2/4 to 2/2. The score includes the title "Offertorio" and the tempo marking "Molto".

Handwritten musical score for "The Rose Tree" on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f." and "fiv.". The manuscript is on aged, yellowed paper.

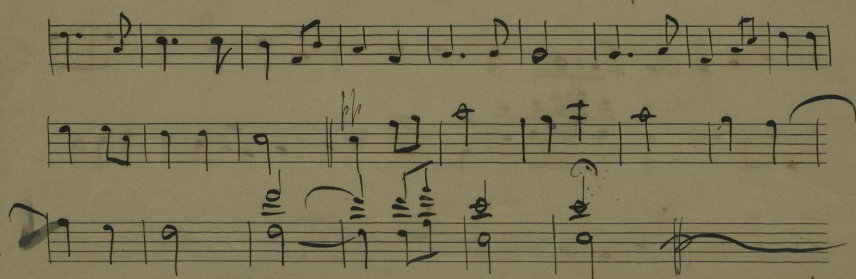
Gloria.



Sanctus.



Benedictus



Misa de Requiem (a una voz)

W. L. L.

Violin I. (B)
Lento Mod^{to}

Lithoils

Syrie

Isabel

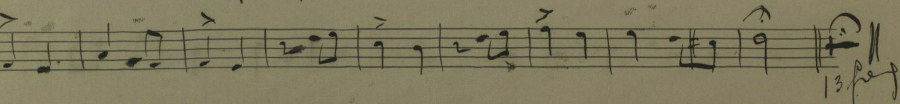
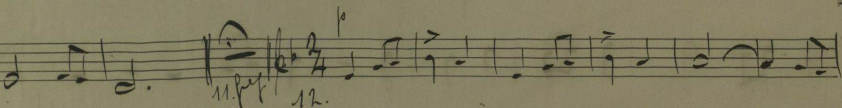
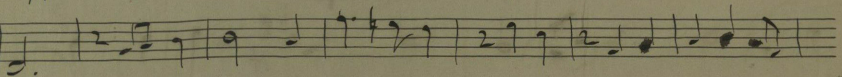
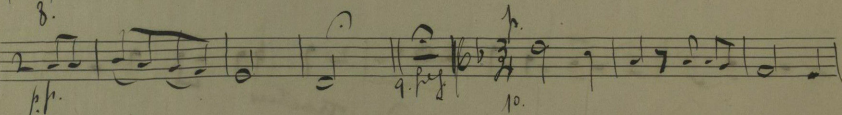
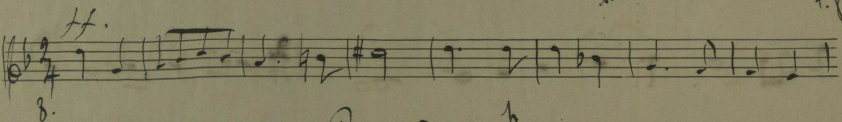
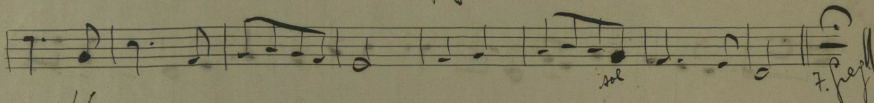
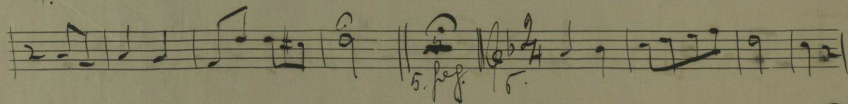
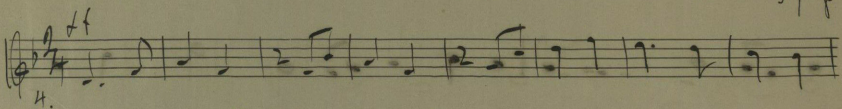
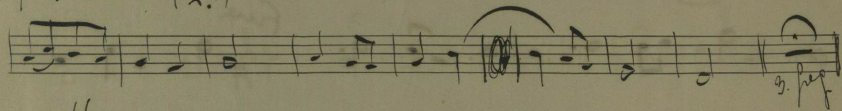
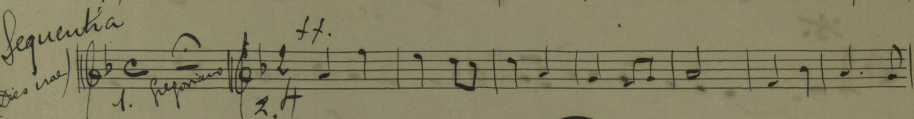
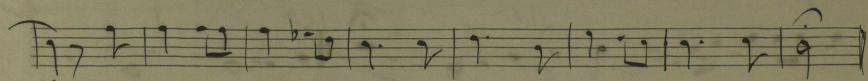
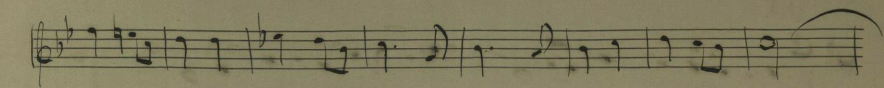
fine

Fine.

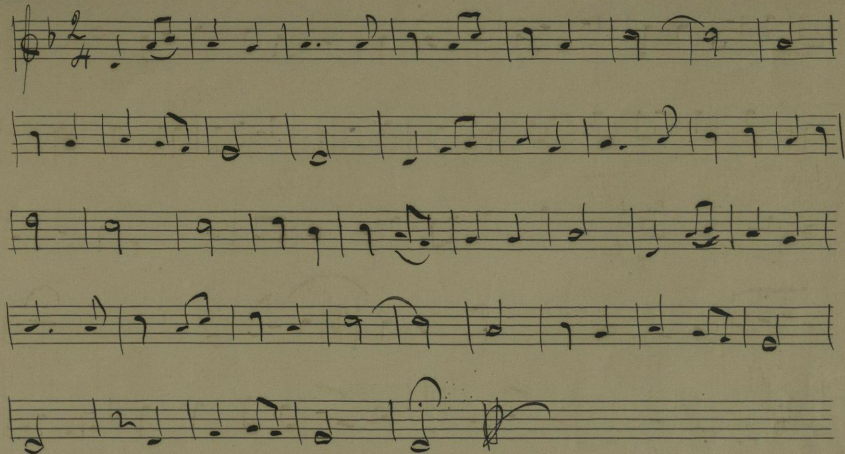
Fractus.

v. S.

