

# Dies irae

Markéta Kapustová

Soprán

Alt

Tenor

Bas

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

Tympány

Chimes

Vibrafon

Zvonkohra

Činel

Tam-tam

Varhany

5

S.

A.

T.  
 Di-es i - rae, di-es il - la, sol-vet sae - clum in fa-vil-la,

B.  
 di - es i - rae, di - es il - la, di - es i - rae, di - es il - la,

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

S. \_\_\_\_\_

A. \_\_\_\_\_

T.  tes-te Da - vid cum Si-by-l-la. Quantus tre - mor est fu-tu-mus,

B.  di - es ira - e, di - es il - la, di - es ira - e, di - es il - la,

Tymp. \_\_\_\_\_

Chim. \_\_\_\_\_

Vib. \_\_\_\_\_

Zvonk. \_\_\_\_\_

Čin. \_\_\_\_\_

Tam. \_\_\_\_\_

Varh. 

13

S.    
 A.    
 T.    
 B.    
 Tymp.    
 Chim.    
 Vib.    
 Zvonk.    
 Čin.    
 Tam.    
 Varh.    


17

S. cun - cta stri - cte dis - cus - sur - rus, per se -

A.

T. <sub>s</sub> Tu - ba mi - rum spargens so - num, per se - pul - cra re - gi - o - num,

B. di - es ira - e, di - es il - la, di - es i - rae, di - es il - la,

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

21

S. pul - cra re - gi - o - num, co - get

A.

T. <sub>s</sub> co-get om - nes an - te thronum. Tu - ba mi - rum spargens so - num,

B. di - es ira - e, di - es il - la, di - es ira - e di - es il - la,

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

S. om - nes an - te thro - num.

A.

T. <sup>s</sup> per se-pul - cra re-gi - o-num, co-get om - nes an - te thronum.

B. di - es ira - e, di - es il - la, di - es ira - e, di - es il - la.

Tymp.

Chim.

Vib.

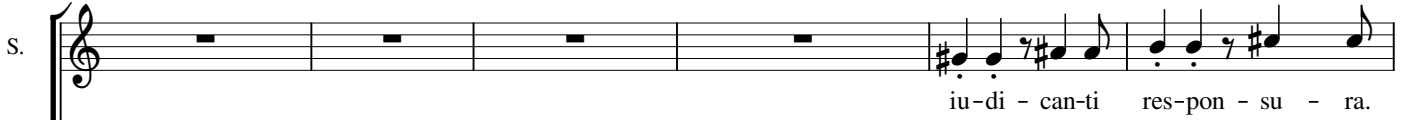
Zvonk.

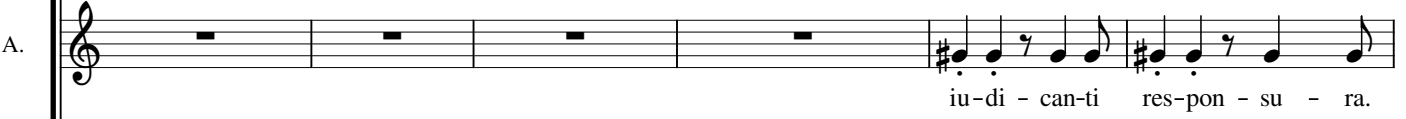
Čin.

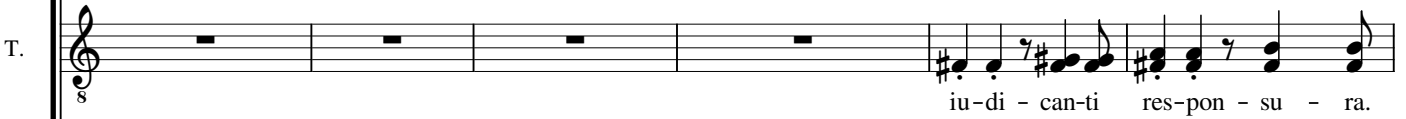
Tam.

Varh.

The musical score is for a choir and orchestra. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Latin. The instrumental parts include Tympani (Tymp.), Chimes (Chim.), Vibraphone (Vib.), Bells (Zvonk.), Cymbals (Čin.), Tam-tam (Tam.), and Piano (Varh.). The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks.

S. 

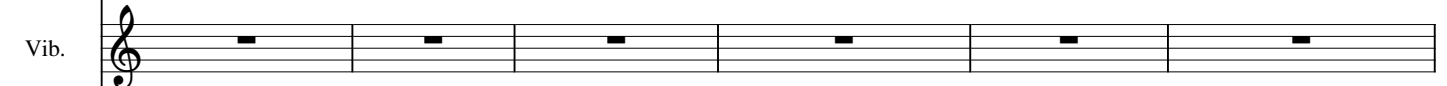
A. 

