



**Stéphane Dietrich**

(b. In 1977)

# Requiem

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Pour chœur mixte a cappella  
op. 1



# Requiem

Courte messe des morts pour choeur mixte a capella

Stéphane DIETRICH, op.1  
Automne-hiver 1999 / 2000

## I. Introit

*Vivant*

4

Musical score for the first system of the Requiem Introit, measures 1-4. The score is for a mixed choir a cappella. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes parts for Sopranos 1 and 2, Altos 1 and 2, Tenors 1 and 2, and Basses 1 and 2. The lyrics are: *p* Re— qui em ae ter— nam ————— *mp* re— qui em ae ter— nam —————. Above the Tenors 1 part, there are markings: *longues* (with a long note), *longs* (with a long note), and *sempre* (with a long note). The dynamics *p* and *mp* are indicated.

7

Musical score for the second system of the Requiem Introit, measures 5-8. The score continues from the first system. The lyrics are: *mf* re— qui em— ae ter— nam —————. The dynamics *mf* is indicated. The score includes parts for Sopranos 1 and 2, Altos 1 and 2, Tenors 1 and 2, and Basses 1 and 2. The lyrics are: *mp* re— qui— em— ae ter— nam ————— *mf* re— qui— em— ae ter— nam —————. The dynamics *mp* and *mf* are indicated.

S1 re qui em ae ter nam *ff* re qui em ae ter nam

S2 nam re qui em ae ter nam re qui em ae ter

A1 re qui em ae ter nam *ff* re qui em ae ter nam

A2 re qui em ae ter nam re qui em ae ter nam

T1 re qui em ae ter nam *ff* re qui em ae ter nam

T2 re qui em ae ter nam re qui em ae ter nam

B1 re qui em ae ter nam *ff* re qui em ae ter nam

B2 re qui em ae ter nam re qui em ae ter nam

S1 do na e is do mi ne

S2 nam do na e is do mi ne

A1 do na e is do mi ne

A2 do na e is do mi ne

T1 do na e is do mi ne

T2 do na e is do mi ne

B1 do na e is do mi ne

B2 re qui em ae ter nam

S1 *mp* et lux per pe tu a *mp* re qui

S2 et lux per pe tu a re

A1 *mp* et lux per pe tu a *mp* lu ce at e is at e is

A2 et lux per pe tu a lu ce at e is at e

T1 *mp* et lux per pe tu a *mp* lu ce at e is at e is

T2 et lux per pe tu a lu ce at e is at e is

B1 *mp* et lux per pe tu a *mp* lu ce at e is at e e is

B2 re qui em ae ter nam re qui em ae ter nam

S1 em ae ter nam *p* re qui em ae ter nam

S2 qui em ae ter nam re qui em ae ter nam

A1 *p* re qui em ae ter nam

A2 is re qui em ae ter nam

T1 *p* re qui em ae ter nam

T2 re qui em ae ter nam

B1 *p* re qui em ae ter nam

B2 re qui em ae ter nam

*tenete*

S1 *pp* re— qui— em— ae

S2 re— qui— em—

A1 *pp* re— qui— em— ae ter— nam—

A2 re— qui— em— ae ter— nam—

T1 *pp* re— qui— em— ae ter— nam—

T2 re— qui— em— ae ter— nam—

B1 *pp* re— qui— em— ae ter— nam—

B2 re— qui— em— ae ter— nam—

S1 ter— nam— ,

S2 — ae ter— nam— ,

A1 ,

A2 ,

T1 re— qui— em— ae ter— nam— ,

T2 re— qui— em— ae ter— nam— ,

B1 re— qui— em— ae ter— nam— ,

B2 re— qui— em— ae ter— nam— ,

# II. Kyrie

Vif, très articulé et sans mysticisme

1 5

Sopranos 1  
Sopranos 2  
Altos 1  
Altos 2  
Tenors 1  
Tenors 2  
Basses 1  
Basses 2

*mf* Ky— ri e e le i son ky— ri e e le i son ky— ri e e le i son

9

S1  
S2  
A1  
A2  
T1  
T2  
B1  
B2

*mf* Ky— ri e e le i son ky— ri e e le i son ky— ri e e le i son  
Ky— ri e e le i son ky— ri e e le i son ky— ri e e le i son  
e le i son ky— ri e e le i son ky— ri e e le i son  
ky— ri e e le i son ky— ri e e le i son e le i son e  
ri e e le i son e le i son e le i son Chris— te—  
i son e le i son e le i son Chris— te e le i son