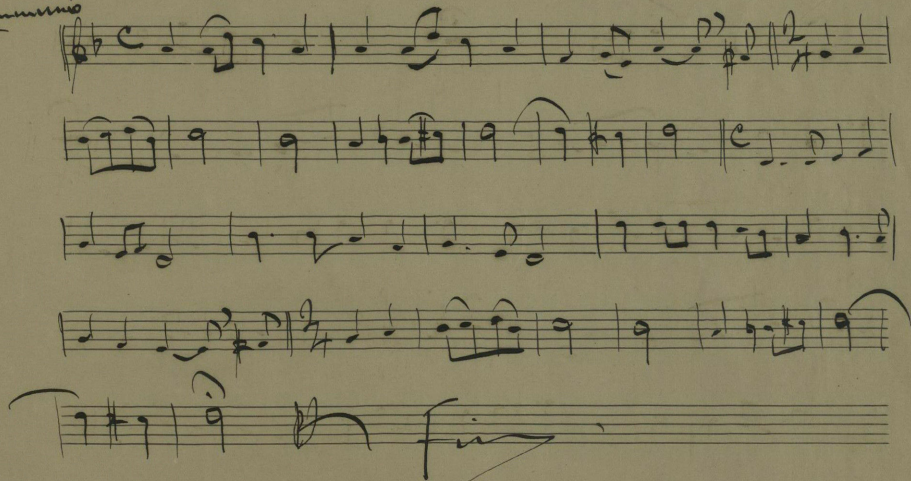
Sequentia
bis me



Agnus Dei.



Commu-nio



14.

15. *frag.* 16.

p.

17. *frag.* 18.

19. *frag.* *rippe:* *A* *men*

fortiori.

f

V. S.

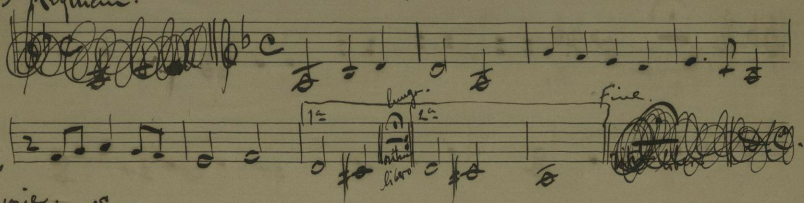
p.

Sanctus.

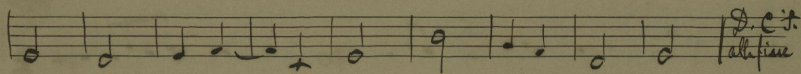
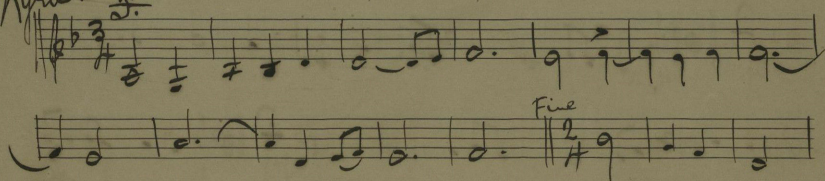
Violin II Requiem.

Missa de Requiem (a minor key)

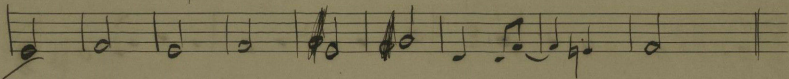
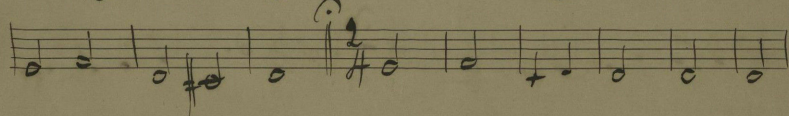
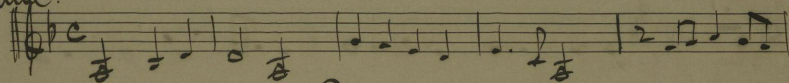
W. H. R.



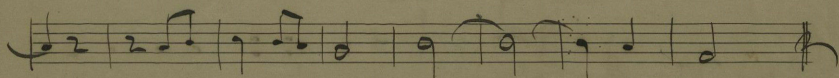
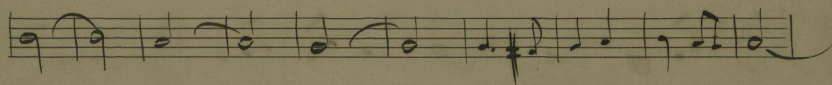
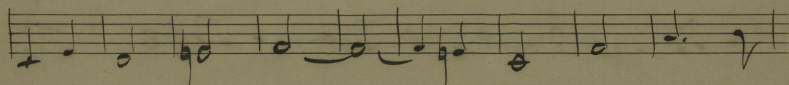
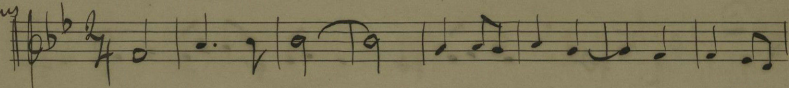
Kyrie.



Gradual.

