



Niksa Lendic

Arranger, Interpreter, Publisher

Croatia

About the artist

Publisher and organist, from Split (Croatia)

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-nlendic.htm

About the piece



Title: Requiem (complete)
Composer: Bajamonti, Julije
Arranger: Milo V. Asi
Copyright: Copyright © LENDIC NIKSA
Publisher: Lendic, Niksa
Instrumentation: Choral TTB, Organ
Style: Christian

Niksa Lendic on free-scores.com



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Julije Bajamonti, (1744.-1800.)

Requiem

Requiem

Hvar, 1768

De Julio Baiamonti, (1744.-1800.)

Priredio: Milo V. Asić, 1968

Adagio

Org

5

f Re - qui em, re - qui-em ae - ter - nam, ae ter -

p II. Man *espress.*

9

mp nam. Do-na e-is Do-mi-ne, do - na e-is

Do-na e-is do - mi-ne,

f

13

Do-mi-ne, do-na do-na-e-is Do - mi - ne.

do-na e-is do-mi-ne

f *p*

17

Et lux per pe - tu - a,

p Et lux per - pe - tu - a, *p* et-lux per

Et lux per - pe - tu - a, Et lux per-pe -

p *f* *p*

21

pe - tu - a lu - ce-at lu - ce-at e - is, lu - ce-at e -

tu - a lu - ce-at e -

f *espressivo*

25 *is.*

is.

p *f* *p* *f*

29 **Andantino** *I. Man*

f

II. Man

36

p *f*

II. Man

43

Solo

p Te de - cet hy mnus, te de - cet hy mnus. De-us,

Solo

p *f* *p* *f*

50

de-us, de - us in si-on, et - ti - bi, - ti-bi red de - tur vo tum

p *f* *p* *f*

57

in je - ru - sa - lem, in je - ru - sa - lem.

In Je - ru - sa - lem, in Je - ru - sa - lem.

p

63

ex - au - di

Ex - a - u - di, ex - au - di, ex - au - di, ex - au - di, ex - au - di,

f *f*

ex - au - di ex - au - di

p *f* *p* *f* *p*

70

p o - ra - ti - o - nem me am, ad - te, ad - te *p* o - mnis

77

- ca - ro, o - mnis ca - ro, o mnis ca - ro ve - ni -

ve - ni - et, ve - ni -

83

f et, o - mnis ca - ro ve - ni - et.

et, ve - ni - et, ve - ni - et.

1. KYRIE

Julije Baiamonti, (1744.-1800.)
Priredio: Milo V. Asić, 1968

88 **Adagio**

Org *f* *I. Man*

93

TUTI

98

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

f *II. Man*

104 E - le - i - son.
f ky - ri - e ky - ri - e e - le - i - son, e le - - i - son.
 e - le - i - son,

110 **Solo** Chri - ste, Chri - ste, e - le - i - son, e - le - i -
p **Solo** Chri - ste, Chri - ste e - le - i - son, Chri -
Solo
 Chri - ste, Chri - ste e - le - i -
p *II. Man*
senza ped

116 son, e - le - i - son. **TUTI**
 ste e - le - i - son. *f* Ky - ri - e, ky - ri - e
 son, e - le - i - son.
f *I. Man*
 Ped.

122

e - le - i - son, e - le - i - son. Ky - ri - e,

129

ky - ri - e e - le - i - son, e - le - i - son.

2. Dies irae

De Julio Baiamonti, (1744.-1800.)

Prredio: Milo V. Asić, 1968

135 **Andante maestoso**

Org

141

Di - es i - rae di - es il - la di-es i - rae, i - rae, i - rae, di - es

Di-es

144

il - la, di - es il - la sol-vet sae - cum in fa-

i - rae, i - rae, i - rae, di - es il - la, sol-vet sae - cum in-fa-vil - la

147

vi - la, tes-te Da-vid-cum Sy-bi - - la.
 tes-te Da - vid cum Sy - bil - - la.