13

17

S1 — ri e e le i son e le i son e le i son Chris te

S2 — i son e le i son e le i son Chris te e le i son

A1 e le i son e le i son Chris te e le i son chris

A2 — le i son Chris te e le i son chris te e le i

T1 Chris te e le i son chris te e le i son chris

T2 Chris te e le i son chris te e le i son chris te e le

B1 — e le i son chris te e le i son chris te e le i son

B2 chris te e le i son chris te e le i son

21

soutenir et céder... **ff**

25

S1 — e le i son chris te e le i son e le i son e le i son e le

S2 chris te e le i son chris te e le i son e le i son e

A1 — te e le i son chris te e le i son e le i son e le i

A2 son chris te e le i son e le i son e le

T1 — te e le i son e le i son

T2 — i son e le i son

B1

B2



S1  
i son e le i son Ky ri e ky ri e ky ri e ky

S2  
le i son e le i son Ky ri e ky ri e ky ri e

A1  
son e le i son e le i son Ky ri e ky ri e ky ri

A2  
i son e le i son e le i son Ky ri e ky ri e ky

T1  
e le i son e le i son e le i son Ky ri e ky ri e

T2  
e le i son e le i son e le i son Ky ri e ky ri e

B1  
e le i son e le i son e le i son e le i son Ky ri e

B2  
e le i son e le i son e le i son e le i son ky ri e

*longs* ,

S1  
*mf* ri e e le i son ,

S2  
ky ri e e le i son ,

A1  
e ky ri e e le i son ,

A2  
ri e ky ri e e le i son ,

T1  
ky ri e e le i son ,

T2  
ky ri e e le i son ,

B1  
ky ri e e le i son ,

B2  
ky ri e e le i son ,

# III. Graduel

Tempo di lamento

1 4

Sopranos 1 *p* si am bu lem si am bu lem si—

Altos 1 *p* si am bu lem si am bu lem si am—

Tenors 1 *p* si am bu lem si am bu lem si am bu

Basses 1 *p* si am bu lem si am bu lem

Sopranos 2 *p* si am bu lem si am bu lem si am bu lem

Altos 2 *p* si am bu lem si am bu lem si am bu lem in—

Tenors 2 *p* si am bu lem si am bu lem si am bu lem in me—

Basses 2 *p* si am bu lem si am bu lem in me di o—

7 *généreux* 10

S 1 — am bu lem in me di o in me di o in me di o um—

A 1 — bu lem in me di o in me di o in me di o um brae

T 1 lem in me di o in me di o in me di o um brae mor—

B 1 in me di o in me di o um brae mor—

S 2 in me di o in me di o in me di o um brae mor—

A 2 — me di o in me di o in me di o um brae mor tis—

T 2 — di o in me di o in me di o um brae mor tis—

B 2 — in me di o in me di o um brae mor tis

S1  
brae mor tis non ti me bo ma **f** la

A1  
mor tis non ti me bo ma la

T1  
tis non ti me bo ma la **p** quo

B1  
tis non ti me bo ma la

S2  
tis non ti me bo ma la

A2  
non ti me bo ma la **p** quo ni ni am

T2  
non ti me bo ma la **p** quo ni am

B2  
non ti me bo ma la **p** quo

S1  
**p** tu me cum es do mi ne **f** do

A1  
**p** quo ni ni am tu me cum es tu me cum es do mi ne do

T1  
ni am tu me cum es tu me cum es do mi ne do mi ne

B1  
**p** quo ni am tu me cum es **f** tu me cum es

S2  
**p** tu me cum es tu me cum es do mi ne do mi ne do

A2  
tu me cum es tu me cum es do mi ne do mi ne do

T2  
tu me cum es tu me cum es do mi ne do mi ne do

B2  
ni am tu me cum es tu me cum es

S1 *mi ne do mi ne do mi ne* ,  
 A1 *mi ne do mi ne do mi ne* ,  
 T1 *do mi ne* ,  
 B1 *do mi ne* ,  
 S2 *mi ne do mi ne* ,  
 A2 *mi ne do mi ne* *p* A ,  
 T2 *mi ne* *p* A ,  
 B2 *do mi ne* *basses en dehors* ,  
*do mi ne*

Vittel - Novembre 1999

# IV. Sanctus

Vif

1

5

Musical score for the first system of 'Sanctus'. It features seven vocal parts: Sopranos 1 and 2, Altos 1 and 2, Tenors 1 and 2, and Basses 1 and 2. The music is in 3/4 time with a key signature of two sharps (D major). The lyrics are: *mf* Sanc tus sanc tus sanc tus do mi nus de us sab ba oth sanc tus sanc tus. The score includes a first ending bracket at the end of the system.