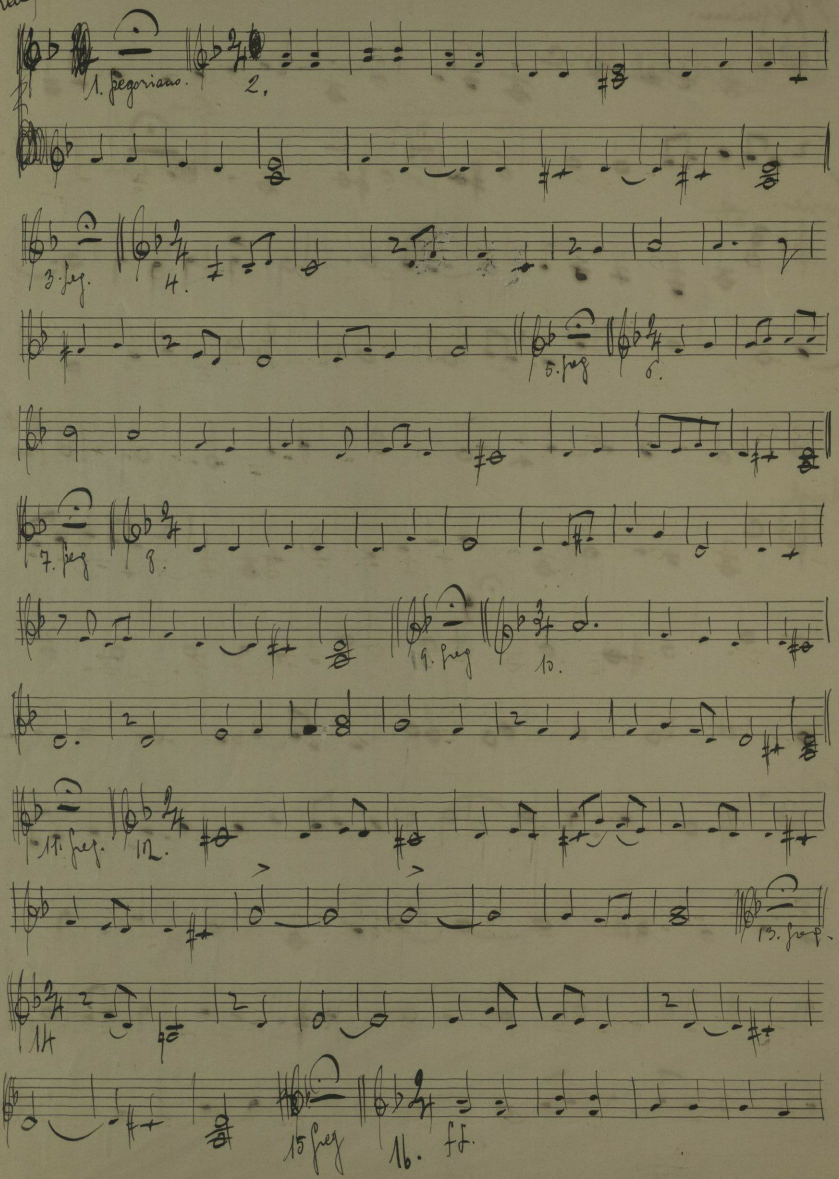


Tractus

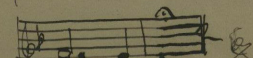
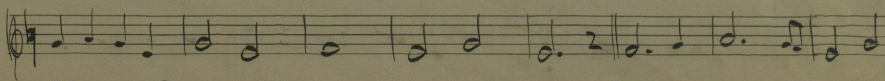
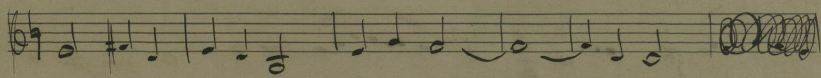
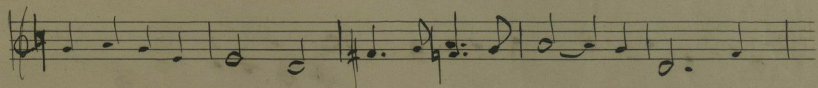
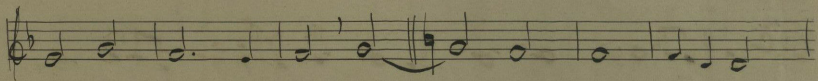
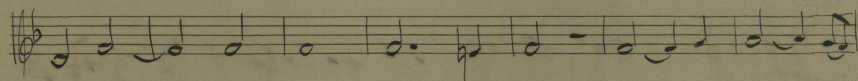
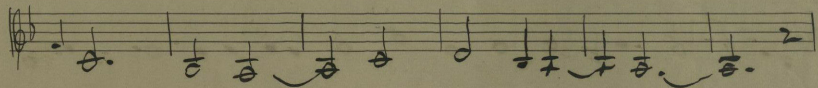
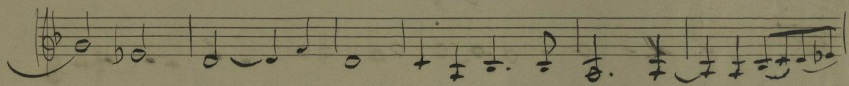
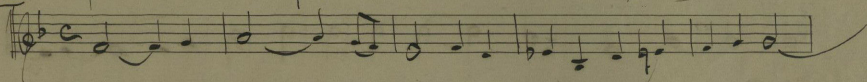
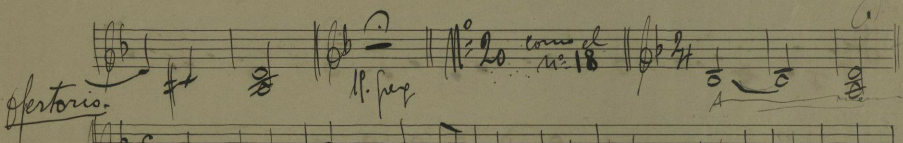
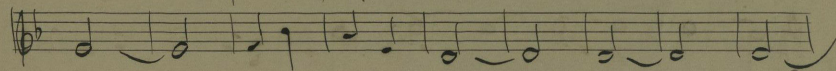
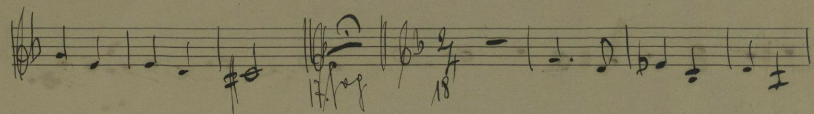
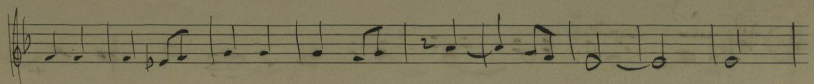


Segue
Sis irae

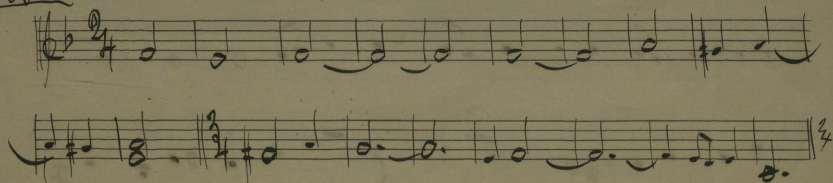
Handwritten musical score for a piece titled "Segue Sis irae". The score consists of 16 measures, each with a key signature of two flats (Bb and Eb) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. The measures are numbered 1 through 16, with some measures containing additional markings like "1. pegriano.", "2.", "3. peg.", "4.", "5. peg.", "6.", "7. peg.", "8.", "9. peg.", "10.", "11. peg.", "12.", "13. peg.", "14.", "15. peg.", and "16. ff.". The score is written on a single page of aged paper.



