

Gio. Matteo Asola Veronese:
Messa à Quattro voci pari ...
Secondo libro

Missa pro defunctis:

3. Sequentia: Dies iræ, dies illa



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Edited by Andreas Stenberg

3. SEQUENTIA

DIES IRAE, DIES ILLA

Music score for 'Dies iræ, dies illa' in common time. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

Dies iræ, dies illa
Sol-vet sæ-clum in favilla,
Te-ste Da - vid cum Sibylla.

Music score for the lyrics of 'Dies iræ, dies illa' in common time. The lyrics are:

Di - es i - ræ, di - es il - la
Sol - vet sæ - clum
in fa - vil - la,
Te - ste Da - vid cum Si - byl -
la.

QUANTUS TREMOR EST FUTURUS

Music score for 'Quantus tremor est futurus' in common time. The vocal parts are:

- CANTO: Quantus
- ALTO: QUantus
- TENORE: QUantus
- BASSO: QUantus

The lyrics are:

Quan - tus tre - mor est fu - tu - rus,
Quan - tus tre - mor est fu - tu - rus,
Quan - tus tre - mor est fu - tu - rus,

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are in common time, while the basso continuo staff is in 12/8 time. The vocal parts sing in unison. The lyrics are in Latin, with some words accented by a sharp sign (#). The score includes a sharp sign in the key signature.

Quan - do Ju - dex est ventu - rus, Cuncta stri - cte dis - cus -

Quan - do Judex est ventu - rus, Cun - cta stri - cte dis -

Quan - do Ju - dex est ventu - rus, Cuncta stri - cte dis - cus - su -

Quan - do Judex est ventu - rus, Cun - cta stri - cte dis - cus -

- su - rus!

cus - su - rus!

- - rus!

su - rus!

TUBA MIRUM

Tuba mi - rum spar-gens so - num,
Per sepulch-ra re - gi - onum,
Co-get om - nes ante thronum.

Tubam
 Tu - ba mi - rum spar -
 - gens so - num, Per
 se - pulch ra re - gi - o - num,
 Co - get om - nes
 an - te thro - num.

MORS STUPEBIT

CANTO

Mors

ALTO

MOrs

TENORE

MOrs

BASSO

Mors

Mors stu - pe - bit et na - tu - ra, Cum resurget

Mors stu - pe - bit et na - tu - ra, Cum resurget

Mors stu - pe - bit et na - tu - ra, Cum resurget

Three staves of musical notation for three voices. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music consists of eighth and sixteenth notes. The lyrics are:

cre - a - tu - ra, Ju - di - can - ti re - sponsu - ra.
 cre - a - tu - ra, Ju - di - can - ti responsu - ra.
 cre - a - tu - ra, Ju - dican - ti re - sponsu - ra.
 cre-a - tu-ra, Ju-dican - ti re - sponsu - ra.

LIBER SCRIPTUS PROFERETUR

Three staves of musical notation for three voices. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music consists of eighth and sixteenth notes. Red markings are present on the first staff. The lyrics are:

Li - ber scrip - tus pro - fe - re-tur,
 In quo totum contine - tur,
 Un-de mun-dus ju - di - ce - tur.

Li - ber scrip - tus pro -
 fe - re - tur, In quo
 to - tum con - ti - ne - tur,
 Un - de mun - dus ju - di - ce - tur.

JUDEX ERGO CUM SEDEBIT

CANTO
IVdex

ALTO
IV

TENORE
MOrs

BASSO
ÍV

Ju - dex er - go cum se de-bit, cum sede -

Ju - dex er - go cum se-de - bit,

Ju - dex er - go cum se -

- bit, Quid quid la - tet ap - pa - re - bit: Nil in - ultum re-mane -

Quidquid la - tet ap - pare - bit, ap-pa-re - bit: Nil in - ultum re - mane -

de - bit, Quid - quid la - tet ap - pa - re - bit: Nil in - ultum re-mane -

de - bit, Quid - quid la - tet ap - pa - re - bit: Nil in - ultum re-mane -

- bit.

- bit.

- bit.

- bit.

