

# Requiem Mass

for Soprano, Alto, Tenor, Bass, Flute, Clarinet, Horn, Bassoon, and Organ  
by David Joseph Stith



## Introitus

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus, in Sion,  
et tibi reddetur votum in Ierusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,  
and let perpetual light shine upon them.  
A hymn becomes you, O God, in Zion,  
and to you shall a vow be repaid in Jerusalem.  
Hear my prayer;  
to you shall all flesh come.  
Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.

## Kyrie eleison

Kyrie eleison;  
Christe eleison;  
Kyrie eleison

Lord have mercy;  
Christ have mercy;  
Lord have mercy.

## Sequentia I

Dies irae! dies illa  
Solvat saeculum in favilla:  
Teste David cum Sibylla!

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

The day of wrath, that day  
Will dissolve the world in ashes  
As foretold by David and the sibyl!

How much tremor there will be,  
when the judge will come,  
investigating everything strictly!

## Sequentia II

Tuba, mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

Mors stupebit, et natura,  
Cum resurget creatura,  
Iudicanti responsura.

The trumpet, scattering a wondrous sound  
through the sepulchres of the regions,  
will summon all before the throne.

Death and nature will marvel,  
when the creature arises,  
to respond to the Judge.

## Sequentia III

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur.

Iudex ergo cum sedebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix iustus sit securus?

Rex tremendae maiestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

The written book will be brought forth,  
in which all is contained,  
from which the world shall be judged.

When therefore the judge will sit,  
whatever hides will appear:  
nothing will remain unpunished.

What am I, miserable, then to say?  
Which patron to ask,  
when [even] the just may [only] hardly be sure?

King of tremendous majesty,  
who freely savest those that have to be saved,  
save me, source of mercy.

## Sequentia IV

Recordare, Iesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.

Remember, merciful Jesus,  
that I am the cause of thy way:  
lest thou lose me in that day.

Quaerens me, sedisti lassus:  
Redemisti Crucem passus:  
Tantus labor non sit cassus.

Seeking me, thou sat tired:  
thou redeemed [me] having suffered the Cross:  
let not so much hardship be lost.

Iuste iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Just judge of revenge,  
give the gift of remission  
before the day of reckoning.

Ingemisco, tamquam reus:  
Culpa rubet vultus meus:  
Supplicanti parce, Deus.

I sigh, like the guilty one:  
my face reddens in guilt:  
Spare the supplicating one, God.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Thou who absolved Mary,  
and heardest the robber,  
gavest hope to me, too.

Preces meae non sunt dignae:  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

My prayers are not worthy:  
however, thou, Good [Lord], do good,  
lest I am burned up by eternal fire.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Grant me a place among the sheep,  
and take me out from among the goats,  
setting me on the right side.

Confutatis maledictis,  
Flammis acribus addictis:  
Voca me cum benedictis.

Once the cursed have been rebuked,  
sentenced to acrid flames:  
Call thou me with the blessed.

Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.

I meekly and humbly pray,  
[my] heart is as crushed as the ashes:  
perform the healing of mine end.

## Sequentia V

Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus:

Pie Jesu Domine,  
Dona eis requiem. Amen.

Tearful will be that day,  
on which from the ashes arises  
the guilty man who is to be judged.  
Spare him therefore, God.

Merciful Lord Jesus,  
grant them rest. Amen.

## Offertorium

Domine Iesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti et semini eius.

Hostias et preces tibi, Domine,  
laudis offerimus;  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam.  
Quam olim Abrahae promisisti et semini eius.

Lord Jesus Christ, King of glory,  
free the souls of all the faithful departed  
from infernal punishment and the deep pit.  
Free them from the mouth of the lion;  
do not let Tartarus swallow them,  
nor let them fall into darkness;  
but may the standard-bearer Saint Michael,  
lead them into the holy light  
which you once promised to Abraham and his seed.

O Lord, we offer You  
sacrifices and prayers of praise;  
accept them on behalf of those souls  
whom we remember today.  
Let them, O Lord, pass over from death to life,  
as you once promised to Abraham and his seed.

## Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth;  
pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy,  
Lord God of Hosts;  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

## Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem,  
Agnus Dei, qui tollis peccata mundi, dona eis requiem,  
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who take away the sins of the world, grant them rest,  
Lamb of God, who take away the sins of the world, grant them rest,  
Lamb of God, who take away the sins of the world, grant them eternal rest.

## Communio

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis;  
cum Sanctis tuis in aeternum,  
quia pius es.

May everlasting light shine upon them, O Lord,  
with your Saints forever,  
for you are kind.  
Grant them eternal rest, O Lord,  
and may everlasting light shine upon them.  
with your Saints forever,  
for you are merciful.

# Introitus

David Joseph Stith

Largo

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The second system contains the instrumental parts: Flute, Clarinet, Horn, Bassoon, and Organ. The score is written in 2/2 time with a key signature of one flat (B-flat). The tempo is marked 'Largo'. The vocal parts are currently silent, indicated by a horizontal line with a bar through it. The instrumental parts have the following notation:

- Flute:** Starts with a whole rest in the first four measures, then plays a melodic line in the fifth measure: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Clarinet:** Starts with a whole rest in the first four measures, then plays a melodic line in the fifth measure: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).
- Horn, Bassoon, and Organ:** All have whole rests throughout the entire piece.

11

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves are shown with rests. The instrumental staves include Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Organ (Org.). The Flute and Clarinet parts are active, while the Horn and Bassoon parts have some activity in the later measures.

19

S *tutti* Re - - qui - em

A *tutti* Re - - qui - em Re-qui - em ae - ter - nam do - - - na

T 8

B *tutti* Re - - qui - em Re-qui - em ae - ter - - nam do - - - na

Fl.

Cl.

Hn.

Bsn.

Org.

6 #6 6 6 6 7 #4 - 6 6 #6 6 #6

4 4 2-3 4 4 #2 5 4 2 5

28

S  
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne Te

A  
e - is Do - mi - ne Et lux per - pe - tu - a lu - ce - at e - is Te

T  
8  
Re - qui - em Re - qui - em ae - ter - nam do - na e - is Te

B  
e - is Do - mi - ne Et lux per - pe - tu - a lu - ce - at e - is Te

Fl.

Cl.

Hn.

Bsn.

Org.

6- $\sharp$ 5 4 6 4  $\sharp$ 4 6 7- $\sharp$ 6 6 5 6 6

4 5 2 5 2 3 4 # 5 4 6



48

S  
- - tum in Je - - ru - sa - - lem Ex - - au - di o - ra - ti - o - - - nem me - am

A  
- - tum in Je - - ru - sa - - lem Ex - - au - di o - ra - ti - o - - - nem me - am

T  
8 - - tum in Je - - ru - sa - - lem Ex - - au - di o - ra - ti - o - - - nem me - am

B  
- - tum in Je - - ru - sa - - lem Ex - - au - di o - ra - ti - o - - - nem me - am

Fl.

Cl.

Hn.

Bsn.

Org.

7 -  $\sharp 6$   
4  
3

7 - 4  
3

6  
5

6  
5

$\sharp 6$   
5

7  
#

6  
5

6  
5

7  
#6

6  
5

4  
3

59

S  
A  
T  
B

Ad te om - nis om - nis ca - ro om - nis ca - ro

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

senza vibrato

7 #

Detailed description of the musical score: The score is for a choir and orchestra. The choir parts (Soprano, Alto, Tenor, Bass) are in the top system. They sing the Latin phrase 'Ad te omnis omnis caro omnis caro' in a homophonic setting. The instrumental parts are in the bottom system. The Flute part has a 'senza vibrato' instruction. The Clarinet, Horn, Bassoon, and Organ parts provide harmonic support. The Organ part has a '7 #' marking.

