

ZÁMBÓ Jonatán

PARTHENIA

szóló csembalóra

durata: cca.: 12'00"

2023

A mű az ÚNKP-ösztöndíj keretében, a Kulturális és Innovációs Minisztérium, valamint a Nemzeti Kutatási, Fejlesztési és Innovációs Alap támogatásával készült.



PARTHENIA - csembalóra

I. PRELUDIUM

ZÁMBÓ Jonatán

Allegro cca.: ♩ = 70

The musical score is written for a cembalo (harpsichord) and consists of five systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and a tempo of Allegro cca. 70. The first system (measures 1-4) features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 5-8) includes a change in time signature to 2/4 and back to 4/4, with a piano (*p*) dynamic. The third system (measures 9-12) continues with complex rhythmic patterns and a piano (*p*) dynamic. The fourth system (measures 13-16) features a piano (*p*) dynamic and a change in time signature to 2/4. The fifth system (measures 17-20) concludes with a forte (*f*) dynamic and a final cadence in 2/4 time.

21 *poco rall.* ----- *a tempo*

Musical score for measures 21-26. The piece is in 2/4 time. Measure 21 starts with a treble clef and a key signature of one flat. The tempo marking *poco rall.* is above the staff, followed by a dashed line and *a tempo*. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various articulations like accents and slurs.

27 *rit.* -----

Musical score for measures 27-32. The piece is in 3/8 time. Measure 27 starts with a treble clef and a key signature of one flat. The tempo marking *rit.* is above the staff, followed by a dashed line. The score continues with complex rhythmic patterns and articulations.

II. PAVANE - OUVERTURE

attacca

Cca.: ♩ = 60

1. *f*

Musical score for measures 1-3. The piece is in 4/4 time. Measure 1 starts with a treble clef and a key signature of one flat. The dynamic marking *f* is below the staff. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various articulations like accents and slurs.

4 *p* *pp*

Musical score for measures 4-6. The piece is in 4/4 time. Measure 4 starts with a treble clef and a key signature of one flat. The dynamic markings *p* and *pp* are below the staff. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various articulations like accents and slurs.

7 *f*

Musical score for measures 7-9. The piece is in 4/4 time. Measure 7 starts with a treble clef and a key signature of one flat. The dynamic marking *f* is below the staff. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various articulations like accents and slurs.

10

p

2.

This system contains measures 10, 11, and 12. It features a complex rhythmic pattern with frequent sixteenth and thirty-second notes. The right hand has a melodic line with many slurs and ties, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present. A section marker '2.' is located below measure 11.

13

f *p*

This system contains measures 13 and 14. The right hand has a melodic line with a dynamic marking of *f* (forte) at the start and *p* (piano) later. The left hand has a bass line with some rests. Dashed lines indicate phrasing or articulation across measures.

15

f 3

This system contains measures 15 and 16. The right hand has a melodic line with a dynamic marking of *f* (forte) and a triplet of eighth notes marked with a '3'. The left hand has a bass line with a triplet of eighth notes also marked with a '3'. Dashed lines indicate phrasing.

17

3

This system contains measures 17, 18, and 19. The right hand has a melodic line with a triplet of eighth notes marked with a '3'. The left hand has a bass line with some rests. Dashed lines indicate phrasing.

20

mf *rit.*

This system contains measures 20, 21, and 22. The right hand has a melodic line with a dynamic marking of *mf* (mezzo-forte) and a *rit.* (ritardando) marking. The left hand has a bass line with some rests. Dashed lines indicate phrasing.

Rep.

23

First system of musical notation, measures 23-24. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Dynamics include *f* and *v*. Includes an accent (^) over a note in measure 24.

25

Second system of musical notation, measures 25-26. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Includes a triplet (3) in measure 26.

26

Third system of musical notation, measures 26-27. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Dynamics include *p*.

28

Fourth system of musical notation, measures 28-29. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Dynamics include *f*. Time signature changes to 2/4 at the end of measure 29.

30

Fifth system of musical notation, measures 30-31. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Time signature changes to 4/4 at the start of measure 31.

32

Sixth system of musical notation, measures 32-33. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics include *p*. Time signature changes to 3/4 at the end of measure 33.

33

f

36

p

37

f

39

f

41

rit.

43 Calmo

*p dolce
attacca*

III. FANTASIA - CANON OF FOURE PARTS

Cca.: ♩ = 50

1.

First system of musical notation, measures 1-4. The music is in 4/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with a long slur over measures 2-4, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, measures 5-7. The melodic line in the right hand continues with complex phrasing and slurs, while the left hand maintains its accompaniment.

poco rit. ----- Cca.: ♩ = 50

2.

Third system of musical notation, measures 8-10. The tempo is marked *poco rit.* (slightly ritardando). The music features more intricate rhythmic patterns and slurs in both hands.

Fourth system of musical notation, measures 11-12. The melodic lines in both hands become more active and rhythmic.

Fifth system of musical notation, measures 13-14. The piece concludes with a final flourish in both hands, featuring slurs and dynamic markings.

poco rit. -----

Cca.: ♩ = 50
3.

15

Musical score for measures 15 and 16. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 15 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes. Measure 16 continues the melodic development with a triplet of eighth notes in the right hand and a bass line with quarter notes. A tempo marking of *poco rit.* is shown above the first measure, and a metronome marking of approximately 50 beats per minute is indicated.

poco rit. ----- *a tempo*

poco rit. ----- *a tempo*

17

Musical score for measures 17 and 18. The piece continues in 4/4 time. Measure 17 shows a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 18 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. The tempo marking *poco rit.* is shown above the first measure, and *a tempo* is indicated at the end of the system.

poco rit. ----- *a tempo*

Musical score for measures 19 and 20. The piece continues in 4/4 time. Measure 19 shows a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 20 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. The tempo marking *poco rit.* is shown above the first measure, and *a tempo* is indicated at the end of the system.

rit. -----

20

Musical score for measures 21 and 22. The piece continues in 4/4 time. Measure 21 shows a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 22 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. A tempo marking of *rit.* is shown above the first measure.

Cca.: ♩ = 50

22 4.

Musical score for measures 22-23. The piece is in 3/4 time. Measure 22 starts with a treble clef and a key signature of one flat (B-flat). The melody is marked with a forte (>) dynamic and a slur. The bass line features a steady eighth-note accompaniment. Measure 23 continues the melodic and accompanimental patterns.

24 rit.----- a tempo

Musical score for measures 24-25. Measure 24 continues the previous material. Measure 25 features a tempo change indicated by "rit.----- a tempo". The melodic line is marked with a slur and a forte (>) dynamic.

26

Musical score for measures 26-27. Measure 26 shows a key signature change to two sharps (D major). The melodic line is marked with a slur and a forte (>) dynamic. Measure 27 continues the melodic and accompanimental patterns.

28 poco rit.----- a tempo

Musical score for measures 28-29. Measure 28 features a tempo change indicated by "poco rit.----- a tempo". The melodic line is marked with a slur and a forte (>) dynamic. Measure 29 continues the melodic and accompanimental patterns.

30 rit.----- Molto calmo

Musical score for measures 30-31. Measure 30 features a tempo change indicated by "rit.----- Molto calmo". The melodic line is marked with a slur and a forte (>) dynamic. Measure 31 concludes the piece with a final chord and a fermata.

attacca

IV. PASSAMEZZO - MEDITATIO

Cantabile, poco rubato cca.: ♩ = 70

1. *rit.* *a tempo*

mf

p

6 *rit.* *a tempo*

10 *poco accel.* *poco agitato*

14 3. *rit.* *a tempo*

18 4. *rit.* *a tempo* *rit.*

22 *a tempo* *rit.*
poco a poco *agitato*

26 *a tempo* *poco rit.* *a tempo*

30 *poco accel.* *poco rit.* *rit.* *a tempo*

34 *poco rit.* *a tempo*

38 *poco a poco rall.* **Calmo**
molto lento e rubato *attacca*

V. GALLIARD - CHACONNE

Quasi improvisando, pesante ♩ = 70

1.

Musical score for measures 1-4. The piece is in 3/4 time and G major. The bass clef part features a complex, rhythmic accompaniment with frequent accidentals. The treble clef part is mostly rests. The instruction *sempre f (al fine)* is written below the first measure, and *simile* is written above the fourth measure.

Musical score for measures 5-7. The treble clef part begins with a melodic line in measure 5, while the bass clef part continues its accompaniment. The key signature changes to E minor in measure 6.

Musical score for measures 8-10. The treble clef part features a melodic line with accents and slurs. The bass clef part continues with its accompaniment. The key signature changes to D minor in measure 9.

Musical score for measures 11-14. The treble clef part continues with a melodic line, and the bass clef part continues with its accompaniment. The key signature changes to C minor in measure 12.

Musical score for measures 15-18. The treble clef part features a melodic line with accents and slurs. The bass clef part continues with its accompaniment. The key signature changes to B minor in measure 16.

18

Musical score for measures 18-21. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

22 simile

Musical score for measures 22-24. The right hand continues the melodic line with slurs and accents, and the left hand accompaniment. The word "simile" is written above the staff.

25

Musical score for measures 25-27. The right hand continues the melodic line with slurs and accents, and the left hand accompaniment.

28. 2. *meno f (poco dolce)* simile

Musical score for measures 28-30. The right hand features a melodic line with triplets and slurs. The left hand accompaniment includes triplets. The word "meno *f* (poco dolce)" is written below the staff, and "simile" is written above the staff.

31

Musical score for measures 31-33. The right hand continues the melodic line with triplets and slurs. The left hand accompaniment includes triplets.

34

Musical score for measures 34-36. The system consists of two staves. The upper staff (treble clef) features a melodic line with several triplet markings (indicated by a '3' and a bracket) and a long slur spanning across measures 34, 35, and 36. The lower staff (bass clef) provides harmonic accompaniment with chords and some triplet markings.

37

Musical score for measures 37-38. The system consists of two staves. The upper staff (treble clef) has a melodic line with triplet markings and a dynamic marking of *f* (forte) in measure 38. The lower staff (bass clef) continues the accompaniment with chords and triplet markings.

39

Musical score for measures 39-40. The system consists of two staves. The upper staff (treble clef) features a complex melodic line with many slurs and accents. The lower staff (bass clef) has a steady accompaniment. The instruction *con brio* is written in the lower staff area.

41

Musical score for measures 41-42. The system consists of two staves. The upper staff (treble clef) has a melodic line with many slurs and accents. The lower staff (bass clef) has a steady accompaniment.

42

Musical score for measures 42-43. The system consists of two staves. The upper staff (treble clef) has a melodic line with many slurs and accents. The lower staff (bass clef) has a steady accompaniment.

43

Musical notation for measures 43-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 43 features a complex melodic line in the treble with many accidentals and slurs, and a bass line with chords and single notes. Measure 44 continues the treble line with similar complexity, while the bass line has fewer notes.

44

Musical notation for measures 45-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 45 shows a treble line with a series of slurs and accents, and a bass line with chords. Measure 46 continues the treble line with slurs and accents, and the bass line has chords and single notes.

45

Musical notation for measures 47-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 47 features a treble line with many slurs and accents, and a bass line with chords. Measure 48 continues the treble line with slurs and accents, and the bass line has chords and single notes.

46

Musical notation for measures 49-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 49 shows a treble line with slurs and accents, and a bass line with chords. Measure 50 continues the treble line with slurs and accents, and the bass line has chords and single notes.

47

Musical notation for measures 51-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 51 features a treble line with slurs and accents, and a bass line with chords. Measure 52 continues the treble line with slurs and accents, and the bass line has chords and single notes. A dynamic marking *sf* is present at the end of the system.

ZÁMBÓ Jonatán

Óh szív, nyugodj!

hegedűre, brácsára, csellóra és zongorára

Durata: cca.: 8'30"

2022

Oh Heart, Be Still!

A poem for piano quartet

"Above, the winter sky daydreams in arms,
heaven is hard and the land is a wanderer,
snowing decreases, someone leaving stops,
his breath is the flickered handkerchief.."

I.

ZÁMBÓ Jonatán

Con moto, poco agitato cca.: ♩ = 70

Musical score for Violin, Viola, Cello, and Piano. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Con moto, poco agitato cca.: ♩ = 70". The dynamics are marked *f* (forte). The score includes slurs, accents, and fingering numbers (3 and 5) for the strings.

Musical score for Violin, Viola, Cello, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Con moto, poco agitato cca.: ♩ = 70". The dynamics range from *mf* (mezzo-forte) to *f* (forte), with a *sub. p* (subito piano) marking. The score includes slurs, accents, and fingering numbers (5 and 6) for the strings. The piano part includes a *poco dolce* marking.

Calmo, poco a poco agitato, l'istesso tempo cca.: ♩ = 70

8

Vln.

Vla.

Vc.

Pno.

p

pp dolce

3

5

3

5

3

5

12

Vln.

Vla.

Vc.

Pno.

mp

mp

mp

pp

pp

p

pp poco

p

pp poco

p

3

5

3

5

3

5

15

Vln.

Vla.

Vc.

Pno.

mp

p

mf

mp

mf

poco

poco

17

Con brio

Vln.

Vla.

Vc.

Pno.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

Meno mosso cca.: ♩ = 55

Vln. *ff* *meno f* *f* *ff* *fff*

Vla. *ff* *meno f* *f* *ff* *fff*

Vc. *ff* *meno f* *f* *ff* *fff*

Pno. *ff con molto brio* *fff*

8va

pizz. *arco* *poco*

durata: cca.: 1' 05"

II.

...Where am I? A straw moves about intensely on the boned road; little dry creature; snuffs restlessly, gets bruised, buzzes, sweats and boils...

Adagio cca.: ♩ = 40

Violin *pp* *f* *pp*

Viola *pp* *f*

Cello *pp* *f* *pp*

Piano *mf* *p (quasi echo)* *mf*

arco *pp* *f* *pp*

Adagio cca.: ♩ = 40

Ped. *

Violin

Viola

Cello

Piano

f

pp

f

p (quasi echo)

Ped.

*

Vln.

Vla.

Vc.

Pno.

pp

pp

mp

p *agitato*

pp

pp

mp

p *agitato*

pp

pp

mp

p *agitato*

p

pp

agitato

mp

p

Ped.

Ped.

Ped.

Ped.

*

*

Vln. pizz. arco *ff pp mp p mp*

Vla. pizz. arco *ff pp mp p mp*

Vc. pizz. arco *ff pp mp p mp*

cresc.

Pno. *f mf p*

poco a poco crescendo

ped.

Vln. *cresc. mf mf f*

Vla. *cresc. mf mf f*

Vc. *cresc. mf p f mf p*

portato

Pno. *f mf meno f*

ped.