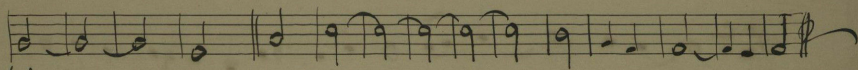
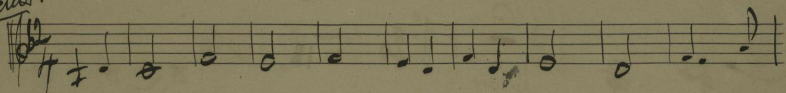
1. pegriano. 2.
3. peg. 4.
5. peg. 6.
7. peg. 8.
9. peg. 10.
11. peg. 12.
13. peg. 14.
15. peg. 16. ff.



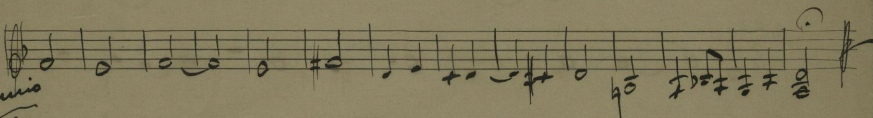
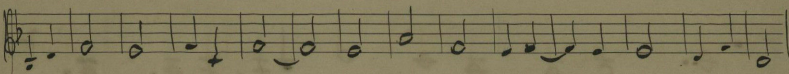
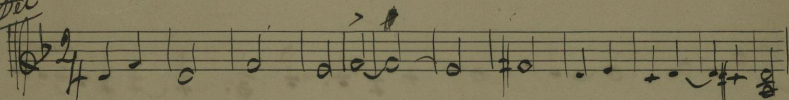
Sanctus.



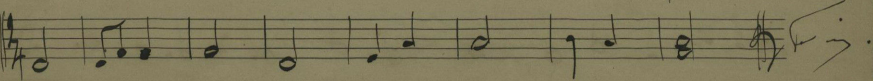
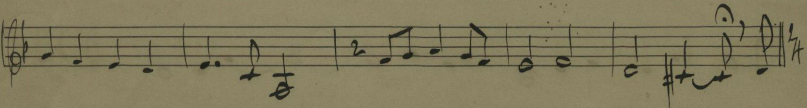
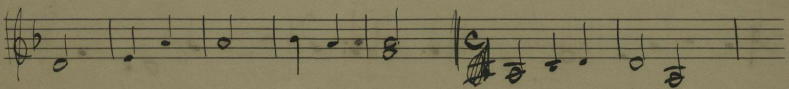
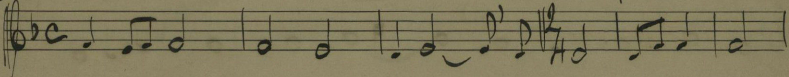
Benedictus.



Agnus Dei



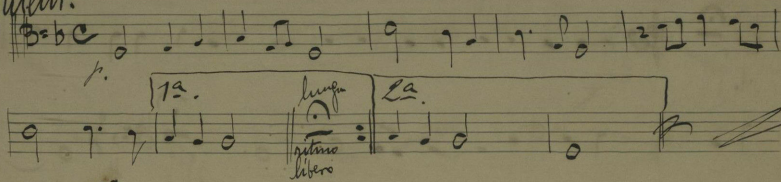
Communio



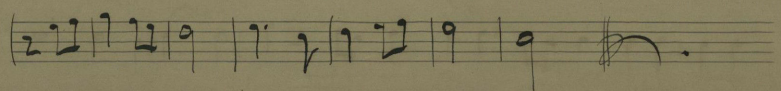
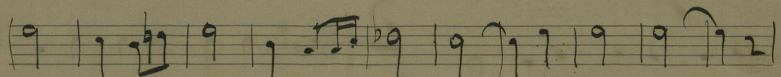
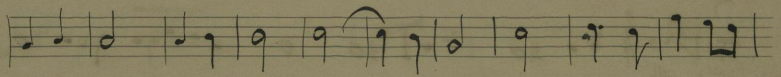
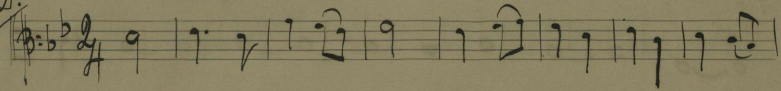
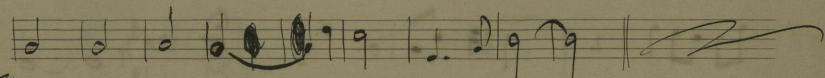
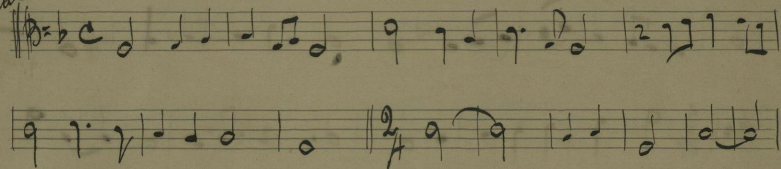
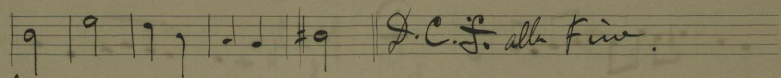
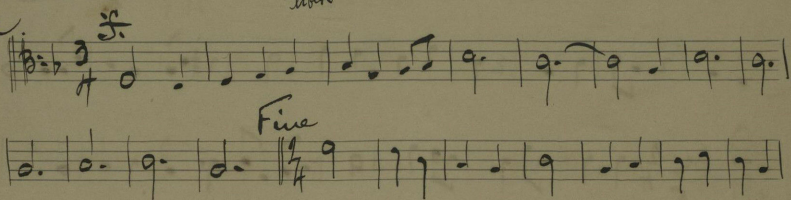
Viola.
Requiem.