9

13

Musical score for the second system of 'Sanctus'. It features eight vocal parts: Sopranos 1 and 2, Altos 1 and 2, Tenors 1 and 2, and Basses 1 and 2. The lyrics are: *mf* \_ tus sanc tus do mi nus de us sab ba oth sanc tus sanc tus sanc tus do mi nus sanc tus sanc tus do mi nus de us sab ba oth sanc tus sanc tus sanc tus do mi nus sanc tus sanc tus do mi nus de us sab ba oth sanc tus sanc tus sanc tus do mi nus sanc tus sanc tus do mi nus. The score includes a first ending bracket at the end of the system.

S1  
de— us sab ba oth sanc— tus sanc— tus sanc tus do mi nus— de— us sab ba oth

S2  
mi nus de— us sab ba oth— sanc tus sanc tus sanc tus do mi nus de— us sab ba oth

A1  
do mi nus de— us sab ba oth sanc tus— sanc tus sanc tus do mi nus de— us sab ba

A2  
— do mi us de— us sab ba oth sanc— tus sanc tus sanc tus— do mi us de— us

T1  
nus de— us— sab ba oth sanc tus sanc tus sanc—tus do mi nus de— us— sab ba oth

T2  
do mi nus de— us sab ba oth sanc tus— sanc tus sanc tus do mi nus de— us sab ba

B1  
de— us sab ba oth sanc— tus sanc tus sanc tus— do mi nus de— us sab ba oth sanc

B2  
nus de— us— sab ba oth Sanc tus sanc tus sanc—tus do mi nus de— us— sab ba oth

S1  
sanc— tus sanc— tus sanc tus do mi nus— de— us sab ba oth ,

S2  
— sanc tus sanc tus sanc tus do mi nus de— us sab ba oth— ,

A1  
oth sanc tus— sanc tus sanc tus do mi nus de— us sab ba oth ,

A2  
sab ba oth sanc— tus sanc tus sanc tus— do mi us de— us sab ba oth

T1  
sanc— tus sanc tus sanc— tus do mi nus de— us— sab ba oth ple— ni sunt cae li ple

T2  
oth sanc tus— sanc tus sanc tus do mi nus de— us sab ba oth ple— ni— sunt— cae li

B1  
— tus sanc tus sanc tus— do mi nus de— us sab ba oth ple— ni ple ni sunt cae

B2  
Sanc tus sanc tus sanc—tus do mi nus de— us— sab ba oth ple— ni ple— ni sunt

S1  
S2  
A1  
A2  
T1  
T2  
B1  
B2

*Surtout sans ralentir*

— ni et ter— ra et ter— ra ter— ra Glo ri a tu <sup>3</sup>a glo ri a tu <sup>3</sup>a  
 ple— ni et ter— ra et ter— ra ter— ra Glo ri a tu <sup>3</sup>a glo ri a tu a glo ri a tu a  
 li ple— ni et ter— ra et ter— ra ter— ra Glo ri a tu <sup>3</sup>a glo ri a tu <sup>3</sup>a glo ri a tu a  
 — cae li ple— ni et ter— ra et ter— ra ter— ra Glo ri a tu a glo ri a tu a

*relancer* *ff*

S1  
S2  
A1  
A2  
T1  
T2  
B1  
B2

*longuement* *Quasi guttural*

Ho san na ho san na ho san na ho san na ho san na in  
 Ho san na ho san na ho san na ho san na ho san na ho san na  
 Ho sa na ho san na ho san na ho san na ho san na ho san na in ex cel  
 Ho san na ho san na ho san na ho san na ho san na ho san na in  
 Ho san na ho san na ho san na ho san na  
 Ho san na ho san na  
 Ho san na

41

*ralentir un peu*

*mf*

45

*moins présent ....*

S1 ex cel sis in ex cel sis in ex cel sis in ex cel sis in ex cel sis in ex cel sis *mp* sanc tus sanc tus sanc

