

Clarinetto I  
in A

BENEDICTUS

$\text{♩} = 107$

*p*

2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 25 26

27 28 29 30 31 32

33 34 35 36 37 38 39

**rit** **tempo**

40 41 42 43 44 45

**rit** **tempo**

46 38 84 2 86 87 88

*p*

**OSANNA**

$\text{♩} = 107$

89 90 91 92 93 112



Clarinetto II  
in A

BENEDICTUS

$\text{♩} = 107$

*p*

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23 24

25 26 27 28 29 30 31

32 33 34 35 36 37 38

*rit* *tempo*

39 40 41 42 43 44 45

*rit* *tempo*

46 38 84 2 86 7 93 112

OSANNA  
 $\text{♩} = 107$



Fagotto

BENEDICTUS

$\text{♩} = 107$   
*p*

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23 24

25 26 27 28 29 30 31

32 33 34 35 36 37 38

39 40 41 42 43 44 45

*rit* *tempo*

46 38 84 2 86 7 93 112

*rit* *tempo* OSANNA  
 $\text{♩} = 107$



## BENEDICTUS

♩ = 107      **rit**      **tempo**      Soprani

39      40      41      42      4      46 *p*      47

Be - - - ne - - - dic - tus

48      49      50      51      52

qui ve - - nit in no - mi - ne Do - mi - ni, Do - - - - - mi - ni.

53      54      55      56      57

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - - mi - ni,

58      59      60      61      62

in no - mi - ne Do - - - - - mi - ni.

63      64      65      66      67

Be - ne - dic - - - tus, be - ne - dic - - - tus, be - ne - dic - -

68      69      70      71      72

tus, qui ve - nit in no - mi - ne Do -

73      74      75      76

- - - - - mi - - - ni, qui

77      78      79      80      81

ve - nit in no - mi - ne Do - - - -

**rit**      **tempo**

82      83      84      85      86      7

- - - - - mi - ni.

Soprani e Alti

OSANNA

$\text{♩} = 107$

Soprani e Alti



Soprani e Alti



тя - гост - ны - е мыс - ли ов - ла - де - ли им. Мо - царт по - чув - ство - вал, что



смерть к не - му при - хо - дит, и по - - нял, что Рек - ви - ем он пи - шет для се - бя.



О - сан - на, о - са - нъ - на, о - сан - на, о - сан - на ин э - къ - це - ль - сис,



ин эк - це - ль - сис. Мо - царт всё сла - бел, сла - бел и на седь - мой день у - мер,



и на тре - тий день был он пог - ре - бён. И Ан - - - ге - лы



пе - ли и иг - ра - ли Рек - - ви - ем Мо - цар - та на Не - бе за - вер - шён - ный.



О - сан - на, о - са - нъ - на, о - са - нъ - на, о - сан - на ин эк - цель - сис, ин эк - цель - сис,



ин э - къ - це - ль - сис. О - сан - - - на, о - сан - на, о - сан - на



ин эк - цель - сис, ин эк - цель - сис, ин э - къ - це - ль - сис. О - сан - на, о - сан - на, о -



са - нъ - на, о - са - нъ - на ин эк - цель - сис, ин эк - цель - сис, ин э - къ - це - ль - сис.



# BENEDICTUS

$\text{♩} = 107$  **rit** **tempo** Soprani *p*

39 40 41 42 4 46 *p* 47

Be - - - ne - dic-tus

48 49 50 51 52

qui ve - - nit in no-mi - ne Do-mi-ni, Do - - - - mi - ni.

53 54 55 56 57

Be-ne-dic - tus qui ve - nit in no - mi-ne Do - - mi-ni,

58 59 60 61 62

in no - mi - ne Do - - - - mi - ni.