68

S  
om - nis ca - ro om - nis ca - ro ve - niet

A  
om - nis ca - ro om - nis ca - ro ve - niet

T  
8  
Ad te om - nis

B  
Ad te om - nis

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

77

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

om - nis ca - ro om - nis ca - ro om - nis ca - ro ve - niet

Ad te

Ad te

Detailed description of the musical score: The score is for page 77 and is in the key of B-flat major. It features five vocal parts (Soprano, Alto, Tenor, Bass) and five instrumental parts (Flute, Clarinet, Horn, Bassoon, Organ). The vocal parts enter at measure 77 with the lyrics 'om - nis ca - ro om - nis ca - ro om - nis ca - ro ve - niet'. The Soprano and Alto parts have a final phrase 'Ad te' at the end of the page. The instrumental parts provide accompaniment, with the Flute part featuring a melodic line with slurs and ties. The Bassoon part has a steady accompaniment of quarter notes. The Organ part is mostly silent, with some notes in the final measure.

86

S  
om - nis om - nis ca - ro om - nis ca - ro om - nis ca - ro

A  
om - nis om - nis ca - ro om - nis ca - ro om - nis ca - ro

T  
8

B

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

Detailed description: This is a page of a musical score, page 10, starting at measure 86. It features vocal parts for Soprano (S) and Alto (A), and instrumental parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Organ (Org.). The vocal parts have lyrics: "om - nis om - nis ca - ro om - nis ca - ro om - nis ca - ro". The instrumental parts include a flute line with long notes and slurs, a clarinet line with eighth-note patterns, a bassoon line with quarter notes, and an organ line with rests. The score is written in a key with one flat (B-flat) and a common time signature.

95

S  
ve - niet om - nis ca - ro — ve - niet

A  
ve - niet om - nis ca - ro — ve - niet

T  
8

B

Fl.  
tr.

Cl.

Hn.

Bsn.

Org.

105

Soprano (S): Treble clef, B-flat key signature. Measures 105-114 are silent.

Alto (A): Treble clef, B-flat key signature. Measures 105-114 are silent.

Tenor (T): Treble clef, B-flat key signature. Measures 105-114 are silent.

Bass (B): Bass clef, B-flat key signature. Measures 105-114 are silent.

Flute (Fl.): Treble clef, B-flat key signature. Measures 105-114 contain a melodic line with a trill (tr) in measure 110 and a slur in measure 114.

Clarinet (Cl.): Treble clef, B-flat key signature. Measures 105-114 contain a melodic line with various intervals and slurs.

Horn (Hn.): Treble clef, B-flat key signature. Measures 105-114 contain a melodic line with various intervals and slurs.

Bassoon (Bsn.): Bass clef, B-flat key signature. Measures 105-114 contain a melodic line with various intervals and slurs.

Organ (Org.): Bass clef, B-flat key signature. Measures 105-114 are silent.

115

Soprano (S): Treble clef, one flat. Measures 115-122 are mostly silent.

Alto (A): Treble clef, one flat. Measures 115-122 are mostly silent.

Tenor (T): Treble clef, one flat. Measure 115 has an octave sign (8) below the staff. Measures 115-122 are mostly silent.

Bass (B): Bass clef, one flat. Measures 115-122 are mostly silent.

Flute (Fl.): Treble clef, one flat. Measures 115-122 contain melodic lines with dynamics like *p* and *tr* (trill).

Clarinet (Cl.): Treble clef, one flat. Measures 115-122 contain melodic lines with various note values and slurs.

Horn (Hn.): Treble clef, one flat. Measures 115-122 contain melodic lines with various note values and slurs.

Bassoon (Bsn.): Bass clef, one flat. Measures 115-122 contain melodic lines with various note values and slurs.

Organ (Org.): Bass clef, one flat. Measures 115-122 are mostly silent.

124

Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Organ (Org.)

The score is in a key signature of one flat (B-flat major or D minor) and a common time signature. The vocal parts (S, A, T, B) are mostly silent, indicated by horizontal lines. The instrumental parts are active:

- Flute (Fl.):** Features melodic lines with accents and dynamic markings like *f* and *p*.
- Clarinet (Cl.):** Plays a complex melodic line with many slurs and ties.
- Horn (Hn.):** Plays a rhythmic accompaniment with slurs.
- Bassoon (Bsn.):** Provides a harmonic foundation with sustained notes and some movement.
- Organ (Org.):** Remains silent throughout the passage.

133

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

The musical score consists of nine staves. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly empty, with a few rests. The instrumental staves (Flute, Clarinet, Horn, Bassoon, Organ) contain active notation. The Flute part has a few notes in the final two measures. The Clarinet part has a melodic line starting in measure 134. The Horn part has a melodic line starting in measure 134. The Bassoon part has a few notes in the first three measures. The Organ part is in the bass clef and has a few notes in the first three measures.

142

S  
A  
T  
B

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

Detailed description: This page of a musical score, numbered 142, features a SATB choir and an instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by four staves, each with a treble clef and a key signature of one flat (B-flat). All four vocal staves are currently empty, indicating a rest for the choir. The instrumental ensemble consists of six parts: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Organ (Org.). The Flute and Clarinet parts are written in treble clef with a key signature of one flat. The Horn, Bassoon, and Organ parts are written in bass clef with a key signature of one flat. The Flute part begins with a melodic line in the first measure, while the Clarinet part has a more rhythmic accompaniment. The Horn, Bassoon, and Organ parts are currently empty, suggesting they are resting or have not yet entered.

151

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

Re - - qui-

Re - - qui-

6 #6  
4

158

S  
A  
T  
B

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

Re - - qui - em Re - qui - em ae - ter - - nam do - - - na e - - is Do - - mi - ne Et lux per -

em Re - qui - em ae - ter - - nam do - - - na e - - is Do - - mi - ne Et lux per -

em Re - qui - em ae - ter - - nam do - - - na e - - is Do - - mi - ne Et lux per -