Missa de requiem (a una voz)

W. R. L.



Kyrie



Sequentia.
(des. in a)

Handwritten musical score for "Sequentia" in A major, featuring 16 measures of music. The score is written on ten staves, with measures numbered 1 through 16. The key signature is A major (one sharp, F#). The time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The score is written in a cursive, handwritten style.

1. *Gregorio* 2.

3. *Greg* 4.

5. *Greg* 6.

7. *Greg* 8.

9. *Greg*

10.

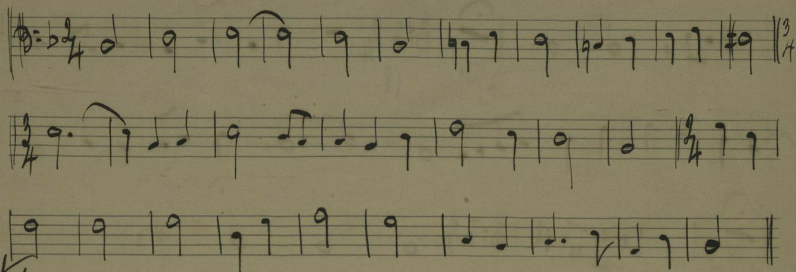
11. *Greg* 12.

13. *Greg* 14.

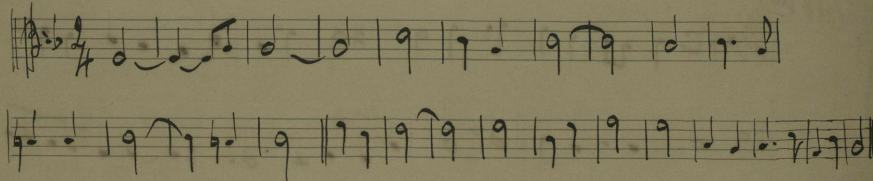
15. *Greg* 16.

Handwritten musical score for a piece titled "Lento". The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked "Lento". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The piece is in 3/4 time. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The piece is in 3/4 time. The score is written in a cursive, handwritten style.

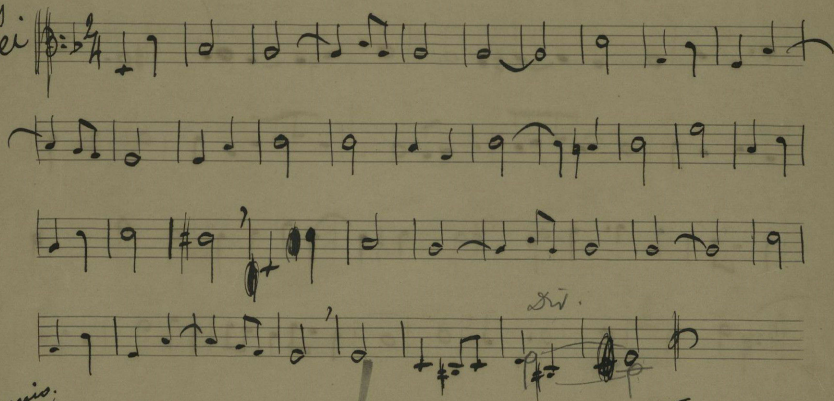
Sanctus.



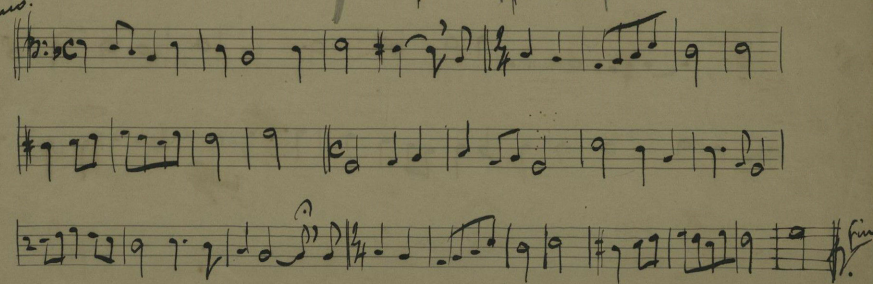
Benedictus.



Agnus Dei.



Communio.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a whole note chord (F major) and a half note chord (F major). The word "libero" is written below the staff.

Adams
Liberty

||: C
al f
fino alla
Fine

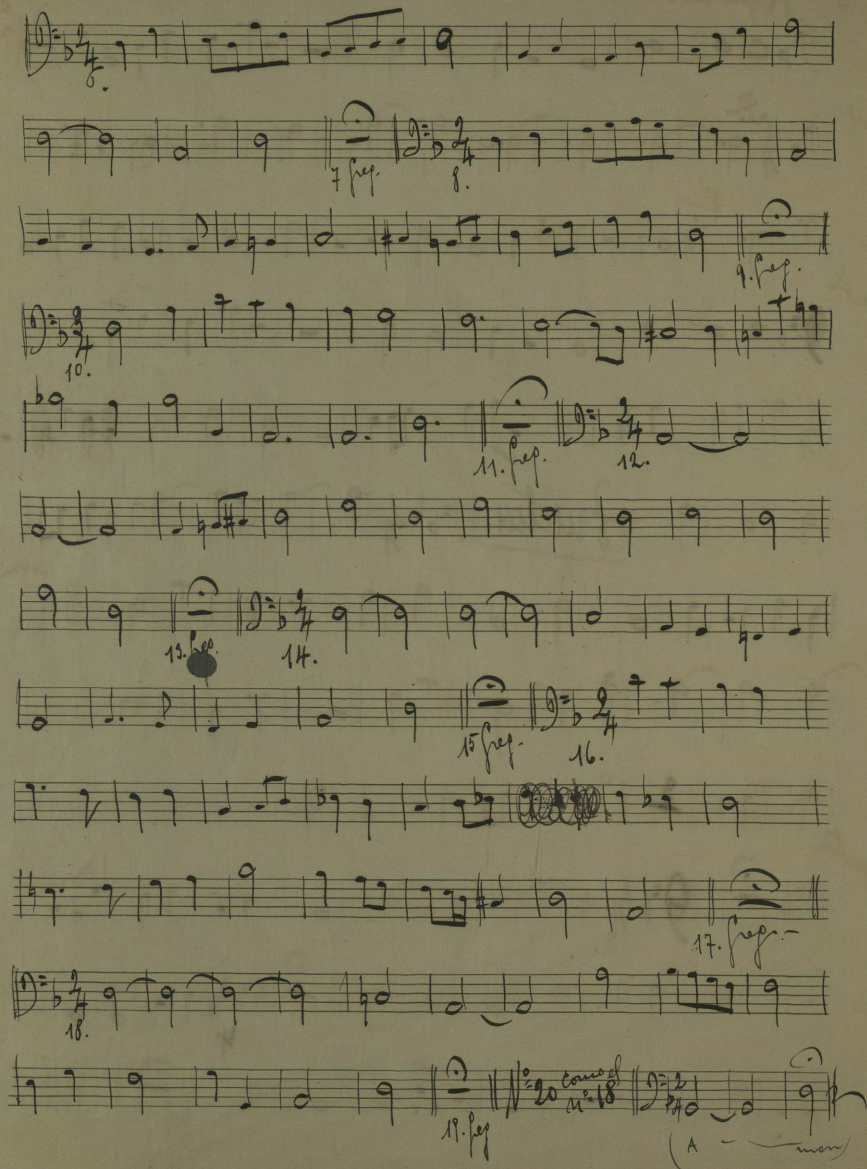
2
4.