S2 in ex cel sis in ex cel sis in ex cel sis in ex cel sis in ex cel sis in ex cel sis *mp* sanc tus sanc tus

A1 sis in ex cel sis in ex cel sis in ex cel sis in ex cel sis in ex cel sis *mp* sanc tus sanc tus

A2 ex cel sis in ex cel sis *mp* sanc tus sanc

T1 *mp* sanc tus sanc tus sanc

T2 *mp* sanc tus sanc tus

B1 *mp* sanc tus sanc tus

B2 *mp* sanc tus sanc

49

*Sans céder*

S1 tus do mi nus de us sab ba oth

S2 sanc tus do mi nus de us sab ba oth

A1 sanc tus do mi nus de us sab ba oth

A2 tus sanc tus do mi nus de us sab ba oth

T1 tus do mi nus de us sab ba oth

T2 sanc tus do mi nus de us sab ba oth

B1 do mi nus de us sab ba oth

B2 tus do mi nus de us sab ba oth



# V. Agnus Dei

*Lentement, sans nuance particulière.*

1 4

Soprano  
Alto  
Choeur 1  
Ténor  
Basse

Soprano  
Alto  
Choeur 2  
Ténor  
Basse

Soprano  
Alto  
Choeur 3  
Tenor  
Basse

A gnus De i A gnus  
A gnus De i  
A gnus De i A  
A gnus De i A  
A gnus De i A gnus De i  
A gnus De i A gnus De i  
A gnus De i A gnus De i

S A gnus De i A gnus De

A A gnus De i A gnus De

Ch. 1 T A gnus De i A gnus De

Ba. A gnus De i A gnus De

S De i A gnus De i

A A gnus De i A gnus De i

Ch. 2 T gnus De i A gnus De i

Ba. gnus De i A gnus De i

S A gnus De i A gnus De

A i A gnus De i A

Ch. 3 T A gnus De i A gnus De

Ba. i A gnus De i A gnus

The image displays a musical score for three choruses (Ch. 1, Ch. 2, Ch. 3). Each chorus is arranged for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (Ba.). The lyrics are: "i A gnus De i A gnus". The score includes musical notation with notes, rests, and lyrics. The lyrics are: "i A gnus De i A gnus".