12

Vln. *mp* sul G portato *mf* *mp cantabile e dolce* *pp*

Vla. *mp* portato *mf* *mp cantabile e dolce* *pp*

Vc. *mf* *p* *mp cantabile e dolce* *pp*

Pno. *mf* *mp* *pp*

Leo.

17

Vln. *p* niente

Vla. *p* niente

Vc. *pp dolciss.* niente

Pno. *p molto espress.* *mp*

Leo.

...But up on the mountain, the mist is making the bed,
like once beside you: I sit beside it.
I listen in silence to the laments of the troubled wind
only my falling hair flies about on my shoulder...

III.

Poco a poco feroce cca.: ♩. = 105
accel.

Violin

Viola

Cello

Piano

Poco a poco feroce cca.: ♩. = 105
accel.

p cresc. *ff*

Presto e agitato cca.: ♩+♩ = 100
sul pont.

Vln.

Vla.

Vc.

Pno.

pp mp pp p

pp mp pp

pp mp mp pp

p mp p

pp *mp* *p*

ped. *ped.* *ped.*

5

Vln. *mf* sul D ord. *p* *pp* *f* sul D ord. 4:5

Vla. *f* pizz. 4:5 sul pont. *pp* *p* *f* pizz.

Vc. *f* sul pont. *pp* sul A *p* *mf*

Pno. *mf* *p* *mf* *

mf *Red.* *p* *Red.*

8

Vln. sul A arco *p* *f* *mf* 4:5

Vla. sul G arco *p* *f* *p* sul pont. 4:5

Vc. *p* *pp* *mf* ord. 4:5

Pno. *p* *mf* *p* *Red.* *Red.*

10

Vln. *pizz.* *f* *mp* sul pont.

Vla. *mp* sul D ord. *f* 4:5 sul pont. *p* *mp*

Vc. sul pont. *mp* *mf*

Pno. *mf* *p* Led.

13

Vln. *mf* *pizz.* *mp* *f* ord. sul G 4:5

Vla. *f* sul pont. *p* *mp* ord. *f* *pizz.*

Vc. *f* 4:5 *f*

Pno. *mf* *mf* *p* Led.

Vln. *mp* *p* *poco rit.* *4:5*
sul pont.

Vla. *p* *pp* *4:5*
ord.

Vc. *mf* *mp* *8va* *poco rit.* *4:5*
sul pont.

Pno. *p* *mf* *8va* *4:5*
ped. *4:5*

A tempo cca.: ♩ = 100

Vln. *p* *p* *p*
sul pont.

Vla. *mf in rilievo*
ord.

Vc. *f* *p* *p*
sul pont.

A tempo cca.: ♩ = 100

Pno. *p* *p* *p*

20

Vln. *p*

Vla. *p* sul pont.

Vc. *p* *mf* in rilievo ord.

Pno. *p* *f* *8va* *f* *p* 4:5

23

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p* *f* 4:5

26

Vln. *mf*

Vla. ord. *p* *mf*

Vc. *p* *mf*

Pno. *p* *f*

29

Vln. *mf* *cresc.* *ff*

Vla. *p* *mf* *cresc.* *ff*

Vc. *p* *mf* *cresc.* *ff*

Pno. *f* *cresc.* *ff*

p Led. *

32 Senza misura A tempo
sul tasto sul tasto

Vln. *pp*

Vla. *pp*

Vc. *pp*

Pno. Senza misura A tempo
pp *dolciss.* *p*

36 Senza misura A tempo

Vln. *mp* *pp* ord. *ppp* *f*

Vla. *mp* *pp* ord. *ppp* *f* *mf*

Vc. *mp* *pp* ord. *ppp* *f*

Pno. Senza misura A tempo

40

Vln. *pp* sul pont.

Vla. *pp* sul pont.

Vc. *pp* sul pont. *p* ord.

Pno. *p* poco a poco crescendo

43

Vln. *pp* *mp* *pp* ord. *p* ord.

Vla. *p* ord.

Vc. *pp* sul pont.

Pno. *mf* *p* poco a poco crescendo

Poco calmo cca.: ♩ = 85

Vln. *mp* *mf*
sul pont. sul C

Vla. *pp*
sul C

Vc. *pp*
sul C

Pno. *mf*

rall. - - , Colla parte

Vln. *p*

Vla. *pp* *p*

Vc. *pp* *p*

Pno. *f*

Colla parte
accel. - - - - - , rall. - - - - - , molto rall. - - - - -

Poco a poco feroce cca.: ♩. = 105

accel.

Senza misura

Vln. *p* *ff* *p* *dolciss.*

Vla. *p* *ff* *p* *dolciss.*

Vc. *p* *ff* *p* *dolciss.*

Pno. *ff* *p* *cresc.* *ff* *pp* *dolciss.*

Senza misura

Poco a poco feroce cca.: ♩. = 105

3+1 3+1 3+1

durata: cca.: 1' 20"

IV. PASSACAGLIA

...Oh Heart! Be Still! On the mountain of the wild juniper,
love talks, flirts to me,
a dawning bird, slender, with a crown,
but transparent as all visions.

cca.: ♩ = 80

Violin *mf* *pp* *f* *pp* *dolciss.* *p* *f* *p* *mf*

Viola *mf* *pp* *f* *pp* *dolciss.* *p* *f* *p* *mf*

Cello *mf* *pp* *f* *pp* *dolciss.* *p* *f* *mf*

Piano *mf* *p* *f* *pp* *dolciss.* *p* *f*

cca.: ♩ = 80

2

Vln. *p* *pp* *p* *pp* *f* *p* *p* *cantabile* *f* *mf*

Vla. *mp* *pp* *p* *pp* *f* *p* *pp* *dolce* *f*

Vc. *mp* *pp* *p* *pp* *f* *p* *pp* *dolce* *f* *mf*

Pno. *p* *p* *f* *pp dolce* *p* *f* *mf*

3

Vln. *p* *p* *f* *p* *pp dolce* *f*

Vla. *pp* *p* *mf* *f* *p* *mf* *p* *mf*

Vc. *p* *mp* *p* *f* *pp dolce* *f*

Pno. *p* *p* *f* *pp dolce* *mf*

sul pont. *arco* *pizz.* *cantabile*

4

Vln. *arco* *p* *sul pont.* *pp* *f p* *arco* *mf* *p* *affetuoso e poco scherzando*

Vla. *p* *sul pont.* *pp* *arco* *mf* *cantabile* *f* *p* *p* *semplice*

Vc. *arco* *p* *sul pont.* *pp* *f p* *arco* *mf* *cantabile* *p* *semplice*

Pno. *p* *p* *f* *mf* *f* *mf*

5

Vln. *mf* *molto cantabile* *p* *mf* *p* *mf* *mp*

Vla. *p* *mf* *p* *f* *pp* *dolciss.* *p* *mf* *mp*

Vc. *p* *mf* *pp* *f* *pp* *dolciss.* *p* *mf*

Pno. *mp* *p cresc.* *mf* *p* *f* *pp* *dolciss.* *p* *f* *mf*

6

Vln. *p* *p* *mf* *f* *p* *dolce* *mf*

Vla. *p* *p senza cresc.* *mf* *f* *pp* *dolciss.* *p* *dolce* *mf*

Vc. *p* *mf* *pp* *f* *pp* *dolciss.* *arco* *mf* *mp*

Pno. *p* *mp* *mf* *f* *pp* *dolciss.* *mf* *f*

p *f* *mf*

7

Vln. *p* *p* *p* *f* *pp* *dolce* *p* *p*

Vla. *p* *p* *p* *f* *pp* *dolce* *mf* *p* *mp* *semplice*

Vc. *p* *pp* *f* *pp* *dolce* *p* *p*

Pno. *p* *mf* *mf* *f* *p* *mf* *f* *mf*

dolciss.

8

Vln. *pp* *dolciss.* *p* *f*

Vla. *pp* *dolciss.* *p* *mf* *f*

Vc. *pp* *dolciss.* *pp* *f* sul pont.

Pno. *mf* *p* *p* *ff* *pp* *8va*

9

Vln. *p* *f* *mf* *f* *pp* *Poco sostenuto* *poco a poco accel.*

Vla. *p* *f* *mf* *f* *pp* *Poco sostenuto* *poco a poco accel.*

Vc. *p* *f* *mf* *f* *pp* *Poco sostenuto* *poco a poco accel.* arco

Pno. *mf* *f* *f* *8va*

Alla breve cca.: ♩ = 80

Vln. *mf p f*

Vla. *mf p f*

Vc. *mf p f*

Alla breve cca.: ♩ = 80

Pno. *ff* *8va*

The image shows a musical score for a string quartet and piano. The first system includes Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. Each part begins with a dynamic marking of *mf*, followed by a *p* (piano) section, and then a *f* (forte) section. The tempo is marked *Alla breve cca.: ♩ = 80*. The second system features a Piano (Pno.) part, also starting with *ff* (fortissimo) and including an *8va* (octave) marking. The piano part consists of four staves, with the upper two staves in treble clef and the lower two in bass clef. The tempo remains *Alla breve cca.: ♩ = 80*.

Vln. *ff* *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Pno. *ff* *ff* *f* *f*

ff (8va)

Colla parte

12

Vln.

Vla.

Vc.

ff p ————— *ff*

Colla parte

12

Pno.

ff *mf* ————— *ff* *f* *mf*

13

Vln. *p* *dolciss.*

Vla. *p* *dolciss.*

Vc. *p* *dolciss.*

Pno. *mf*

13

The musical score consists of four staves. The top three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), each in 4/4 time. They play a sustained chord of G#3, B3, and D#4. The Violin and Viola parts are marked *p* *dolciss.* and the Violoncello part is marked *p* *dolciss.*. The bottom two staves are for Piano (Pno.), in 4/4 time. The right hand plays a melodic line starting with a half note G#4, followed by quarter notes B4 and D#5, with accents and a *mf* dynamic. The left hand plays a chord of G#3, B3, and D#4, with a *mf* dynamic. At the end of the piece, the time signature changes to 3/4.

15 A tempo cca.: ♩ = 80

Vln. *p*

Vla. *p*

Vc. pizz. *mf* arco *p* pizz. *mf* arco *p*

15 A tempo cca.: ♩ = 80

Pno. *mf* *p* *mf* *p*

17

Vln. *p* *p*

Vla. *p* *p*

Vc. pizz. *mf* *mf* *mf*

17

Pno. *p* *mf*

mf *mf* *mf*

durata: cca.: 4' 30"
total: 8' 15"

Pater noster

ZÁMBÓ Jonatán

Molto calmo cca.: ♩ = 60

Soprano

Alto

Tenore

Basso

p Pa - ter no - ster qui es in coe - lis. *mf* San - cti-fi-

p Pa - ter no - ster qui es in coe - lis. *mf* San - cti-fi-

p Pa - ter no - ster qui es in coe - lis. *mf* San - cti-fi-

p Pa - ter no - ster qui es in coe - lis. *mf* San - cti-fi-

S

A

T

B

6

ce - tur no - men tu - um; *p* ad - ve - ni - at *mf* re - gnum -

ce - tur no - men tu - um; *p* ad - ve - ni - at *mf* re - gnum

ce - tur no - men tu - um; *p* ad - ve - ni - at *mf* re - gnum

ce - tur no - men tu - um; *p* ad - ve - ni - at *mf* re - gnum

12

S
tu - um; fi - at vo - lun - tas tu - a, *p* si - cut in coe -

A
tu - um; fi - at vo - lun - tas tu - a, *p* si - cut in coe -

T
tu - um; fi - at vo - lun - tas tu - a, *p* si - cut in coe -

B
tu - um; fi - at vo - lun - tas tu - a, *p* si - cut in coe -

18

S
- - lo et in ter - ra. Pa - nem nos -

A
- lo, in coe - lo, et in ter - ra. Pa - nem nos -

T
- lo, coe - lo et in ter - ra. Pa - nem nos -

B
- lo, coe - lo et in ter - ra. Pa - nem nos -

24

S
trum quo - ti - di - a - num da no - bis ho - di - e, et di - mit - te -

A
- trum quo - ti - di - a - num da no - bis ho - di - e, et di - mit -

T
8 - trum quo - ti - di - a - num da no - bis, no - bis ho - di - e, et -

B
- trum quo - ti - di - a - num da no - bis ho - di - e,

29

S
no - bis de - bi - ta nos - tra, si - cut et nos di - mit - ti -

A
- te no - bis nos - tra, si - cut et nos di - mit -

T
8 - di - mit - te no - bis, si - cut et nos di - mit -
et di - mit - te, si - cut

B
mf - si - cut et pp nos di - mit - ti -

34

S
- mus de-bi - to - ri - bus, de-bi - to - ri - bus, de-bi - to - ri - bus nos - tris. Et ne
f *meno f* *mf* *p* *pp*

A
- ti - mus de-bi - to - ri - bus, de-bi - to - ri - bus, de-bi - to - ri - bus nos - tris. Et ne
f *meno f* *mf* *p* *pp*

T
8
- ti - mus de-bi - to - ri - bus, de-bi - to - ri - bus, de-bi - to - ri - bus nos - tris. Et ne
f *meno f* *mf* *p* *pp*

B
- mus de-bi - to - ri - bus, de-bi - to - ri - bus, de-bi - to - ri - bus nos - tris. Et ne
f *meno f* *mf* *p* *pp*

40

S
nos, et ne nos in - du - cas in ten - ta - ti - o - nem. Sed
p *mf* *f* *mp* *p* *mf* *f* *mf*

A
nos, et ne nos in - du - cas ten - ta - ti - o - nem. Sed
p *mf* *f* *mp* *p* *mf* *f* *mf*

T
8
nos, et ne nos in - du - cas ten - ta - ti - o - nem. Sed
p *mf* *f* *mp* *p* *mf* *f* *mf*

B
nos, et ne nos ten - ta - ti - o - nem. Sed
p *mf* *f* *mp* *p* *mf* *f* *mf*

poco a poco agitato - - - - - , piú calmo

poco rit. -----, **dolcissimo**

45

S
li - be - ra, sed li - be - ra nos a ma - lo. *mp* A - men.

A
li - be - ra, sed li - be - ra nos a ma - lo. *mp* A - men.

T
li - be - ra, sed li - be - ra nos a ma - lo. *mp* A - men.

B
li - be - ra, sed li - be - ra nos a ma - lo. *mp* A - men.