QUID SUM MISER TUNC DICTURUS?

Three staves of musical notation for the Latin text. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. The music consists of short vertical dashes on the lines, with a vertical bar at the end of each measure.

Quid sum mi - ser tunc dic - turus?
 Quem pat - ro - num rogaturus,
 Cum vix jus - tus sit se - curus?

Six staves of musical notation for the Latin text. The staves are in common time (indicated by '8'). The first three staves are in treble clef, and the last three are in bass clef. The music consists of solid black dots representing note heads. Brackets above the notes group them into measures. The lyrics are written below the notes.

Quid sum mi - ser tunc dic - tu - rus?
 Quem pat - - ro - - num
 ro - ga - tu - rus,
 Cum vix - - jus - - tus - - sit se -
 cu - rus?

REX TREMENDAE MAJESTATIS

A four-part musical score for the Latin text. The parts are labeled on the left: CANTO (treble clef), ALTO (alto clef), TENORE (tenor clef), and BASSO (bass clef). The music is in common time (indicated by '8'). The vocal parts sing in unison. The lyrics are written below the notes, with vertical bar lines separating the words. The vocal parts are positioned on the left, and the instrumental parts (represented by vertical dashes) are on the right.

CANTO: REx tremenda
 ALTO: REx tremende
 TENORE: REx tremende
 BASSO: REx tremenda

Rex tre-men - dæ ma - jes ta-tis, Qui salvan-

dos salvas gra - tis, Sal - va me, fons pi - e - ta - tis.
 dos salvas gra - tis, Sal - va me, fons pi - e - ta - tis.
 dos salvas gra - tis, Sal - va me, fons pi - e - ta - tis.
 Sal - va me, fons pi - e - ta - tis.

RECORDARE JESU PIE

Re-cor-da - re, Je - su pi - e,
 Quod sum cau-sa tu - æ vi - æ:
 Ne me per - das illa die.
 Re - cor - da - re, Je -
 su pi - e, Quod sum cau -
 sa tu - æ vi - æ: Ne me
 per - das il - la di -
 e.

QUAERENS ME, SEDISTI LASSUS

CANTO
QVerens

ALTO
QVe

QVerens

BASSO
QVerens

Quæ - rens me, se - dis - ti las -

Quæ - - - rens me, se-dis - ti las -

Quæ - rens me, se - dis - ti las -

Quæ - rens me, sedisti las - sus, las -

sus: Rede-misti Crucem pas - sus: Tantus labor non sit cas - sus.

sus: Rede-misti Cru - cem passus: Tantus labor non sit cas - sus.

- sus: Rede-misti Crucem pas - sus: Tantus labor non sit cas - sus.

sus: Rede-misti Crucem pas - sus: Tantus labor non sit cas - sus.

JÙSTE JÙDEX ULTIÓNIS

Jus - te Ju - dex ul -
- ti - o - nis, Do - num
fac re - mis - si - o - nis,
An - te di - em ra - ti - o - nis.

INGEMISCO, TAMQUAM REUS:

CANTO		3	♩ ♪ ♩ ♩
			Ingemisco
ALTO		3	♩ ♪ ♩ ♩
			Ingemisco
TENORE		3	♩ ♪ ♩ ♩
			Ingemisco
BASSO		3	♩ ♪ ♩ ♩
			Ingemico

In-ge-mis-co, tamquam re-us: Cul-pa ru-bet vultus me-us:
In-ge-mis-co, tamquam re-us: Cul-pa ru-bet vultus me-us:
In-ge-mis-co, tamquam re-us: Cul-pa ru-bet vultus me-us:
In-ge-mis-co, tamquam re-us: Cul-pa ru-bet vultus me-us:

Supplicantи parce, De - us.

QUI MARIAM ABSOLVISTI

Qui Mariam absolvisti,

Et la-tro-nem exaudisti,

Mi-hi quo-que spem dedisti.

Qui Ma - ri - am ab - sol - vis - ti,

Et la - tro - nem

ex - au - dis - ti,

Mi - hi quo - que spem de -

dis - ti.