T. 

B. 

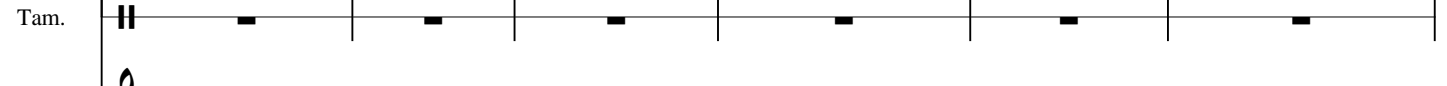
Tymp. 

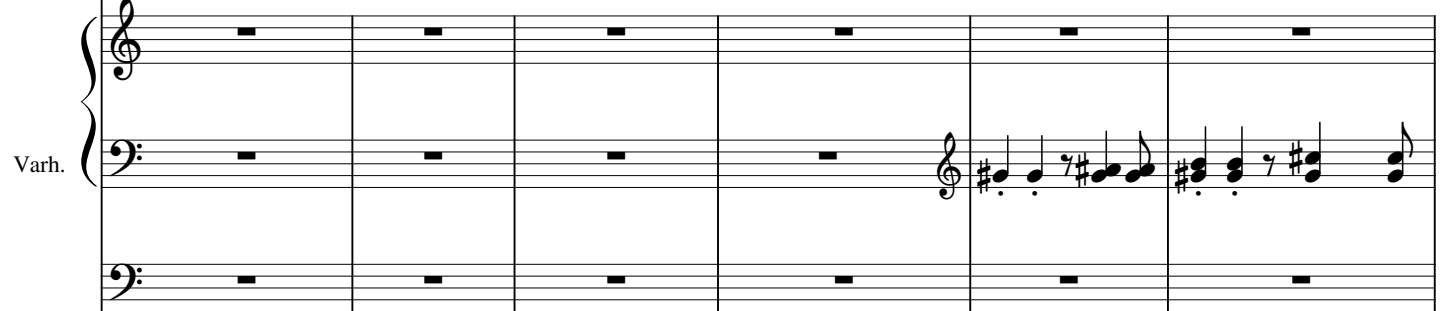
Chim. 

Vib. 

Zvonk. 

Čin. 

Tam. 

Varh. 



S. Li - ber scrip-tus pro - fe - re - tum, in quo to - tum con - ti - ne - tur,

A. Li - ber scrip-tus pro - fe - re - tum, in quo to - tum con - ti - ne - tur,

T. Li - ber scrip-tus pro - fe - re - tum, in quo to - tum con - ti - ne - tur,

B. Li - ber scrip-tus pro - fe - re - tum, in quo to - tum con - ti - ne - tur,

Tymp.  $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

39

S. un - de mun - dus iu - di - ce - tur. Iu - dex go se bit,

A. un - de mun - dus iu - di - ce - tur. Iu - dex go se bit,

T. un - de mun - dus iu - di - ce - tur. Iu - dex er cum de bit,

B. un - de mun - dus iu - di - ce - tur. Iu - dex er cum de bit,

Tymp.  $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

43 ♩ = 105

S. quid - quid tet pa bit, nil nul ma - ne - bit.

A. quid - quid tet pa bit, nil - nul re - ma - ne - bit..

T. quid - quid la ap re bit, i tum ma - ne - bit. Quid sum mi - ser

B. quid - quid la ap re - bit, nil - nul re - ma - ne - bit. Quid sum mi - ser tunc dic -

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

S. Quid sum mi - ser tunc dic - tu -

A.

T. tunc dic - tu - quem ro - num ro - ga - tu - rus, cum vix ius - tus sit

B. tu - rus, quem pat - ro - num ro - ga - tu - rus, cum vix ius - tus sit se -

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

56

S. *cum vix*  
 - rus, quem pat - ro - num ro - ga - tu - rus, *cum vix*

A. *cum vix ius - tus*

T. *s*  
 se - cu - rus, *cum vix ius - tus sit*

B. *- cu - rus, cum vix ius - tus sit se - cu -*

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

61

S. *ius tus*  
*ius tus se - cu - rus,*

A. *ius - - - tus se - cu - rus,*

T. *s se - cu - rus se - cu - rus,*

B. *- rus, sit se - - - cu - rus,*

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

64 *mf* tis

S. je

A. ma sta

T. s Rex tre - men - dae ma - je - sta - tis,

B. Rex tre - men - dae ma - je - sta - tis,

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.