45

ZÁMBÓ Jonatán

„Álomtündérek” – négy bölcsődal

Vegyeskarra

Durata: cca.: 9'

2019

"ÁLOMTÜNDÉREK" - négy bölcsődal

Mihail EMINESCU szövege - DSIDA Jenő fordítása

ZÁMBÓ Jonatán

Andantino cca.: ♩ = 90

Soprano

p E-zer-nyi ál - mos, kis ma - dár - ka

Alto

p E-zer - nyi ál - mos, kis ma -

Tenor

p E-zer - nyi ál - mos, kis ma-dár - ka

Bass

p E-zer-nyi ál - mos, kis ma-dár - ka

4

rit. - - - - ♩ = 80

♩ = 90 poco rall. - ,

a tempo cca.: ♩ = 90

S

p fész-kén lel al - ta - tó ta-nyát, *mf* lo

mp *mf* le

A

dár-ka (A) *fp* *mp* *mf* le

T

p fész-kén lel al - ta - tó ta-nyát, *fp* *mp* *mf* le

B

p fész-kén lel al - ta - tó ta-nyát, *fp* *mp* *mf* mbok nge tra. *mp* *p*

poco più mosso
cca.: ♩ = 100

poco accel. -----

♩ = 95

8

S *p* Jó éj - *mf* sza - kát! (A) *mf*

A *p* Jó éj - *mf* sza - kát! (A) *mf*

T *p* Jó éj - sza - kát! *mf* Só hajt a for-rás,

B *p* Jó éj - sza - kát! *mf* (A) *mf*

12

S (A) *sub. p* (A) az

A (A) *sub. p* (A) az

T né - ha csob - ban a *p* ső - tét er - dő, ső - tét, ső - tét

B (A) *p* (A) az

15 *poco rall.* ----- **a tempo**
cca.: ♩ = 100 *poco rit.* -----

S *mf* er - dő bó - lo - gat, az er - dő *f* vi - rág, — fű, szen - de - reg nyu - god - tan.

A *mf* er - dő bó - lo - gat, az er - dő *f* vi - rág, — vi - rág, — szen - de - reg nyu - god - tan.

T *mf* er - dő bó - lo - gat, az er - dő *f* vi - rág, — fű, szen - de - reg nyu - god - tan.

B *mf* er - dő bó - lo - gat, az er - dő *f* vi - rág, — fű, szen - de - reg nyu - god - tan.

19 ♩ = 95 *poco rit.* ----- **piú mosso**
cca.: ♩ = 105

S *p* Szép ál - mo - kat, — szép ál - mo - kat! *mf* Egy

A *p* Szép ál - mo - kat, — szép ál - mo - kat! (A) *p* *p*

T *p* Szép ál - mo - kat! (A) *mf* *p* *p*

B *p* Szép ál - mo - kat! (A) *mf* *p*

B *p* Szép ál - mo - kat! (A) *mf* *p*

24

S
 3
 haty - tyú ring a tó vi-zé - ben, ná-das homályban an - da-log,

A
 (A)

T
 8
 (A) *p* *p* *p* *p*

B
 (A) *p* *p* *p* *p* a

B
 (A) a

(A) *mf* rin -

28

S
 (A) *p* *p* *mf*

A
 (A) *p* *p* *p* *mf*

T
 8
 (A) *p* (a) *mf* kis an - gya -

B
 (A) *p* (a) *mf* kis an - gya -

B
 (A) *mf* kis an - gya -

- gas - sák mély á - lom - ba szé - pen,

mf kis an - gya -

31

accel. ----- $\text{♩} = 110$ ----- *rit.* ----- *molto rit.* ----- ***ff***

Tün - dér - pom - pá - jú,

Tün - dér -

Tün - dér -

lok! (A) ***ff*** Tün - dér -

lok! (A) ***ff*** Tün - dér -

lok! (A) ***ff*** Tün - dér - pom - pá - jú,

34

$\text{♩} = 110$ ***Dolce*** $\text{♩} = 90$

é - gi tá - jon tá - jon fel - kél az e - züst hold - vi - lág. Össz - hang a föld, egy

tá - jon fel - kél az e - züst hold - vi - lág. Á -

tá - jon fel - kél az e - züst hold - vi - lág. (A)

tá - jon fel - kél az e - züst hold - vi - lág. (A)

é - gi tá - jon fel - kél az e - züst hold - vi - lág. (A)

38 $\text{♩} = 95$ *ritard.* -----

S
 é - des á - lom... Jó éj - sza - kát, jó éj - sza - kát!
p *mf* *p*

A
 - - - lom... Jó éj - sza - kát, jó éj - sza - kát!
p *mf* *p*

T
 Jó éj - sza - kát, jó éj - sza - kát!
p *mf* *p*

B
 Jó éj - sza - kát, jó éj - sza - kát!
p *mf* *p*

B
 Jó éj - sza - kát, jó éj - sza - kát!
p *mf* *p*

Louis GUILLAUME szövege - TAMKÓ SIRATÓ Károly fordítása

$\text{♩} = 155$ *poco rit.* ----- $\text{♩} = 160$

Soprano
 Al - szik a sok csil - lag. (A)
p *mf* *p* *poco a poco cresc.* -----

Alto
 Al - szik a sok csil - lag. (A)
p *mf* *p* *poco a poco cresc.* -----

Tenor
 A té - li es - te min - den e-me-
mp *mf*

Baritone
mf^(A)

Bass
mf^(A)

6 *molto rit.*

S (A) *al fp* *mfp*

A (A) *al fp* *mfp*

T let-re egy szép lám-pa - gyöngy-sort hoz. (A) *f* *mfp*

B (A) *fp* Szép lám-pa-gyöngysort hoz. *mf*

B Egy szép lám-pa-gyöngy-sort hoz. *mp*

12 *Mysterioso* $\text{♩} = 155$ *poco a poco cresc.* *poco a poco accel.* $\text{♩} = 170$

S *pp* Lent-ről a jár - dá - ról egy *p* pi-ciny-ke gyer-mek *mp* uj - ja-it, uj - ja - it,

A *pp* Lent-ről a jár - dá - ról egy *p* pi-ciny-ke gyer-mek *mp* uj - ja-it, uj - ja - it,

T *pp* Lent-ről a jár - dá - ról egy *p* pi-ciny-ke gyer-mek *mp* uj - ja-it, uj - ja - it,

B *pp* Lent-ről a jár - dá - ról egy *p* pi-ciny-ke gyer-mek *mp* uj - ja-it, uj - ja - it,

B *pp* Lent-ről a jár - dá - ról egy *p* pi-ciny-ke gyer-mek *mp* uj - ja-it, uj - ja - it,

17 *cresc.* *rall.* **Giusto** ♩ = 185

S *mf* uj - ja - it ki - nyújt - ja *f* eny - nyi fény fe - lé, _____

A *mf* uj - ja - it ki - nyújt - ja *f* eny - nyi fény fe - lé, _____

T *mf* uj - ja - it ki - nyújt - ja *f* eny - - - nyi fény fe -

B *mf* uj - ja - it ki - nyújt - ja *f* eny - - - nyi fény fe -

B *mf* uj - ja - it ki - nyújt - ja *f* eny - - - nyi fény fe -

21

S *f* eny - nyi fény fe - lé, _____ *meno f* eny - nyi fény fe - lé. _____

A *f* eny - nyi fény fe - lé, _____ *meno f* eny - nyi fény fe - lé. _____

T *f* eny - nyi fény fe - lé, _____ *meno f* eny - nyi fény fe -

B *f* eny - nyi fény fe - lé, _____ *meno f* eny - nyi fény fe -

B *f* eny - nyi fény fe - lé, _____ *meno f* eny - nyi fény fe -

lé, _____ *f* eny - nyi fény fe - lé, _____ *meno f* eny - nyi fény fe -

25

S *pp* (A) *p*

A *pp* (A) *p* *mp*

T *pp* lé. (A) *p*

B *pp* lé. (A) *p*

B *pp* lé. (A) *p*

29

S *mp* *mf* *f* *molto rall.*

A *mf* *f*

T *mp* *mf* *f*

B *mp* *mf* *f*

B *mp* *mf* *f*

* legato (!)

33 **Calmo** ♩ = 145 *accel.* -----, ♩ = 160

S *mp* Sö-tét lett a vá - ros. A kéz be - csu - kó - dik. *mf* *p* (A)

A *mp* Sö-tét lett a vá - ros. A kéz be - csu - kó - dik. *mf* *p* (A)

T *mp* Sö-tét lett a vá - ros. A kéz be - csu - kó - dik. Húnyt *mf* *p*

B *mp* Sö-tét lett a vá - ros. A kéz be - csu - kó - dik. (A) *mf* *p*

B *mp* Sö-tét lett a vá - ros. A kéz be - csu - kó - dik. Húnyt *mf* *p*

37 ♩ = 140 *rit.* -----,

S (A) *mf* (A)

A (A) *mf* (A)

T re - dő - nyök mö - gött min - dent á - lom *mf*

B (A) *mf* (A)

B re - dő - nyök mö - gött min - dent á - lom *mf*

40 $\text{♩} = 155$ *poco rit.* ----- $\text{♩} = 150$

S (A) — Al - szik a sok csil - lag.
mp p

A (A) — Al - szik a sok csil - lag.
mp p

T rin - gat. (A) —
mp p

B (A) —
mp p

B rin - gat. (A) —
mp p

Jean MORÉAS szövege - KOSZTOLÁNYI Dezső fordítása

Vivace cca.: $\text{♩} = 150$

Soprano *f*
 Hosz - szú és sely-mes ha-ja-tok a - lól da - lol - ta-tok, tűn - dér -

Alto *f*
 Hosz - szú és sely-mes ha-ja-tok a - lól da - lol - ta-tok, tűn - dér -

Tenor *f*
 Hosz - szú és sely-mes ha-ja-tok a - lól da - lol - ta-tok, tűn - dér -

Baritone *f*
 Hosz - szú és sely-mes ha-ja-tok a - lól da - lol - ta-tok, tűn - dér -

Bass *f*
 Hosz - szú és sely-mes ha-ja-tok a - lól da - lol - ta-tok, tűn - dér -

7

S
kék, zeng-ve szé - pen, _____

A
kék, zeng-ve szé - pen, _____ hosz - szú és sely-mes ha-ja-tok a -
mf

T
8
kék, zeng-ve szé - pen, _____

B
kék, zeng-ve szé - pen, _____ sely-mes ha-ja-tok a -
mf

B
kék, zeng-ve szé - pen, _____ hosz - szú és sely-mes ha-ja-tok a -
mf

13

S
p ál - - - mok tit - kos er - de - jé - ben. _____
mf *f*

A
lól, *p* ál - mok bú - bá - jos, tit - kos er - de - jé - ben. _____
mf *f*

T
8
p ál - - - mok tit - kos er - de - jé - ben. _____
mf *f*

B
lól, *p* ál - mok bú - bá - jos, tit - kos er - de - jé - ben. _____
mf *f*

B
lól, *p* ál - mok bú - bá - jos, tit - kos er - de - jé - ben. _____
mf *f*

19

S

Bű - bá - jos er - dón, *mf* tit - kos ré - te -

A

mp (A)

T

Bű - bá - jos er - dón, *mf* tit - kos ré - te - ken *mp*

B

B

24

S

ken *mp* (A) *mf* *f*

A

(A) *mf* *mp* *mf*

T

(ken.) (A) *mf*

B

B

29

S *p*(A) a-míg a - lud - tam, *mf* *p*

A *p*(A) a - mág a - lud - tam, (A) *mp*

T *p* jó - lel - kú vil - lik jöt - tek, a - rany - jo - *mp*

B *p* jó - lel - kú vil - lik jöt - tek, a - rany - jo - *mp*

B *mf* a - mág a - lud - tam, (A) *mp*

34

S (tam,) a - mág a - lud - tam, *mf* *p*(A)

A (A) a - mág a - lud - tam, *mf* *p* ne - héz,

T *p* gart nyúj - tot - tak ne - kem, (A)

B gart nyúj - tot - tak ne - kem, (A) *p*

B (A) a - mág a -
 mf dim. - - - -

38

S *mp* (A) — *p* (A) *mf* *p* *mp*

A ne - héz, *p* (A) *mf* *p*

T *mp* (A) — *p* (A) *mf* *pp*

B *mp* (A) *p* *mf* *pp*

B *mp* *p* *mf* *pp*

mp lud - tam, *p*
dim. -----

poco rit. ----- **Molto largo** ♩ = 70

42

S (A) ne - héz, a - rany - jo - gart, a - míg a - lud - tam, *ff* *f*

A (A) — *mf* *ff* ne - héz a - rany - jo - gart,

T (A) *mf* *f* ne - héz a - rany - jo - gart, ne - héz, a - rany - jo - gart,

B (A) *mf* *f* ne - héz a - rany - jo - gart, ne - héz, ne - héz a - rany - jo - gart,

B (tam,) *ff* *f* ne - héz, a - rany - jo - gart, ne - héz, ne - héz a - rany - jo - gart,

45 *poco rall.* ----- **Molto calmo**
cca.: ♩ = 65

S
ne - héz a - rany - jo - gart, ne - héz a - rany - jo - gart, _____

A
f ne - héz a - rany - jo - gart, ne - héz, ne - héz a - rany - jo - gart, a - míg a - lud - tam, *p*

T
f a - míg a - lud - tam, ne - héz, ne - héz a - rany - jo - gart, a - míg a - lud - tam, *p*

B
ne - héz, ne - héz, a - rany - jo - gart, *f* ne - héz a - rany - jo - gart, a - míg a - lud - tam, *p*

B
ne - héz a - rany - jo - gart, *f* a - míg a - lud - tam, *p* a lud - tam,

48

S
mf Most már tu - dom, hogy á - lom és cso - da a

A
a - míg a - lud - tam, a - míg a - lud - tam, a - míg a - lud - tam,

T
mp a - míg a - lud - tam, a - míg a - lud - tam, a - míg a - lud - tam,

B
mp a - míg a - lud - tam, a - míg a - lud - tam, a - míg a - lud - tam,

B
mp a - míg a - lud - tam, a - míg a - lud - tam, a - míg a - lud - tam,

51

S
szép a - rany - jo - gar s a dal az er - dőn, és mé - gis - mé - gis

A
a - míg el - a - lud - tam, a - míg el - a - lud - tam, a - míg el - a - lud - tam,

T
a - míg el - a - lud - tam, a - míg el - a - lud - tam, a - míg el - a - lud - tam,

B
a - míg el - a - lud - tam, a - míg el - a - lud - tam, a - míg el - a - lud - tam,

B
a - míg el - a - lud - tam, a - míg el - a - lud - tam, a - míg el - a - lud - tam,

54

S
úgy vá-gyom o-da, a - lud-ni a - ka-rok a tit - kos er - dőn. *poco rit.* $\text{♩} = 120$

A
f mé - lyen a - lud - tam, *mf* a - lud - tam, a - lud - tam, *p* a - lud - ni,

T
mf mé - lyen a - lud - tam, *mp* a - lud - tam, a - lud - tam, *p* a - lud - ni,

B
mf mé - lyen a - lud - tam, *mp* a - lud - tam, a - lud - tam, *p* a - lud - ni,

B
mf mé - lyen a - lud - tam, *mp* a - lud - tam, a - lud - tam, *p* a - lud - ni,

58 *rit.*-----

S

A

T

B

B

p a - lud-ni, *p* a - lud-ni a-ka-rok a *mf* tit-kos er-dón. *G.P.*

p a - lud-ni, *p* a - lud-ni a-ka-rok a *mf* tit-kos er-dón. *G.P.*

p a - lud-ni, *p* a - lud-ni a-ka-rok a *mf* tit-kos er-dón. *G.P.*

p a - lud-ni, *p* a - lud-ni a-ka-rok a *mf* tit-kos er-dón, *mf* a tit-kos er-dón.

