

# JONATHAN LITTLE

## Recordare Domine

or,

On Ixion's Wheel

Op.9

**for mixed a cappella choir  
(SSSSAAAATTTBBBB)**

5:1 Recordare, Domine, quid acciderit nobis;  
intuere et respice opprobrium nostrum.

5:2 Haereditas nostra versa est ad alienos,  
domus nostrae ad extraneos.

5:3 Pupilli facti sumus absque patre,  
matres nostrae quasi viduae.

5:4 Aquam nostram pecunia bibimus;  
ligna nostra pretio comparavimus.

5:5 Cervicibus nostris minabamur,  
lassis non dabatur requies.

5:1 Remember, O LORD, what is come upon us:  
consider, and behold our reproach.

5:2 Our inheritance is turned to strangers,  
our houses to aliens.

5:3 We are orphans and fatherless,  
our mothers are as widows.

5:4 We have drunken our water for money;  
our wood is sold unto us.

5:5 Our necks are under persecution:  
we labour, and have no rest.

(Duration: ca.20'45")

# RECORDARE DOMINE

2

from The Lamentations of Jeremiah (V: 1-5)  
(On Ixion's Wheel)

JONATHAN LITTLE  
(b. 1965)

For the Office of Passion Week

"FOR THOSE WHO HAVE NO VOICE"

**Monumental**  
 $\downarrow = 54$

SOP. I & II

SOP. III & IV

ALTO I & II

ALTO III & IV

TEN. I & II

TEN. III & IV

BASS I & II

BASS III & IV

*mf cresc.*  
Re -  
Re -

*mf cresc.*  
Re - cor - da -  
Re -

*mp cresc.*  
Re - cor - da - re,  
Re - cor - da -  
Re -

*mp cresc.*  
Re - cor - da - re,

N.B.: In long, sustained passages, snatch breaths where least obtrusive; "Ah" should be pronounced as in "car", "Ay" as in "hay"

4

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

6

S. I & II

T. I & II

T. III & IV

B. I & II

B. III & IV

ff

ff cut sound dead

Re SOLI ff

Re SOLI ff

da re //

re //

Do ni ne

ne //

re, Do mi ne //

Re Re ff

re //

da re //

Re SOLI ff

8

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

*f cresc.* Re - cor - da -  
*f cresc.* Re - - -  
*f cresc.* Re - - -  
*f cresc.* Re - - -  
*f cresc.* Re - cor - da - re, Re - cor - - - da -  
*f cresc.* Re - - - cor - - - da - re, Re - - - cor - - -  
*f cresc.* Re - - - cor - - - da - re,  
*f cresc.* \* cor - - - da - - - re,  
cor - - - da - - - re,  
\* cor - - - da - - - re,  
cor - - - da - - - re,

\* Where needed snatch a breath before the accent/note

11

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

14

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

f quid ac - ci - de -

f quid

Do - mi - ne

Do mi

re,

Do - mi - ne

Do - mi -

ne

Do - mi - ne

Do - mi - ne

\* re

\* re

re

quid ac - ci de rit no >

16

*f*

S. I & II

S. III & IV

*f*

A. I & II

ONE SOLO VOICE

*f* Do-mi-ne,

A. III & IV

Do mi ne,

T. I & II

T. III & IV

B. I & II

B. III & IV

The score continues with staves for T. I & II, T. III & IV, B. I & II, and B. III & IV. The staves for T. I & II, T. III & IV, and B. I & II are mostly blank. The staff for B. III & IV has a bass clef and a key signature of one sharp. It contains a single note on each of the first four beats.

\* DELETE THE A IF  
INSUFFICIENT SINGERS

18 bis; rit.

S. I & II

ONE SOLO VOICE  
3  
Do - mi - ne

S. III & IV  
bis) Do-mi - ne

[ONE SOLO VOICE - top line only]

A. I & II  
3  
Do - mi - ne  
no - - - - -  
no - - - - -  
bis; no - - - - -

A. III & IV  
3  
- ne Re - cor - da

T. I & II

T. III & IV

B. I & II

B. III & IV

\* DELETE THE A IF  
INSUFFICIENT SINGERS

10

rall.

**A tempo**

$\text{♩} = 54$

11

21

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

*f cresc.* in - tu - e - re et

*f cresc.* in - tu - e - re

*f cresc.* in - tu - - e -

*f cresc.* in - tu - - e - re

SOLI *ff* in - - - tu - - \*e -

SOLI *ff* in - - - tu - - e -

*ff* in - - - tu - - \*e -

*ff* in - - - tu - - e -

\* Where needed snatch a breath before the accent



27

S. I & II

Ah \_\_\_\_\_

[SOLO VOICE only]

S. III & IV

Ah \_\_\_\_\_

A. I & II

ce, \_\_\_\_\_

A. III & IV

pi \_\_\_\_\_

e \_\_\_\_\_

re \_\_\_\_\_

et \_\_\_\_\_

T. I & II

res \_\_\_\_\_

ce \_\_\_\_\_

T. III & IV

res \_\_\_\_\_

ce \_\_\_\_\_

B. I & II

pi \_\_\_\_\_

B. III & IV

pi \_\_\_\_\_

28

S. I & II

[SOLO VOICE only]

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

29 (unison) *ff* - 3 -

S. I & II

(unison) *ff*

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

<>

*f* res-pi-ce,

*p*

*p*

*p*

*p*

16

*mf* Ah

31 (divisi)

S. I & II

S. III &amp; IV

*mf*

res - pi - ce,

res - pi - ce——

G.P.

17  
8

A. I &amp; II

— res - pi - ce

\* Ah

17  
8

A. III &amp; IV

T. I &amp; II

T. III &amp; IV

B. I &amp; II

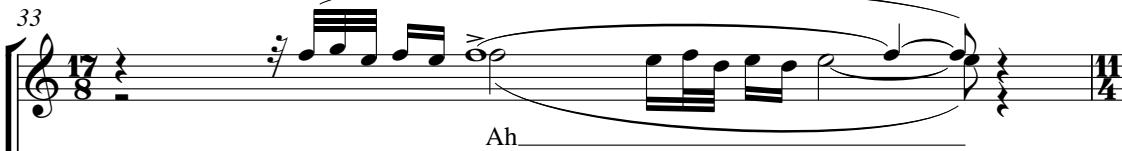
B. III &amp; IV

17  
817  
817  
817  
8

\* DELETE THE A IF  
INSUFFICIENT SINGERS

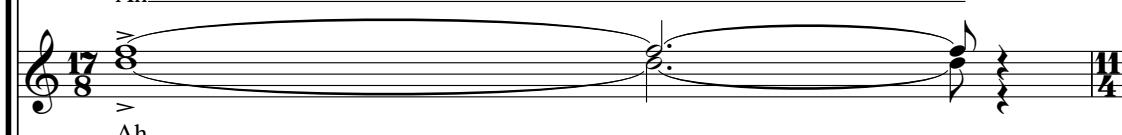
**molto rit.**

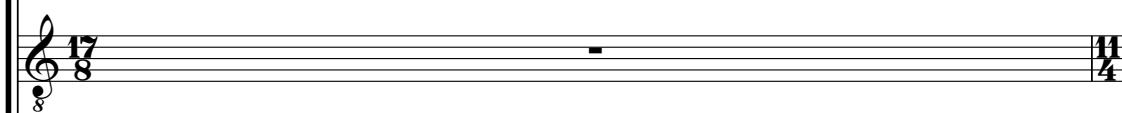
(More subdued)      *mp* Ah \_\_\_\_\_ 17

S. I & II      33 

S. III & IV      

A. I & II      *mp* res - pi - ce. 

A. III & IV      *mp* Ah 

T. I & II      

T. III & IV      

B. I & II      

B. III & IV      

\* DELETE THE A IF  
INSUFFICIENT SINGERS

**A tempo**

$\text{♩} = 54$

18

34

S. I & II

Ah \_\_\_\_\_

subito ff

S. III & IV

IV. only throughout (and *sempre ff dim. / ff dim. etc.*)

subito ff

A. I & II

sempr legato

subito f

op - pro - bri -

A. III & IV

sempr legato

subito f

op - pro - bri -

T. I & II

sempr legato

subito f

op - pro - bri - um -

T. III & IV

sempr legato

subito f

op - pro - bri - um -

B. I & II

sempr legato

subito f

op pro - bri - um -

B. III & IV

sempr legato

subito f

op - pro - bri -

19

35 Ah \_\_\_\_\_ Ah \_\_\_\_\_

S. I & II

Ah \_\_\_\_\_ Ah \_\_\_\_\_

S. III & IV

Ah\_ Ah\_ Ah\_ Ah\_ Ah\_ Ah\_ Ah\_ Ah\_ Ah\_

A. I & II

um nos - - - trum,

A. III & IV

um nos - - - trum,

T. I & II

um nos - - - trum, , Re - ff

T. II SOLI

T. III & IV

um nos-trum, nos-trum, —  
f > nos-trum, nos-trum, —  
SOLI nos - - - trum, —

B. I & II

um nos - - - trum, — B.I SOLI ff, Re -

B. III & IV

um nos - - - nos

36 Ah

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

37

S. I & II

mp Ah

S. III & IV [Still IV. only] mp res - pi - ce, res - pi - ce

A. I & II mp res - pi - ce Ah

A. III & IV ce 3 res - pi - ce mp

T. I & II

T. III & IV

B. I & II

B. III & IV

\* DELETE THE A IF INSUFFICIENT SINGERS

rall.