150

Quan - tus tre-mor est fu - tu - rus, quan - do ju - dex est ven -

153

tu - rus, cun - cta stric - te, stri - cte vis cu su -

156

The image shows a musical score for measures 156 and 157. It consists of three systems of staves. The first system has a treble clef staff with a single note on the first line (F4) and a bass clef staff with a single note on the first line (F3). The second system has a treble clef staff with a single note on the first line (F4) and a bass clef staff with a single note on the first line (F3). The third system has a grand staff with a treble clef staff and a bass clef staff. The treble staff contains a melodic line starting with a quarter note on the first line (F4), followed by eighth notes on the second line (G4), third line (A4), and fourth line (B4), then a dotted quarter note on the fourth line (B4), and finally a quarter note on the first line (F4). The bass staff contains a bass line starting with a quarter note on the first line (F3), followed by eighth notes on the second line (G3), third line (A3), and fourth line (B3), then a dotted quarter note on the fourth line (B3), and finally a quarter note on the first line (F3). The word "rus." is written below the first treble staff. The score ends with a double bar line.

3. Tuba mirum

De Julio Baiamonti, (1744.-1800.)

Priradio: Milo V. Asić, 1968

158

SOLO

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

161

so - - - - - num per se

164

pul - chra re - gi - o-num, per se - pul - chra re - gi - o-num, co - get

166

om-nes, co - get om-nes an - te thro-num an - te thro -

169

TUTTI

Mors stu-pe - bit et na-tu - ra
num.

172

cum re - sur - get cre - a - tu - ra.
Cum re - sur - get cre - a -

174

Ju - di - can - ti re - spo - on su - ra.
tu - ra, ju - di - can - ti re - spon - su - ra.

177 SOLO

Li - ber scri - ptus pro - fe - re - tur in quo

180

to - tum con - ti - ne - tur, un - de mun - dus, mun - dus

183 TUTTI

ju - di ce - tur. Ju - dex er - go

Ju - dex er - go

186

cum se - de - bit quid, quid

cum se - de - bit quid, quid la - -

188

la - tet ap - pa - re - bit, nil i - nul-tum re-ma ne -

tet ap - pa re - bit nil i nul-tum re-ma ne -

191

bit, nil i - nul - tum re - ma ne - -

bit, nil i - nul - tum re - ma nul - tum re - ma ne - -

193

- - - - bit.

- - - - bit.

3.1. Quid sum miser

(A tre soli)

Andantino

196 197 198 199 200 201

Org

202 **Solo** 203 204 205 206

Quid, quid quid sum mi - ser tunc dic -

207 208 209 210

tu - rus? Quem pa - tro - num ro - ga - tu - rus? Cum vix

211 212 213 214

ju - stus, vix ju - stus sit se - cu - - rus.

The image shows a musical score for four measures, numbered 211 to 214. The top system consists of a vocal line in a treble clef and a bass line in a bass clef. The vocal line contains the lyrics: "ju - stus, vix ju - stus sit se - cu - - rus." The piano accompaniment is shown in a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The piano part features chords and moving lines in both hands.

4. Rex tremendae

215

SOLO

p Rex, rex, rex tre - men - dae ma - je -

Org *p* I. Man

220

sta - tis, qui sal - van - dus sal - vas gra - tis, sal - va

f II. Man *p*

224

me, sal - va me fons pi - e - ta - - tis.

f *p*

5. Recordare

228

SOLO *p* Re-cor - da - re Je - su pi - e,

233

Je - su pi - e re-cor - da-re. *p* Quod sum ca - u - sa

A3 SOLO

SOLO

239

tu - ae vi - ae, ne me per - das, ne me per - das il - la di - e.

f

245

p Quae - rens me se - di - sti las - sus, se - di - sti

250

las - sus, re - de - mi - sti cru - cem pas - sus re - de - mi - sti cru - cem pas - sus, tan - tus

255

la - bor, tan - tus la - bor non sit cas - sus. **SOLO** Ju - ste ju - dex **SOLO** Ju - ste

260 ul - ti - o - nis, do - num fac do - num fac de - mis - si -
 ju - dex ul - ti - o - nis do - num fac de - mis - si -

266 o - nis
 o - nis, an - te di - em ra - ti - o - nis. Solo In - ge -

272 mis - co tam - quam re - us, cul - pa ru - bet
 co tam - quam re - - us, cul - pa ru - - - bet

277

vul - tus me - us sup - pli - can - ti

vul - tus me - - us, sup - pli - can - - ti

283

par - ce, par - ce, De - us, par - ce,

par - ce, par - ce,

287

par - ce, par - ce De - us.