6 6 7 6 6 #6 6 #6 6-#5 #6 4 6 4 4 6 7-#6  
2-3 4 #2 5 4 5 4 2 5 2 3 4 #



175

S  
et lux per - pe - tu - a lu - ce - - - - at e - is

A  
et lux per - pe - tu - a lu - ce - - - - at e - is

T  
8 e - is et lux per - pe - tu - a lu - ce - - - - at e - is

B  
ne et lux per - pe - tu - a lu - ce - - - - at e - is

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

7 #    6 4    7 4 2    6-5 4-#    7 #    5 4    #    #

# Kyrie eleison

David Joseph Stith

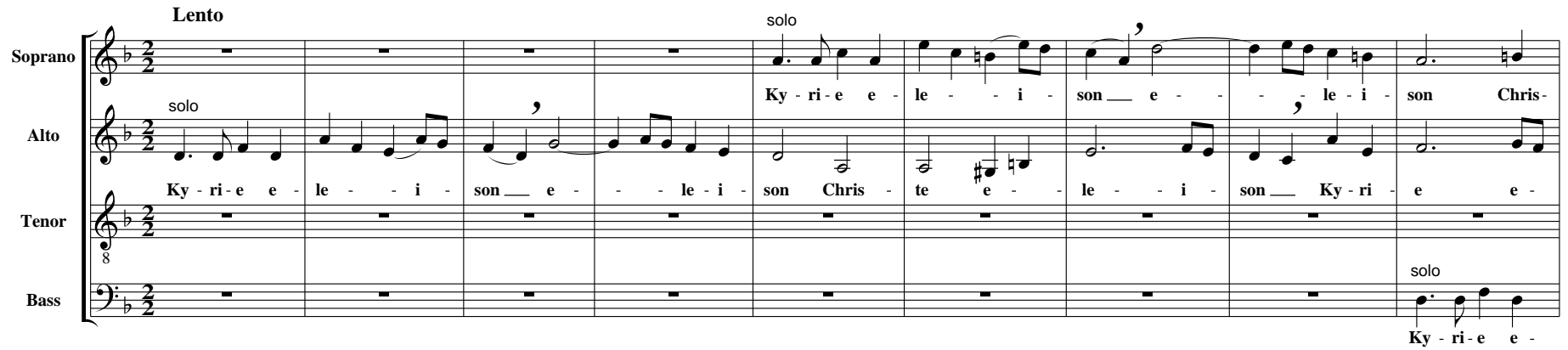
**Lento**

Soprano *solo*

Alto *solo*

Tenor

Bass *solo*



Ky - ri - e e - le - - i - son e - - - le - i - son Chris - te e - le - - i - son Ky - ri - e e -

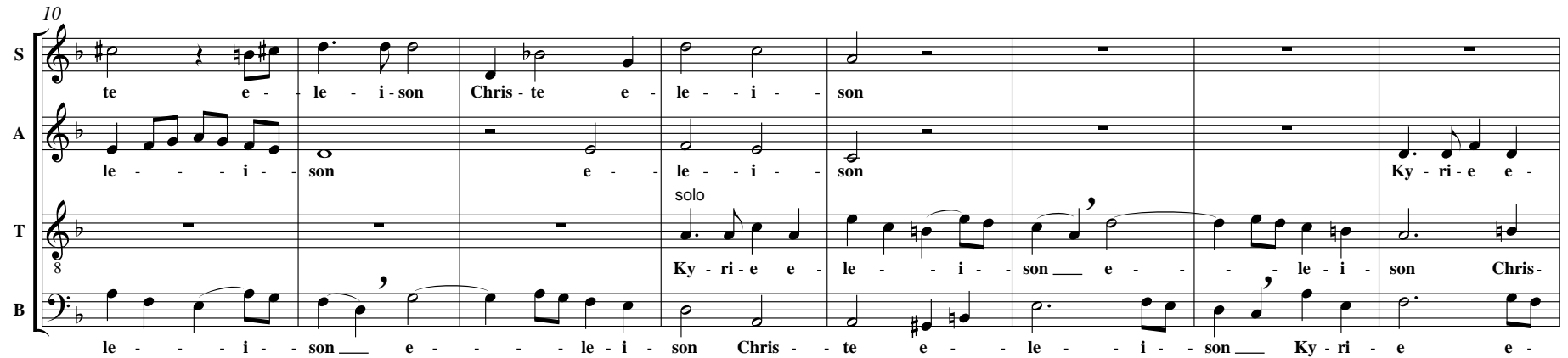
10

S

A

T

B



te e - le - i - son Chris - te e - le - - i - - son

le - - - i - - son e - - - le - - i - - son Ky - ri - e e -

*solo*

Ky - ri - e e - le - - i - son e - - - le - i - son Chris -

le - - - i - - son e - - - le - i - son Chris - te e - le - - i - son Ky - ri - e e -

18

S

A

T

B



Ky - ri - e e - le - - i - son e - - - le - i - son

le - - i - son e - - - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son Ky - ri -

te e - le - i - son Chris - te e - le - - i - - son Ky - ri - e

le - - i - son Chris - te e - le - - i - son e - - - le - i - son Chris -

28

S Ky - ri - e e - le - i - son e -

A e Ky - ri - e e - le - i - son

T Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son e - le - i -

B te e - le - i - son Ky - ri - e e - le - i - son Chris -

37

S - le - i - son Ky - ri - e Chris - te e - le - i - son Ky - ri - e e - le -

A Ky - ri - e e - le - i - son e - le - i - son Chris - te Chris - te e -

T son Chris - te e - le - i - son Chris - te e - le - i - son Chris -

B te e - le - i - son e - le - i - son Ky - ri - e e -

46

S i - son Ky - ri - e e - le - i - son ritardando

A le - i - son Chris - te e - le - i - son Ky - ri - e e - lei - son ritardando

T te e - le - i - son Chris - te e - le - i - son Ky - ri - e Ky - ri - e e - le - i - son ritardando

B le - i - son e - le - i - son Chris - te e - le - i - son e - le - i - son

# Sequentia I

David Joseph Stith

This musical score is for a piece titled "Sequentia I" by David Joseph Stith. It is written for a vocal ensemble and a chamber orchestra. The score is in 2/2 time and the key signature has one flat (B-flat major or D minor). The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a dash in each measure. The instrumental parts include Flute, Clarinet, Horn, Bassoon, and Organ. The Flute and Clarinet play a melodic line with eighth-note patterns. The Horn plays a simple harmonic accompaniment. The Bassoon is silent. The Organ provides a harmonic accompaniment with chords in both hands.

**Vocal Parts:**

- Soprano
- Alto
- Tenor
- Bass

**Instrumental Parts:**

- Flute
- Clarinet
- Horn
- Bassoon
- Organ

9

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

The image shows a musical score for measures 9 through 17. The score is divided into three systems. The first system contains four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts are mostly rests, with some notes in the Soprano part in measure 17. The second system contains four instrumental staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Clarinet parts have active melodic lines with many slurs and accents. The Horn part has a more sparse, rhythmic line. The Bassoon part is mostly rests. The third system contains the Organ (Org.) part, which consists of two staves (treble and bass clef) with chords and arpeggios. The key signature is one flat (B-flat), and the time signature is 4/4. Measure numbers 8 and 9 are indicated at the beginning of the vocal and instrumental staves respectively.

18

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

tutti

Di - - es i - rae Di - es il -

tutti

Di - - es i - rae Di - es il -

tutti

Di - - es i - rae Di - es il -

tutti

Di - - es i - rae Di - es il -

27

S  
la Sol - - vet sae - clum in fa - - vil - la Tes - - te Da - vid cum Sy - - byl - la

A  
la Sol - - vet sae - clum in fa - - vil - la Tes - - te Da - vid cum Sy - - byl - la

T  
8 la Sol - - vet sae - clum in fa - - vil - la Tes - - te Da - vid cum Sy - - byl - la

B  
la Sol - - vet sae - clum in fa - - vil - la Tes - - te Da - vid cum Sy - - byl - la

Fl.

Cl.

Hn.

Bsn.

Org.



44

S  
Quan - - do iu - dex est ven - tu - rus      Quan - - tus tre - mor est ven - tu - rus      Quan - - do

A  
Quan - - do iu - dex est ven - tu - rus      Quan - - tus tre - mor est fu - tu - rus

T  
8  
Quan - - do iu - dex est ven - tu - rus      Quan - - tus tre - mor est ven - tu - rus      Quan - - do

B  
Quan - - do iu - dex est ven - tu - rus      Quan - - tus tre - mor est fu - tu - rus

Fl.