**Ch. 1**

S: i A gnus De i A gnus

A: i A gnus De i

T: i A gnus De i A

Ba.: i A gnus De i A

**Ch. 2**

S: A gnus De i A gnus De

A: A gnus De i A gnus De

T: A gnus De i A gnus De

Ba.: A gnus De i A gnus De

**Ch. 3**

S: i A gnus De i

A: gnus De i A gnus De i

T: i A gnus De i

Ba.: De i A gnus De i

16

19

Ch. 1

S De i A gnus De i

A gnus De i A gnus De i

T gnus De i A gnus De i

Ba. gnus De i A gnus De i

Ch. 2

S i A gnus De i *f* qui tol lis

A i A gnus De i *f* qui

T i A gnus De i *f* qui tol lis

Ba. i A gnus De i *f*

Ch. 3

S A gnus De i *f* qui tol lis pec ca ta mun di

A A gnus De i *f* qui tol lis pec ca ta mun

T A gnus De i *f* qui tol lis pec ca ta mun di

Ba. A gnus De i *f* qui tol lis pec ca ta

S A gnus De i *f* qui tol lis pec ca ta mun

A — A gnus De i *f* qui tol lis pec ca

Ch. 1 T A gnus De i *f* qui tol lis pec ca ta mun

Ba. A gnus De i *f* qui tol lis pec

S — pec ca ta mun di pec ca ta mun di

A tol lis pec ca ta mun di pec ca ta mun di

Ch. 2 T — pec ca ta mun di pec ca ta mun di

Ba. qui tol lis pec ca ta mun di pec ca ta mun di

S — pec ca ta mun di

A — di pec ca ta mun di

Ch. 3 T — pec ca ta mun di

Ba. mun di pec ca ta mun di

S  
di pec ca ta mun di

A  
ta mun di pec ca ta mun di

Ch. 1  
T  
di pec ca ta mun di

Ba.  
ca ta mun di pec ca ta mun di

S  
*f* mi se re re no bis

A  
*f* mi se re re no

Ch. 2  
T  
mi se re re no bis

Ba.  
*f* mi se re re no

S  
*f* mi se re re no bis Do na e

A  
*f* mi se re re no bis Do na

Ch. 3  
T  
mi se re re no bis Do na e

Ba.  
*f* mi se re re no bis Do

S  
*f* mi se re re no bis Do na e is re

A  
*f* mi se re re no bis Do na e

Ch. 1  
*f* mi se re re no bis Do na e

T  
*f* mi se re re no bis Do na e is re

Ba.  
*f* mi se re re no bis Do na e

---

S  
 Do na e is re qui em Do na e is re qui em

A  
 — bis Do na e is re qui em Do na e is re qui

Ch. 2  
 Do na e is re qui em Do na e is re qui em

T  
 Do na e is re qui em Do na e is re qui em

Ba.  
 bis Do na e is re qui em Do na e is re qui

---

S  
 is re qui em Do na e is re qui em *mf* re qui

A  
 — e is re qui em Do na e is re qui em re

Ch. 3  
 — is re qui em Do na e is re qui em *mf* re qui

T  
 — is re qui em Do na e is re qui em *mf* re qui

Ba.  
 na e is re qui em Do na e is re qui em re

S  
qui em Do na e is re qui em *mf* re qui em

A  
is re qui em Do na e is re qui em re qui

Ch. 1

T  
qui em Do na e is re qui em *mf* re qui em

Ba.  
is re qui em Do na e is re qui em re qui

S  
*mf* re qui em re qui em

A  
em re qui em re qui em

Ch. 2

T  
*mf* re qui em re qui em

Ba.  
em re qui em re qui em

*Comme par ennui*

S  
em re qui em re qui

A  
qui em re qui em re

Ch. 3

T  
em re qui em re qui

Ba.  
qui em re qui em re

*Comme par ennui*



Ch. 1

S  
re qui em , re qui em

A  
em re qui em re qui

T  
re qui em re qui em

Ba.  
em re qui em re qui

Ch. 2

S  
re qui em , re qui em

A  
re qui em re qui em

T  
re qui em re qui em

Ba.  
re qui em re qui em

Ch. 3

S  
em , re qui em , re qui

A  
qui em , re qui em re

T  
qui em re qui qui em re qui

Ba.  
qui em re qui em re

S  
A  
Ch. 1  
T  
Ba.

em, re qui em re qui em

S  
A  
Ch. 2  
T  
Ba.

re qui em re qui em

S  
A  
Ch. 3  
T  
Ba.

em, qui em

S

A

Ch. 1

T

Ba.

em

em

Detailed description: This block contains the musical score for the first channel (Ch. 1). It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (Ba.). The Soprano staff begins with a whole note G4. The Alto staff has a melodic line starting on E4. The Tenor staff has a melodic line starting on C4. The Bass staff has a melodic line starting on G2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. There are two measures shown. The first measure contains the vocal lines and a piano accompaniment line with a bass clef and a '5' below it. The second measure contains the vocal lines and a piano accompaniment line with a bass clef and an 'em' below it.

S

A

Ch. 2

T

Ba.

Detailed description: This block contains the musical score for the second channel (Ch. 2). It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (Ba.). All staves are empty, indicating that the vocalists are silent in this section. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. There are two measures shown.

S

A

Ch. 3

T

Ba.

Detailed description: This block contains the musical score for the third channel (Ch. 3). It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (Ba.). All staves are empty, indicating that the vocalists are silent in this section. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. There are two measures shown.