63 **Vivace cca.:** ♩ = 150

S

A

T

B

B

mf Mit bá - nom, *p* hogy csak á - lom és cso - da!

mf Mit bá - nom, *p* á - lom és cso - da!

mf Mit bá - nom, *p* hogy csak á - lom és cso - da!

mf Mit bá - nom, *p* hogy csak á - lom és cso - da!

mf Mit bá - nom, *p* á - lom és cso - da!

Gabriela MISTRAL szövege - TÓTFALUSI István fordítása

Andante cca.: ♩ = 55

Soprano

kre, a *p* *poco* éj te-rül, csak *p*

Alto

gye te *p* *poco* snagy éj te - rül, *mp*

Tenor

he nge nyo éj te - rül, *p* *mp* *poco* *mp*

Baritone

A rre gá te - rül, *p* *poco* *mp* *p*

Bass

A ma *p* *p*

5 *poco rit. - - -*

S

én, a - ki el - rin - gat - lak, én nem va-gyok e-gye-dül. *mp* *mf*

A

csak én, csak én. *p* *mp* *mf*

T

csak én, csak én. *p* *mp* *mf*

B

csak én, csak én. *p* *mp* *mf*

B

csak én, csak én. *p* *mp* *mf*

a tempo cca.: ♩ = 55

dolce
mf

S
mf Ü-res az ég, mert a hold is *mf* a hu llá csak *p*

A
mf Ü-res az ég, mert a hold is *mf* mo

T
mf Ü-res az ég, mert a hold is *mf* kba

B
mf me

B
mf rül,

13 *poco rit. ---*

S
 én. a - ki sí - mo - gat - lak, *mp* én nem va-gyok e-gye-dül. *mf*

A
 csak én, *p* csak én. *mp* csak én. *mf*

T
 csak én, *p* csak én. *mp* csak én. *mf*

B
 csak én, *p* csak én. *mp* csak én. *mf*

B
 csak én, *p* csak én. *mp* csak én. *mf*

a tempo cca.: ♩ = 55

17

S
mf Ü-res a ház, ü-res a táj, lám-pa hún-ny és kály - ha hűl, _____
mp f p

A
mf Ü-res a ház, ü-res a táj, lám-pa hún-ny és kály - ha hűl,
mp f p

T
mf Ü-res a ház, ü-res a táj, lám-pa hún-ny és kály - ha hűl,
mp f p

B
mf Ü-res a ház, ü-res a táj, lám - pa hún-ny és kály - ha hűl, csak
mp f p p

B
mf Ü-res a ház, ü-res a táj, lám-pa hún-ny és kály - ha hűl,
mp f p

21

S
p csak én. _____ (A)
mp

A
p csak én. _____ (A)
mp

T
p csak én. _____ én nem va-gyok
mp

B
én, a - ki á - gyad ór - zöm, _____ (A)
mp

B
p csak én. _____ (A)
mp

25 *poco rall.*-----

S
 (A) *f* *p* (A) ³

A
 (A) *f* *p* (A) ³

T
 8 ³ *mf* e-gye-dül. *p* (A) ³

B
 (A) *f* *p* (A) ³ *p* (A)

B
 (A) *f* *p* (A) ³ *p* (A)

ZÁMBÓ Jonatán

Pygmalion

for string orchestra

Durata: cca.: 9' 40''

2020

Pygmalion

- Passacaglia

ZÁMBÓ Jonatán

cca.: ♩ = 36

1

The score is for a chamber orchestra and consists of the following parts:

- Violino I:** Starts with *f* sul pont., then *ff* sul pont., *mf* arco, *f* *mf* pizz., and *mf* arco simile (laissez vibrer).
- Violino II:** Starts with *pp* sempre sul pont., then *ff* sul pont., *mf* arco, and *mf* arco simile (laissez vibrer).
- Violino III:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* c. l. tratto simile (laissez vibrer).
- Violino IV:** Starts with *mf* arco sul pont., then *f* sul pont., *f* pizz., *ff* arco, and *mf* simile (laissez vibrer).
- Violino V:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Violino VI:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Violino VII:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Violino VIII:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Violino IX:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Viola I:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Viola II:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Viola III:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Violoncello I:** Starts with *ff* sul pont., then *mf* *mp* pizz., *f* sul pont., *f* arco, and *ff* simile (laissez vibrer).
- Violoncello II:** Starts with *pp* sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Violoncello III:** Starts with *pp* sempre sul pont., then *ff* sul pont., *f* pizz., and *mf* arco.
- Contrabasso (a 5 corde):** Starts with *f* pizz., then *f* arco, *ff* pizz., *mf* sul pont., and *f* *3* *p* pizz. simile (laissez vibrer).

* *pressato sul ponticello*

Vln. I: *f* pizz. *ff* *mf* arco *mf* *f* *mf* *f*
 Vln. II: *f* *ff* *mf* *f* *mf* *f*
 Vln. III: *f* *ff* *mf* *f* *mf* *f*
 Vln. IV: *f* arco *mf* *f* *p* *ff* *f* *f* *f* *f* *f* *f*
 Vln. V: *f* *ff* *mf* *f* *mf* *f*
 Vln. VI: *f* *ff* *mf* *f* *mf* *f*
 Vln. VII: *f* *ff* *mf* *f* *mf* *f* *f* *f* *f* *f* *f* *f*
 Vln. VIII: *f* *ff* *mf* *f* *mf* *f*
 Vln. IX: *f* *ff* *mf* *f* *mf* *f*
 Vla. I: *mf* *f* *ff* *ff* *mf* *p* *mf*
 Vla. II: *f* *ff* *mf* *f* *mf* *p* *mf*
 Vla. III: *f* *ff* *mf* *f* *mf* *p* *mf*
 Vc. I: *mf* *f* *mp* *f* *mf* *mf* *f*
 Vc. II: *f* *ff* *mf* *f* *mf* *f*
 Vc. III: *f* *ff* *mf* *f* *mf* *f*
 Cb.: *mf* *ff* *mf* *f* *mf*

* col legno battuto (saltando)

11

Vln. I *pizz.* *ff* *arco* *mf* *c. l. tratto* *f* *sul tasto** *mp* *ff*

Vln. II *pizz.* *ff* *arco* *mf* *c. l. tratto* *f* *sul tasto** *mp* *ff*

Vln. III *f* *mp* *ff*

Vln. IV *pizz.* *mf > pp* *ff* *c. l. tratto* *mf* *pizz.* *f* *f* *mp* *sul tasto**

Vln. V

Vln. VI

Vln. VII *c. l. batt.* *ff* *mf >* *"f"* *sul tasto** *mp* *"f" p* *pizz.*

Vln. VIII

Vln. IX

Vla. I *c. l. batt.* *"f" >* *f* *pizz.* *mp* *arco* *f* *ff*

Vla. II

Vla. III

Vc. I *arco* *f* *pizz.* *mf f* *f > p* *c. l. tratto* *mf* *arco* *mf* *f*

Vc. II

Vc. III

Cb. *arco* *mf* *pizz.* *f > p* *arco* *mf* *sul tasto** *mp* *pizz.* *f* *c. l. tratto* *mf*

* ossia: molto

④

16

Vln. I: pizz. *f*, sul pont. *mp*, arco *mf*, *ff*, pizz. *mf*, c. l. batt. *mp*

Vln. II: pizz. *f*, sul pont. *mp*, arco *mf*, *ff*, pizz. *mf*, c. l. batt. *mp*

Vln. III: pizz. *f*, sul pont. *mp*, arco *mf*, *ff*, pizz. *mf*, c. l. batt. *mp*

Vln. IV: arco *f*, *mp*, *mf*, *f*, *mp*, *mf p pp*

Vln. V: [Musical notation]

Vln. VI: [Musical notation]

Vln. VII: arco *mf*, pizz. *f*, sul pont. *mp*, c. l. batt. *mf*, *ff*, arco *mf*

Vln. VIII: [Musical notation]

Vln. IX: [Musical notation]

Vla. I: c. l. tratto *f*, arco *mp*, *ff*, sul pont. *mp*, pizz. *f*, c. l. batt. *mf*

Vla. II: [Musical notation]

Vla. III: [Musical notation]

Vc. I: sul tasto *mp*, sul pont. *f*, c. l. batt. *mf*, pizz. *mp mf*, arco *mp*

Vc. II: [Musical notation]

Vc. III: [Musical notation]

Cb.: pizz. *f*, *mp*, *mp*, c. l. batt. *mf*, *mp*, sul pont. *mp*, arco *mf*, pizz. *f*

5

6

Vln. I *mp* *mf* *f* *p* *mp* *mf* *p* *pp*

Vln. II *mp* *mf* *f* *p* *mp* *mf* *pp*

Vln. III *mp* *mf* *f* *p* *mp* *mf* *ff*

Vln. IV *p* *mp* *mf* *mf* *mp* *f* *mf*

Vln. V *mf* *mf* *mp* *mf* *ff*

Vln. VI *mp* *mf* *mf* *mf* *mf*

Vln. VII *mp* *mf* *mp* *f* *p* *mf* *f*

Vln. VIII

Vln. IX

Vla. I *mp* *p* *mf* *mf* *mp* *p*

Vla. II

Vla. III

Vc. I *mf* *mp* *mp* *mf* *p* *mf* *f* *mp* *pp*

Vc. II

Vc. III *mf* *mp* *mp* *mf* *p* *mf* *f* *mp* *f*

Cb. *p* *mf* *mp* *mf* *mp* *mf*

Annotations: *c. l. tratto*, *pizz.*, *arco*, *sul pont.*, *c. l. batt.*, *sul tasto*, *3*

26

arco

pizz.

c. l. batt.

7

arco

sul pont.

c. l. tratto

Vln. I

f

sul pont.

mp

ff

pp

p

mf

f

Vln. II

mp

sul tasto

arco

p

mf

ff

pp

sul tasto

mp

p

Vln. III

p

c. l. tratto

"*f*"

pizz.

mf

pizz.

sul tasto

pp

mp

f

arco

sul pont.

ff

mf

Vln. IV

mp

sul tasto

p

pp

sul pont.

"*mf*"

"*f*"

p

c. l. batt.

pp

mf

p

Vln. V

p

f

pizz.

mp

"*f*"

pp

mf

Vln. VI

Vln. VII

pizz.

sul pont.

c. l. tratto

arco

sul tasto

pp

ff

mf

mp

f

p

Vln. VIII

Vln. IX

Vla. I

pizz.

arco

c. l. batt.

sul pont.

sul tasto

arco

f

pp

mp

p

ff

mp

"*mf*"

pp

Vla. II

Vla. III

Vc. I

arco

c. l. batt.

sul pont.

arco

c. l. tratto

f

p

mp

ff

p

mf

Vc. II

c. l. tratto

sul tasto

arco

c. l. batt.

sul pont.

arco

mf

p

pp

ff

Vc. III

pp

mp

p

ff

pp

p

Cb.

pizz.

arco

c. l. tratto

arco

sul pont.

pp

f

p

mp

ff

f

pp

mf

31

8

Violins I-IX: Violins I-III play a rhythmic pattern with dynamics ranging from *mp* to *f*. Violins IV-IX play sustained notes with dynamics from *mp* to *mf*. Violin VII includes a triplet of eighth notes.

Violas I-III: Viola I plays a melodic line with dynamics from *f* to *mp*. Violas II and III play sustained notes with dynamics from *mp* to *mf*.

Cellos and Contrabass: Cello I and II play melodic lines with dynamics from *pp* to *mf*. Cello III and Contrabass play sustained notes with dynamics from *pp* to *mp*.

Performance Instructions: *pizz.* (pizzicato), *arco* (arco), *sul pont.* (sul ponticello), *sul tasto* (sul tasto), *c. l. batt.* (coda), *c. l. tratto* (coda tratto).

Dynamics: *pp*, *p*, *mp*, *mf*, *f*, *ff*.

36

9

Vln. I: *mf* sul pont., *pp*, *f* c. l. tratto, *mp* arco, *ppp* arco, *mf* c. l. batt., *p* sul tasto, *mp* arco

Vln. II: *mf* sul pont., *ff* arco, *mf* c. l. batt., *p* sul pont., *mp* arco, *ff* sul pont., *mf* pizz., *p* sul tasto

Vln. III: *mf* sul pont., *mp*, *pp* c. l. batt., *ff* sul pont., *ff* sul tasto, *mp* arco, *f* c. l. tratto, *ppp* arco

Vln. IV: *mp* c. l. batt., *p* arco, *f* pizz., *mp* sul pont., *f* c. l. batt., *pp* arco

Vln. V: *mp* c. l. batt., *p* arco, *ppp* c. l. batt., *mf* arco, *p* sul tasto, *pp* pizz., *ff* sul pont.

Vln. VI: *mp* c. l. batt., *p* sul pont., *ff* c. l. batt., *f* pizz., *mp* sul tasto, *f* c. l. batt., *pp* c. l. tratto

Vln. VII: *mp*, *p*, *f* c. l. batt., *mf* pizz., *ppp* sul tasto, *ff*, *mp* c. l. batt.

Vln. VIII: *mp*

Vln. IX: *mp*

Vla. I: *p*, *mf* c. l. batt., *ff* c. l. batt., *pp* sul pont., *p* sul tasto, *mf* c. l. tratto, *ppp* pizz.

Vla. II: *mf*

Vla. III: *mp* c. l. batt., *mp* sul tasto, *pp* c. l. tratto, *f* arco, *pp* pizz.

Vc. I: *mp* pizz., *p* sul pont., *mf* arco, *ppp* c. l. batt., *pp* arco, *f* sul tasto, *mp* pizz.

Vc. II: *mp* pizz., *pp* sul pont., *f* pizz., *mp* pizz., *ff* arco, *pp* c. l. batt., *mf* arco

Vc. III: *mp*, *ff* c. l. tratto, *p* pizz., *f* sul tasto, *mp* pizz., *ppp* arco, *mp* pizz.

Cb.: *p* sul tasto, *ppp* c. l. tratto, *f* pizz., *p* arco, *mp* sul pont., *p* c. l. batt., *mp* c. l. tratto, *ff* pizz., *p*

41

10

Vln. I *f* arco *pp* pizz. *mf* *ff* *p* *pp* *mp* sul pont. c. l. tratto c. l. batt. pizz. sul tasto c. l. batt. *mp* sul pont.