63 64 65 66 67

Be - ne - dic - - - tus, be - ne - dic - - - tus, be - ne - dic - -

68 69 70 71 72

tus, qui ve - nit in no - mi - ne Do -

73 74 75 76

- - - - - mi - - - ni, qui

77 78 79 80 81

ve - nit in no - mi - ne Do - - - -

**rit** **tempo**

82 83 84 85 86 7

- - - - - mi - ni.

Soprani e Alti  
(in English)

OSANNA

$\text{♩} = 107$

Soprani e Alti

93 *mf* O - san - - - na, o - san - - - na in ex -  
94 95 96 97  
98 cel - sis, in ex - cel - sis. O - san - - - na, o -  
99 100 101 102  
103 san - na, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.  
104 105 106 107 108  
109 O - san - na, o - san - na, o - san - na, o - sa - n - na in ex - cel - sis, in ex - cel - sis,  
110 111 112 113 114  
115 in ex - ce - l - sis. One day a stran - ger came to Mo - zart, a  
116 117 118 119 120  
121 tall and slen - der man in grey. He de - - li - ver'd an a -  
122 123 124 125 126  
127 no - ny - mous let - ter in which was or - der'd a Re - - qui - - em.  
128 129 130 131 132  
133 O - san - na, o - san - na, o - san - na, o - san - na in ex - cel - sis, in ex - cel -  
134 135 136 137 138  
139 sis, in ex - cel - sis. Mo - zart was troub - led by that per - plex - ing let - ter  
140 141 142 143 144

Soprani e Alti  
(in English)

Musical staff 145-150. The staff contains notes for measures 145 through 150. The key signature has one sharp (F#). The notes are: 145: G4, A4, B4, C5; 146: D5, E5, F#5, G5; 147: A5, B5, C6, D6; 148: E6, F#6, G6, A6; 149: B6, C7, D7, E7; 150: F#7, G7, A7, B7.

and be-came un - ea - sy and op - - press'd. He per - - ceiv'd that his

Musical staff 151-156. The staff contains notes for measures 151 through 156. The notes are: 151: C5, D5, E5, F#5; 152: G5, A5, B5, C6; 153: D6, E6, F#6, G6; 154: A6, B6, C7, D7; 155: E7, F#7, G7, A7; 156: B7, C8, D8, E8.

death was near and that he was com - po - sing the Re-qu'em for him - self.

Musical staff 157-162. The staff contains notes for measures 157 through 162. The notes are: 157: F#5, G5, A5, B5; 158: C6, D6, E6, F#6; 159: G6, A6, B6, C7; 160: D7, E7, F#7, G7; 161: A7, B7, C8, D8; 162: E8, F#8, G8, A8.

O-san-na, o - sa - n - na, o - san - na, o - san - na in e - x - ce - l - sis,

Musical staff 163-168. The staff contains notes for measures 163 through 168. The notes are: 163: B7, C8, D8, E8; 164: F#8, G8, A8, B8; 165: C9, D9, E9, F#9; 166: G9, A9, B9, C10; 167: D10, E10, F#10, G10; 168: A10, B10, C11, D11.

in ex - ce - l - sis. He was gro-wing wea-ker, and died on the se-venth day, and

Musical staff 169-174. The staff contains notes for measures 169 through 174. The notes are: 169: E8, F#8, G8, A8; 170: B8, C9, D9, E9; 171: F#9, G9, A9, B9; 172: C10, D10, E10, F#10; 173: G10, A10, B10, C11; 174: D11, E11, F#11, G11.

on the third day he was bu - - ri - - ed. And an - - - gels

Musical staff 175-180. The staff contains notes for measures 175 through 180. The notes are: 175: A11, B11, C12, D12; 176: E12, F#12, G12, A12; 177: B12, C13, D13, E13; 178: F#13, G13, A13, B13; 179: C14, D14, E14, F#14; 180: G14, A14, B14, C15.

sang and play - ed the Re-qui-em by Mo - zart, com - ple - - ted in Hea - ven.