Fractus

Handwritten musical notation for "The Rose Tree" on a five-line staff. The melody is written in a single line with various note values and rests. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The piece ends with a double bar line.

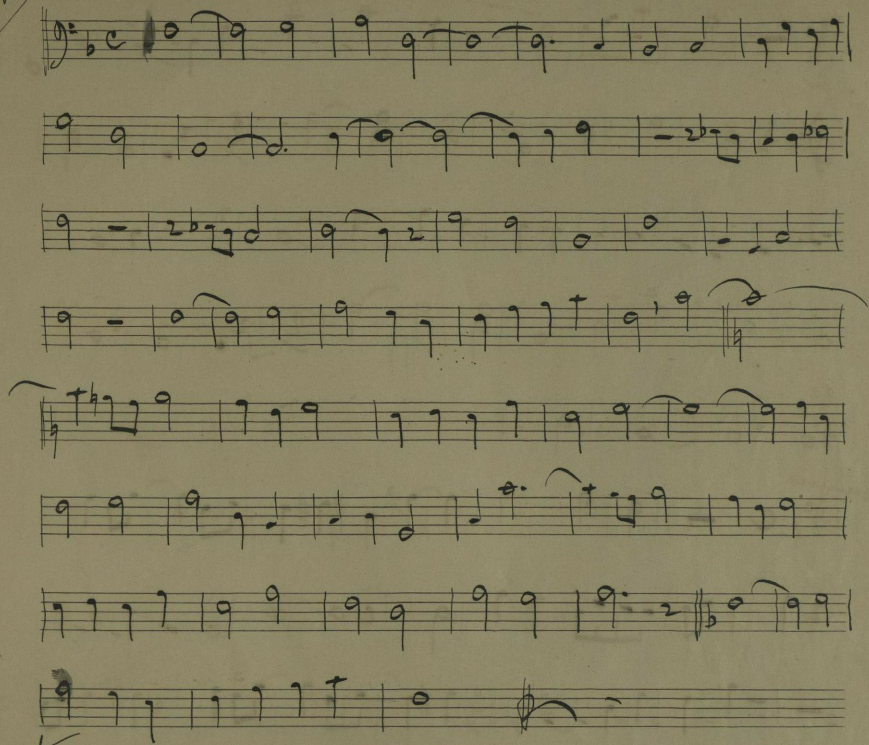
Handwritten musical notation on a single staff. The notation is in bass clef with a key signature of one flat (B-flat). It begins with a whole note, followed by a half note, and then a series of eighth notes. The word "trios" is written below the staff, and "2." is written below the first eighth note.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and time signatures. The score includes numbered measures (10. to 19.) and performance instructions such as "7. rep.", "8.", "9. rep.", "10.", "11. rep.", "12.", "13. rep.", "14.", "15. rep.", "16.", "17. rep.", "18.", and "19. rep.". The notation includes notes, rests, and bar lines. The key signature changes from B-flat major to D major. The time signature changes from 2/4 to 3/4 and back to 2/4. The score concludes with a double bar line and the instruction "A - non".

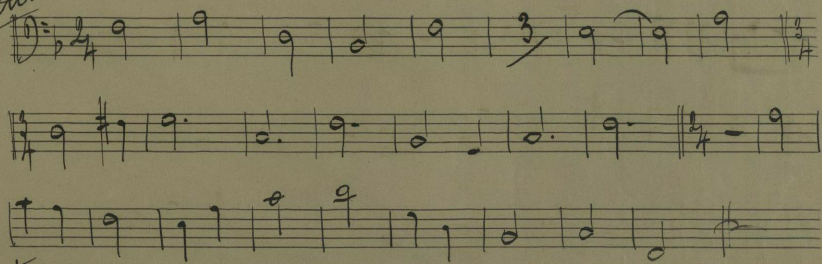


7. rep. 8. 9. rep. 10. 11. rep. 12. 13. rep. 14. 15. rep. 16. 17. rep. 18. 19. rep. A - non

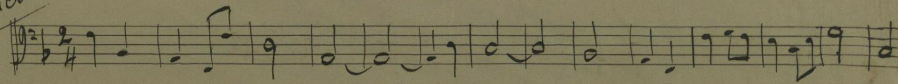
Agnus Dei.

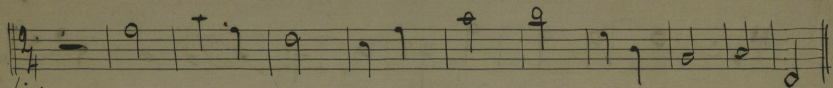


Sanctus.

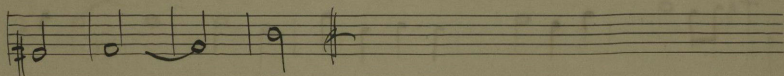
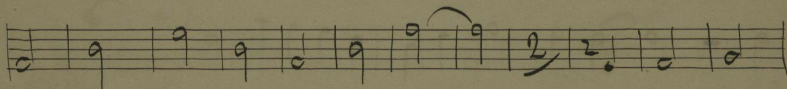
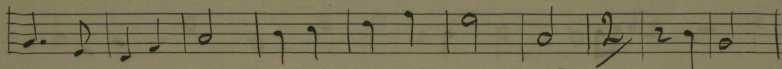
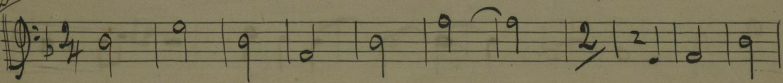


Benedictus.