S. 

A. 

T. 

B. 

Tymp. 

Chim. 

Vib. 

Zvonk. 

Čin. 

Tam. 

Varh. 



*mp*

78

$\text{♩} = 125$

S. ta - tis, pi - e - ta - tis,

A. ta - tis, pi - e - ta - tis,

T. ta - tis, ta - - - tis, Re - cor - da - re, Je -

B. ta - tis, ta - - - tis,

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

*mp*

Detailed description: This is a page of a musical score, page 78, with a tempo of 125 beats per minute. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics in Latin: 'ta - tis, pi - e - ta - tis' for Soprano and Alto, and 'ta - tis, ta - - - tis, Re - cor - da - re, Je -' for Tenor and Bass. The piano accompaniment includes staves for Tympani, Chimes, Vibraphone, Bells, Cymbals, Tom-toms, and Harp. The harp part has a dynamic marking of *mp*. The score is written in a key with one sharp (F#) and a common time signature.

*mf*

84

S. ne me per - das il - la di - e. Quarens

A.

T. <sup>s</sup> su pi - e, quod sum cau - sa tu - ae vi - ae, ne me per - das il - la di - e. Qua - rens me

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

Detailed description: This is a page of a musical score, page 84, marked with a mezzo-forte (*mf*) dynamic. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a full orchestra. The vocal parts have lyrics in Latin. The instrumental parts include Tympani (Tymp.), Chimes (Chim.), Vibraphone (Vib.), Zvonky (Zvonk.), Čin (Čin.), Tam-tam (Tam.), and a Harp (Varh.). The score is written in a common time signature and a key signature with one flat. The vocal lines are in treble clef, while the bass line and most instruments are in bass clef. The harp part is in both treble and bass clefs. The lyrics for the Soprano part are "ne me per - das il - la di - e. Quarens". The lyrics for the Tenor part are "su pi - e, quod sum cau - sa tu - ae vi - ae, ne me per - das il - la di - e. Qua - rens me".

89

S. me se - dis - ti las - sus,

A. *mf* cru - cem pas - sus, tan - tus la -

T. <sup>s</sup> se dis - ti las - sus, re - de - mis - ti cru - cem - pas - sus, tan - tus la -

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

S. tan-tus la - bor non sit cas - sus, do-num

A. - bor non - sit cas - sus, cas - sus. Ius - te iu - dex

T. s - bor non - sit cas - sus, cas - sus. Ius - te iu - dex

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

98

S. *fac - re - mi - si - o - nis, an - te di - em*

A. *ul - ti - o - nis, do - num fac re - mi - si - o - nis, an - te di - em*

T. *ul - ti - o - nis, do - num fac re - mi - si - o - nis, an - te di - em*

B. *an - te di - em*

Tymp. *3 3 3 3 3 3*

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

102

S. ti - o - nis, di - em ti - o - nis

A. ti - o - nis, di - em ti - o - nis

T. ra - ti - o - nis, di - em ra - ti - o - nis

B. ra - ti - o - nis di - em ra - ti - o - nis

Tymp. 3 3 3 3 3 3 3 3

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

S. ti - o - nis.

A. ti - o - nis.

T. *mf*  
ra - ti - o - nis, an - te di - em ra - ti - o - nis, di -

B. *mf*  
ra - ti - o - nis, an - te di - em ra - ti - o - nis, di -

Tymp.  $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh. *mf* *mf*





S. \_\_\_\_\_

A. \_\_\_\_\_

T. *s* ti - o - nis.

B. ti - o - nis.

Tymp. \_\_\_\_\_

Chim. \_\_\_\_\_

Vib. \_\_\_\_\_

Zvonk. \_\_\_\_\_

Čin. \_\_\_\_\_

Tam. \_\_\_\_\_

Varh. *mf* \_\_\_\_\_

121

S.  
A.  
T.  
B.  
Tymp.  
Chim.  
Vib.  
Zvonk.  
Čin.  
Tam.  
Varh.

The musical score for page 121 consists of several staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#). Each vocal line contains four measures, each with a single note represented by a black square. The Tenor part includes a 's' marking below the first measure. The Tympani part is in bass clef and features a melodic line with a slur across the second and third measures. The Chimes, Vibraphone, Bells, Cymbals, and Tam-tam parts are represented by black squares on their respective staves. The Piano part is in bass clef and features a complex, multi-measure chordal structure with many notes, including a key signature change to three sharps (F#, C#, G#) in the fourth measure. A final bass line is present at the bottom of the page.