22

38

S. I & II

mp Ah G.P.

S. III & IV

mp res - pi - ce, res - pi - ce

A. I & II

mp res - pi - ce // \* Ah Ah //

A. III & IV

mp Ah //

T. I & II

T. III & IV

B. I & II

B. III & IV

\* DELETE THE A IF  
INSUFFICIENT SINGERS

**A tempo**

$\text{♩} = 54$

Ah\_\_\_\_\_

23

S. I & II

40      *subito f*

Ah\_\_\_\_\_ Ah\_\_\_\_\_

S. III & IV

IV. only throughout      (*and sempre f dim. / f dim. etc.*)

*subito f* > > > > > >

Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

A. I & II

*sempre legato*  
*subito f*

op - - - - pro - - - - bri - -

A. III & IV

*sempre legato*  
*subito f*

op - - - - pro - - - - bri - -

T. I & II

*sempre legato*  
*subito f*

op - - - - pro - - - - bri - -

T. III & IV

*sempre legato*  
*subito f*

op - - - - pro - - - - bri - - um -

B. I & II

*sempre legato*  
*subito f*

nos - - - - trum. - - - - um -

B. III & IV

*sempre legato*  
*subito f*

nos - - - - trum. - - - - um -

41

S. I & II Ah

S. III & IV (and sempre f dim. / f dim. etc.) Ah

A. I & II um

A. III & IV um

T. I & II um

T. III & IV SOLI Re-cor-da

B. I & II ff

B. III & IV molto dim.

molto dim.

nos - - - trum.

niente (pppp)

f nos-trum,

f nos-trum,

f nos-trum,

molto dim.

niente (pppp)

re

niente (pppp)

**molto rall.**

**molto rit.**

25

42 *mp*

S. Solo I

Ah

S. Solo II

Ah

S. Solo III

*mp (as an echo)*

Ah

S. Solo IV

*p (as an echo)*

Do-mi-ne\_ Do - mi-ne\_

A. I & II

nos trum.

A. III & IV

*niente (pppp)* *p (as an echo)*  
trum. Do - mi-ne, Do - mi-ne

T. I & II

re\_ Do - mi-ne

T. III & IV

*p (as an echo)*  
*molto legato* Re-cor-da re  
Re-cor-da re

B. I & II

B. III & IV

## A tempo

J = 54

***f*** = 54

44

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

\* Where needed snatch a breath before the accent

47

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

49

S. Solo I

Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

S. Solo II

nos - tra ver - sa.

S. Solo III

nos - tra ver - sa\_\_

S. Solo IV

- tas nos tra ver -

A. I & II

re di tas

A. III & IV

re di - tas nos tra sa,

T. I & II

sa est, ver sa est,

T. III & IV

nos tra ver sa

B. I & II

\* tra ver sa

B. III & IV

\* tra ver sa

51

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

Ah

Ah

Ah Ah

f

Ah Ah

- sa

nos -

ver

ver sa,

ver

sa

est,

ver sa

52

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

ff

ff

ff

ff

est

sa

ver

sa

no-bis

est

est

53

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

Ah

f Re - cor - da -

S. I & II

f Do -

f Re - cor - da - re, \_\_\_\_\_ Do - mi - ne, \_\_\_\_\_

S. III & IV

f Re - cor - da -

A. I & II

tra

A. III & IV

Do - mi -

sa, \_\_\_\_\_ 8: Do - mi - ne \_\_\_\_\_

T. I & II

8

T. III & IV

8:

B. I & II

B. III & IV

55

S. I & II      re, \_\_\_\_\_  
                   mi - ne \_\_\_\_\_

*f*

Re - cor - da

S. III & IV     Do - mi - ne \_\_\_\_\_  
                   3 , mi

A. I & II       Ay \_\_\_\_\_  
                   Do - mi - mi

A. III & IV     ne \_\_\_\_\_  
                   Do - mi - ne \_\_\_\_\_

T. I & II       8

T. III & IV     8

B. I & II       9:4

B. III & IV     9:4

rall.

56

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

re

Do - mi - ne -

Do - mi - ne -

ne,

Ay -

*f*

15

11

15

11

15

11

15

11

15

11

58

S. I & II      Do - mi - ne, \_\_\_\_\_  
                   Do - - - mi - ne,     Do - - mi - ne, \_\_\_\_\_

S. III & IV     III.      Do - - mi - ne  
                   Do - - mi - ne

A. I & II       Do - - mi - ne  
                   Do - - mi - ne

A. III & IV     Ay

T. I & II

T. III & IV

B. I & II

B. III & IV

**molto rit.**

35

S. I & II      **SOLI**      **Do - mi - ne**      *niente*

S. III & IV      **IV. Ay-**      **Do - mi - ne**      *niente*

A. I & II      **Do - mi - , ne**      **Do - - - mi - ne**      *niente*

A. III & IV      **Do - - -**      **18**      **9**

T. I & II      **Do - - -**      **18**      **9**

T. III & IV      **Do - - -**      **18**      **9**

B. I & II      **Do - - -**      **18**      **9**

B. III & IV      **Do - - -**      **18**      **9**

**A tempo**

$\text{♩} = 54$

36

**molto rit.**

*molto cresc.*

S. I & II

62

(unison) *f*



Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*molto cresc.*

S. III & IV

(unison) *f*



Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*molto cresc.*

A. I & II

(unison) *f*



Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*molto cresc.*

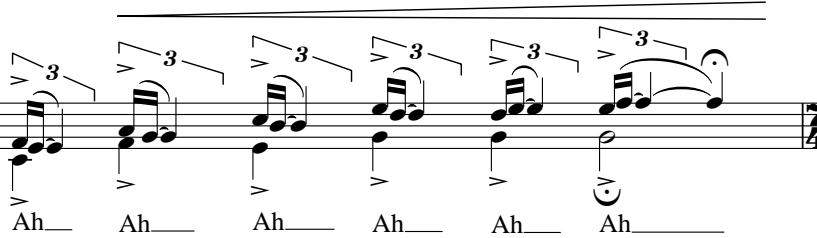
A. III & IV

(unison) *f*



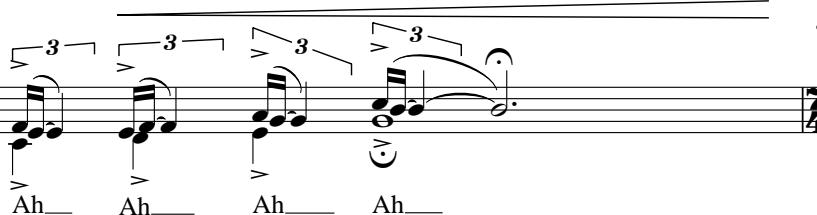
Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*subito f*



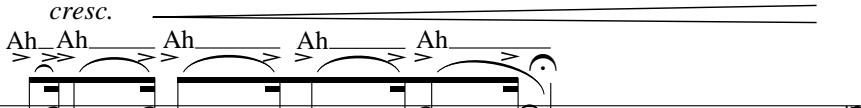
Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*subito f*



