

## 5. Sequentia

3  
T.  
8

Bar.

B. *mf*  
 Di - es i - rae, di - es il - la. Sol - vet\_\_\_\_ sae\_\_\_\_ clum\_\_\_\_ in fa - vil - la: Tes - te\_\_\_\_ Da - vid\_\_\_\_ cum Si -

3  
85  
3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.  
*con sordino sul pont.*  
 vrije, individuele boogwissels  
*ppp poss. quasi niente*      *sempre senza vibr.*

6 **3**  
T. 8

Bar. *mf*

Quan - tus tre - mor est fu - tu - rus, Quan - do ju dex est ven - tu - rus, Cunc - ta

B. bil - la. Quan - tus tre - mor est fu - tu - rus, Quan - do ju dex est ven - tu - rus, Cunc - ta

58

**3**  
Vln. 1

Vln. 2

Vla.

Vc.

Cb. *p.*

59

Musical score for orchestra and choir, page 57. The score consists of two systems of music. The first system starts with a treble clef, 8/8 time, and a dynamic of  $\frac{1}{2}$ . It features a soprano (S.) vocal line and two basso (B.) instrumental lines. The vocal line has a melodic line with eighth-note pairs and rests. The basso lines provide harmonic support with eighth-note patterns. The lyrics are: stric - te\_\_\_\_ dis - cus su - rus!\_\_\_\_ Tu - ba mi - rum\_\_\_\_ spar - gens\_\_\_\_ so - num\_\_\_\_ per se - pul - cra re - gi - o - num, Co - get\_\_\_\_. The second system begins with a treble clef, 5/8 time, and a dynamic of  $\frac{1}{2}$ . It features two violins (Vln. 1 and Vln. 2), a cello (C. b.), and a double bass (Cb.). The violins play eighth-note patterns. The double bass provides harmonic support with sustained notes. The double bass part includes a melodic line with eighth-note pairs and rests. The lyrics remain the same as the first system.

II 8  
S.  
T.  
8

Bar.  
B.

stric - te\_\_\_\_ dis - cus su - rus!\_\_\_\_ Tu - ba mi - rum\_\_\_\_ spar - gens\_\_\_\_ so - num\_\_\_\_ per se - pul - cra re - gi - o - num, Co - get\_\_\_\_  
stric - te\_\_\_\_ dis - cus su - rus!\_\_\_\_ Tu - ba mi - rum\_\_\_\_ spar - gens\_\_\_\_ so - num\_\_\_\_ per se - pul - cra re - gi - o - num, Co - get\_\_\_\_

5  
8  
3  
4  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

17

T. 8

*mf*

Mors stu - be - bit et na tu - ra, cum re - sur - get cre - a -

Bar.

om nes an - te - thro - num. Mors stu - be - bit et na tu - ra, cum re - sur - get cre - a -

B.

om nes an - te - thro - num. Mors stu - be - bit et na tu - ra, cum re - sur - get cre - a -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a musical score page from a choral or orchestral work. The top section contains four staves for voices: Tenor (T.) in soprano clef, Bassoon (Bar.) in bass clef, Bass (B.) in bass clef, and Tenor (T.) again in soprano clef. The vocal parts sing Latin text: 'Mors stu - be - bit et na tu - ra, cum re - sur - get cre - a -' and 'om nes an - te - thro - num.' The vocal parts are followed by four staves for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), and Double Bass (Vc.). The Double Bass staff has five sustained notes with fermatas, each marked with a small 'a.'. The page is numbered 58 at the top left. Measure 17 begins with a rest, followed by a melodic line in the bassoon and bass staves. The vocal parts enter with the specified Latin text. The dynamic 'mf' is indicated above the vocal parts. The vocal parts repeat the melody and text. The strings provide harmonic support with sustained notes. The page ends with a vertical dashed line, indicating a page turn.