S.

A.   
In - gemisco tam - quam, in-gemis-co tam - quam

T.   
In - gemisco tam - quam, in-gemis-co tam - quam

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

131

S. *cul-pa rubet vul-tus me - us, vul-tus me - us, sup - lic-*

A. *re - us, cul-pa rubet vul-tus me - us, vul-tus me - us, sup-lic-*

T. *re - us,*

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh. *mp*

137

S.  
can - ti par - ce, De - us.

A.  
can - ti par - ce, De - us.

T.  
s

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

*fff*

*p*

141

*mp* *mf*

S. *Qui Ma-ri-am ab-sol-vis - ti, et lat-ro-nem e-xau-dis - ti, mi-hi quo-que*

A. *Qui Ma-ri-am ab-sol-vis - ti, et lat-ro-nem e-xau-dis - ti, mi-hi quo-que*

T. *s*

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh. *p*

145

S.  
spem de-dis - ti. Preces me-ae nonsunt dig - nae, sed tu, bo-nus, fac be-nig - ne, ne pe-ren-ni cremer

A.  
spem de-dis - ti. Preces me-ae nonsunt dig - nae, sed tu, bo-nus, fac be-nig - ne, ne pe-ren-ni cremer

T.  
s

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.  
mp



149

*mp*  
Soprán + Alt

S. ig - ne. In-ter o-ves lo-cum prae - sta, et ab hae-dis me seques - tra, sta-tu-ens in par-te dex -

A. ig - ne. In-ter o-ves lo-cum prae - sta, et ab hae-dis me seques - tra, Con-fu - ta - tis ma - le -

T. s

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh. *mf* *f* *mf*

153 *mf*

S. tra. Confu - ta - tis ma - le - dis - tis, flammis ac - ri - bus ad - dic - tis, vo - ca me cum be - ne - dic - tis.

A. dis - tis flammis ac - ri - bus ad - dic - tis vo - ca - me cum be - ne - dic - tis me cum be - ne - dic - tis.

T. s

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

157

S. me cum be - ne - dic - tis. O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si

A. O - ro sup-plex et ac - cli - nis, cor con - tri - tum qua - si ci - nis, ge - re cu - ram

T. s

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

160

S.  
ci - nis, ge-re cu-ram me-i fi - nis ge-re curam me-i fi - nis curam me-i fi - nis

A.  
me-i fi - nis ge-re curam me-i fi - nis curam me-i fi - nis curam me-i fi - nis

T.  
s

B.

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

164

S. La - cri - mo - sa iu -

La - cri - di - es - il - la qua re - sur - get ex fa - vil - la iu - di - can - dis

A. La - cri - mo - sa di - es il - la qua re - sur - get ex fa - vil - la iu - di can - dus

T. La - cri - mo - sa di - es il - la qua re - sur - get ex fa - vil - la iu - di -

B. La - - - cri - - - mo -

Tymp.

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh.

di - can - dus re - us.

167  $\text{♩} = 120$

S. ho-mo re-us iu-di can-dis ho-mo re - us. do - - -

A. ho-mo re-us iu-di can-dus ho - mo re - us. *mf*  
 can-dus ho mo re - us. Hu-ic er-go par-ce De - us

T. <sup>s</sup> can-dus ho - mo re - us do - - -

B. - - - sa do - - -

Tymp.  $\text{7}$   $\text{3}$   $\text{3}$

Chim.

Vib.

Zvonk.  $\text{7}$

Čin.

Tam.

Varh. *mf*

173

na A - - - -

Pi - e Je - su Do - mi - ne *mp* A - - - -

*mf*

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

na A - - - -

Tymp.  $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh. *mf* *mf*

na A - - - -

Detailed description: This is a page of a musical score for measures 173-176. It features a choral setting with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, along with a piano accompaniment (Varh.) and a percussion section (Tymp., Chim., Vib., Zvonk., Čin., Tam.). The vocal parts have lyrics in Latin: 'na A - - - -', 'Pi - e Je - su Do - mi - ne', 'na do - na e - is re - qui - em', and 'na A - - - -'. The piano accompaniment includes chords and triplets. The percussion parts are mostly rests, with the timpani playing triplets. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

177

S. men A - men.

A. men *mf* A - men.

T. <sup>s</sup> do - na e - is re - qui - em. A - men.

B. men A - men.

Tymp.  $\gamma$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$   $\overbrace{3}$

Chim.

Vib.

Zvonk.

Čin.

Tam.

Varh. *mf*