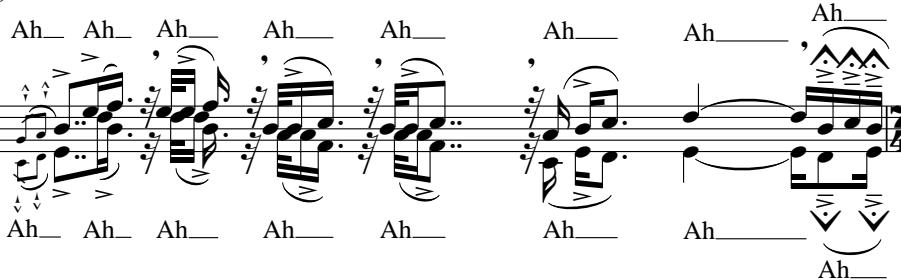
Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*subito f*



Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*subito f cresc.*



Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

**A tempo**

$\text{♩} = 54$

37

(*sempre ff dim. / ff dim. etc.*)

S. Solo I

63

*ff*

S. Solo II

(*sempre ff dim. / ff dim. etc.*) *ff*

S. Solo III

(*sempre ff dim. / ff dim. etc.*) *ff*

S. Solo IV

(*sempre ff dim. / ff dim. etc.*) *ff*

A. I & II

*sempre legato*  
(divisi) *ad*

A. III & IV

*sempre legato*  
(divisi) *ad* *a* - - - - - - - - *li* - - - - - - - -

T. I & II

*sempre legato*  
*ad* - - - - - - - - *a* - - - - - - - -

T. III & IV

*sempre legato*  
*ad* - - - - - - - - *li* - - - - - - - - *e* - - - -

B. I & II

*sempre legato*  
*ad a* - - - - - - - - *li* - - - - - - - -

B. III & IV

*sempre legato*  
*ad* - - - - - - - - *a* - - - - - - - - *li* - - - - *li* - - - -

64

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

65 *ff*

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

66

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

Do - mi - ne,

Do - mi - ne, (mp)

cresc.

Do - mi - ne,

Do - mi - ne,

mus, do mus,

cresc.

Do - mi - ne,

Do - mi - ne,

67      *mf*      do - mus \_\_\_\_\_

S. I & II      *f*      Do - mi - - -  
do - mus \_\_\_\_\_ Ah \_\_\_\_\_

S. III & IV      *f*      Do - mi - - -  
Ah \_\_\_\_\_

A. I & II      *f*      Do - mi - ne      Do - mi - - -  
Do - mi - ne

A. III & IV      *mf*      Do - mi - ne \_\_\_\_\_  
- os.      *f*      Do - mi - ne,      *f*      Do - mi - -

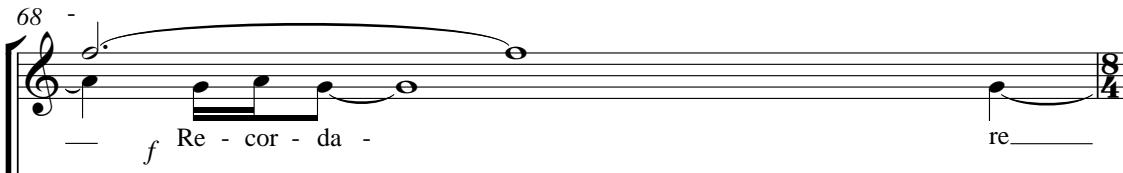
T. I & II      *mf*      Do - - - - -  
Do - - - - -

T. III & IV      *mf*      Do - - - - -  
Do - - - - -

B. I & II      *mf*      Do - - - - -  
Do - - - - -

B. III & IV      *mf*      Do - - - - -  
Do - - - - -

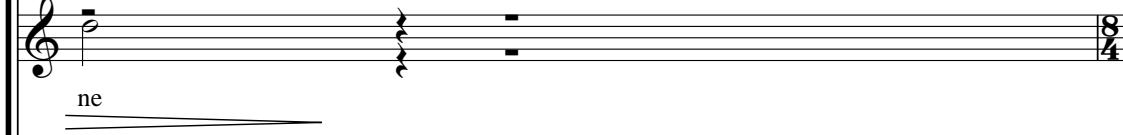
68 ne,

S. I & II 

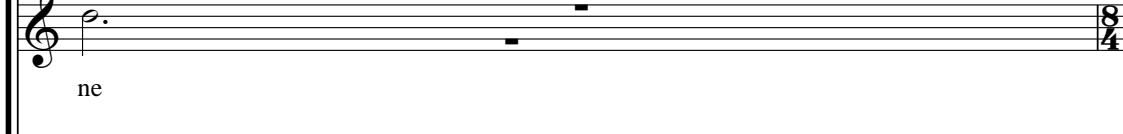
ne,

S. III & IV 

ne

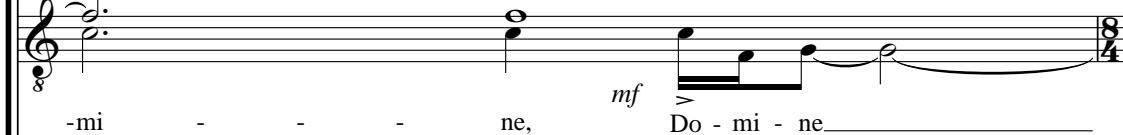
A. I & II 

ne

A. III & IV 

ne

mi

T. I & II 

-mi ne, Do - mi - ne

ne,

T. III & IV 

mi

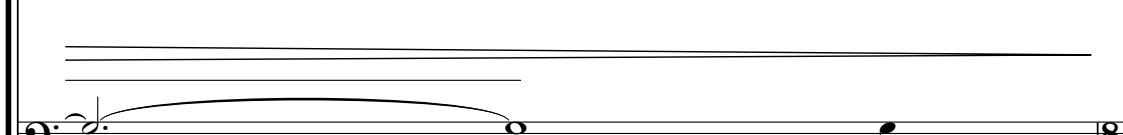
ne,

B. I & II 

do - mus

ne

ne,

B. III & IV 

do - mus

69

S. I & II      do - - - mus, *f* do - mus

S. III & IV      Re - cor - da - - - re,  
Do - - - mi - ne,

A. I & II      Re - cor - da - - - re,  
Re - cor - da - - - re, *f* do - mus, - - -

A. III & IV      do - mus, - - - Re - - - -  
Ah - - - - do - mus - - -

T. I & II      ne, - - - - SOLI Re - cor - da - re, Do - mi - ne,  
Do - - - - *f* > > > > > >

T. III & IV      mi - - - ne, - - - - SOLI Re - cor - da - re, Do - mi -  
ne, - - - - *f* > > > > > >

B. I & II      **Bass Clef** **8** - - -

B. III & IV      **Bass Clef** **8** - - -

70

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

Do mi ne mus.  
do - mi - ne, do - mus.  
do mus, do - mus,  
cor da re  
do mus.  
ne f Do - mi ne  
ne, do - mus.  
f Do mi ne  
f Ah  
f Do - mi - ne  
Ah

71

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

ONE SOLO VOICE *f*

*do- mus*

*do - mus, nos - trae* *mp*

*pp*

*pp*

*pp*

**6**  
**4**

46

rit.

72

S. I & II

*mp* Ah \_\_\_\_\_ ,

A. III & IV

III. [SOLO VOICE]

*mp* \_\_\_\_\_ ,

do - mus nos - trae \_\_\_\_\_

A. I & II

*mp* do - mus \_\_\_\_\_ ,

Ah \_\_\_\_\_

A. III & IV

*mp* Ah \_\_\_\_\_ ,

Ah \_\_\_\_\_

T. I & II

*s*

T. III & IV

*s*

B. I & II

*s*

B. III & IV

*s*

\* DELETE THE A IF  
INSUFFICIENT SINGERS

A tempo

$\text{♩} = 54$

rit.