PRECES MEÆ NON SUNT DIGNE

CANTO
PReces

ALTO
Preces

TENORE
Ingemisco

BASSO
PReces

Pre - ces meæ non sunt dig - næ; Sed tu bonus fac be-nig-

Pre - ces meæ non sunt dig - næ; Sed tu bonus fac be-nig-

Pre - ces meæ non sunt dig - næ; Sed tu bonus fac be-nig-

Pre - ces meæ non sunt dig - næ; Sed tu bonus fac be-nig-

ne, Ne peren-ni cremer ig - ne.

ne, Ne peren-ni cre - mer ig - ne.

ne, Ne peren-ni cre - mer ig - ne.

ne, Ne peren-ni cre - mer ig - ne.

INTER OVES LOCUM PRÆSTA

Inter o-*ves* locum præs-ta.

Et ab hædis me sequestra,

Sta-tu-ens in parte dextra.

In - ter o - ves lo -

cum præs- ta. Et ab hæ-

dis me se - ques tra, Sta - tu -

ens in par - te dex-

tra.

CONFUTATIS MALEDICTIS

CANTO

CONFUTATIS

ALTO

CONFUTATIS

TENORE

CONFUTATIS

BASSO

CONFUTATIS

Confu - tatis, Con - fu - ta - tis, Con - fu - tatis

Con - fu - ta - tis ma - le

Con - fu - ta - tis ma - le dic

Con - fu - ta - tis ma - le

ma - ledic - tis, Flam-mis acribus ad - dic - tis, Vo - ca me cum be -

dic - #tis, Flam-mis acribus ad - dictis, Vo - ca

- - tis, Vo - ca me cum be-ne dic - tis,

me cum be-ne - dic - tis.

me cum be-ne - dic - tis.

cum be-ne - dic - tis.

- ne - dic - - tis.

ORO SUPPLEX ET ACCLINIS

O-ro sup-plex et ac-clinis,
Cor contritum quasi ci-nis,
Gere curam mei fi-nis.

O - ro sup - plex et
ac - cli - nis, Cor con-
tri - tum qua - si ci - nis,
Ge - re cu - ram me - i fi - nis.

LACRIMOSA DIES ILLA

CANTO L Acri

ALTO Lacrim

TENORE Lacri

BASSO L Acri

La - crimo - sa di - es il - la, Qua - re-sur -
La - crimo - sa di - es il - la, Qua - re - sur -
La - cri - mo - sa di - es il - la, Qua - re-sur - get
La - crimo - sa di - es il - la, Qua - re - sur -

get ex fa - vil - la,
get ex fa - vil - la,
ex fa - vil - la,
get ex fa - vil - la,

JUDICANDUS HOMO REUS

Judican-dus homo re-us.

Huic ergo parce, Deus:

Ju - di - can - dus ho -

mo re - us. Hu - ic er -

go par - ce, De -

us:

PIE JESU

CANTO

PIe

ALTO

PIe

TENORE

PIe

BASSO

PIe

3. SEQUENTIA

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A musical score for three voices (Soprano, Alto, Bass) in G major (indicated by a sharp sign). The music consists of four measures per system, with lyrics "qui-em. A-men." repeated three times. The vocal parts are as follows:

- Soprano:** Starts with eighth-note pairs (A4, C5), followed by eighth-note pairs (B4, D5), then eighth-note pairs (A4, C5) again. The lyrics "qui-em. A-men." are sung in measure 1, and "a-men." is sung in measure 4.
- Alto:** Starts with eighth-note pairs (G4, B4), followed by eighth-note pairs (F4, A4), then eighth-note pairs (G4, B4) again. The lyrics "qui-em. A-men." are sung in measure 1, and "a-men." is sung in measure 4.
- Bass:** Starts with eighth-note pairs (E3, G3), followed by eighth-note pairs (D3, F3), then eighth-note pairs (E3, G3) again. The lyrics "qui-em. A-men." are sung in measure 1, and "a-men." is sung in measure 4.

The score is set on four staves, with a repeat sign and bar line at the end of each system. The lyrics are aligned with the vocal parts, showing the staggered entry of the voices.