Cl.

Hn.

Bsn.

Org.

53

The musical score is for measures 53-56. It features a SATB choir and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: "iu - dex est ven - tu - rus ven - tu - rus". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Organ (Org.). The Organ part has a complex rhythmic pattern in the right hand and a more active line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

S  
iu - dex est ven - tu - rus ven - tu - rus

A  
Quan - do iu - dex est ven - tu - rus ven - tu - rus

T  
iu - dex est ven - tu - rus ven - tu - rus

B  
Quan - do iu - dex est ven - tu - rus ven - tu - rus

Fl.

Cl.

Hn.

Bsn.

Org.

58

The musical score consists of seven staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The next three staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), and Horn (Hn.). The Bassoon (Bsn.) part is on the sixth staff, and the Organ (Org.) part is on the seventh staff. The key signature is one flat (B-flat), and the time signature is 4/4. Measures 58-60 are shown. The vocal parts are mostly silent, indicated by horizontal lines. The Flute part has a melodic line with slurs and accents. The Bassoon part has a simple harmonic line. The Organ part has a complex accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

61

S  
Cunc - ta stric - te dis - - cus - - su - - rus!

A  
Cunc - ta stric - te dis - - cus - - su - - rus!

T  
8  
Cunc - ta stric - te dis - - cus - - su - - rus!

B  
Cunc - ta stric - te dis - - cus - - su - - rus!

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

Ped.

# Sequentia II

David Joseph Stith

Andante

The musical score is arranged in three systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The second system contains the woodwind parts: Flute, Clarinet, Horn, and Bassoon. The third system contains the Organ part. The key signature is one flat (B-flat) and the time signature is 3/2. The tempo is marked 'Andante'. The vocal parts are mostly silent, indicated by rests. The woodwind parts have various melodic and rhythmic lines. The organ part is also mostly silent.

10

Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Organ (Org.)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor, Bass) are represented by four staves, each with a treble clef and a flat key signature. The instrumental parts (Flute, Clarinet, Horn, Bassoon) are represented by four staves, each with a treble or bass clef and a flat key signature. The Organ part is represented by two staves, each with a treble or bass clef and a flat key signature. The score consists of six measures. The vocal parts are mostly silent, with some rests. The instrumental parts have active notation, including eighth and sixteenth notes, and rests.

16

Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Organ (Org.)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts (S, A, T, B) are in treble clef, while the bassoon (Bsn.) and organ (Org.) are in bass clef. The flute (Fl.), clarinet (Cl.), and horn (Hn.) are in treble clef. The organ (Org.) is in bass clef. The score consists of six measures, numbered 16 to 21. Measures 16-21 show various musical notations including rests, eighth notes, and sixteenth notes. The organ part is mostly silent, with some notes in measures 17 and 20. The horn part has some notes in measures 17 and 20. The bassoon part has some notes in measures 17 and 20. The flute and clarinet parts have some notes in measures 17 and 20.

22 tutti

S  
Tu - ba, mi - rum spar - - gens so - num

A  
tutti  
Tu - ba, mi - rum spar - - gens so - num

T  
8 tutti  
Tu - ba, mi - rum spar - - gens so - num

B  
tutti  
Tu - ba, mi - rum spar - - gens so - num

Fl.

Cl.

Hn.

Bsn.

Org.

31

Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Organ (Org.)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts (S, A, T, B) are mostly silent, indicated by a horizontal line with a bar. The instrumental parts (Fl., Cl., Hn., Bsn., Org.) have active notation. The Flute and Clarinet parts feature melodic lines with some rests. The Horn part has a complex, fast-moving line with many sixteenth notes. The Bassoon part has a rhythmic pattern of eighth notes. The Organ part is mostly silent, indicated by a horizontal line with a bar.

38

The musical score consists of seven staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom three staves are for instrumental parts: Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), followed by Organ (Org.) which is split into two staves. The key signature is one flat (B-flat), and the time signature is 4/4. Measures 38-41 are shown. The vocal parts are mostly silent, indicated by horizontal lines. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

42

S  
A  
T  
B

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

Fl.  
Cl.  
Hn.  
Bsn.

Org.

50

S  
Per se - pul - chra re - gi - o - nem Co - - - get om - - - nes an - te thro - num

A  
Per se - pul - chra re - gi - o - nem Co - - - get om - - - nes an - te thro - num

T  
8  
Per se - pul - chra re - gi - o - nem Co - - - get om - - - nes an - te thro - num

B  
Per se - pul - chra re - gi - o - nem Co - - - get om - - - nes an - te thro - num

Fl.

Cl.

Hn.

Bsn.

Org.

58

Soprano (S), Alto (A), Tenor (T), Bass (B), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), Organ (Org.)

The score consists of eight measures. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by horizontal lines. The instrumental parts are active:

- Flute (Fl.):** Starts with a whole rest in measure 58. In measure 59, it plays a quarter note G4, followed by quarter notes A4 and Bb4. In measure 60, it plays a half note C5. In measure 61, it plays a quarter note B4, followed by quarter notes A4 and G4. In measure 62, it plays a half note F4. In measure 63, it plays a quarter note E4, followed by quarter notes D4 and C4. In measure 64, it plays a half note B3. In measure 65, it plays a quarter note A3.
- Clarinet (Cl.):** Starts with a quarter note G4, followed by quarter notes A4 and Bb4. In measure 59, it plays a quarter note C5, followed by quarter notes B4 and A4. In measure 60, it plays a quarter note G4, followed by quarter notes F4 and E4. In measure 61, it plays a quarter note D4, followed by quarter notes C4 and B3. In measure 62, it plays a quarter note A3, followed by quarter notes G3 and F3. In measure 63, it plays a quarter note E3, followed by quarter notes D3 and C3. In measure 64, it plays a quarter note B2, followed by quarter notes A2 and G2. In measure 65, it plays a quarter note F2.
- Horn (Hn.):** Starts with a whole rest in measure 58. In measure 59, it plays a quarter note G2, followed by quarter notes A2 and Bb2. In measure 60, it plays a quarter note C3. In measure 61, it plays a quarter note B2, followed by quarter notes A2 and G2. In measure 62, it plays a quarter note F2, followed by quarter notes E2 and D2. In measure 63, it plays a quarter note C2, followed by quarter notes B1 and A1. In measure 64, it plays a quarter note G1, followed by quarter notes F1 and E1. In measure 65, it plays a quarter note D1.
- Bassoon (Bsn.):** Starts with a whole rest in measure 58. In measure 59, it plays a quarter note G2, followed by quarter notes A2 and Bb2. In measure 60, it plays a quarter note C3. In measure 61, it plays a quarter note B2, followed by quarter notes A2 and G2. In measure 62, it plays a quarter note F2, followed by quarter notes E2 and D2. In measure 63, it plays a quarter note C2, followed by quarter notes B1 and A1. In measure 64, it plays a quarter note G1, followed by quarter notes F1 and E1. In measure 65, it plays a quarter note D1.
- Organ (Org.):** Both the treble and bass staves are silent throughout the entire passage, indicated by horizontal lines.

66

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

The musical score for page 41, measures 66-70, is presented in a standard orchestral layout. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with the Soprano part starting at measure 66. The instrumental parts (Flute, Clarinet, Horn, Bassoon, Organ) are below the vocal parts. The Flute part has a melodic line with some rests. The Clarinet part has a rhythmic pattern. The Horn part has a complex rhythmic pattern. The Bassoon part has a rhythmic pattern. The Organ part is silent, indicated by dashes. The score is in a key signature of one flat and a common time signature.