47

*mp*

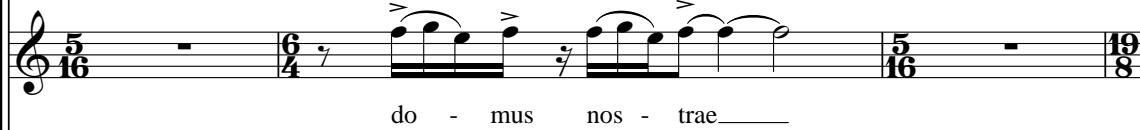
Ah

74 G.P.

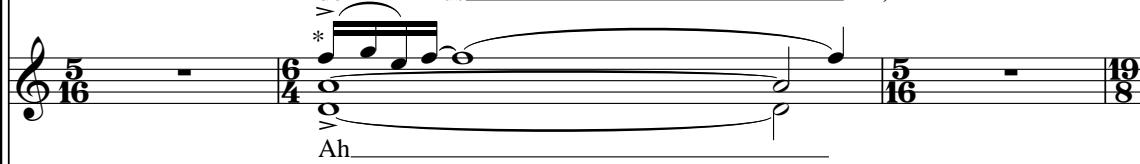
S. I & II



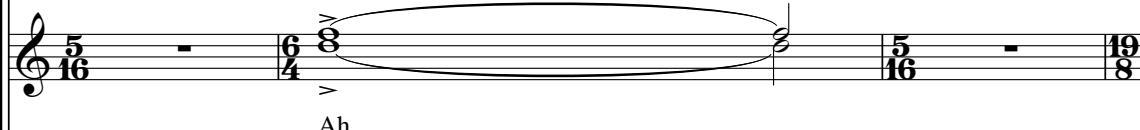
S. III & IV



A. I & II



A. III & IV



T. I & II



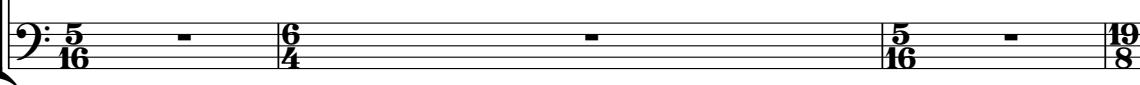
T. III & IV



B. I & II



B. III & IV



\* DELETE THE A IF  
INSUFFICIENT SINGERS

48

**A tempo**  
 $\text{♩} = 54$

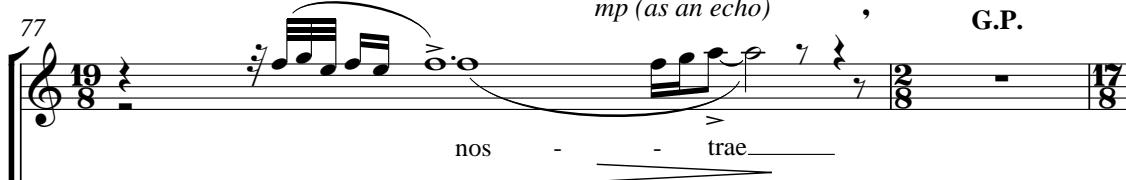
*mp* Ah \_\_\_\_\_

rit.

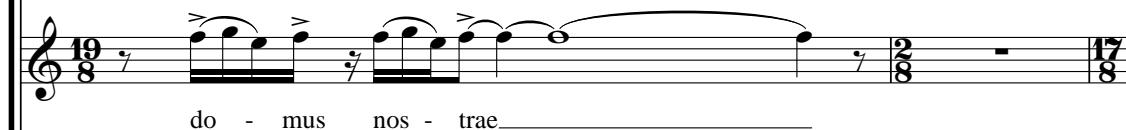
*mp (as an echo)*

G.P.

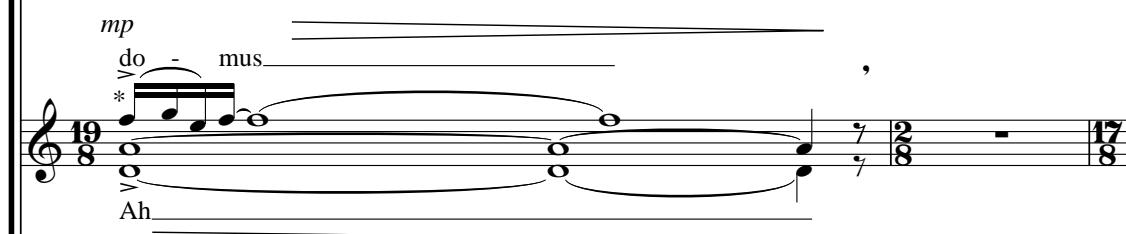
S. I &amp; II



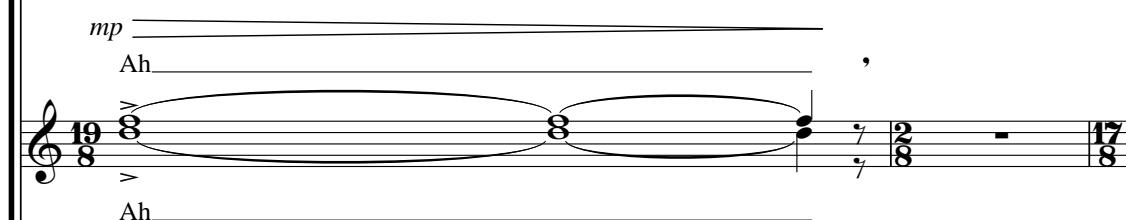
S. III &amp; IV



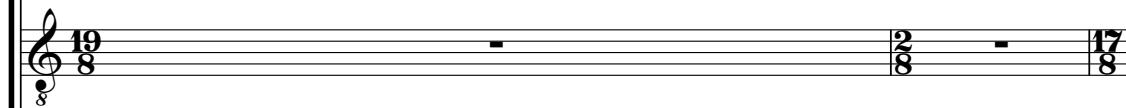
A. I &amp; II



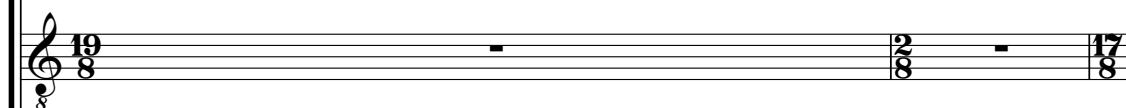
A. III &amp; IV



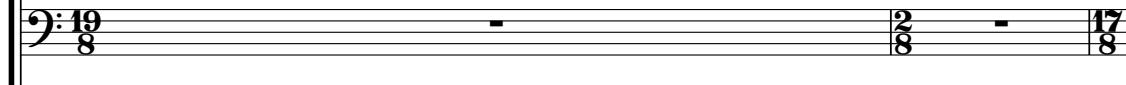
T. I &amp; II



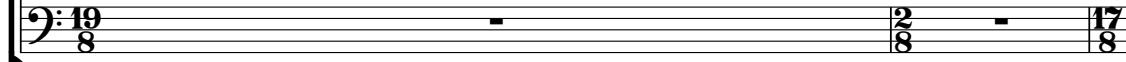
T. III &amp; IV



B. I &amp; II



B. III &amp; IV



\* DELETE THE A IF  
 INSUFFICIENT SINGERS

**A tempo** *Softer and more subdued*

$\text{♩} = 54$

*mp*

Ah

49

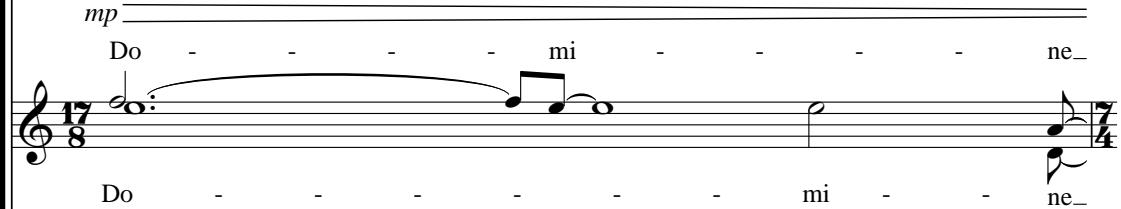
S. I & II



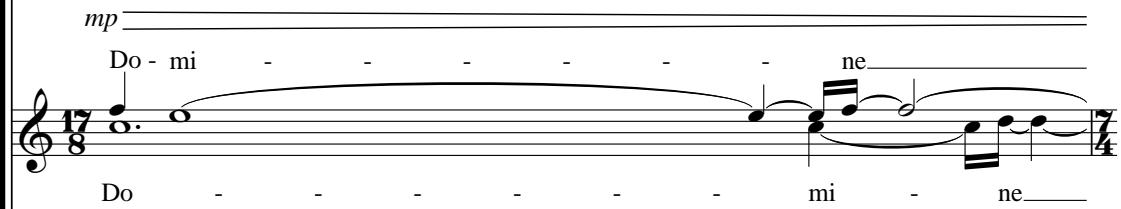
S. III & IV



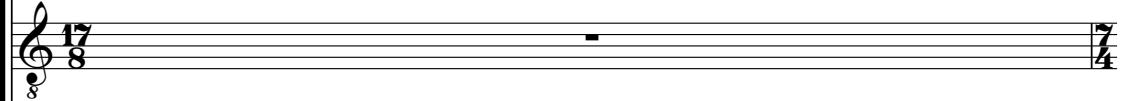
A. I & II



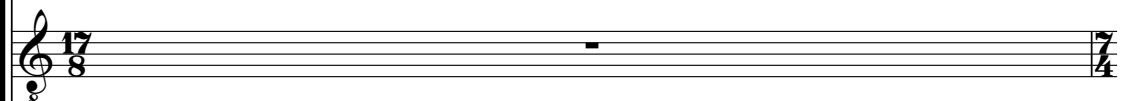
A. III & IV



T. I & II



T. III & IV



B. I & II



B. III & IV



50

S. I & II

80

Do mi

(unison)