f

14 6. Qui Mariam

291 Andante

Musical score for measures 291-294. The vocal line (top) is in C major, 4/4 time, with lyrics: **TUTTI** *f* Qui Ma - ri - am ab - sol - vi - sti et la tro - nem ex - au - . The piano accompaniment (bottom) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Musical score for measures 295-298. The vocal line (top) continues with lyrics: di - sti, mi - hi, mi - hi quo - que spem de di - sti. The piano accompaniment (bottom) continues with the same rhythmic pattern, ending with a *p* dynamic marking.

Musical score for measures 299-302. The vocal line (top) is marked **SOLO** and *p*, with lyrics: Prae - ces me - ae non sunt dig - nae, sed tu, bo - nus fac be -. The piano accompaniment (bottom) continues with the same rhythmic pattern, ending with a *p* dynamic marking.

nig - nae, ne ne pe-rem - ni cre - mer ig - ne.

SOLO

In - ter

o - ves lo - cum prae - sta et ab hae - dis me se -

que - stra sta-tu-ens in par - te dex - tra.

f

7. CONFUTATIS

TUTTI

313

f Con-fu - ta - tis ma - le - dic - tis flam-mis a - cri-bus ad-

317

dic - tis vo - ca me, vo - ca me, vo - ca

320

me cum be - ne - dic - tis, be - ne - dic - tis.

Be - ne - dic - - - tis.

324 Adagio

rall..

f

330 TUTTI

mf O - ro sup - lex et ac - cli - nis, cor con -

335

tri - tum qua - si ci - nis, ge - re cu - ram, ge - re

340

cu - ram me - i fi - nis, me - i fi - nis.

362

par - ce De - us. *p* Pi - e, pi - e Je - su

par - ce, par - ce De - us.

p

368

Do - mi - ne do - na e - is, e - is re - qui - em, *f* do - na

do - na e - is, e - is re - qui - em, do - na, do - na

f

374

e - is re - - - qui - em! *f* A - men, a -

e - is re - - - qui - em! *f* A - men, a -

f

379

men, a - men, a - men!

men, a - men, a - men!

The musical score consists of three systems. The first system is for the Soprano voice, the second for the Bass voice, and the third for the Piano accompaniment. Each system has a treble and bass staff. The lyrics 'men, a - men, a - men!' are written below the vocal staves. The piano part features a complex texture with many beamed notes in the right hand and a steady bass line in the left hand.

8. Domine Jesu

Offertorium

De Julio Baiamonti, (1744.-1800.)

Priredio: Milo V. Asić, 1968

Andante

383

p Do - i - ne, Do - mi - ne Je - su Chri - ste, Je - su

Andante

386

Chri - ste, rex glo - ri - ae! Li - be - ra, li - be - ra a - ni - mas om - ni - um fi

390

de - li - um fi - de - li - um de - func - to - rum de poe - nis de poe - nis in -

393

fer - ni, in - fer - ni et de pro - fun - do la - cu: Li - be - ra

397

e - as de o - re le - o - nis ne ab - sor - be - at e - as

400

ne - ca - dant, ne ca - dant ne ca - dant in ob - scu -
tar - ta - rus ne ca - dant ne - ca - dant in ob - scu -

ne ca - dant, ne ca - dant, ne ca - dant in ob - scu -

403 rum:

rum: *p* sed si-gni-fer san - ctus Mi-cha-el re-pre-sen-tet e - as in lu - cem

rum:

TUTTI

407

san-ctam. Quam o-lim A-bra-cha-e pro - mi - si - sti, *p* et se-mi-ni

410

e - jus, et se - mi-ni e - - - jus.

se - mi - ni e - - - jus.

9. Hostias

De Julio Baiamonti, (1744.-1800.)