Vln. II *pp* arco *f* *p* *pp* *ppp* *mp* *pp* sul pont. c. l. tratto arco c. l. batt. *mp* sul pont.

Vln. III *mf* *p* *ppp* pizz. *mf* *pp* *pp* *mp* sul tasto arco c. l. batt. *mp*

Vln. IV pizz. *p* *f* sul pont. *ppp* *mp* *p* c. l. tratto *mp* arco *p*

Vln. V c. l. batt. *pp* *f* sul tasto *ppp* *mp* *p* c. l. batt. *p* pizz. *p* arco *p*

Vln. VI *ff* *ppp* *p* *mf* *pp* *mp* *p* sul pont. arco *p*

Vln. VII arco *pp* c. l. tratto *mf* *ff* arco *p* *mp* sul tasto *ppp* *pp* c. l. batt. *mf*

Vln. VIII

Vln. IX arco *pp* sul tasto c. l. batt. *ppp* sul pont. pizz. *pp* arco sul tasto

Vla. I *f* *ff* *mp* *mf* *p* *ppp* *pp* *mp* sul tasto c. l. batt. sul pont. pizz. arco sul tasto

Vla. II

Vla. III c. l. tratto *pp* sul pont. *f* *ppp* arco *ff* *mf* *p* sul tasto pizz. *pp* sul tasto *mp*

Vc. I *p* arco *ff* *mp* *pp* *mf* *pp* *mp* c. l. batt. *pp* c. l. tratto *mf*

Vc. II *p* pizz. *ppp* sul pont. *f* *ppp* sul pont. *p* *pp* *mp* c. l. batt. *pp* c. l. tratto *mf*

Vc. III *f* *mf* *p* *mf* *pp* sul pont. *pp* *mp* c. l. tratto *mf*

Cb. sul tasto *p* pizz. *ppp* c. l. batt. *mf* pizz. *f* *pp* arco *mp* sul tasto c. l. batt. *mp* *pp* *mf*

arco
pizz.--

Vln. I *p* *mf* *mp*
arco *p* *pp*
sul tasto *ppp*
c. l. tratto *mf*
arco *ff* *mp*

Vln. II *p* *mf* *mp*
arco *p* *pp*
sul tasto *ff*
c. l. tratto *p*
sul pont. *mf* *pp*
pizz.--

Vln. III *p* *mf* *mp*
arco *p* *pp*
sul tasto *mf*
c. l. tratto *f*
sul pont. *mp* *p*

Vln. IV *mf* *mp*
c. l. batt. *pp* *p*
sul tasto *pp* *mp* *p*
c. l. tratto *ff*
sul pont. *p* *mf*

Vln. V *mf* *mp*
c. l. batt. *pp* *p*
sul tasto *pp* *mp* *p*
c. l. tratto *mp*
sul pont. *ppp* *f*
c. l. batt.

Vln. VI *mf* *mp*
c. l. batt. *pp* *p*
sul tasto *pp* *mp* *p*
c. l. tratto *pp*
sul pont. *ff* *mp*

Vln. VII *p* *pp*
pizz. *mp* *p*
arco *p* *mp*
c. l. tratto *"f"* *ff*
sul tasto *p*
sul pont. *mf*

Vln. VIII *p* *pp*
pizz. *mp* *p*
arco *mf* *ppp*
c. l. tratto *mp* *f* *ff*
sul tasto *p*
sul pont. *p*

Vln. IX

Vla. I *p* *mf* *pp*
arco *p* *mp*
c. l. batt. *ff* *mf* *pp*
c. l. tratto sul pont. *p*
c. l. tratto *ff*
sul pont. *p* *f*

Vla. II

Vla. III *p* *mf* *pp*
arco *p* *mp*
c. l. batt. *mf* *p* *ff*
c. l. tratto sul pont. *mf* *ppp*
sul pont. *mf*

Vc. I *p* *pp*
pizz. *mp* *p* *mp* *pp*
sul tasto *p* *mp*
arco sul pont. *pp*
pizz. *p*
arco *ff* *mp*

Vc. II *p* *pp*
pizz. *mp* *p* *mp* *pp*
sul tasto *p* *mp*
arco sul pont. *pp*
pizz. *p*
arco *mp* *ff*

Vc. III *p* *pp*
pizz. *mp* *p* *mp* *pp*
sul tasto *p* *mp*
arco sul pont. *pp*
pizz. *p*
arco *f*

Cb. *p* *mp* *pp*
arco *p*
c. l. tratto *mp*
c. l. batt. *p* *ppp*
pizz.-- *f* *mf* *pp*
sul pont. *f*

mp *mf* *f* *pp* *p* *p* *mp* *p* *ppp* *f* *mf* *pp*

52 *12*

sul pont. *pizz.* *c. l. tratto* *arco* *pizz.*

Vln. I *c. l. batt.* *p* *pp* *mf* *p* *ppp* *f* *mp* *ppp*

Vln. II *arco* *pp* *f* *mp* *ppp* *c. l. batt.* *mf* *f* *ppp* *mp* *sul pont.* *pp*

Vln. III *pizz.* *ppp* *ff* *pp* *arco* *mp* *f* *c. l. tratto* *p* *mf*

Vln. IV *pp* *ff* *arco* *pp* *arco* *p* *mp* *mf* *c. l. batt.* *p* *mp*

Vln. V *ff* *p* *mp* *ff* *mf* *pp* *c. l. batt.* *ppp* *f*

Vln. VI *c. l. tratto* *mf* *sul tasto* *pp* *mf* *c. l. batt.* *arco* *ppp* *p* *mp* *sul pont.* *f* *p*

Vln. VII *pp* *mp* *c. l. tratto* *ppp* *sul tasto* *mp* *sul pont.* *f* *pp*

Vln. VIII *pizz.* *mf* *p* *pp* *sul pont.* *f* *mp* *ppp*

Vln. IX *arco* *pp* *mp* *ppp* *c. l. batt.* *ff* *c. l. batt.* *mp* *ppp* *arco* *sul tasto* *c. l. batt.* *mf* *ppp* *p*

Vla. I *pizz.* *mp* *mf* *f* *pp* *mp* *ff* *mf* *ppp* *arco* *sul tasto* *c. l. batt.* *p*

Vla. II *pp* *mf* *pp* *ff* *f* *pp* *mf* *pp* *mf*

Vla. III *arco* *f* *p* *c. l. tratto* *mp* *pizz.* *pp* *f* *mp* *ff* *pp* *arco*

Vc. I *pp* *arco* *f* *ppp* *mf* *p* *ppp* *mp*

Vc. II *c. l. batt.* *mf* *pizz.* *ppp* *sul pont.* *f* *pp* *mf* *c. l. tratto* *ppp*

Vc. III *pizz.* *ff* *pp* *p* *mf* *ppp* *sul tasto* *mp* *pp* *arco* *f*

Cb. *ff* *mf* *p* *pp* *pp* *mp* *ppp*

56

13

Vln. I
c. l. batt. sul pont. pizz. c. l. tratto arco sul tasto c. l. batt. arco
ff pp pp mp p mp p mp pp

Vln. II
c. l. batt. pizz. sul pont. pizz. c. l. tratto arco sul tasto c. l. batt.
mp p pp pp mp p mp p mp pp

Vln. III
sul pont. arco pizz. c. l. tratto arco sul tasto c. l. batt.
ppp pp mp p mp p mp pp

Vln. IV
c. l. batt. sul pont. sul tasto arco c. l. tratto
ff mp mf p mp p mp p mp pp

Vln. V
pizz. c. l. batt. sul pont. sul tasto arco c. l. tratto
p mp mf p mp p mp p mp pp

Vln. VI
sul tasto sul pont. sul tasto arco c. l. tratto
ppp mp mf p mp p mp p mp pp

Vln. VII
c. l. batt. sul tasto c. l. tratto sul pont. sul tasto pizz.
mf p pp mp p mp p mp pp

Vln. VIII
pizz. c. l. batt. c. l. tratto sul pont. sul tasto pizz.
p ff pp p pp mp p mp pp

Vln. IX
sul pont. sul tasto arco sul pont. sul tasto pizz. c. l. batt.
f ppp mp pp p pp p mp pp

Vla. I
sul pont. sul tasto arco pizz. sul pont. c. l. batt.
f ppp mp pp p mp mp

Vla. II
c. l. tratto pizz. sul pont. c. l. batt.
mp ppp mp pp p mp mp

Vla. III
pizz. arco c. l. tratto sul pont. sul tasto pizz. c. l. batt.
mp ppp mp pp p mp mp

Vc. I
pizz. sul tasto arco c. l. tratto sul pont. sul tasto pizz. c. l. batt.
ff p pp mp p mp p pp ppp

Vc. II
sul tasto arco c. l. tratto sul pont. sul tasto pizz. c. l. batt.
p pp mp p mp p pp ppp

Vc. III
sul tasto arco c. l. tratto sul pont. sul tasto pizz. c. l. batt.
ppp pp mp p mp p pp ppp

Cb.
pizz. sul pont. arco pizz. sul tasto c. l. batt. arco
f pp p pp mp pp mp p pp ppp pp mf

61

Vln. I: *sul pont.* *mf* | *c. l. tratto* *p* | *pizz.* *mp* | *c. l. batt.* *pp* > *p* | *pizz.* *mp* | *sul pont.* *f* > *mf*

Vln. II: | | | | *c. l. batt.* *ppp*

Vln. III: | | | |

Vln. IV: *sul pont.* *pizz.* *pp* | *arco* *pp* > *c. l. batt.* *ppp* | *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p* | *pizz.* *mp*

Vln. V: *sul pont.* *pizz.* *pp* | *arco* *pp* > *c. l. batt.* *ppp* | *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p* | *pizz.* *mp*

Vln. VI: *sul pont.* *pizz.* *pp* | *arco* *pp* > *c. l. batt.* *ppp* | *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p* | *pizz.* *mp*

Vln. VII: *c. l. batt.* *p* | *sul pont.* *mp* | *c. l. tratto* *p* | *arco* *c. l. tratto* *pp* | *c. l. batt.* *mp* *pp* | *arco* *pp* | *sul pont.* *mf*

Vln. VIII: *c. l. batt.* *p* | *sul pont.* *mp* | *c. l. tratto* *p* | *arco* *c. l. tratto* *pp* | *c. l. batt.* *mp* *pp* | *arco* *pp* | *sul pont.* *mf*

Vln. IX: *c. l. batt.* *p* | *sul pont.* *mp* | *c. l. tratto* *p* | *arco* *c. l. tratto* *pp* | *c. l. batt.* *mp* *pp* | *arco* *pp* | *sul pont.* *mf*

Vla. I: *c. l. tratto* *p* | *sul pont.* *pp* | *arco* *c. l. batt.* *mp* | *arco* *c. l. batt.* *pp* | *arco* *c. l. batt.* *pp* | *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p*

Vla. II: *c. l. tratto* *p* | *sul pont.* *pp* | *arco* *c. l. batt.* *mp* | *arco* *c. l. batt.* *pp* | *arco* *c. l. batt.* *pp* | *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p*

Vla. III: *c. l. tratto* *p* | *sul pont.* *pp* | *arco* *c. l. batt.* *mp* | *arco* *c. l. batt.* *pp* | *arco* *c. l. batt.* *pp* | *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p*

Vc. I: *arco* *pp* | *sul pont.* *mf* | *c. l. tratto* *p* | *pizz.* *mp* | *c. l. batt.* *pp* > *p*

Vc. II: | | | |

Vc. III: | | | | *c. l. batt.* *ppp* | *arco* *pp*

Cb.: *c. l. tratto* *p* | *pizz.* *mp* | *c. l. batt.* *pp* > *p* | *pizz.* *mp* | *f* | *mf* | *pizz.* *arco* *ff* | *pp*

This musical score page contains measures 66 through 70 for a string ensemble and double basses. The instruments are arranged in the following order from top to bottom: Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Violin VII, Violin VIII, Violin IX, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, Violoncello III, and Contrabasso. The score is divided into five measures, each with specific performance instructions and dynamics. Measure 66 starts with a dynamic of *ff* and includes markings for *pizz.* and *arco*. Measure 67 features a *mf* dynamic and *sul pont.* marking. Measure 68 has a *p* dynamic and *c. l. tratto* marking. Measure 69 includes *mp* and *pizz.* markings. Measure 70 concludes with a *pp* dynamic and *c. l. batt.* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

70

Vln. I *p* *mp* *f* *mf* *ff* *f* *mf* *p*

Vln. II *p* *mp* *f* *mf* *ff* *f* *pp* *mf*

Vln. III *ppp* *pp* *mf* *p*

Vln. IV *p* *mp* *pp* *p* *mp*

Vln. V *p* *mp* *pp* *p* *mp*

Vln. VI *ppp* *pp*

Vln. VII *ff* *f* *pp* *mf* *p* *mp*

Vln. VIII *ppp*

Vln. IX *mf* *p* *mp* *pp*

Vla. I *mf* *p* *mp* *pp*

Vla. II *mp* *pp* *p* *mp* *f* *mf* *ff* *f*

Vla. III *ppp* *pp* *mf* *p*

Vc. I *pp* *p* *mp* *f* *mf* *ff* *mf*

Vc. II *pp* *mf* *p* *mp*

Vc. III *f* *mf* *pp* *mf* *p*

Cb. *f* *mf* *ff* *f* *mf* *p* *mp*

Annotations: *pizz.*, *arco*, *sul pont.*, *c. l. batt.*, *c. l. tratto*, *16*

73

Vln. I pizz. *mp* c. l. batt. *pp* *p* pizz. *mp* *f* *mf* sul pont.