Do mi

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

This musical score page contains six staves, each representing a different vocal part. The parts are labeled vertically on the left: Soprano I & II, Alto I & II, Tenor I & II, Bass I & II, Bass II & III, and Bass III & IV. The music is in 7/4 time, indicated by the time signature at the beginning of each staff. Measure 50 begins with a melodic line for Soprano I & II, featuring eighth-note patterns and dynamic markings like 'Do' and 'mi'. Measure 80 starts with a melodic line for Alto I & II, followed by a unison entry for Alto I & II singing 'Do mi'. Measures 81-82 show sustained notes from Tenor I & II and Bass I & II. Bass II & III has no entries in these measures. Measures 83-84 continue with sustained notes from Tenor I & II and Bass I & II. Bass III & IV also remains silent in these measures.

51

*f*      *mp*

81

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

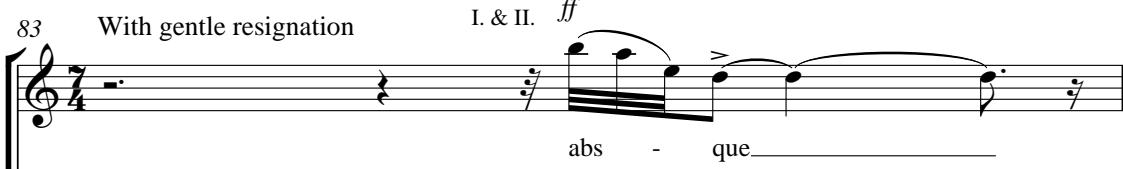
B. I & II

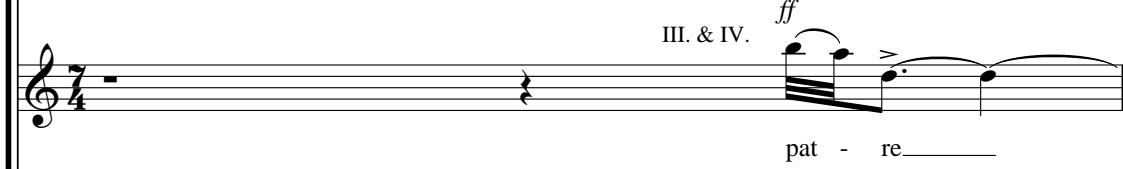
B. III & IV

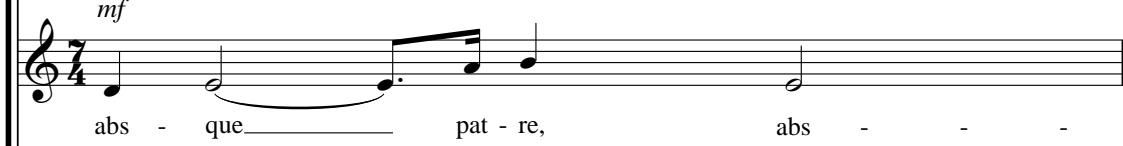
\* TRILL ON G-A.  
(HELD ON 'A'  
IN LAST BAR)

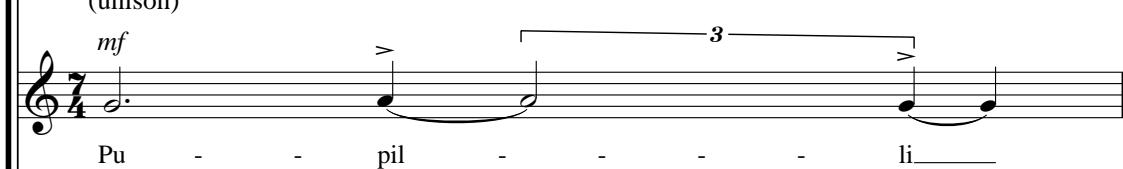
[ca.10' 30"]

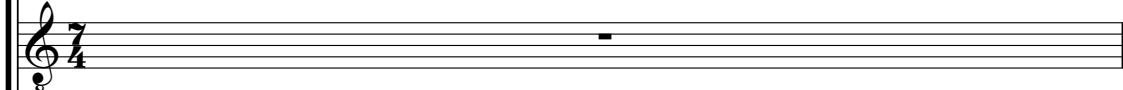
83 With gentle resignation

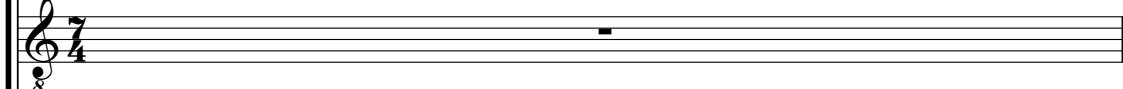
S. I & II      I. & II. *ff*  


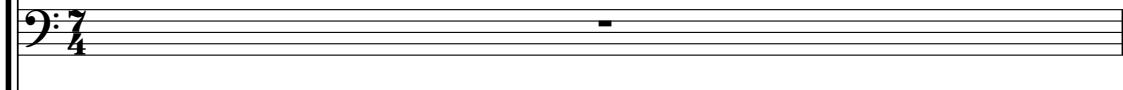
S. III & IV      III. & IV. *ff*  


A. I & II      (unison) *mf*  


A. III & IV      (unison) *mf*  


T. I & II  


T. III & IV  


B. I & II  


B. III & IV  


84 *ff*

S. I & II  
(divisi)

Pu - pil - li      abs - que

S. III & IV  
(divisi)

Pu - pil - li      pat - re

A. I & II

que

A. III & IV

fac - - - - ti su - mus

T. I & II

(unison) *ff*      abs - que      pat - re

T. III & IV

(unison) *ff*      abs - que      pat - re

B. I & II

B. III & IV

85

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

*qua - - - si vi - -*

*qua - - - si vi - -*

*ff II. mat res nos-trae qua - si vi - due*

*ff IV. mat - res nos - trae qua - si vi - due*

86

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

du - ae      qua - - si  
(divisi)  
du - ae      qua - - si  
*ff*  
mat - res      nos - trae      qua - si      vi - due  
*ff*  
mat - res      nos - trae,

87

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II  
vi - du - ae, \_\_\_\_\_ mat - res

T. III & IV  
vi - du - ae, \_\_\_\_\_ mat - res

B. I & II  
mat - res nos - trae qua - si vi - due, mat - res

B. III & IV  
mat - res nos - trae vi - du -

89

S. I & II

I.      *ff*  
abs - que \_\_\_\_\_

II.      *ff*  
abs - que \_\_\_\_\_

III.      *ff*  
pat - re \_\_\_\_\_

IV.      *ff*  
pat - re \_\_\_\_\_

A. I & II

*mf*  
Ah \_\_\_\_\_ Pu - pil - li fac

A. III & IV

*mf*  
Ah \_\_\_\_\_ abs - - - - que \_\_\_\_\_

T. I & II

-

T. III & IV

-

B. I & II

*mp*  
mat - res nos - trae *mp* mat - res  
ae

B. III & IV

*mp*  
mat-res nos - trae qua - si vi - dueae

90 *ff*

S. I & II

Pu-pil - li, *ff* abs - que, *p*

S. III & IV

Pu-pil - li, *ff* pat - re, *p*

A. I & II

*p* ti

A. III & IV

pat - re, *p* abs - que

T. I & II

*ff* pa - tre, *p*

(unison)

T. III & IV

*ff* pa - tre, *p*

B. I & II

*p* nos - trae qua-si vi - due

B. III & IV

*p* mat - res nos - trae qua - si vi - due

poco rit.      A tempo  
 \*(4th to 5th  
 beats only)       $\text{J} = 54$

59

91      molto ff      molto legato

S. I & II       $\frac{11}{4}$        $\frac{5}{4}$

mat      res.

molto ff      molto ff

mat      res.

molto ff      ff

mat      res.