71

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

The musical score for measures 71-76 is presented in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by horizontal lines, indicating they are silent. The instrumental parts (Flute, Clarinet, Horn, Bassoon, Organ) are represented by staves with musical notation. The Flute and Clarinet parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The Horn part features a simple rhythmic pattern with rests. The Bassoon part features a simple rhythmic pattern with rests. The Organ part is represented by horizontal lines, indicating it is silent.

77

S  
Mors stupebit, et natura Cum resurget

A  
Mors stupebit, et natura Cum resurget

T  
8  
Mors stupebit, et natura Cum resurget

B  
Mors stupebit, et natura Cum resurget

Fl.

Cl.

Hn.

Bsn.

Org.

84

S  
cre - a - tu - ra, lu - di - can - ti res - pon - su - ra.

A  
cre - a - tu - ra, lu - di - can - ti res - pon - su - ra.

T  
8 cre - a - tu - ra, lu - di - can - ti res - pon - su - ra.

B  
cre - a - tu - ra, lu - di - can - ti res - pon - su - ra.

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

# Sequentia III

David Joseph Stith

Men

Flute

Clarinet

Horn

Bassoon

Organ

8

Detailed description: This system of the musical score is for the first system of 'Sequentia III'. It features six staves. The top staff is for Men, with a vocal line that is mostly silent, indicated by a large '8' above the staff. The second staff is for Flute, with a melodic line consisting of half notes and quarter notes. The third staff is for Clarinet, with a more active melodic line featuring eighth and sixteenth notes. The fourth staff is for Horn, with a bass line of quarter notes. The fifth staff is for Bassoon, with a bass line of quarter notes. The sixth staff is for Organ, which is silent throughout this system. The key signature has one flat (B-flat) and the time signature is 2/2.

TB

Fl.

Cl.

Hn.

Bsn.

Org.

8

Detailed description: This system of the musical score is for the second system of 'Sequentia III'. It features six staves. The top staff is for Tenor Bass (TB), with a vocal line that is mostly silent, indicated by a large '8' above the staff. The second staff is for Flute (Fl.), with a melodic line of quarter and eighth notes. The third staff is for Clarinet (Cl.), with a more active melodic line featuring eighth and sixteenth notes. The fourth staff is for Horn (Hn.), with a bass line of quarter notes. The fifth staff is for Bassoon (Bsn.), with a bass line of quarter notes. The sixth staff is for Organ (Org.), which is silent throughout this system. The key signature has one flat (B-flat) and the time signature is 2/2.

17

8

TB

Fl.

Cl.

Hn.

Bsn.

Org.

tutti

Li - ber scrip-tus pro-fe - re - tur,

26

8

TB

Fl.

Cl.

Hn.


Bsn.

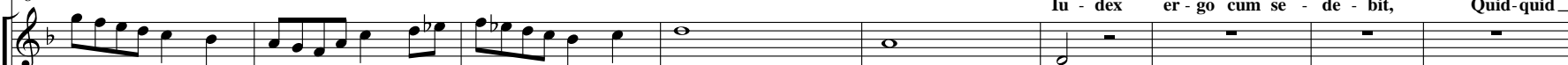
Org.


In quo — to - tum con - - ti - ne - tur, Un - de mun-dus iu - - - di - ce - tur





52


TB  Iu - dex er - go cum se - de - bit, Quid - quid

Fl. 


Cl. 

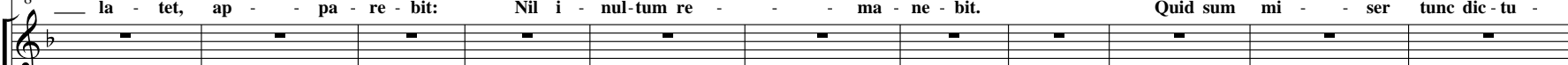
Hn. 

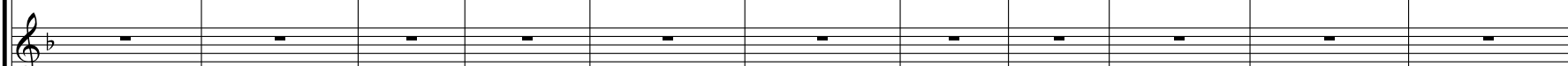
Bsn. 

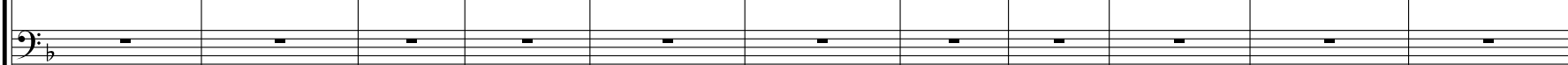
Org. 

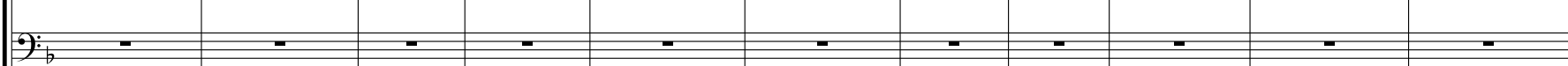
61


TB  la - tet, ap - - pa - re - bit: Nil i - nul - tum re - - ma - ne - bit. Quid sum mi - - ser tunc dic - tu -

Fl. 

Cl. 

Hn. 

Bsn. 

Org.  4/2 7 6/5 6 4/2 # 7 #6/4 6

72

8

TB

Fl.

Cl.

Hn.

Bsn.

Org.

rus? Quem pa - tro - num ro - - ga - tu - - rus, Cum vix Iu - - - stus sit se - cu - rus?

#6  
4  
3

#6  
4  
3

7

#6  
6  
5

82

8

TB

Fl.

Cl.

Hn.

Bsn.

Org.

90

8

TB

Fl.

Cl.

Hn.

Bsn.

Org.

Detailed description: This system contains measures 90 through 97. The tuba (TB) part is silent, indicated by a large '8' and a brace. The flute (Fl.) part begins with a half note G4, followed by a half note A4, and then a quarter note G4. The clarinet (Cl.) part plays a continuous eighth-note pattern. The horn (Hn.) part plays a half note G3, followed by a half note F3. The bassoon (Bsn.) part plays a quarter-note pattern. The organ (Org.) part is silent.

98

8

TB

Fl.

Cl.

Hn.

Bsn.

Org.

Rex tre -

Detailed description: This system contains measures 98 through 104. The tuba (TB) part is silent until measure 104, where it plays a half note G3. The flute (Fl.) part plays a quarter-note pattern. The clarinet (Cl.) part plays a continuous eighth-note pattern. The horn (Hn.) part plays a half note G3, followed by a half note F3. The bassoon (Bsn.) part plays a quarter-note pattern. The organ (Org.) part is silent. The lyrics 'Rex tre -' are written under the final notes of the flute part in measure 104.

104

TB *8* men - dae mai - e - - sta - - tis, Qui sal - - van - - dos sal - - - vas gra - tis, Sal - va

Fl.

Cl.

Hn.

Bsn.

Org. # 4 2 7 6 5 6

111

TB *8* me, Sal - - va me, Sal - va me, fons pi - - - e - - ta - - tis.