Musical staff 181-186. The staff contains notes for measures 181 through 186. The notes are: 181: D15, E15, F#15, G15; 182: A15, B15, C16, D16; 183: E16, F#16, G16, A16; 184: B16, C17, D17, E17; 185: F#17, G17, A17, B17; 186: C18, D18, E18, F#18.

O-san-na, o - sa - n - na, o - sa - n - na, o - san - na in ex-cel-sis, in ex-cel-sis,

Musical staff 187-192. The staff contains notes for measures 187 through 192. The notes are: 187: G18, A18, B18, C19; 188: D19, E19, F#19, G19; 189: A19, B19, C20, D20; 190: E20, F#20, G20, A20; 191: B20, C21, D21, E21; 192: F#21, G21, A21, B21.

in e - x - ce - l - sis. O - san - - - na, o - san - na, o - san - na

Musical staff 193-198. The staff contains notes for measures 193 through 198. The notes are: 193: C22, D22, E22, F#22; 194: G22, A22, B22, C23; 195: D23, E23, F#23, G23; 196: A23, B23, C24, D24; 197: E24, F#24, G24, A24; 198: B24, C25, D25, E25.

in ex-cel-sis, in ex-cel-sis, in e - x - ce - l - sis. O - san - na, o - san - na, o -

Musical staff 199-204. The staff contains notes for measures 199 through 204. The notes are: 199: F#25, G25, A25, B25; 200: C26, D26, E26, F#26; 201: G26, A26, B26, C27; 202: D27, E27, F#27, G27; 203: A27, B27, C28, D28; 204: E28, F#28, G28, A28.

sa - n - na, o - sa - n - na in ex-cel-sis, in ex-cel-sis, in e - x - ce - l - sis.



# BENEDICTUS

$\text{♩} = 107$  *p*

Be - - - ne - dic - tus qui ve - - nit in no - mi -

ne Do - mi - ni, Do - - - mi - ni. Be - ne - dic - tus qui ve -

nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - - -

- - mi - ni. Be - ne - dic - - tus, be - ne - dic - - tus,

be - ne - dic - - tus, qui ve - nit in no - mi - ne Do -

- - - - - mi - ni, qui ve - nit in

no - mi - ne Do - - - - - mi - ni. **rit**

**OSANNA**

**tempo** **rit** **tempo**  $\text{♩} = 107$

41 42 4 46 38 84 2 86 7 93 112





# Violini

# BENEDICTUS

$\text{♩} = 107$       39      40 *rit*      41      *tempo*

42      43      44      45

46 *Solo I*      47      48      49      50

*p*      *Solo II*      *p*

51      52      53      54      55

56      57      58      59      60

Violini

Measures 61-65. Measure 61 features a treble clef with a flat key signature and a 7/8 time signature. The music consists of eighth and quarter notes in both staves. Measure 62 has a whole rest in the treble staff. Measures 63-65 continue with eighth and quarter notes.

Measures 66-70. Measure 66 has a whole rest in the treble staff. Measures 67-70 feature eighth and quarter notes with various articulations and slurs.

Measures 71-75. Measure 71 has a whole rest in the treble staff. Measures 72-75 feature eighth and quarter notes with slurs and accents.

Measures 76-80. Measure 76 has a whole rest in the treble staff. Measures 77-80 feature eighth and quarter notes with slurs and accents.

Measures 81-86. Measure 81 has a whole rest in the treble staff. Measure 82 has a whole rest in the treble staff. Measure 83 has a whole rest in the treble staff. Measure 84 has a whole rest in the treble staff. Measure 85 has a whole rest in the treble staff. Measure 86 has a whole rest in the treble staff. The word "rit" is written above measure 84, and "tempo" is written above measure 86. A fermata is placed over the final notes of both staves in measure 86.