22 *pp bocca chiusa*

T. tu - ra, Ju - di can ti re - spon - su - ra.

Bar. tu - ra, Ju - di can ti re - spon - su - ra. *sempre mf*

B. tu - ra, Ju - di can ti re - spon - su - ra. *sempre mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

T. 8

Bar.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *bocca chiusa*

re tur, in quo to - to con - ti - ne tur, Un - de mun - dus ju - di - ce tur.

re tur, in quo to - to con - ti - ne tur, Un - de mun - dus ju - di - ce tur.

33

T. 8

Bar.

B. *sempre mf*

Ju - dex er - go cum se - de - bit, quid - quid la - tet ap - pa - re

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

38

T. 8 *ppp bocca chiusa, quasi niente*

Bar. *ppp bocca chiusa, quasi niente*

B. bit: Nil in ul - tum re - ma - ne. bit.

1.

Vln. 1

Vln. 2

Vla. *sempre senza vibr.* *con sordino sul pont.*  
*vrije, individuele boogwissels*

Vc. *sempre senza vibr.* *ppp poss. quasi niente*  
*con sordino*  
*pp sul pont. al punta d'arco*

Cb.

43

T. 8

Bar.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

85

3  
4

*sempre senza vibr.* *con sordino*

*pp sul pont. al punta d'arco*

*con sordino*

*pp sul pont. al punta d'arco*

*vrije, individuele boogwissels*

*ppp poss. quasi niente*

*sempre sul pont.*

*ppp poss. quasi niente*

48

T.  
Bar.  
B.

Vln. 1  
Vln. 2

Vla.

Vc.  
Cb.

85

3  
4

*ppp bocca chiusa, quasi niente*

*sempre pp sul pont. al punta d'arco*

*vrije, individuele boogwissels*

*ppp poss. quasi niente*

This musical score page contains six staves of music for orchestra. The staves are labeled from top to bottom: Tuba (T.), Bassoon (Bar.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is divided into measures by vertical bar lines. Measure 48 consists of sustained notes across all staves. Measure 85 begins with eighth-note patterns in Vln. 1 and Vln. 2, indicated by small 'v' symbols above the notes. Measure 85 ends with eighth-note patterns in Vln. 1 and Vln. 2. Measure 3/4 begins with eighth-note patterns in Vln. 1 and Vln. 2. Measure 3/4 ends with eighth-note patterns in Vln. 1 and Vln. 2. Various dynamics are indicated: 'ppp bocca chiusa, quasi niente' for the bassoon in measure 85; 'sempre pp sul pont. al punta d'arco' for the violins in measure 85; 'vrije, individuele boogwissels' for the violins in measure 3/4; and 'ppp poss. quasi niente' for the bassoon in measure 3/4. Measure numbers 48, 85, and 3/4 are printed vertically above their respective measures.

54

T.  
Bar.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

pp

59

T.

Bar.

B.

Vln. 1

*ppp*

Vln. 2

Vla.

*sempre pp sul pont. al punta d'arco*

Vc.

Cb.

64

T.

Bar.

B.

Vln. 1

Vln. 2

Vla. *pp*

Vc. *pp sul pont. al punta d'arco*

Cb.

70

T.

Bar.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sul pont.* —————→

*tutto* *sul pont.*

*sempre "tutto" sul pont.*

*"tutto" sul pont.:* strijken tegen de sordino, met een lichte druk, waardoor geen onderscheid meer te maken is tussen toon en ruis.

76

T.

Bar.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ca. 20"

ca. 20"

ca. 20"

"tutto" sul pont.

"tutto" sul pont.

"tutto" sul pont.

ca. 20"

ca. 20"

ca. 20"

ca. 20"

ca. 20"

ca. 20"

82

T. *p* La - cri - mo - sa *mf* *pp*

Bar. *p* La - cri - mo - sa - di il - la *mf* *pp*

B. *p* La - cri - mo - sa *mf* di - es il - la *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

attacca "Pie Jesu"