Fl.

Cl.

Hn.

Bsn.

Org. 4 2 # 3 - 6 - - 6 6 4 7 6-5 #

# Sequentia IV

David Joseph Stith

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The second system contains the instrumental parts: Flute, Clarinet, Horn, and Bassoon. The Alto part is marked 'solo' and includes the following Latin lyrics: "Re - cor - da - re, Ie - su pi - e, re - cor - da - re, Quod sum cau - sa tu - ae vi - ae: Ne me per - das". The Tenor part has a '8' below the staff, likely indicating an octave. The instrumental parts for Clarinet and Horn have melodic lines, while the Flute and Bassoon parts are currently blank.

11

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

il - la di - - e. Quae - rens me, se - dis - ti las - sus: Re - de - mis - ti Cru - cem pas - sus: Tan - tus

20

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

— la - bor non sit cas - - sus. Iu - ste iu - dex \_ ul - ti o - nis, Do - - num fac — re - mis - si o - - nis — An - te

Detailed description: This is a page of a musical score, page 54, starting at measure 20. It features a SATB choir and a woodwind section. The SATB part is in a key with one flat (B-flat) and 4/4 time. The lyrics are: '— la - bor non sit cas - - sus. Iu - ste iu - dex \_ ul - ti o - nis, Do - - num fac — re - mis - si o - - nis — An - te'. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Clarinet parts are in the treble clef, while the Horn and Bassoon parts are in the bass clef. The woodwind parts provide harmonic support for the vocal lines.

30

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

di - em ra - ti - o - nis. In - - ge - - - mis - co, tam-quam\_ re - - us: Cul - pa ru - bet vul -

40

S

solo

Qui Ma-ri-am ab-sol - vis - - ti, Et la - tro-nem - ex - au - di - sti,

A

tus me-us: — Sup - pli-can - ti — par - - ce De - us.

T

8

B

Fl.

Cl.

Hn.

Bsn.

51

S  
Mi - hi quo - que spem de - dis - ti. Mi - - hi quo - que spem de - dis - ti Mi - hi quo - que spem de -

A  
Pre - ces me - ae non sunt dig - - - nae: Sed tu bo - nus fac be - ni - gne, Ne pe - - ren - ni Ne pe - - ren - - ni

T  
8  
solo  
In - ter o - ves lo - - cum

B

Fl.

Cl.

Hn.

Bsn.

61

S  
dis - ti.

A  
cre - mer ig - ne. Ne pe - - ren - ni cre - mer Ne pe - ren - ni cre - mer ig - ne Ne

T  
8 prae - - sta, Et ab hae - dis - me se - ques - - tra hae - dis - me se - ques - - tra, Sta - - tu - - - - ens

B

Fl.

Cl.

Hn.

Bsn.

69

S  
la - tro-nem ex - au - dis - ti la - tro-nem ex - - au - dis -

A  
pe - - ren - ni cre - mer ig - ne ne pe - ren - - ni cre - - mer ig - - ne

T  
8 Sta - tu - - - ens in par - te dex - tra Sta - - tu - - ens in par - te Sta - tu - ens in par -

B  
solo  
Con - fu - ta - tis ma - le - dic - - - tis, flam - mis a - cri - bus ad - dic - - tis a - cri - bus ad - dic - - tis:

Fl.

Cl.

Hn.

Bsn.

77

S  
ti Mi - hi quo - que spem de - dis - ti

A  
ne pe - ren - ni cre - mer - ig - ne

T  
8 te dex - tra in par - te dex - tra

B  
Vo - ca me Vo - ca me cum be - ne - dic - tus

Fl.

Cl.

Hn.

Bsn.

85

S

A

T

B

Fl.

Cl.

Hn.

Bsn.



100

S  
Qui Ma - ri - am ab - - sol - vis - ti la - tro - nem ex - au - dis -

A  
ne - - pe - ren - - ni -

T  
8 - - - ens in par - te dex - - tra. Sta - - tu - - ens in par -

B  
ma - le - dic - - - - - tis, flam - - mis flam - mis a - cri - bus ad - - dic - - tis

Fl.  
Cl.  
Hn.  
Bsn.

107

S  
ti la - tro - nem ex - au - dis - ti la - tro - nem ex - au - dis - ti Mi - hi - quo -

A  
ne - pe - ren - ni - ne - pe - ren - ni - cre - mer ig - ne

T  
8 te Sta - tu - ens in par - te Sta - tu - ens in par - te dex - tra

B  
a - cri - bus ad - dic - tis a - cri - bus ad - dic - tis Vo - ca - me be - ne -

Fl.

Cl.

Hn.

Bsn.

114

S  
que \_spem\_ de - dis - sti  
O - ro sup - plex et ac - cli - nis, Cor con -

A  
O - ro sup - plex et ac - cli - nis, Cor con -

T  
8  
O - ro sup - plex et ac - cli - nis, Cor con - tri - tum qua - si ci - - - - - nis:

B  
- - - dic - - - tis O - ro sup - plex et ac - cli - nis, Cor con - tri - tum qua - si ci - - - - - nis:

Fl.  
Cl.  
Hn.  
Bsn.

122

S  
tri-tum qua-si ci-nis: Ge-re cu-ram me-i

A  
tri-tum qua-si ci-nis: Ge-re cu-ram me-i

T  
8  
Ge-re cu-ram me-i

B  
Ge-re cu-ram me-i

Fl. *tr*

Cl.

Hn. *f*

Bsn.

134

S  
fi - - - nis.

A  
fi - - - nis.

T  
fi - - - nis.

B  
fi - - - nis.

Fl. *tr*

Cl.

Hn.

Bsn.

# Sequentia V

David Joseph Stith

*tutti*  
Women  
La - - - cri - - mo - - - sa di - - es - il - la

*tutti*  
Men  
La - - - cri - - mo - - - sa di - - es - il - la

Flute

Clarinet

Horn

Organ

7  
SA  
Qua re - sur - - - get ex - fa - - vil - la Ju-di-can - - dus - ho - - mo re - us

TB  
Qua re - sur - - - get ex - fa - - vil - la Ju-di-can - - dus - ho - - mo re - us

Fl.

Cl.

Hn.

Org.

14

SA  
 Hu - - ic er - go par - ce De - - us Pi - e Je - - su Do - mi - ne

TB  
 Hu - - ic er - go par - ce De - - us Pi - e Je - - su Do - mi - ne

Fl.  
 Cl.  
 Hn.  
 Org.

21

SA  
 Do - na e - - is re - - qui - em

TB  
 Do - na e - - is re - - qui - em

Fl.  
 Cl.  
 Hn.  
 Org.

28

SA

TB

Fl.

Cl.

Hn.

Org.

34

SA

TB

Fl.

Cl.

Hn.

Org.

A - - - men A - - -

A - - - men A - - - men

40

SA

men

men

A - - - men

men

Fl.

Cl.

Hn.

Org.

# Offertorium

David Joseph Stith

Andante

This musical score page, numbered 72, is for the piece "Offertorium" by David Joseph Stith. The tempo is marked "Andante" and the time signature is 2/2. The score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and a woodwind ensemble (Flute, Clarinet, Horn, Bassoon) with Organ accompaniment. The vocal parts are currently silent, indicated by horizontal lines. The woodwinds and organ are active, with the Flute playing a melodic line, the Clarinet providing harmonic support, the Horn playing sustained notes, and the Bassoon playing a rhythmic accompaniment. The Organ provides a harmonic foundation with chords in both hands.