Violini

OSANNA

$\text{♩} = 107$

93 Tutti, div.<sup>94</sup> 95 96 97 98 99 100

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148

149 150 151 152 153 154 155 156

157 158 159 160 161 162 163 164

165 166 167 168 169 170 171 172

# Violini

173 174 175 176 177 178 179 180

Musical staff for measures 173-180. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 8/8. The notes are: 173: F#4, G4, A4; 174: G#4, A4, B4; 175: A4, B4, C#5; 176: B4, C#5, D5; 177: C#5, D5, E5; 178: D5, E5, F#5; 179: E5, F#5, G5; 180: F#5, G5, A5. A slur covers the notes in measures 179 and 180.

181 182 183 184 185 186 187 188

Musical staff for measures 181-188. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 8/8. The notes are: 181: F#4, G4, A4; 182: G#4, A4, B4; 183: A4, B4, C#5; 184: B4, C#5, D5; 185: C#5, D5, E5; 186: D5, E5, F#5; 187: E5, F#5, G5; 188: F#5, G5, A5. A slur covers the notes in measures 187 and 188.

189 190 191 192 193 194 195 196

Musical staff for measures 189-196. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 8/8. The notes are: 189: F#4, G4, A4; 190: G#4, A4, B4; 191: A4, B4, C#5; 192: B4, C#5, D5; 193: C#5, D5, E5; 194: D5, E5, F#5; 195: E5, F#5, G5; 196: F#5, G5, A5. A slur covers the notes in measures 195 and 196.

197 198 199 200 201 202 203 204

Musical staff for measures 197-204. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 8/8. The notes are: 197: F#4, G4, A4; 198: G#4, A4, B4; 199: A4, B4, C#5; 200: B4, C#5, D5; 201: C#5, D5, E5; 202: D5, E5, F#5; 203: E5, F#5, G5; 204: F#5, G5, A5. A slur covers the notes in measures 203 and 204. The staff ends with a double bar line.



# BENEDICTUS

$\text{♩} = 107$       **rit**      **tempo**

39      40      41      42      4      46      47

48      49      50      51      52      53      54      55

56      57      58      59      60      61      62      63

64      65      66      67      68      69      70      71

72      73      74      75      76      77      78      79

80      81      82      83      84      85      86      87

**rit**      **tempo**

OSANNA  
 $\text{♩} = 107$

88      89      90      91      92      93      112





Violoncelli

BENEDICTUS

$\text{♩} = 107$       **rit**      **tempo**

39 40 41 42 4 46 47

*p*

48 49 50 51 52

53 54 55 56 57

58 59 60 61 div. 62

63 unis. 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84 **rit** 85 div. 86 **tempo**

OSANNA  
 $\text{♩} = 107$   
87 88 89 90 91 92 93 112

The musical score is written for a single cello part. It begins with a tempo of 107. The first section is marked 'rit' (ritardando) and then returns to 'tempo'. The dynamics range from piano (p) to unison (unis.). There are several 'div.' (divisi) markings. The piece concludes with an 'OSANNA' section, also marked with a tempo of 107. The score is numbered 112.



# BENEDICTUS

♩ = 107

8 2 3 4 5 6 7

8 *p*

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42 4

*rit* *tempo*

46 38 84 2 86 7 93 112

*rit* *tempo*

OSANNA  
♩ = 107

Detailed description: The score is for a Contrabass part in 4/4 time. It begins with a tempo marking of 107 beats per minute. The first staff shows a rest for 8 measures, followed by a series of eighth notes from measure 2 to 7, marked *p*. The next five staves continue this pattern of eighth notes, numbered 8-14, 15-21, 22-28, 29-35, and 36-42. At measure 40, the tempo changes to *rit* (ritardando), and at measure 41, it returns to *tempo*. The piece concludes with a double bar line at measure 42. A section titled 'OSANNA' begins at measure 46, with a tempo marking of 107. The OSANNA section consists of four measures of whole notes, numbered 46, 38, 84, and 2, followed by measures 86, 7, 93, and 112.