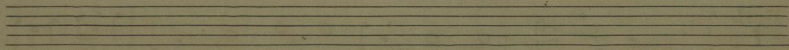
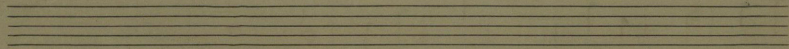
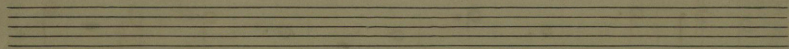
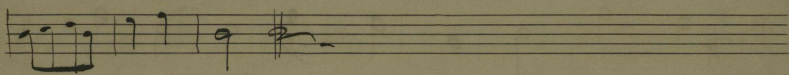
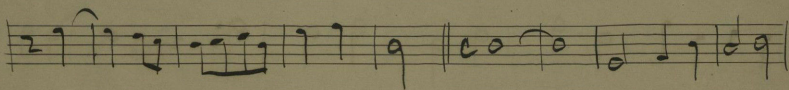
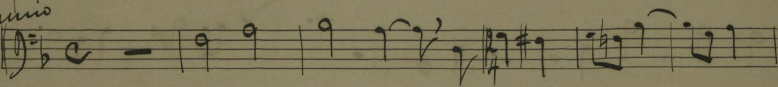




Agnus Dei.



Communio

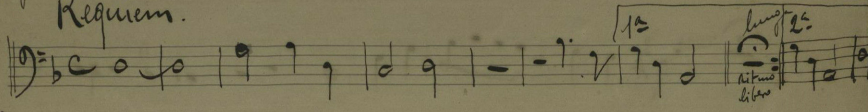


Contrabasso.

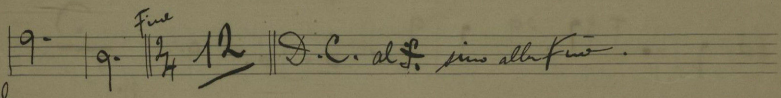
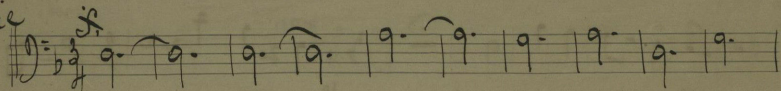
Missa de Requiem (a una voz).

4 B. Flagey

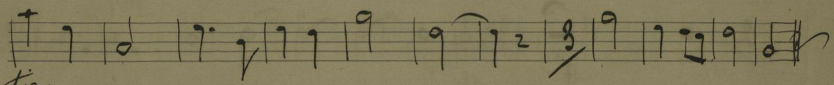
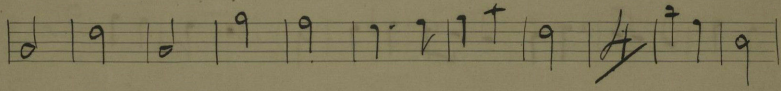
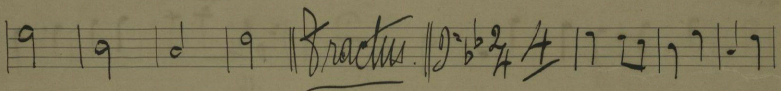
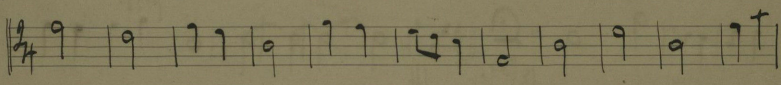
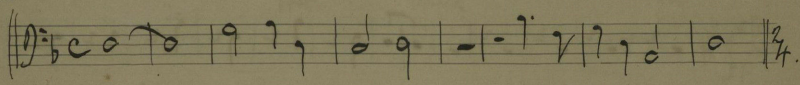
Requiem.



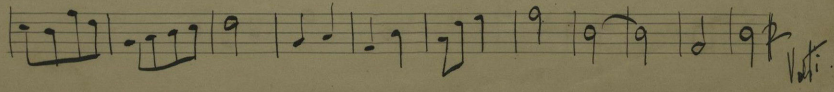
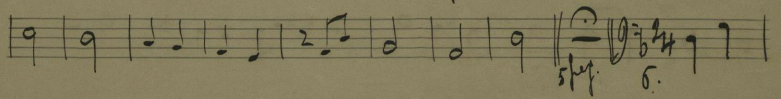
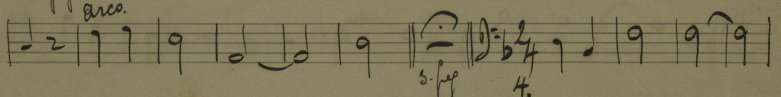
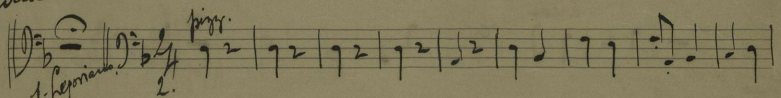
Kyrie