14

S  
- - ri - ae

A  
- - ri - ae

T  
8 - - ri - ae

B  
- - ri - ae

Fl.

Cl.

Hn.

Bsn.

Org.

21

S  
A  
T  
B

li - be - ra a - - ni - mas om - ni - um fi - de - li - um de func - to - rum de poe - nis in -

li - be - ra a - - ni - mas om - ni - um fi - de - li - um de func - to - rum de poe - nis in -

li - be - ra a - - ni - mas om - ni - um fi - de - li - um de func - to - rum de poe - nis in -

li - be - ra a - - ni - mas om - ni - um fi - de - li - um de func - to - rum de poe - nis in -

Fl.

Cl.

Hn.

Bsn.

Org.

31

S  
fer - ni et de pro - fun - - do I - - a - cu Li - - be - - ra e - - as de o - re le - - o -

A  
fer - ni et de pro - fun - - do I - - a - cu Li - - be - - ra e - - as de o - re le - - o -

T  
8 fer - ni et de pro - fun - - do I - - a - cu Li - - be - - ra e - - as de o - re le - - o -

B  
fer - ni et de pro - fun - - do I - - a - cu Li - - be - - ra e - - as de o - re le - - o -

Fl.

Cl.

Hn.

Bsn.

Org.

36

S  
nis ne ab - sor - be - at e - as tar - ta - rus ne ca -

A  
nis ne ab - sor - beat e - as tar - ta - rus ne ca -

T  
8 nis ne ab - sor - beat e - as tar - ta - rus ne ca -

B  
nis ne ab - sor - beat e - as tar - ta - rus ne ca -

Fl.

Cl.

Hn.

Bsn.

Org.

Ped.



54

S  
sanc - - - tam

A  
in lu - cem \_ sanc - - - tam

T  
8 prae - sen - tet e - as \_ in lu - cem \_ sanc - - - tam

B  
el re - prae - sen - tet e - as \_ in lu - cem \_ sanc - - - tam

Fl.

Cl.

Hn.

Bsn.

Org.

64

S  
A  
T  
B

Fl.  
Cl.  
Hn.  
Bsn.

Org.

quam o - lim A - bra - hae pro - mi - si - sti et se - -

quam o - lim A - bra - hae pro - mi - si - sti

quam o - lim A - bra - hae pro - mi - si - sti

quam o - lim A - bra -

72

S  
mi - ni e - - ius et se - - mi - ni e - - ius

A  
et se - - mi - ni e - - ius et se - - mi - ni e - - ius

T  
8  
et se - - mi - ni e - - ius et se - - mi - ni e - - ius

B  
hae\_pro-mi-si - sti et se - - mi - ni e - - ius et se - - mi - ni e - - ius

Fl.

Cl.

Hn.

Bsn.

Org.

Adagio

82

S

A

T  
8

B

Fl.

Cl.

Hn.

Bsn.

Org.

Solo Recitative

Hos-ti-as et pre-ces ti-bi, Do-mi-ne lau-dis of-fer-ri-mus; —

#6  
4  
3

5  
3

87

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

tu sus - ci - pe pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus. . . Fac e - as, Do - mi - ne, de mor - te

8

13  
7

7

9  
7  
4

90

S

A

T  
8 tran - si - re ad vi - tam. Quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni ei - - us.

B

Fl.

Cl.

Hn.

Bsn.

Org.

7 7# 13 7 7 9 7 5 3

# Sanctus

David Joseph Stith

*tutti*

Soprano  
Sanc-tus Sanc-tus Sanc - - tus Do - mi - nus De - - - - us Sa - ba - oth Ple - - ni sunt coe - li

Alto  
Sanc-tus Sanc-tus Sanc - - tus Do - mi - nus De - - - - us Sa - ba - oth Ple - - ni sunt coe - li et

Tenor  
8 Sanc-tus Sanc-tus Sanc - - tus Do - mi - nus De - - - - us Sa - ba - oth Ple - - ni sunt coe - li

Bass  
Sanc-tus Sanc-tus Sanc - - tus Do - mi - nus De - - - - us Sa - ba - oth Ple - - ni sunt coe - li

Flute  
Clarinet

Horn  
Bassoon

Organ

9

S  
et ter - ra glo - ri - a tu - a Ho - san - na in ex - cel - -

A  
ter - ra glo - ri - a tu - a Ho - san - na in ex - cel - -

T  
8 et ter - ra et ter - ra glo - ri - a tu - a Ho - san - na in ex - cel - -

B  
et ter - ra glo - ri - a Ho - san - na in ex - cel - -

Fl.  
Cl.

Hn.  
Bsn.

Org.

15

S  
sis

A  
sis

T  
8  
sis

B  
sis

Fl.  
Cl.

Hn.  
Bsn.

Org.

Detailed description: This page of a musical score, numbered 87, contains measures 15 through 21. The score is arranged in a system with five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff begins with a treble clef and a key signature of one sharp (F#). The vocal parts are mostly silent, with the word 'sis' written below the first note of each staff. The fifth staff is for instrumental parts, divided into Flute (Fl.) and Clarinet (Cl.) in the upper part, and Horn (Hn.) and Bassoon (Bsn.) in the lower part. The Flute and Clarinet parts feature active melodic lines with eighth and sixteenth notes, often beamed together. The Horn and Bassoon parts have more sustained notes, with some long lines. The Organ part is represented by three staves at the bottom, which are mostly silent.

22

S  
A  
T  
B

Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

Fl.  
Cl.

Hn.  
Bsn.

Org.

29

S  
sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na

A  
sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na

T  
8 sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na

B  
sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na

Fl.  
Cl.

Hn.  
Bsn.

Org.

36

S  
in ex - cel - - sis Ho - san - na in ex - cel - - sis

A  
in ex - cel - - sis Ho - san - na in ex - cel - - sis

T  
8 in ex - cel - - sis Ho - san - na in ex - cel - - sis

B  
in ex - cel - - sis Ho - san - na in ex - cel - - sis

Fl.  
Cl.

Hn.  
Bsn.

Org.

43

S *solo*  
Be - - ne - dic - tus qui ve - - nit

A *solo*  
Be - - ne - dic - tus qui ve - - nit

Org.

52

S  
ve - nit in no-mi-ne no-mi - - ne Do-mi-ne Ho - - san - na in ex-cel - - sis

A  
ve - nit in no-mi-ne no-mi - - ne Do-mi-ne Ho - - san - na in ex-cel - - sis

Org.

# Agnus Dei

David Joseph Stith

This musical score page, numbered 92, is for the piece "Agnus Dei" by David Joseph Stith. It features a vocal quartet and instrumental accompaniment. The vocal parts—Soprano, Alto, Tenor, and Bass—are currently silent, indicated by whole rests on their respective staves. The instrumental parts include Flute, Clarinet, Horn, Bassoon, and Organ. The Flute and Clarinet parts are written in the treble clef, while the Horn and Bassoon parts are in the bass clef. The Organ part is split across two staves, also in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The Flute and Clarinet parts contain melodic lines with various ornaments and articulations, while the Horn and Bassoon parts provide harmonic support with sustained chords and rhythmic patterns. The Organ part is currently silent, shown as whole rests on both staves.