Vln. II c. l. tratto *p* pizz. *mp* c. l. batt. *pp* *p*

Vln. III pizz. *mp* c. l. batt. *pp* *p* pizz. *mp* sul pont. *f*

Vln. IV sul pont. *mf* arco *f* *mf* c. l. tratto *p* pizz. *mp*

Vln. V *f* sul pont. *mf* *ff* arco *f* *pp* sul pont. *mf* c. l. tratto *p*

Vln. VI *mf* c. l. tratto *p* pizz. *mp* c. l. batt. *pp* *p*

Vln. VII c. l. batt. *pp* pizz. *mp* sul pont. *f* *mf* *ff* arco *f* *mf*

Vln. VIII arco *pp* sul pont. *mf* c. l. tratto *p* pizz. *mp* sul pont. *mf*

Vln. IX *p* pizz. *mp* sul pont. *f* *mf* *ff* arco *f* *pp* sul pont. *mf*

Vla. I *p* pizz. *mp* sul pont. *f* *mf* *ff* arco *f* *mf* c. l. tratto *p*

Vla. II *pp* sul pont. *mf* c. l. tratto *p* pizz. *mp*

Vla. III pizz. *mp* c. l. batt. *pp* *p* pizz. *mp* sul pont. *f*

Vc. I c. l. tratto *p* pizz. *mp* c. l. batt. *pp* *p*

Vc. II c. l. batt. *pp* pizz. *mp* sul pont. *f* *mf* *ff* arco *f* *pp* sul pont. *f*

Vc. III pizz. *mp* c. l. batt. *pp* *p* pizz. *mp* sul pont. *f*

Cb. c. l. batt. *pp* pizz. *mp* sul pont. *f* *mf* pizz. arco c. l. tratto *f* *p*

17

This page contains the musical score for measures 17, 18, and 19 of a string and double bass section. The score is arranged in a system with 14 staves. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Violin V (Vln. V), Violin VI (Vln. VI), Violin VII (Vln. VII), Violin VIII (Vln. VIII), Violin IX (Vln. IX), Viola I (Vla. I), Viola II (Vla. II), Viola III (Vla. III), Violoncello I (Vc. I), Violoncello II (Vc. II), Violoncello III (Vc. III), and Contrabasso (Cb.).

The score is written in treble clef for violins and violas, and bass clef for cellos and double basses. The key signature has one flat (B-flat). The time signature is 4/4. The music features a variety of articulations and dynamics. Key markings include *pizz.* (pizzicato), *arco* (arco), *c. l. tratto* (coda first ending), *sul pont.* (sul ponticello), and *c. l. batt.* (coda second ending). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

Measure 17 starts with Vln. I playing a sixteenth-note figure with *ff* dynamics, while other instruments play sustained notes or chords. Measure 18 continues the texture with various articulations and dynamic shifts. Measure 19 concludes the section with a final chord and a *pp* dynamic for Vln. I.

79 *sul pont.* **18** *arco pizz.* *c. l. batt.* *pizz.* *c. l. batt.*

Vln. I *f* *mf* *ff* *f* *mp* *pp* *p* *mp*

Vln. II *pizz.* *mp* *pp* *c. l. batt.* *p* *mp* *f* *mf* *ff*

Vln. III *pizz.* *mp* *pp* *c. l. batt.* *p* *mp* *f* *mf* *ff*

Vln. IV *pizz.* *mp* *pp* *c. l. batt.* *p* *mp* *f* *mf* *ff*

Vln. V *mf* *ff* *f* *mf* *p* *pizz.* *f* *mp* *pp*

Vln. VI *p* *c. l. tratto* *pizz.* *mp* *pp* *p* *mp*

Vln. VII *pizz.* *mp* *f* *mf* *ff* *f* *p* *pizz.* *mp* *pp* *c. l. batt.*

Vln. VIII *mf* *c. l. tratto* *p* *pizz.* *mp* *pp* *c. l. batt.*

Vln. IX *pizz.* *mp* *f* *mf* *ff* *f* *mf* *p* *c. l. tratto*

Vla. I *pizz.* *arco* *c. l. tratto* *ff* *f* *p* *pizz.* *mp* *pp* *p* *mp*

Vla. II *c. l. tratto* *p* *pizz.* *mp* *pp* *c. l. batt.* *p* *mp*

Vla. III *pizz.* *mp* *pp* *c. l. batt.* *p* *mp* *f* *mf*

Vc. I *p* *mp* *f* *mf* *ff* *f* *mp* *pp* *c. l. batt.*

Vc. II *p* *mp* *f* *mf* *ff* *f* *mf*

Vc. III *p* *mp* *f* *mf* *ff* *f* *p* *arco* *c. l. tratto* *pizz.* *mp* *pizz.*

Cb. *arco pizz.* *f* *mp* *pp* *p* *mp* *f* *mf* *ff*

82

19

Violins:
Vln. I: *sul pont.*, *f*, *mf*, *ff*, *f*, *pp*, *p*, *mp*, *f*, *sul pont.*
Vln. II: *arco*, *c. l. tratto*, *f*, *p*, *pizz.*, *mp*, *c. l. batt.*, *pp*, *p*, *mp*, *pizz.*, *f*
Vln. III: *arco*, *sul pont.*, *f*, *mf*, *c. l. tratto*, *p*, *pizz.*, *mp*, *c. l. batt.*, *pp*, *sul pont.*
Vln. IV: *arco*, *pizz.*, *f*, *mp*, *c. l. batt.*, *pp*, *p*, *mp*, *sul pont.*, *f*, *mf*, *ff*
Vln. V: *p*, *mp*, *pizz.*, *sul pont.*, *f*, *mf*, *ff*, *arco*, *c. l. tratto*, *f*, *p*, *mp*, *pizz.*, *mp*
Vln. VI: *sul pont.*, *f*, *mf*, *ff*, *arco*, *sul pont.*, *f*, *mf*, *ff*, *c. l. tratto*, *p*, *mp*, *pizz.*, *mp*
Vln. VII: *p*, *mp*, *pizz.*, *sul pont.*, *f*, *mf*, *ff*, *arco*, *c. l. tratto*, *f*, *mp*, *pp*, *c. l. batt.*
Vln. VIII: *p*, *mp*, *pizz.*, *sul pont.*, *f*, *mf*, *ff*, *arco*, *sul pont.*, *f*, *mf*, *pp*
Vln. IX: *pizz.*, *mp*, *c. l. batt.*, *pp*, *p*, *mp*, *pizz.*, *sul pont.*, *f*, *mf*, *ff*

Violas:
Vla. I: *sul pont.*, *f*, *mf*, *ff*, *arco*, *pizz.*, *f*, *mp*, *c. l. batt.*, *pp*, *p*, *mp*, *pizz.*
Vla. II: *sul pont.*, *f*, *mf*, *ff*, *arco*, *c. l. tratto*, *f*, *p*, *mp*, *c. l. batt.*, *pp*, *c. l. batt.*
Vla. III: *arco*, *sul pont.*, *f*, *mf*, *c. l. tratto*, *p*, *pizz.*, *mp*, *c. l. batt.*, *pp*, *c. l. batt.*

Cellos and Double Bass:
Vc. I: *p*, *mp*, *pizz.*, *sul pont.*, *f*, *mf*, *ff*, *arco*, *c. l. batt.*, *f*, *pp*, *p*
Vc. II: *c. l. tratto*, *p*, *pizz.*, *mp*, *c. l. batt.*, *pp*, *pizz.*, *mp*, *sul pont.*, *f*
Vc. III: *c. l. batt.*, *pp*, *p*, *mp*, *pizz.*, *mp*, *sul pont.*, *f*, *mf*, *ff*, *arco*, *pizz.*, *f*, *mp*
Cb.: *arco*, *c. l. batt.*, *f*, *pp*, *p*, *mp*, *pizz.*, *mp*, *sul pont.*, *f*, *mp*, *ff*, *arco*, *pizz.*, *f*, *p*

85

Vln. I: *mf* *ff* *f* *p* *arco* *b* *pizz.* *mp* *f* *c. l. batt.* *mf* *ff* *f* *mp* *arco pizz.* *mp* *f* *mp* *sul pont.*

Vln. II: *f* *mf* *ff* *f* *mp* *arco pizz.* *pp* *p* *mp* *pizz.* *mp*

Vln. III: *p* *mp* *pizz.* *sul pont.* *mf* *ff* *f* *p* *arco* *c. l. tratto* *mp* *pizz.* *mp*

Vln. IV: *f* *pp* *p* *arco c. l. batt.* *mp* *pizz.* *sul pont.* *f* *mf* *ff* *f* *p* *arco* *b* *mp* *f* *mp* *sul pont.*

Vln. V: *pp* *c. l. batt.* *p* *mp* *pizz.* *sul pont.* *f* *mf* *ff* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Vln. VI: *pp* *c. l. batt.* *p* *mp* *pizz.* *sul pont.* *f* *mf* *ff* *f* *p* *arco* *c. l. tratto* *mp* *f* *mp* *arco* *pizz.*

Vln. VII: *p* *mp* *pizz.* *sul pont.* *f* *c. l. batt.* *mf* *ff* *f* *pp* *p* *arco* *c. l. batt.* *mp* *f* *mp* *arco* *pizz.*

Vln. VIII: *p* *c. l. tratto* *mp* *pizz.* *sul pont.* *f* *c. l. batt.* *pp* *c. l. batt.* *p* *mp* *pizz.* *sul pont.* *f* *mp* *arco* *pizz.*

Vln. IX: *f* *p* *c. l. tratto* *mp* *pizz.* *sul pont.* *f* *c. l. batt.* *pp* *c. l. batt.* *p* *mp* *pizz.* *sul pont.* *f* *mp* *arco* *pizz.*

Vla. I: *f* *mf* *ff* *sul pont.* *arco* *c. l. batt.* *p* *mp* *pizz.* *sul pont.* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Vla. II: *p* *mp* *pizz.* *sul pont.* *f* *mf* *ff* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Vla. III: *p* *mp* *pizz.* *sul pont.* *f* *mf* *ff* *arco* *c. l. tratto* *mp* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Vc. I: *mp* *f* *ff* *sul pont.* *arco* *c. l. batt.* *mp* *f* *mp* *pizz.* *sul pont.* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Vc. II: *mf* *ff* *f* *p* *arco* *c. l. tratto* *mp* *pizz.* *sul pont.* *pp* *c. l. batt.* *p* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Vc. III: *pp* *sul pont.* *p* *mp* *pizz.* *sul pont.* *f* *mf* *ff* *f* *pp* *arco* *c. l. batt.* *mp* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

Cb.: *mp* *f* *mf* *pp* *sul pont.* *p* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.* *mp* *f* *mp* *arco* *pizz.*

This page contains the musical score for measures 91, 92, and 93. The score is arranged in a system with 14 staves. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Violin V (Vln. V), Violin VI (Vln. VI), Violin VII (Vln. VII), Violin VIII (Vln. VIII), Violin IX (Vln. IX), Viola I (Vla. I), Viola II (Vla. II), Viola III (Vla. III), Violoncello I (Vc. I), Violoncello II (Vc. II), Violoncello III (Vc. III), and Contrabasso (Cb.).

The score includes various performance instructions such as *c. l. batt.*, *pizz.*, *arco*, *sul pont.*, *arco pizz.*, *arco c. l. batt.*, *arco sul pont.*, and *f sempre al fine*. Dynamic markings include *pp*, *p*, *mp*, *f*, *mf*, *ff*, and *ff*.

Measure 91 starts with *c. l. batt.* and *arco* for Vln. I and Vln. II. Measure 92 features *pizz.* and *arco* for Vln. I, *sul pont.* for Vln. II, *pizz.* for Vln. III, *arco* for Vln. IV, *pizz.* for Vln. V, *c. l. batt.* for Vln. VI, *arco pizz.* for Vln. VII, *pizz.* for Vln. VIII, *arco c. l. batt.* for Vln. IX, *arco sul pont.* for Vla. I, *c. l. batt.* for Vla. II, *pizz.* for Vla. III, *arco* for Vc. I, *pizz.* for Vc. II, *arco pizz.* for Vc. III, and *pizz.* for Cb. Measure 93 continues with *pizz.* for Vln. I, *sul pont.* for Vln. II, *arco c. l. batt.* for Vln. III, *c. l. batt.* for Vln. IV, *arco* for Vln. V, *pizz.* for Vln. VI, *arco sul pont.* for Vln. VII, *c. l. batt.* for Vln. VIII, *pizz.* for Vln. IX, *arco* for Vla. I, *pizz.* for Vla. II, *arco c. l. batt.* for Vla. III, *pizz.* for Vc. I, *arco* for Vc. II, *arco sul pont.* for Vc. III, and *pizz.* for Cb.

94

Vln. I: c. l. batt., pizz., arco, pizz., c. l. batt., pizz.

Vln. II: arco sul pont., arco, sul pont., arco, arco, pizz., c. l. batt., pizz.

Vln. III: p, mp, f, mf, ff, f, p, mp, f, f, mp

Vln. IV: pizz., arco, pizz., c. l. batt., pizz., arco

Vln. V: sul pont., arco pizz., sul pont., sul pont., arco, sul pont., arco

Vln. VI: mf, ff, f, pp, p, mp, f, mf, ff, f, p, mp, f

Vln. VII: arco, pizz., c. l. batt., pizz., arco, pizz., arco

Vln. VIII: f sempre al fine, sul pont., arco c. l. batt., sul pont., c. l. batt.

Vln. IX: mp, f, pp, mf, ff, f, mp, p, mp, f, mf, ff, f

Vla. I: c. l. batt., pizz., arco, pizz., c. l. batt., pizz.

Vla. II: sul pont., arco sul pont., arco, arco, arco, pizz.

Vla. III: f, mf, ff, sul pont., arco c. l. batt., f, mf, ff, f sempre al fine

Vc. I: p, mp, f, mf, ff, f, p, mp, f

Vc. II: pizz., c. l. batt., pizz., arco, arco, pizz., sul pont., arco pizz., sul pont., arco sul pont.

Vc. III: mf, ff, arco, ff, f sempre al fine, pizz., c. l. batt., pizz., arco, pizz.

Cb.: mf, ff, arco, ff, f sempre al fine, pizz., c. l. batt., pizz., arco, pizz.

98 arco pizz. c. l. batt. pizz. arco pizz.

Vln. I

arco pizz. c. l. batt. pizz. arco pizz.

Vln. II

sul pont. arco sul pont. arco sul pont. arco sul pont. arco pizz. c. l. batt.

Vln. III

f *mf* *ff* *f* *mf* *ff* *f* *ff* *f* *ff* *f* sempre al fine

pizz. c. l. batt. pizz. arco pizz. c. l. batt.

Vln. IV

pizz. c. l. batt. pizz. arco pizz. c. l. batt.

Vln. V

arco pizz. sul pont. arco sul pont. arco sul pont. arco sul pont.

Vln. VI

mf *ff* *f* *mp* *f* *mf* *ff* *f* *mp* *f* *ff* *f* sempre al fine

c. l. batt. pizz. arco pizz. c. l. batt. pizz.

Vln. VII

pizz. sul pont. arco pizz. sul pont. arco sul pont. arco sul pont.

Vln. VIII

mp *f* *mf* *ff* *f* *mp* *f* *ff* *f* *mp* *f* *ff* *f* *mp*

sul pont. arco sul pont. pizz. c. l. batt. pizz. arco

Vln. IX

mf *ff* *ff* *f* sempre al fine

arco pizz. c. l. batt. pizz. arco pizz.

Vla. I

c. l. batt. pizz. arco pizz. c. l. batt. pizz.

Vla. II

sul pont. arco sul pont. arco sul pont. arco sul pont. arco pizz. c. l. batt.