S. III & IV       $\frac{11}{4}$        $\frac{5}{4}$

molto ff      ff

mat      res.

molto ff      ff

mat      res.

A. I & II       $\frac{11}{4}$        $\frac{5}{4}$

molto ff      ff

mat      res.

A. III & IV       $\frac{11}{4}$        $\frac{5}{4}$

molto ff      ff

mat      res.

T. I & II       $\frac{11}{4}$        $\frac{5}{4}$

mf

mat      res.

T. III & IV       $\frac{11}{4}$        $\frac{5}{4}$

mf  
 (divisi)

mat      res.

B. I & II       $\frac{11}{4}$        $\frac{5}{4}$

(unison) ff \*      mat - res nos-trae qua - si vi - due

B. III & IV       $\frac{11}{4}$        $\frac{5}{4}$

(unison) ff      mat - res nos - trae qua - si vi-duae

*poco cresc.*

92

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

pp

pp

(divisi) *ff*

mat - res nos - trae qua - si vi - dueae  
mat - res nos - trae qua - si vi - dueae,

mat - res nos - trae qua - si vi - dueae

94      *pp*

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

vi - due, mat - res nos -

vi - due, mat - res nos -

mat - res, mat - res,

(divisi) *ff*

mat-res nos - trae, mat-res mat-res nos - trae, ma - tres

96

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II  
trae  
(divisi) *mf*  
qua-si vi-du - ae

T. III & IV  
trae  
*mf* mat - res  
*mp* nos - trae  
*p*

B. I & II  
qua-si vi-du - ae  
*p* qua - > *mp* si-vi-du - ae  
*p*

B. III & IV  
*mf* mat-res nos-trae

99

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

mp  
vi-du - ae

p vi- du

mat res, vi

mat res, vi du

mat res

G.P.

102

S. Solo I

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

[ca. 12' 45]

Somewhat anxiously

ONE SOLO VOICE PER PART

Musical score for orchestra and choir, page 65, measures 104-65. The score consists of eight staves:

- S. Solo I**: Starts with a dynamic *f*. The vocal line features sixteenth-note patterns with grace notes. The lyrics "A 3 quam nos -" are written below the staff.
- S. Solo II**: Starts with a dynamic *f*. The lyrics "A - quam A -" are written below the staff.
- S. Solo III**: Starts with a dynamic *f*. The lyrics "A - quam A -" are written below the staff.
- S. Solo IV**: Starts with a dynamic *f*. The lyrics "A - quam nos -" are written below the staff.
- A. I & II**: Empty staff.
- A. III & IV**: Empty staff.
- T. I & II**: Empty staff.
- T. III & IV**: Empty staff.

The score includes vertical dashed lines indicating performance segments. Measure numbers 104 and 65 are at the top left and right respectively. Dynamics *f* and *p* are used throughout. Measure 104 starts with a forte dynamic *f*, while measure 65 ends with a piano dynamic *p*.

\* First three notes especially emphasised

*molto* //

105 S. Solo I

S. Solo II

S. Solo III

S. Solo IV

T. I & II

T. III & IV

B. I & II

B. III & IV

(BASS TACET  
TO BAR 116)

(BASS TACET  
TO BAR 116)

*tram*

*quam*

*tram*

*molto dim.*

*sfz (ff)* *mf*

*lig-na nos-tra pre - ti-o com-pa-ra vi-mus, lig-na*

*sfz (ff)* *mf*

*lig-na nos-tra pre - ti-o com-pa-ra vi-mus, lig-na*

*molto dim.*

*molto dim.*

*sfz (ff)* *mf*

*lig-na nos-tra, na*

*sfz (ff)* *mf*

*molto dim.*

*sfz (ff)* *mf*

*lig-na nos-tra pre - ti-o com-pa-ra vi-mus*

*molto dim.*

*molto dim.*

*sfz (ff)* *mp*

*lig-na nos-tra*

*sfz (ff)* *mp*

*molto dim.*

107

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

molto legato ...

**A tempo**

$\text{♩} = 54$

68

ONE SOLO VOICE PER PART

Musical score for orchestra and choir, page 68, measure 109. The score consists of eight staves:

- S. Solo I:** Treble clef, 4/4 time. Dynamics:  $f$ ,  $\text{♩} = 54$ . Vocal line: "A 3 - quam Ah".
- S. Solo II:** Treble clef, 4/4 time. Dynamics:  $f$ . Vocal line: "A - quam".
- S. Solo III:** Treble clef, 4/4 time. Dynamics:  $f$ . Vocal line: "A - quam".
- S. Solo IV:** Treble clef, 4/4 time. Dynamics:  $f$ . Vocal line: "A - quam nos - tram".
- A. I & II:** Treble clef, 4/4 time. Rests.
- A. III & IV:** Treble clef, 4/4 time. Rests.
- T. I & II:** Bass clef, 4/4 time. Dynamics:  $\text{♩} = 54$ . Rests.
- T. III & IV:** Bass clef, 4/4 time. Dynamics:  $\text{♩} = 54$ . Rests.

Vertical dashed lines divide the vocal parts into measures. The vocal parts are labeled "ONE SOLO VOICE PER PART".

110  
 S. Solo I  
 nos - tram A - quam nos -  
 v

S. Solo II  
 A - quam A - quam

S. Solo III  
 A - quam A - quam

S. Solo IV  
 nos - tram A - quam nos - tram

A. I & II

A. III & IV

T. I & II

T. III & IV

\* SLIGHT, SLOW TRILL OR VIBRATO BETWEEN B AND A

\*\* END TRILL  
AND SUSTAIN B

70

111

S. Solo I

- tram \_\_\_\_\_ A- quam \_\_\_\_\_ //

S. Solo II

13 16 //

S. Solo III

13 16 //

S. Solo IV

Ah \_\_\_\_\_ A- quam \_\_\_\_\_ //

A. Solo I

13 16 - //

A. Solo II

13 16 - //

A. Solo III

13 16 - //

A. Solo IV

13 16 - //

A. I & II

13 16 - //

A. III & IV

13 16 - //

(TENOR TACET  
TO BAR 117)

T. I & II

13 16 - //

(TENOR TACET  
TO BAR 117)

T. III & IV

13 16 - //

ONE SOLO VOICE PER PART

71

113      *mf*

S. Solo I      A 3 - quam      A - quam Ah

ONE SOLO VOICE PER PART

S. Solo II      A - quam      A - quam

ONE SOLO VOICE PER PART

S. Solo III      A - quam      A - quam

ONE SOLO VOICE PER PART

S. Solo IV      A - quam      nds - tram

ONE SOLO VOICE PER PART

A. Solo I      pe - cu - ni - a      pe - cu

ONE SOLO VOICE PER PART

A. Solo II      f      pe - cu - ni - a

ONE SOLO VOICE PER PART

A. Solo III

ONE SOLO VOICE PER PART

A. Solo IV

114

S. Solo I      nos - tram      A - - - quam Ah

S. Solo II      A - quam      A quam

S. Solo III      A - quam      A - quam

S. Solo IV      nos-tram      A - quam nostram

A. Solo I      nia      bi - bi-mus

A. Solo II      pe - cu - nia      bi-bi - mus

A. Solo III      f pe - cu-nia

A. Solo IV      f pe - cu -

115 73  
 S. Solo I  
 nos - tram A - quam nos-tram  
 S. Solo II  
 A - quam A - quam  
 S. Solo III  
 A - quam A - quam Ah  
 S. Solo IV  
 nos-tram A - - quam nos-tram  
 A. Solo I  
 A - quam  
 A. Solo II  
 A - quam  
 A. Solo III  
 pe - cunia A - -  
 A. Solo IV  
 - ni - a pe - cu - ni - a A - -

[ca. 14' 15]

117

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

*f cresc.* Cer - vi - ci - bus nos -  
*f cresc.* Cer-vi - - ci - - bus

T. III & IV

*f cresc.* Cer - vi - - - - -  
*f cresc.* Cer-vi - - - ci - - bus nos -

B. I & II

TUTTI JOIN HERE  
ON FIRST ACCENT , las - - - sis -  
TUTTI JOIN HERE  
ON FIRST ACCENT , las - - - sis -

B. III & IV

na - - - - - , las - - - sis -  
na - - - - - , las - - - sis -

\* Where needed snatch a breath before the accent

120

S. I & II

*p*

Ah \_\_\_\_\_

ONE SOLO VOICE  
(as if from a distance)

*mp*

S. III & IV

A. I & II

Cer - vi - ci bus nos

A. III & IV

las sis non

T. I & II

nos tris mi na

T. III & IV

-ci bus nos mi

B. I & II

\* non da ba

B. III & IV

\* non da ba

Measure 1: S. I & II (p, Ah), S. III & IV (mp, Ah), A. I & II (Cer - vi - ci bus nos), A. III & IV (las sis non), T. I & II (nos tris mi na). Measure 2: T. III & IV (-ci bus nos mi), B. I & II (\* non da ba), B. III & IV (\* non da ba).