Priredio: Milo V. Asić, 1968

414 **Andantino**

Org

419 **Soli**

p Ho - sti - as et pre - ces, ho - sti - as et

tr

424

pre - ces ti - bi Do - mi - ne, ti - bi Do - mi - ne lau - dis of - fe -

428

f *mf* *f*

ri - mus. Tu su - sci-pe pro a-ni ma - bus il - lis tu

mf *p*

433

su - sci-pe pro a-ni ma - bus il - lis qua-rum ho - die me-mo-ri-am

mf *p*

437

fa - ci-mus: qua-rum ho - die me-mo-ri-am fa - ci-mus fac e - as e - as

mf *p*

441

Do-mi-ne, de mor te, de mor-te tran - si - re ad vi -

mf

446

tam, tran - si - re ad vi - - - tam.

f

Andante

450

TUTTI Quam o-lim a - bra - hae pro - mi - si - sti, et se-mi-ni

f *p* *f* *p*

Andante

453



The musical score consists of three systems. The first system features a vocal line in a soprano clef and a piano accompaniment in a bass clef. The vocal line has lyrics 'e - jus, et se - mi-ni e - - - jus.' with a long note on 'e' in the second measure. The piano accompaniment provides harmonic support. The second system continues the vocal line with the same lyrics and piano accompaniment. The third system shows a more active piano accompaniment with a dynamic marking of *f* (forte) in the second measure, while the vocal line concludes with a final note.

10. Sanctus

De Julio Baiamonti, (1744.-1800.)

Priredio: Milo V. Asić, 1968

Adagio **TUTTI**

457

f San - ctus, san - ctus, san - ctus, Do - mi - nus De - us

Org *f*

461

sa - ba - oth! *f* Ple - ni sunt coe - li, coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra glo -

mf

465

ho - san - na in ex - cel - sis.

glo - ri - a tu - a ho - san - na in ex - cel - sis.

- ri - a tu - a. ho - san - na in ex - cel - sis.

11. Benedictus

De Julio Baiamonti, (1744.-1800.)

Priredio: Milo V. Asić, 1968

468 **Andante**

mf

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

Ho -

Andante

mf II. Man

Org

471

san-na in ex - cel - sis.

san - na in ex - cel - sis.

12. Agnus dei

De Julio Baiamonti, (1744.-1800.)
Priredio: Milo V. Asić, 1968

475 **Andante** SOLO

Ag - nus_ De - i qui - tol - lis pec -

Andante
Org *mf* *p* *tr* *tr*

480 TUTTI

-ca-ta pec - ca - ta mun-di, *f* Do - na e - is re - qui

tr *f* *tr* *Ped*

486 SOLO

em. *p* A - gnus De - i qui - tol - lis pec - ca - ta, pec - ca - ta

p *Man.*

492 **TUTTI**

mun-di, *f* Do - na e - is re - qui-em.

SOLO

f

II. Man

498

A - gnus De - i qui tol-lis pec - ca - ta, pec - ca - ta mun-di,

p

Man.

504 **Moderato** **TUTTI**

f Do - na e - is, e - is re - qui-em sem - pi - ter -

Moderato

f

nam.

f

13. Lux aeterna

515 **Andante**

p Lux ae - ter - - na, lux ae - ter -

Andante Lux ae - ter - na, lux ae - ter

520

mf

- na lu - ce - at e - is, lu - ce - at e - is, lu - ce - at, lu - ce - at e - is,

na lu - ce - at e - is, lu - ce - at e - is lu - ce - at e - is

524

e - is Do - mi - ne. Cum san - ctis sanc tis,
e - is Do - mi - ne. Cum sanc - tis

529

tu - is, cum sanc - tis, sanc tis *f* tu - is in ae - ter - - num qui - a
tu - is, cum sanc - tis tu - is in ae - ter - num, qui - a

534

pi - us, pi - us es, qui - a pi - us, pi - us es. SOLO
pi - us, pi - us es pui - a pi - us pi - us es. Re - qui - em ae

539

ter - nam do - na e - is Do-mi-ne, et lux per -

543

pe - tu-a, et lux per - pe - tu-a lu - ce-at e -

547

TUTTI
is. Cum sanc - tis, sanc tis tu - is, cum

TUTTI
is. Cum sanc - tis tu - is,

f *p* *f*

552

sanc - tis, sanc - tis tu - is, in ae - ter - - num, qui - a
cum sanc - tis tu - is in ae - ter - num, qui - a

p *f*

556

pi - us, pi - us es, qui - a pi - us, pi - us
pi - us, pi - us es, qui - a pi - us, pi - us

559

es.
es.