Vla. III

f *mf* *ff* *f* *mf* *ff* *f* *mp* *f* *ff* *f* sempre al fine

pizz. arco pizz. c. l. batt. pizz. arco

Vc. I

arco sul pont. arco sul pont. arco sul pont. pizz. c. l. batt. pizz.

Vc. II

mf *ff* *f* *mp* *f* *ff* *f* sempre al fine

pizz. c. l. batt. pizz. arco pizz. c. l. batt.

Vc. III

c. l. batt. pizz. arco pizz. c. l. batt. pizz.

Cb.

102

Vln. I c. l. batt. pizz. arco pizz. c. l. batt. pizz.

Vln. II c. l. batt. pizz. arco pizz. c. l. batt.

Vln. III pizz. arco pizz. c. l. batt. pizz.

Vln. IV pizz. arco pizz. c. l. batt. pizz. arco

Vln. V pizz. arco pizz. c. l. batt. pizz.

Vln. VI pizz. c. l. batt. pizz. arco pizz. c. l. batt.

Vln. VII arco pizz. c. l. batt. pizz. arco pizz.

Vln. VIII arco *f* *sempre al fine* pizz. c. l. batt. pizz. arco

Vln. IX pizz. c. l. batt. pizz. arco pizz. c. l. batt.

Vla. I c. l. batt. pizz. arco pizz. c. l. batt.

Vla. II arco pizz. c. l. batt. pizz. arco pizz.

Vla. III pizz. arco pizz. c. l. batt. pizz.

Vc. I pizz. c. l. batt. pizz. arco pizz.

Vc. II arco pizz. c. l. batt. pizz. arco pizz.

Vc. III pizz. arco pizz. c. l. batt. pizz. arco

Cb. arco pizz. c. l. batt. pizz. arco

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I. KYRIE

ZÁMBÓ Jonatán

Calmo cca.: ♩ = 60

Soprano
mf e e e *p* e - le - i

Alto
mf ri ri ri *p* e - le - i

Tenore
mf ri ri ri

Basso
mf Ky Ky Ky

MANUAL
p *p*

PEDAL
p

S
son, *cresc.* e - le - i - son, *mf* e - le - i - son,

A
son, *cresc.* e - le - i - son, *mf* e - lei - son,

T
p e - le - i - son, *cresc.* e - le - i - son, *mf*

B
p e - le - i - son, *cresc.* e - le - i - son, *mf*

MANUAL
mf

PEDAL
mf

14

S *mf* e, e, e, *p*^e

A *mf* ri ri ri *p*^e

T *mf* ri ri ri

B *mf* Ky Ky Ky

p *p*

21

S le i son, *cresc.* e - le - i - son, e - le - i -

A le i son, *cresc.* e - le - i - son, e - lei -

T *p* e - le - i - son, *cresc.* e - le - i -

B *p* e - le - i - son, *cresc.* e le - i -

p *p*

27

S *son. mf* te, te, te,

A *son. mf* te, te, te,

T *son. mf* Chris Chris Chris _____

B *son. mf* Chris Chris Chris _____

mf *p*

34

S *p* e - le - i son, *cresc.* e - le - i -

A *p* e - le - i son, *cresc.* e - le - i -

T *p* e - le - i - son,

B *p* e - le - i - son, *cresc.*

p *p*

40

S
son, e - le - i - son, *mf* te, te,

A
son, e - lei - son, *mf* te, te,

T
e - le - i - son, *cresc.* *mf* Chris Chris Chris —

B
le - i - son, *mf* Chris Chris Chris —

40

mf *mf* *p*

mf *p*

47

S
te, *p* e - le - i - son, *cresc.* e -

A
te, *p* e - le - i - son, *cresc.* e -

T
p e - le - i - son,

B
p e - le - i - son,

47

p

53

S le - i - son, e - le - i - son, Chris - te e - le - i - son.

A le - i - son, e - lei - son, Chris - te e - lei - son.

T *cresc.* e - le - i - son, Chris - te e - lei - son.

B *cresc.* e le - i - son, Chris - te e - lei - son.

f *f* *f* *f*

mf *p*

mf *p*

59

S *f* Ky - ri - e e - le - i - son, *f* ky - ri - e e - le - i -

A *f* Ky - ri - e e - le - i - son, *f* ky - ri - e e - le - i -

T *f* Ky - ri - e e - le - i - son, *f* ky - ri - e e - le - i -

B *f* Ky - ri - e e - le - i - son, *f* ky - ri - e e - le - i -

f *f* *f* *f*

65

S
son, *f* ky *dim.* ri - e e - le - i - son, *mf* e - le - i -

A
son, *f* ky *dim.* ri - e e - lei - son, *mf* e - le - i -

T
son, *mf* e - le - i - son, *mf* e - le - i -

B
son, *f* ky - ri - e e le - i - son, *mf* e - le - i -

65

mf

p

mf

p

70

poco rit. *senza tempo*

S
son, e - le - i - son. *p*

A
son, e - le - i - son. *p*

T
son, e - le - i - son. *mf* *p*

B
son, e - le - i - son. *p*

70

mf

p

mf *p*

mf *p*

molto lunga

* csak a legfelső hang van átkötve!

II. GLORIA

Maestoso cca.: ♩ = 70

Soprano
 f Glo - ri - a, glo - ri - a in ex - cel - sis De-o, et in ter - ra pax —
 p

Alto
 f Glo - ri - a, glo - ri - a in ex - cel - sis De-o, et in ter - ra pax —
 p

Tenore
 f Glo - ri - a, glo - ri - a in ex - cel - sis De-o, ter - ra
 p

Basso
 f Glo - ri - a, glo - ri - a in ex - cel - sis De-o, ter - ra
 p

MANUAL
 f f p

PEDAL
 f p

5
 S ho - mi - ni - bus bo - nae vo - lun - ta - tis.
 poco cresc. f

A ho - mi - ni - bus bo - nae vo - lun - ta - tis.
 poco cresc. f

T pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.
 poco cresc. f

B pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.
 poco cresc. f

5
 f f

Dolce

9

S

A

T

B

p ad-o-ra-mus Te,

p be-ne-di-ci-mus Te,

p Lau-da-mus Te,

p

p

13

S

A

T

B

p glo-ri-fi-ca-mus Te, gra-ti-as a-gi-mus ti-bi *mf* pro-pter ma-gnam

p cresc.

p glo-ri-fi-ca-mus Te, gra-ti-as a-gi-mus ti-bi ma-gnam

p cresc. *mf*

gra-ti-as a-gi-mus ti-bi

p cresc.

13

p

Maestoso

17

S *f* glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex Cae -

A *f* glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex Cae -

T *f* glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex Cae -

B *f* glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex Cae -

21

S le - stis, De - us Pa - ter o - mni - po - tens *f* Do - mi - ne

A le - stis, De - us Pa - ter o - mni - po - tens *f* Do - mi - ne

T le - stis, De - us Pa - ter o - mni - po - tens *f* Do - mi - ne

B le - stis, De - us Pa - ter o - mni - po - tens *f* Do - mi - ne

24

S
Fi - li, u - ni - ge - ni - te, Je - su Chri - ste.
p *mf*

A
Fi - li, u - ni - ge - ni - te, Je - su Chri - ste.
p *mf*

T
Fi - li, u - ni - ge - ni - te, Je - su Chri - ste.
p *mf*

B
Fi - li, u - ni - ge - ni - te, Je - su Chri - ste.
p *mf*

27

S
p Do - mi - ne De - us,
p A -

A

T

B

30

S

A

T

B

gnus — De - i.

p Fi - li - us Pa -

30

p

33

S

A

T

B

qui tol -

mf

qui tol -

mf

tris,

33

f

p

p

37

S
lis *mf* qui tol -

A
lis pec - ca - ta mun - di, *mf* qui tol -

T
8
mi - se - re - re no - bis, *mf*

B
mf pec - ca - ta mun - di, mi - se - re - re no - bis,

41

S
lis *mf* qui

A
lis pec - ca - ta mun - di, *mf* qui

T
8
sus - ci-pe de - pre-ca - ti - o - nem no - stram. *mf*

B
mf pec - ca - ta mun - di, sus - ci-pe de - pre-ca - ti - o - nem no - stram.

poco rall. . . .

45

S se - des *f* mi - se -

A se - des ad dex - te - ram Pa - tris, *f* mi - se -

T *f* mi - se -

B *mf* ad dex - te - ram Pa - tris, *f* mi - se -

45

f *f*

f *f*

50 *Maestoso cca.: ♩ = 70*

S re - re no - bis, *f* Quo - ni - am tu - so - lus san - ctus tu so - lus do - mi - nus, _____

A re - re no - bis, *f* Quo - ni - am tu - so - lus san - ctus tu so - lus do - mi - nus, _____

T re - re no - bis, *f* Quo - ni - am tu - so - lus san - ctus tu so - lus do - mi - nus, _____

B re - re no - bis, *f* Quo - ni - am tu - so - lus san - ctus tu so - lus do - mi - nus, _____

50

f *p*

f

55

S
mf dim. tu so - lus al - tis - si - mus, *p* cum san - cto spi - ri - tu, in glo - ri - a

A
mf dim. tu so - lus al - tis - si - mus, *p* cum san - cto spi - ri - tu, in glo - ri - a

T
mf dim. tu so - lus al - tis - si - mus, *p* Je - su Chri - ste, glo - ri -

B
mf dim. tu so - lus al - tis - si - mus, *p* Je - su Chri - ste, glo - ri -

p

p

58

S
f De - i pa - tris. A - men. *ff* A - men.

A
f De - i pa - tris. A - men. *ff* A - men.

T
f a De - i pa - tris. A - men. *ff* A - men.

B
f a De - i pa - tris. A - men. *ff* A - men.

poco rall.

f

ff

ff

III. CREDO

Allegro cca.: ♩ = 120

Soprano
Alto
Tenore
Basso

f Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,
f Pa - trem om - ni - po - ten - tem, fac - to - rem cae -
Cre - do in u - num De - um. *f* Pa - trem om - ni - po - ten - tem, fac - to - rem
f Pa - trem om - ni - po - ten - tem,

MANUAL

PEDAL

S
A
T
B

cae - li et ter - rae, *f* vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. *f* Et in
p li et ter - rae, *f* vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. *f* Et in
cae - li et ter - rae, *f* vi - si - bi - li - um et in - vi - si - bi - li - um. *f* Et in
fac - to - rem *p* ter - rae, *p* et in - vi - si - bi - li - um. *f* Et in

13

S
u - num *f* do - mi - num Je - sum Chris - tum. *mf* Fi - li -

A
u - num *f* do - mi - num Je - sum Chris - tum. *mf* Fi - li - um

T
u - num *f* do - mi - num Je - sum Chris - tum. *mf*

B
u - num *f* do - mi - num Je - sum Chris - tum. *mf* Fi - li - um De - i u - ni -

13

20

S
um De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum,

A
De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum, et ex Pa - tre

T
mf Fi - li - um De - i u - ni - ge - ni - tum, et ex

B
ge - ni - tum, et ex Pa - tre na - tum, et ex Pa - tre

20

26

S
na - tum an - te om - ni - a, om - ni - a sae - cu - la. *f* De - um de

A
na - tum an - te om - ni - a, om - ni - a sae - cu - la. *f* De - um de

T
Pa - tre na - tum an - te om - ni - a, om - ni - a sae - cu - la. *f* De - um de

B
na - tum an - te om - ni - a, om - ni - a sae - cu - la. *f* De - um de

26

32

S
De - o, *f* Lu - men de Lu - mi - ne, *p* De - um ve - rum de De - o ve -
cresc.

A
De - o, *f* Lu - men de Lu - mi - ne, *p* De - um ve - rum de De - o ve -
cresc.

T
De - o, *f* Lu - men de Lu - mi - ne, *p* De - um ve - rum de De - o ve -
cresc.

B
De - o, *f* Lu - men de Lu - mi - ne, *p* De - um ve - rum de De - o ve -
cresc.

32

38

S
ro. Ge-ni-tum non fa - ctum...
f *p*

A
ro. Ge-ni-tum non fa - ctum con - sub - stan-ti - a - lem... per quem om - ni-a fa - cta
f *p* *cresc.*

T
ro. Ge-ni-tum non fa - ctum con - sub - stan - ti - a - lem pa - tri per quem om - ni-a fa - cta sunt. Qui
f *p* *cresc.*

B
ro. Ge-ni-tum non fa - ctum, non fa - ctum... per quem om - ni-a
f *p* *cresc.*

38

f *p* *cresc.*

f *p*

44

S
mf ...per quem om - ni - a fa - cta sunt. ...et pro - pter no - stram, no - stram sa - lu - tem,
cresc. *f* *p* *mp*

A
sunt. Qui pro - pter nos *f* ho - mi - nes *p* et pro - pter no - stram, no - stram sa -
mp

T
pro - pter nos *f* ho - mi - nes *p* et pro - pter no - stram, no - stram sa - lu - tem,
mp

B
fa - cta sunt. ...nos *f* ho - mi - nes *p* et pro - pter no - stram, no - stram sa -
mp

44

f *f*

50

S sa - lu - tem *mf* de - scen - dit, de - scen - dit de *f* cae - lis, de - scen - dit, de - scen - dit de *mf cresc.*

A lu - tem, *mf* de - scen - dit, de - scen - dit de *f* cae - lis, de - scen - dit, de - scen - dit de *mf cresc.*

T sa - lu - tem *mf* de - scen - dit, de - scen - dit de *f* cae - lis, de - scen - dit, de - scen - dit de *mf cresc.*

B lu - tem, *mf* de - scen - dit, de - scen - dit de *f* cae - lis, de - scen - dit, de - scen - dit de *mf cresc.*

50

pp *mf cresc.*

pp

57

S cae - - *f* - - lis.

A cae - - *f* - - lis.

T cae - - *f* - - lis.

B cae - - *f* - - lis.

57

f *f*

Calmo cca.: ♩. = 32

S
A
T
B

SOLO

Et in - car - na - tus est, in - car -

mf

62

p

p

p

S
A
T
B

na - tus de Spi - ri - tu San - cto ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne

67

SOLO

71

S
A
T
B

Et in - car - - - na - tus est, in - car -

mf

8
et ho - mo fa - ctus est. *mf* In - car - na - tus, in - car - na - tus de

71

75

S
A
T
B

na - tus de Spi - ri - tu San - to ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne

Spi - ri - tu San - cto ...de Spi - ri - tu ex Ma - ri - a, ex Ma - ri - a, Ma -

75

79

S et ho - mo fa - ctus est. In - car - na - tus... de

A

T ri - a, Ma - ri - a Vir - gi - ne ...in - car - na - tus de

B

79

83

S Spi - ri - tu San - cto... in - car - na - tus de

A

T Spi - ri - tu San - cto... in - car - na - tus... de

B

83

87 **TUTTI**

S Spi - ri - tu San - cto, et in - car - na - tus de Spi - ri - tu San -

A *mf* et in - car - na - tus de Spi - ri - tu San -

T **TUTTI** Spi - ri - tu San - cto, et in - car - na - tus de Spi - ri - tu San -

B *p* et in - car - na - tus de Spi - ri - tu San -

91

S cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne

A cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne

T cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne

B cto ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne

rit.-----, a tempo

95

S et ho-mo fa - ctus est, et ho-mo fa - ctus est.