122

S. I & II

(as if from a distance, but penetrating the texture)

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

88

Ah \_\_\_\_\_

S. I & II

124 (unison) *ff* — 3 — 8

Ah \_\_\_\_\_ re - qui - es \_\_\_\_\_

S. III & IV

(unison) *ff* — 3 — 8

Ah Ah re - qui - - -

A. I & II

mur, ' re qui - - - es

A. III & IV

re qui - - - es, re ' qui-es

T. I & II

mur

- ba mur, —————

T. III & IV

mur, —————

B. I & II

— re qui —————

B. III & IV

re qui —————

126 (divisi) *mf* Ah \_\_\_\_\_

S. I & II - - - - - Ah \_\_\_\_\_

S. III & IV - es mf re - qui - es re - qui - es -

A. I & II - - - - - re - qui - es, re - qui - es - Ah \_\_\_\_\_

A. III & IV *mf* re - qui - es. *mf* re - qui - es. -

T. I & II = p - - - - -

T. III & IV - - - - - p - es. -

B. I & II - es. - - - - -

B. III & IV - es. - - - - -

\* DELETE THE A IF  
INSUFFICIENT SINGERS

**molto rit.**

80

(More subdued) Ah \_\_\_\_\_

128 G.P. mp

S. I & II - | 8 - | Ah \_\_\_\_\_

S. III & IV - | 8 - | mp re - qui - es re - qui - es. \_\_\_\_\_

A. I & II - | 8 - | \* Ah mp re - qui - es. \_\_\_\_\_

A. III & IV - | 8 - | Ah mp Ah \_\_\_\_\_

T. I & II - | 8 - | -

T. III & IV - | 8 - | -

B. I & II - | 8 - | -

B. III & IV - | 8 - | -

\* DELETE THE A IF  
INSUFFICIENT SINGERS

**A tempo**

$\text{♩} = 54$

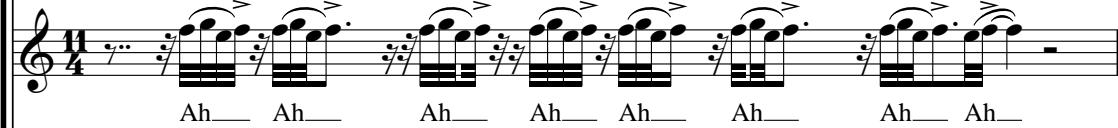
S. I & II



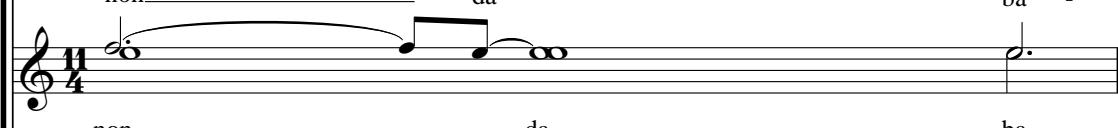
Ah

81

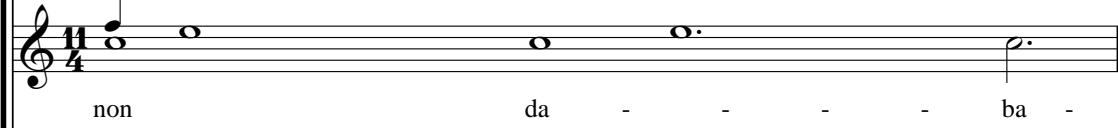
S. III & IV



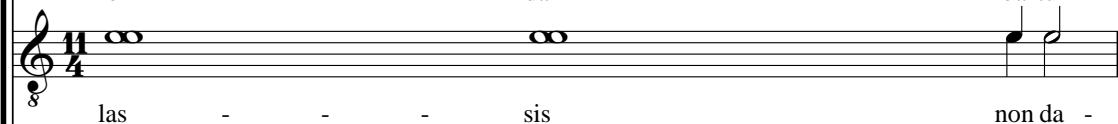
A. I & II



A. III & IV



T. I & II



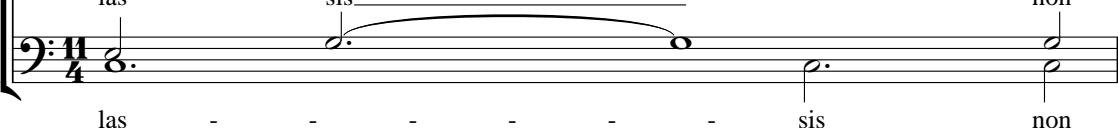
T. III & IV



B. I & II



B. III & IV



131 Ah

S. I & II

Ah Ah Ah Ah Ah Ah Ah Ah Ah

S. III & IV

Ah Ah Ah Ah Ah Ah Ah Ah Ah

A. I & II

tur re - - qui - es,  
tur re - - qui - es,

A. III & IV

tur re - - qui - es,  
tur re - - qui - es,

T. I & II

re - - qui tur, ff Re-SOLI  
ba - - qui tur, ff Re-SOLI

T. III & IV

f las - sis, f las - sis, SOLI

B. I & II

re - - qui - - es,  
re - - qui - - es,  
da - - ba - - tur,  
da - - ba - - tur,

B. III & IV

da - - ba - - tur,  
da - - ba - - tur,

132 Ah

S. I & II

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

133

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

\* Where needed snatch a breath before the accent

135 Ah

S. I & II

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

Measure 135: Ah  
S. I & II: Melodic line with eighth-note patterns and sustained notes.  
S. III & IV: Sustained notes and a melodic line labeled '(unison)'.  
A. I & II: Sustained notes and a melodic line with lyrics 'Re - cor - da - re'.  
A. III & IV: Sustained notes and a melodic line with lyrics 'Re - Re'.  
T. I & II: Sustained notes and a melodic line with lyrics 'da - re, Re - cor - da - cor'.  
T. III & IV: Sustained notes and a melodic line with lyrics 'da - re,'.  
B. I & II: Sustained notes and a melodic line with lyrics 'da - re,'.  
B. III & IV: Sustained notes and a melodic line with lyrics 'da - re,'.

137

S. I & II

*mf*

Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

S. III & IV

*f*

Do-mi-ne Do-mi-ne Do-mi-ne

A. I & II

re, Re cor - da - cor - re,

A. III & IV

cor - da - re, Re 3 cor - re,

T. I & II

re, Do - mi da - re,

T. III & IV

Re - cor - da - Re - cor -

B. I & II

\* Re - \* cor - \* da - Re - cor - da -

B. III & IV

\* Re - \* cor - \* da - Re - cor - da -

139

S. I & II

f Ah  
mf Ah

S. III & IV

f

Do - mi - ne

A. I & II

-re

A. III & IV

da

Do mi ne,

T. I & II

8 ne

Do mi

T. III & IV

8 re,

da re,

B. I & II

9:7 8:7 re

B. III & IV

9:7 8:7

88

Ah \_\_\_\_\_

*ff*

S. I & II

140

(and sempre ff dim. / ff dim. etc.)