Vittel, hiver 1999-2000

# VI. Lux aeterna

Modéré et sans lourdeur

1 *poco cresc...* 4

Sopranos *mf* Lux ae ter na — Lux ae ter na Lux ae ter na —

Altos *mf* Lux ae ter na Lux ae ter na Lux ae ter na

Tenors *mf* Lux ae ter na — Lux ae ter na Lux ae ter na — Lu

Basses *mf* Lux ae ter na Lux ae ter na — Lux ae ter na Lu —

7 10 *soutenir,*

S — Lu ce at e is Lu ce at e is Do — mi ne *f* cum sanc tis

A Lu ce at e is Lu — ce at e is Do — mi ne *f* cum

T ce at e is Lu ce at e is Do — mi ne — cum sanc tis tu —

B — ce at e is — Lu ce at e is Do — mi ne — cum sanc

13 16 *mp*

S tu — is in ae ter — num — *mp* Lux ae ter na —

A sanc tis tu — is in ae ter — num Lux ae ter na

T — is in ae ter — num *mp* Lux ae ter na — Lux ae ter na Lu —

B tis tu — is in ae ter — num *mp* Lux ae ter na Lux — ae ter na

19

22

S Do mi ne

A Do mi ne

T ce at e is Do mi ne

B Lu ce at e is Do mi ne *mp* Qui a pi us es qui

25

28

*mf*

S *pp* qui a pi us es

A *pp* qui a pi us

T *pp* qui a pi us es

B a pi us es qui a pi us es qui a pi us

*Tenete* *très long*

S

A es

T

B es

Vittel - Octobre 1999

# VII. In paradisum

*Energique et lumineux*

1 4 7 *céder*

Sopranos 1 *mf* In pa ra di sum de du cant te an li

Sopranos 2 *mf* In pa ra di sum de du cant te an ge li

Altos 1 *mf* In pa ra di sum de du cant te an ge li

Altos 2 *mf* In pa ra di sum de du cant te an ge li

Tenors 1

Tenors 2

Basses 1

Basses 2

*sempre* 10 13 *céder* 16

S1 In tu o ad ven tu sus ci pi ant te mar ty res

S2 In tu o ad ven tu sus ci pi ant te mar ty res

A1 In tu o ad ven tu sus ci pi ant te mar ty res

A2 In tu o ad ven tu sus ci pi ant te mar ty res

T1

T2

B1

B2

19

*un peu plus chaleureux*

22

S1 *f* Et per du cant te in ci vi ta tem— sanc— tam je ru sa lem—

S2 *f* Et per du cant te in ci vi ta tem— sanc— tam je ru sa lem—

A1 *f* Et per du cant te in ci vi ta tem— sanc— tam je ru sa lem—

A2 *f* Et per du cant te in ci vi ta tem— sanc— tam je ru sa

T1 *f* Cho— rus— an ge lo rum— te sus ci pi

T2 *f* Cho— rus— an ge lo rum—

B1 *f* Cho— rus— an

B2 Cho—

25

*tous moins forts*

28

31

S1 *mf* Et cum La za ro quon dam pau pe re ae ter— nam ha be as re qui

S2 *mf* Et cum La za ro quon dam pau pe re ae ter— nam ha

A1 *mf* Et cum La za ro quon dam pau pe re ae

A2 lem— *mf* Et cum La za ro quon dam pau

T1 at *mf* Et cum La za ro

T2 te sus ci pi at *mf* Et cum La

B1 ge lo rum— te sus ci pi at

B2 rus— an ge lo rum— te sus ci pi at

S1 em

S2 be as re qui em

A1 ter— nam ha be as re qui em

A2 pe re ae ter— nam ha be as re qui em

T1 quon dam pau pe re ae ter— nam ha be as re qui em

T2 za ro quon dam pau pe re ae ter— nam ha be as re qui em

B1 *mf* Et cum La za ro quon dam pau pe re ae ter— nam ha be as re qui

B2 *mf* Et cum La za ro quon dam pau pe re ae ter— nam ha

S1

S2

A1

A2

T1

T2

B1 em

B2 be as re qui em



# VIII. Amen

*Doux et serein*

1 4

Sopranos 1 *mp* A men! — A — men A —

Altos 1 *mp* A men! — A — men A —

Tenors 1 A — men — A — men

Basses 1 A — men A — men

Sopranos 2 *mp* A men! — A — men A — men A — men

Altos 2 *mp* A men! — A — men — A — men A — men A —

Tenors 2 A — men — A — men — A — men A —

Basses 2 A — men A — men — A — men — A —

7 10

S1 — men A — men A — men — *céder...* *tenete* A —

A1 men A — men A — men A — men

T1 — A — men A — men A — men

B1 — A — men — A — men A — men

S2 A — men A — men A —

A2 — men A — men A —

T2 — men A — men — A — men

B2 men A — men

13

16

S 1  
men A men A men A men A

A 1  
A men A men A men A men

T 1  
A men A men A men A men

B 1  
A men A men A men A men

S 2  
men A men A men A

A 2  
men A men A men

T 2  
A men A men

B 2  
A men A men

19

S 1  
A men

A 1  
A men

T 1  
A men

B 1  
A men

S 2  
men

A 2  
A men

T 2  
A men

B 2  
A men