20

*p*

S  
 Ag - nus Dei qui tol - - lis pec - ca - ta mun - di do - - na e - is do - - na e - is re - qui - em Ag -

*p*

A  
 Ag - nus Dei qui tol - - lis pec - ca - ta mun - di do - - na e - is do - - na e - is re - qui - em Ag -

*p*

T  
 8 Ag - - nus Dei qui tol - - lis pec - ca - - ta mun - di do - - na e - is do - - na e - is re - qui - em

*p*

B  
 Ag - - nus Dei qui tol - - lis pec - ca - - ta mun - di do - - na e - is do - - na e - is re - qui - em

Fl.  
Cl.

Hn.  
Bsn.

Org.

35

S  
- nus Dei qui tol - lis pec - ca - ta mun - di do - na e - is re - qui - em sem - pi - ter - nam

A  
- nus Dei qui tol - lis pec - ca - ta mun - di do - na e - is re - qui - em sem - pi - ter - nam

T  
8 Ag - nus Dei qui tol - lis pec - ca - ta mun - di do - na e - is re - qui - em sem - pi - ter - nam

B  
Ag - nus Dei qui tol - lis pec - ca - ta mun - di do - na e - is re - qui - em sem - pi - ter - nam

Fl.  
Cl.

Hn.  
Bsn.

Org.

49

S

A

T

B

Fl.  
Cl.

Hn.  
Bsn.

Org.

The musical score for page 95, measures 49-58, is presented in a standard orchestral layout. The vocal staves (Soprano, Alto, Tenor, Bass) are at the top, followed by the woodwind section (Flute/Clarinet and Horn/Bassoon), and the Organ at the bottom. The key signature is B-flat major (two flats) and the time signature is 4/4. Measures 49-58 show the vocalists with rests, while the instrumental parts are active. The Flute/Clarinet part features a melodic line with some grace notes and slurs. The Horn/Bassoon part provides harmonic support with chords and some melodic fragments. The Organ part is mostly rests, with some chords in the lower register.

# Communio

David Joseph Stith

Largo

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, each with a blank staff. Below them are the instrumental parts: Flute, Clarinet, Horn, Bassoon, and Organ. The Flute part begins with a melodic line in the first measure, followed by a series of notes and rests. The Clarinet part provides a rhythmic accompaniment with eighth notes. The Horn part plays a sustained chord in the first measure, followed by a melodic line. The Bassoon and Organ parts are currently blank.

8

solo

S  
Lux\_\_ ae - ter - - - nam lu - ce - at e - - - is Do - mi - ne cum Sanc - tis\_\_ tu - is\_\_ in ae -

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

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

17

S  
ter - nam

A

T  
8

B

Fl.

Cl.

Hn.

Bsn.

Org.  
5

Detailed description of the musical score: The score is for measures 17 through 24. It features five vocal parts (Soprano, Alto, Tenor, Bass) and five instrumental parts (Flute, Clarinet, Horn, Bassoon, Organ). The Soprano part has the lyrics 'ter - nam' under the first two notes. The instrumental parts are more active, with the Flute, Clarinet, and Horn parts showing melodic lines and the Organ part providing a bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The organ part has a '5' written below it, likely indicating a fingering or a specific organ stop.

25

S  
qui - - a pi - us es      qui - - a pi - us es      qui - a\_\_ pi - - us\_\_

A

T  
8

B

Fl.

Cl.

Hn.

Bsn.

Org.

4 6 4 6 4 6 4 6 #6  
2 5 2 5 2 5 2 5 4 3

35

S  
es qui - - a\_\_ pi - - us\_\_ es qui - - a\_\_ pi - - us\_\_ es  
qui - - a pi - us es\_\_ qui -

A

T  
8

B

Fl.

Cl.

Hn.

Bsn.

Org.

6 6 4 6

43

S  
- - a pi - us es \_\_\_ qui - - a pi - us es \_\_\_ Lux ae - ter - - -

A

T  
8

B

Fl.

Cl.

Hn.

Bsn.

Org.

6 6 6 # 6 # #4 6 6 - 7  
2

51

S  
- nam lu - ce - at e - is

A

T  
8

B

Fl.

Cl.

Hn.

Bsn.

Org.

6 - 4 6 7 5  
2 5 # 5

60

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

The musical score for page 103, measures 60-67, is presented in a standard orchestral layout. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as rests, indicating they are silent during this passage. The instrumental parts are as follows:

- Flute (Fl.):** Features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 64.
- Clarinet (Cl.):** Plays a rhythmic pattern of eighth notes, with a dense sixteenth-note passage in measures 64-65.
- Horn (Hn.):** Provides harmonic support with a line of eighth notes, including a triplet in measure 64.
- Bassoon (Bsn.):** Plays a line of eighth notes, mirroring the horn's pattern.
- Organ (Org.):** Plays a simple harmonic accompaniment of whole notes.

68

S

A

T

B

Fl.

Cl.

Hn.

Bsn.

Org.

tutti

Re - - qui -

Re - - qui - em Re - qui - em ae - ter - - nam do - -

Re - - qui - em Re - qui - em ae - ter - - nam do - -

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

4 4 2-3 4 #2 5 4 2

75

S  
em - - - na e - - - is Do - - - mi - - ne Et lux per - - pe - - tu - a

A  
na e - - - is Do - - - mi - - ne Et lux per - - pe - - tu - a

T  
8  
Re - - - qui - em - - - Re - qui -

B  
na e - - - is Do - - - mi - - ne Et lux per - - pe - tu - a

Fl.

Cl.

Hn.

Bsn.

Org.  
 $\begin{matrix} \sharp 6 \\ 5 \end{matrix}$ 
 $\begin{matrix} 6-\sharp 5 \\ 4 \end{matrix}$ 
 $\begin{matrix} \sharp 6 \\ 5 \end{matrix}$ 
 $\begin{matrix} 4 \\ 2 \end{matrix}$ 
 $\begin{matrix} 6 \\ 5 \end{matrix}$ 
 $\begin{matrix} 4 \\ 2 \end{matrix}$ 
 $\begin{matrix} \sharp 4 \\ 3 \end{matrix}$ 
 $\begin{matrix} 6 \\ 4 \end{matrix}$ 
 $\begin{matrix} 7-\sharp 6 \\ \# \end{matrix}$ 
 $\begin{matrix} 6 \\ - \\ 5 \end{matrix}$

81

S Do - - - - - mi - ne et lux per - pe - - - - tu - - a

A - - a lu - ce - at e - is lu - - ce - - at e - is lu - - ce - - at e - is

T 8 em ae - ter - - nam do - na e - is Do - mi - ne et lux per - pe - tu - - a lu - - ce - at

B - - - - - lu - - ce - at e - - is lu - - ce - - at e - - is lu - - ce - - at e - - is Do - mi -

Fl.

Cl.

Hn.

Bsn.

Org.

6 6 6 6 # 6 b6 6 6 6 6

4 4 5 6 6 4 5 4 6 4

88

S  
cum Sanc - tis tu - is in ae - ter - - num, qui - a pi - us es

A  
cum Sanc - tis tu - is in ae - ter - - num, qui - a pi - us es

T  
8 e - is cum Sanc - tis tu - is in ae - ter - - num, qui - a pi - us es

B  
ne cum Sanc - tis tu - is in ae - ter - - num, qui - a pi - us es

Fl.  
Cl.  
Hn.  
Bsn.  
Org.

7 #  
6 4  
7 4  
2  
6-5  
4-#  
7 #  
5 4  
#  
#