S. III & IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

141

S. I & II

(divisi) *f* Re - cor - da - re, \_\_\_\_ Do - mi - - - ne, \_\_\_\_

S. III & IV

*f* Re - cor - da - re, \_\_\_\_

A. I & II

ne \_\_\_\_

A. III & IV

Do - ne \_\_\_\_

T. I & II

ne \_\_\_\_

T. III & IV

ne \_\_\_\_

B. I & II

ne \_\_\_\_

B. III & IV

ne \_\_\_\_

90

143

S. I & II      re\_\_\_\_ Re-cor-da rall. re\_\_\_\_  
 mi-ne\_\_\_\_\_

S. III & IV      Do-mi-ne\_\_\_\_ Do-mi-ne\_\_\_\_ Do-  
 3, mi ne, Do-mi-ne\_\_\_\_

A. I & II      Ay\_\_\_\_  
 Do - mi - ne

A. III & IV      mi - ne  
 3 Do-mi - ne

T. I & II      - 7 - 15 8

T. III & IV      - 7 - 15 8

B. I & II      - 7 - 15 8

B. III & IV      - 7 - 15 8

145

S. I & II

Do-mi- ne, Do -  
Do - mi-ne, Do - mi -

S. III & IV

mi-ne  
III. Do - mi - ne

A. I & II

Ay\_\_\_\_\_ Do - mi - ne  
Ay\_\_\_\_\_ Do -

A. III & IV

Ay\_\_\_\_\_

T. I & II

15 8 | 11 8 | 5 8

T. III & IV

15 8 | 11 8 | 5 8

B. I & II

15 8 | 11 8 | 5 8

B. III & IV

15 8 | 11 8 | 5 8

92

**molto rit.**

S. I &amp; II

147

SOLI

mi - ne, Do - mi - ne

niente

S. III &amp; IV

IV.

Ay

Do - mi - ne

niente

A. I &amp; II

Do

mi

ne,

Do

mi

ne

niente

A. III &amp; IV

-

11

8

15

8

9

T. I &amp; II

-

11

8

15

8

9

T. III &amp; IV

-

11

8

15

8

9

B. I &amp; II

-

11

8

15

8

9

B. III &amp; IV

-

11

8

15

8

9

**A tempo**  
 $\text{♩} = 54$

S. I & II

150

**molto rit.**

*molto cresc.*

93,

(unison) *f*

Ah\_\_\_\_\_

Ah\_ Ah\_ Ah\_ Ah\_

*molto cresc.*

(unison) *f*

Ah

Ah\_ Ah\_ Ah\_ Ah\_

*molto cresc.*

(unison) *f*

Ah\_ Ah\_ Ah\_ Ah\_

*molto cresc.*

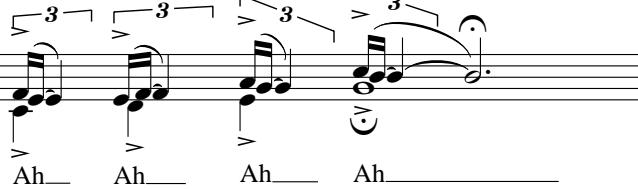
(unison) *f*

Ah\_ Ah\_ Ah\_ Ah\_

*subito f*



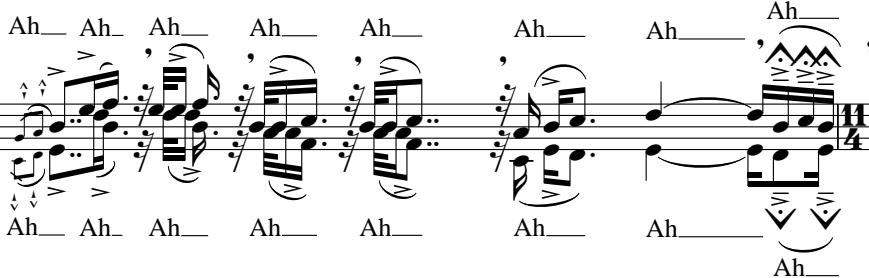
*subito f*



*subito f*



*subito f*



**A tempo**

♩ = 54

*ff*

151 (divisi)

S. I &amp; II

*(and sempre ff dim. / ff dim. etc.)*

IV. only

S. III &amp; IV

*sempre legato*  
(divisi)

A. I &amp; II

*sempre legato*  
(divisi)

A. III &amp; IV

*sempre legato*  
op

T. I &amp; II

*sempre legato*  
op

T. III &amp; IV

*sempre legato*  
op-pro

B. I &amp; II

*sempre legato*  
op

B. III &amp; IV

152

S. I & II

Ah \_\_\_\_\_ Ah \_\_\_\_\_

S. III & IV

Ah \_\_\_\_\_ Ah \_\_\_\_\_

A. I & II

um nos - - - trum,

um nos - - - trum,

A. III & IV

um nos - - - trum,

um nos - - - trum,

T. I & II

um nos - - - trum,

um nos - - - trum,

T. III & IV

SOLI nos-trum, nos-trum, nos-trum,  
nos-trum, nos-trum, nos-trum,

B. I & II

um nos - - - trum,

um nos - - - trum,

B. III & IV

um nos - - - nos

(sempre *ff dim.* / *ff dim. etc.*)

153

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

This musical score page contains two systems of music. The top system features five staves for solo voices (S. Solo I-V) and consists of four measures. The vocal parts are primarily sustained notes with occasional rhythmic patterns and dynamic markings like 'ff' and 'dim.'. The lyrics 'Ah' are repeated three times in each measure. The bottom system features six staves for choir sections (A., T., B.) and basso continuo, also spanning four measures. The choir parts include sustained notes and rhythmic patterns, with lyrics such as 'nos', 'trum', 're', and 'cor-da'. The basso continuo part at the bottom uses a bass clef and includes dynamic markings like 'fff' and 'ff'. Measure numbers 153 and 154 are indicated above the staves.

\* IF SUFFICIENT VOICES, REINFORCE ALL "SOLO" SOPRANO PARTS FROM HERE TO THE END



**A tempo**

$\text{♩} = 54$

98

(sempre ff dim. / ff dim. etc. all soprano parts)

155      **ff**

S. Solo I      Ah Ah Ah Ah Ah Ah Ah Ah Ah

S. Solo II      Ah Ah Ah Ah Ah Ah Ah Ah

S. Solo III      Ah Ah Ah Ah Ah Ah Ah Ah

S. Solo IV      Ah Ah Ah Ah Ah Ah Ah Ah

*sempre legato*

A. I & II      Re - cor - da - re, Do -

A. III & IV      Re - cor - da - re, Do -

*sempre legato*

T. I & II      Re - cor - da - pro - nos-trae - do-mus,

T. III & IV      Re - cor - da - pro - nos-trae - do-mus,

*sempre legato*

B. I & II      Re - cor - da - re, Do -

B. III & IV      Re - cor - da - re, Re - cor

**molto rall.**

99

156

S. Solo I

S. Solo II

S. Solo III

S. Solo IV

A. I & II

A. III & IV

T. I & II

T. III & IV

B. I & II

B. III & IV

ff      f      ff

Do-mi-ne\_\_\_\_\_ Re - cor - da - re

Do-mi-ne no - bis ff Re - cor - da -

no-bis\_\_\_\_\_ Re-cor - da - re\_\_\_\_\_

mi - - - ne, Re - - -

mi - - - ne, Re - - -

mi - - - ne, 8: Re - - -

min - - - ne, Re - - -

-bri - - - um

-bri - - - um

do - mus,\_\_\_\_ do - mus\_ nos - trae, do - mus\_ nos - trae,

do - mus,\_\_\_\_ do - mus\_ nos - trae, do - mus\_ nos - trae,

mi - - - ne, Re -

mi - - - ne, Re -

da - - - re, Re -

da - - - re, Re -

157

S. Solo I

*f*

Re - cor - da - re

S. Solo II

*ff*

re Re - cor - da - re

S. Solo III

*ff*

Re - cor - da - re

S. Solo IV

*ff*

Re - cor - da - re

A. I & II

cor - da - re,

A. III & IV

cor - da - re,

nos - trum,

T. I & II

nos - trum,

T. III & IV

do - mus - nos - trae, nos - trae, do - mus - nos - trae,

B. I & II

cor - da - re, Do -

B. III & IV

cor - da - re, Do -

[EXTRA LONG FERMATA DURING EXTENDED FINAL CRESCENDO]

**molto rit.**

molto cresc. 101

158 *fff* SOLI

S. Solo I

Re - cor - da - - - re. *molto cresc.*

S. Solo II

Re - cor - da - re. *molto cresc.*

S. Solo III

no - - - bis. *molto cresc.*

*fff* SOLI

S. Solo IV

Re - cor - da - - - re. *molto cresc.*

A. I & II

Do - - - mi - ne. *molto cresc.*

A. III & IV

Do - - - mi - ne. *molto cresc.*

T. I & II

Do - - - mi - ne. *molto cresc.*

T. III & IV

do - - - - mus. *molto cresc.*

B. I & II

do - - - mi - ne. *molto cresc.*

B. III & IV

mi - - - - ne. *molto cresc.*

("And in the end, we shall all be memories, one to another." So speaks the voice of Silence.)