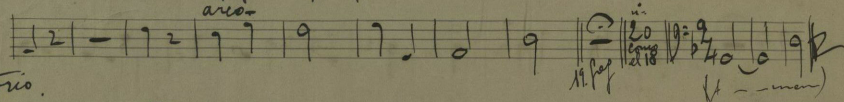
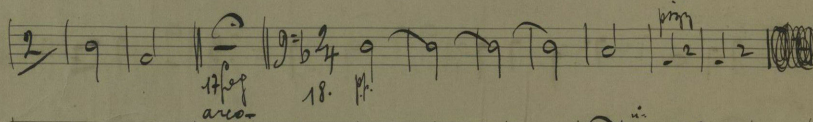
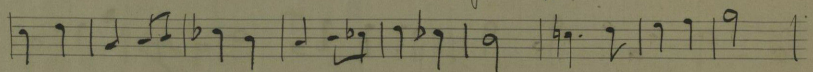
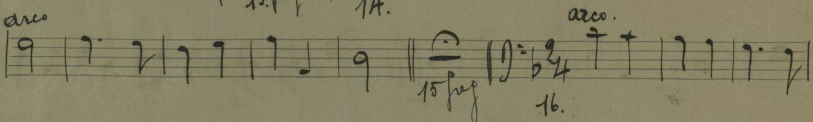
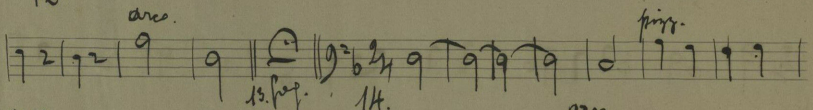
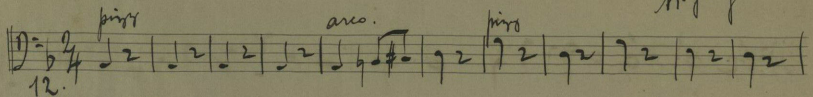
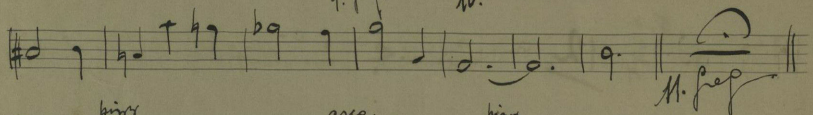
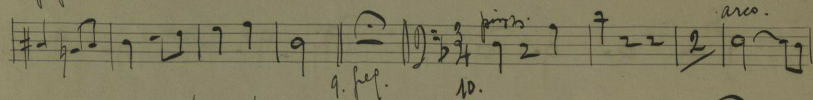
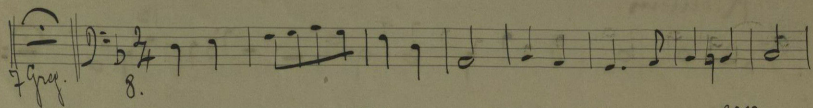


Graual

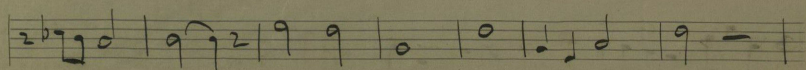
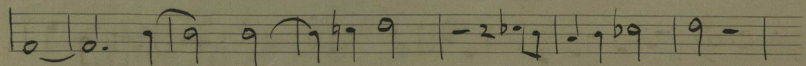
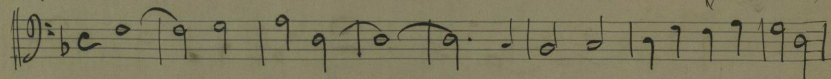


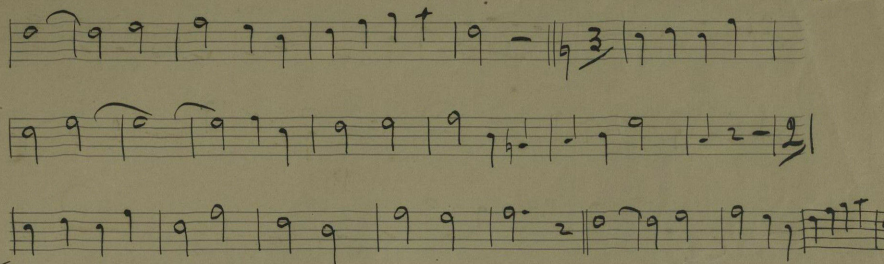
Sequentia



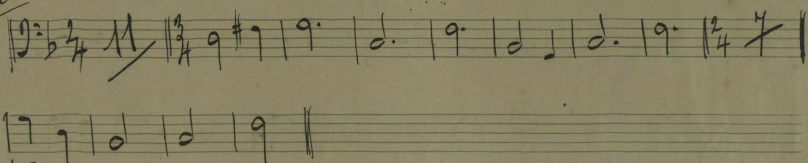


Ofertorio.

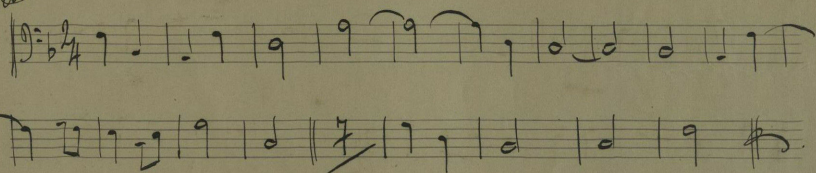




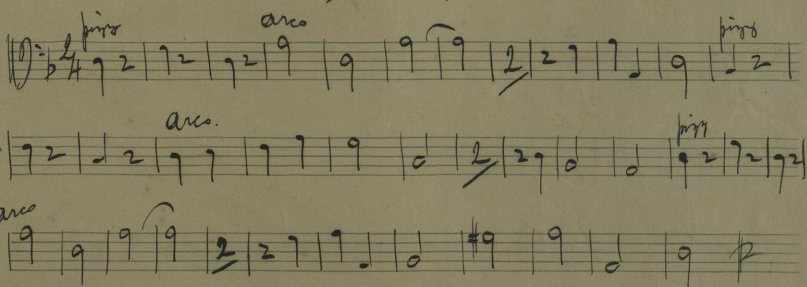
Sanctus.



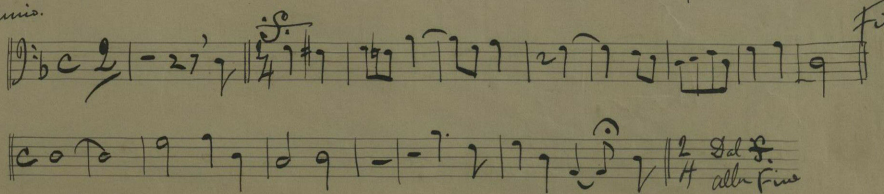
Benedictus.



Agnus Dei



Communio.



14

Pre-ces mé-ae

non sunt dig-ne:

Sed tu bonus fac be-nigne

Ne per-en-ni

cre-mer ig--g-ne

In-ter o-ver

16

Con-fu-ta-tis ma-le-di-ctis

Flammis a cri-bus, flammis

a-cri-bus

ad di-ctis,

Vo-ca mecum bene di-

ctis

o-ro m-pler

18

La-cri-mo-sa di-es

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

il--la

Qua re-sur-ge-t

ex fa-vor

la

19

Ju-de-can-dem

ho-mo re-us-

Huic ergo par--ce-de-us

20