A et ho-mo fa - ctus est, et ho - mo, et ho-mo fa - ctus est.

T et ho-mo fa - ctus est, et ho - mo, et ho-mo fa - ctus est.

B et ho-mo fa - ctus est, et ho-mo fa - ctus est.

Moderato cca.: ♩ = 100

99

S Cru - ci - fi - xus e - ti - am pro no - bis

A Cru - ci - fi - xus e - ti - am pro no - bis

T Cru - ci - fi - xus e - ti - am pro

B Cru - ci - fi - xus e - ti - am pro

104

S *f* sub Pon - ti - o Pi - la - to, Pi - la - to

A *f* sub Pon - ti - o Pi - la - to, Pi - la - to

T no - bis *f* sub Pon - ti - o Pi - la - to, Pi - la - to

B no - bis *f* sub Pon - ti - o Pi - la - to, Pi - la - to

110

S *p* pas - sus, *p* pas - sus,

A *p* pas - sus, *p* pas - sus,

T *p* pas - sus, *p* pas - sus,

B *p* pas - sus, *p* pas - sus,

114

S *p* pas - sus, *mf* et se - pul - tus est.

A *p* pas - sus, *mf* et se - pul - tus est.

T *p* pas - sus, *mf* et se - pul - tus est, *mf* et se - pul - tus

B *p* pas - sus, *mf* et se - pul - tus est, *mf* et se - pul - tus

114

f *mf*

120

Allegro cca.: ♩ = 120

S Et re-sur-re - xit ter - ti - a di - e, se-cun-dum *p cresc.*

A Et re-sur - re - xit ter - ti - a, ter - ti - a *p cresc.*

T est. Et re-sur-re - xit ter - ti - a *p cresc.*

B est. Et re-sur-re - xit *mf cresc.*

120

mf *p* *mf*

mf *p* *mf*

mf *p* *pp* *mf*

127

S
 scrip - tu - ras, et a - scen - dit in cae - lum se - det ad dex - te - ram Pa - tris. *f* Et i - te -

A
 di - e, et a - scen - dit in cae - lum, et as - cen - dit in cae - lum. *f* Et i - te -

T
 di - e, et a - scen - dit in cae - lum, in cae - lum. *f* Et i - te -

B
 ter - ti - a di - e, et a - scen - dit in cae - lum. *f* Et i - te -

f *dim.* *mf* *f* *f* *f*

133

S
 rem ven - tu - rus est cum glo - ri - a *f* iu - di - ca - re vi - vos et mor - tu - os *f* cu - ius

A
 rem ven - tu - rus est cum glo - ri - a *f* iu - di - ca - re vi - vos et mor - tu - os *f* cu - ius

T
 rem ven - tu - rus est cum glo - ri - a *f* iu - di - ca - re vi - vos et mor - tu - os *f* cu - ius

B
 rem ven - tu - rus est cum glo - ri - a *f* iu - di - ca - re vi - vos et mor - tu - os *f* cu - ius

f *f* *f* *f* *f* *f*

141

S re - gni — non e - rat fi - nis. *mf* Et in

A re - gni — non e - rat fi - nis. *mf* Et in Spi - ri - tum

T re - gni — non e - rat fi - nis.

B re - gni — non e - rat fi - nis. *mf* Et in Spi - ri - tum San - ctum

141

pp

pp

148

S Spi - ri - tum San - ctum Do - mi-num et vi - vi - fi - can - tem,

A San - ctum Do - mi-num et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro -

T *f* Et in Spi - ri - tum San - ctum Do - mi-num... Qui cum Pa - tre et

B Do - mi-num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro -

mf

148

154

S qui ex Pa - tre *f* Fi - li - o que pro - ce - dit. *f* Et u - nam,

A ce - dit. ...qui lo - cu - tus est per pro - phe - tas. *f* Et u - nam,

T Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur. *f* Et u - nam,

B ce - dit. Qui cum Pa - tre et *f* Fi - li - o, Pa - tre et Fi - li - o... *f* Et u - nam,

154

ff

ff

160

S san - ctam, *f* san - ctam, ca - tho - li - cam *f* et a - pos - to - li - cam

A san - ctam, *f* san - ctam, ca - tho - li - cam *f* et a - pos - to - li - cam

T san - ctam, *f* san - ctam, ca - tho - li - cam *f* et a - pos - to - li - cam

B san - ctam, *f* san - ctam, ca - tho - li - cam *f* et a - pos - to - li - cam

160

ff

ff

f

ff

ff

f

f

166

S *f* Ec - cle - si - am. *f* ...u - num ba - pti - sma

A *f* Ec - cle - si - am. *f* Con - fi - te - or u - num ba - pti - sma *f* in re -

T *f* Ec - cle - si - am. *f* Con - fi - te - or u - num ba - pti - sma, u - num ba - pti - sma in re - mis - si - *f* *dim.*

B *f* Ec - cle - si - am. *f* Con - fi - te - or u - num ba - pti - sma

166

f *dim.*

f *dim.*

173

S *mf* in - re - mis - si - o - nem... *p* Et ex - spe - cto *mp* re - sur - re - cti - o - nem

A *mf* *dim.* in - re - mis - si - o - nem pec - ca - to - rum. *p* Et ex - spe - cto *mp* re - sur - re - cti -

T *mf* *dim.* o - nem pec - ca - to - rum. *p* Et ex - spe - cto *mp* re - sur - re - cti - o - nem

B *f* *dim.* in - re - mis - si - o - nem pec - ca - to - rum. *mf* *dim.* *p* Et ex - spe - cto *mp* re - sur - re - cti -

173

p

p

rall. ----- Presto cca.: ♩ = 70

180

S mor - tu - o - rum, et vi - tam ven - tu - ri sae - - - - - cu - li.

A o - nem, et vi - tam ven - tu - ri sae - - - - - cu - li. *f* A -

T mor - tu - o - rum, et vi - tam ven - tu - ri sae - - - - - cu - li. *f* A - - - -

B o - nem, et vi - tam ven - tu - ri sae - - - - - cu - li.

180

188

S *f* A - - - - - men, a - - - - - men, *p* a -

A - - - - - men, a - - - - - men, a - - - - - men,

T men, a - - - - - men, a - - - - - men, a - - - - -

B *f* A - - - - - men, a - - - - -

188

197

S *cresc.* *f* men. *f* A - men.

A *p* *cresc.* *f* men. *f* A - men.

T *p* *cresc.* *f* men. *f* A - men.

B *p* *cresc.* *f* men. *f* A - men.

197

IV. SANCTUS

Maestoso cca.: ♩ = 70

Soprano *f* San - ctus, San - ctus, San -

Alto *f* San - ctus, San - ctus, San -

Tenore *f* San - ctus, San - ctus, San -

Basso *f* San - ctus, San - ctus, San -

MANUAL *f*

PEDAL *f*

4

S - ctus Do-mi - nus De - us Sa - ba-oth _____ ple - ni sunt cae - li et ter - ra glo - ri - a, *dim.* *p*

A - ctus Do-mi - nus De - us Sa - ba-oth _____ ple - ni sunt *p* cae - li et ter - ra glo - ri - *dim.*

T - ctus Do-mi - nus De - us Sa - ba-oth _____ ple - ni sunt cae - li et ter - ra glo - ri - a, *dim.* *p*

B - ctus Do-mi - nus De - us Sa - ba-oth _____ ple - ni sunt *p* cae - li et ter - ra glo - ri - *dim.*

9

S glo - ri - a, glo - ri - a tu - a. Dolce *p* San -

A a, glo - ri - a, glo - ri - a tu - a. *f* *p* San -

T glo - ri - a, glo - ri - a tu - a. *f* *p* San -

B a, glo - ri - a, glo - ri - a tu - a. *f* *p* San -

14

S
ctus, San - ctus, San - ctus *p* Do - mi - nus De - us Sa - ba - oth...

A
ctus, San - ctus, San - ctus

T
ctus, San - ctus, San - ctus

B
ctus, San - ctus, San - ctus

pp
poco a poco cresc.

18

S
f glo - ri - a tu -

A
p Do - mi - nus De - us Sa - ba - oth... *f* glo - ri - a tu -

T
p ple - ni sunt cae - li et ter - ra *f* glo - ri - a tu -

B
p ple - ni sunt cae - li et ter - ra... *f* glo - ri - a tu -

mp

p *mf*

poco rit. - - - - , **Presto cca.:** ♩. = 70

22

S a, glo - ri - a tu - a, *f* glo - ri - a tu - a.

A a, glo - ri - a tu - a, *p* glo - ri - a tu - a. *f* 0 -

T a, glo - ri - a tu - a, *p* glo - ri - a tu - a. *f* 0 - san - na in ex - cel -

B a, glo - ri - a tu - a, *p* glo - ri - a tu - a. *f*

22

29

S *f* 0 - san - na in ex - cel - sis, o - san - na in ex - cel - sis, *p* o - san - na, o - *cresc.*

A san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - *p cresc.*

T sis, o - san - na in ex - cel sis, o - san - na in ex - cel - sis, o - san - na in ex - cel -

B *f* 0 - san - na in ex - cel sis, o - san - na in ex - cel -

29

S
san - na, o - san - na, o - san - na, o - san - na, o - san - na *f* in - ex - cel - sis.

A
san - na, o - san - na, o - san - na, o - san - na, o - san - na *f* in ex - cel - sis.

T
sis, o - san - na, o - san - na, o - san - na, o - san - na *f* in ex - cel - sis.

B
sis, o - san - na, o - san - na, o - san - na, o - san - na *f* in ex - cel - sis.

38

Attacca

V. BENEDICTUS

Calmo cca.: ♩ = 32

Soprano

Alto

Tenore

Basso

MANUAL

PEDAL

SOLO

mf Be - ne di - ctus qui ve - nit, ve -

mf *dim.* *mp* *p*

mf *mp* *p*

6

S

A

T

B

8

- nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

10

SOLO

S

A

T

B

8

no - mi - ne Do - mi - ni. *mf* Be - ne - di - ctus qui ve - nit, ve -

mf Be - ne - di - ctus, be - ne - di - ctus qui

14

S
- nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

A

T
8
ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui

B

14

18

S
no - mi - ne Do - mi - ni. Be - ne - di - ctus... in

A

T
8
ve - nit in no - mi - ne Do - mi - ni. qui ve - nit in

B

18

22

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

A

T no - mi - ne Do - mi - ni, be - ne - di - ctus... in

B

22

26

S no - mi - ne Do - mi - ni. **TUTTI** Be - ne di - ctus qui ve - nit, ve -

A *mf* Be - ne - di - ctus qui ve - nit, ve -

T no - mi - ne, no - mi - ne Do - mi - ni. *p* **TUTTI** Be - ne - di - ctus qui ve - nit, ve -

B *p* Be - ne - di - ctus qui ve - nit, ve -

26

30

S
- nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

A
- nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

T
- nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

B
- nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

34

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

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

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

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

poco rit. -----

Presto cca.: $\text{♩} = 70$

37

S
ni. *f* O - san-na in ex-cel - sis, o - san-na in ex-cel -

A
ni. *f* O - san-na in ex-cel - sis, o - san-na in ex-cel - sis, o - san-na in

T
8
ni. *f* O - san-na in ex-cel - sis, o - san-na in ex-cel sis, o - san-na in ex-cel - sis, o -

B
ni. *f* O - san-na in ex-cel sis, o -

Meno mosso cca.: $\text{♩} = 125$

47

S
sis, *p cresc.* o - san-na, o - san-na, o - san-na, o - san-na, o - san-na, o - san-na *f* in - ex - cel - sis.

A
ex-cel - sis, *p cresc.* o - san-na, o - san-na, o - san-na, o - san-na, o - san-na *f* in ex - cel - sis.

T
8
san-na in ex-cel - sis, *p cresc.* o - san-na, o - san-na, o - san-na, o - san-na *f* in ex - cel - sis.

B
san-na in ex-cel - sis, *p cresc.* o - san-na, o - san-na, o - san-na, o - san-na *f* in ex - cel - sis.

VI. AGNUS DEI

Calmo cca.: ♩ = 60

Soprano

Alto

Tenore

Basso

MANUAL

PEDAL

p A - gnus De -

p A - gnus De -

p A - gnus De -

p A - gnus De -

p

pp

p

7

S

A

T

B

MANUAL

PEDAL

i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

pp

pp

p

p

12

S re - re. *p* A - gnus De -

A re - re no - bis. *p* A - gnus De -

T re - re. *p* A - gnus De -

B re - re no - bis. *p* A - gnus De -

18

S i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

A i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

T i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

B i qui tol - lis pec - ca - ta mun - di *mf* mi - se -

23

S
re - re. *p* A - gnus De -

A
re - re. *p* A - gnus De -

T
re - re. *p* A - gnus De -

B
re - re no - bis. *p* A - gnus De -

23

p *pp*

p

29

S
i qui tol - lis pec - ca - ta mun - di mi - se - *pp*

A
i qui tol - lis pec - ca - ta mun - di. mi - se - *pp*

T
i qui tol - lis pec - ca - ta mun - di. mi - se - *pp*

B
i qui tol - lis pec - ca - ta mun - di. mi - se - *pp*

29

p *pp* *p* *pp*

p *p*

34 *poco a poco* ----- *Agitato* *molto rall.* -----

S
re - re *p* no - bis.

A
re - re *p* no - bis.

T
re - re *p* no - bis.

B
re - re *p* no - bis.

34 *p* *mf cresc.* *f* *f*

39 **Molto calmo cca.: ♩ = 75**

S
p Do - na, do - na

A
p Do - na, do - na

T
p Do - na, do - na

B
p Do - na, do - na

39 *mf* *p* *mf* *p*

46

S
no *cresc.* - - - *mf* - bis pa - *dim.* - - - cem. _____

A
no *cresc.* - - - *mf* - bis pa - *dim.* - - - cem. _____

T
no *cresc.* - - - *mf* - bis pa - *dim.* - - - cem. _____

B
no *cresc.* - - - *mf* - bis pa - *dim.* - - - cem. _____

54

S

A
pp _____

T
pp _____

B
pp _____

54
pp _____
p _____
p _____
p _____