

Allegro ♩=100 Tuba Mirum-Rex Tremendae

Trumpet in B♭ 1 *f*

Trumpet in B♭ 2 *f*

Trombone 1 *f*

Bass Drum *f*

7

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *f* *f* *ff*

B. D. *ff*

14

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Timp. *fff*

B. D. *fff* *ff*

A

21

**Brass and Percussion:**

- Tpt. 1:** *ff* (first measure), *f* (second measure)
- Tpt. 2:** *ff* (first measure), *f* (second measure)
- Tbn. 1:** *f* (second measure)
- Tbn. 2:** *f* (second measure)
- Timp.:** *f* (second measure)
- B. D.:** *f* (second measure)
- S. D.:** *f* (second measure)

**Vocal Parts:**

- S.:** *f* Tu-ba mi-rum spar-gens
- A.:** *f* Tu-ba mi-rum spar-gens
- T.:** *f* Tu-ba mi-rum spar-gens
- B.:** *f* Tu-ba mi-rum spar-gens

**String Parts:**

- Vln. I:** *mf*
- Vln. II:** *mf*
- Vla.:** *mf*
- Vc.:** *mf*
- Db.:** *mf*

28

Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timp.  
S. D.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

so-num per se-pul-cra re-gi-o-num, co-get om-nes  
so-num per se-pul-cra re-gi-o-num, co-get om-nes  
so-num per se-pul-cra re-gi-o-num, co-get om-nes  
so-num per se-pul-cra re-gi-o-num, co-get om-nes

**B**

35

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. D.

S. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*f*

*f*

an-te thro-num.

an-te thro-num.

an-te thro-num.

an-te thro-num.

41

The musical score consists of ten staves. The first five staves are for brass instruments: Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Tpt. 3 (Trumpet 3), Tbn. 1 (Tuba 1), and Tbn. 2 (Tuba 2). The next two staves are for percussion: B. D. (Bass Drum) and S. D. (Snare Drum). The final three staves are for strings: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is in 2/4 time and features a key signature of one sharp (F#). Measure 41 starts with a dynamic of *f* (forte). The brass parts play rhythmic patterns, with Tpt. 1 and Tbn. 1 having the most active lines. The percussion parts provide a steady accompaniment. The string parts are mostly silent, with some activity in the final measures.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

47 **C**

**Tpt. 1**  
Musical notation for Trumpet 1, starting with a C-clef. The part begins with a half note G4, followed by eighth notes A4, B4, and C5. The dynamic is *ff*.

**Tpt. 2**  
Musical notation for Trumpet 2, starting with a C-clef. The part begins with a half note G4, followed by eighth notes A4, B4, and C5. The dynamic is *ff*.

**Tpt. 3**  
Musical notation for Trumpet 3, starting with a C-clef. The part begins with a half note G4, followed by eighth notes A4, B4, and C5. The dynamic is *ff*.

**Tbn. 1**  
Musical notation for Trombone 1, starting with a bass clef. The part begins with a half note G3, followed by eighth notes A3, B3, and C4. The dynamic is *ff*.

**Tbn. 2**  
Musical notation for Trombone 2, starting with a bass clef. The part begins with a half note G3, followed by eighth notes A3, B3, and C4. The dynamic is *ff*.

**B. D.**  
Musical notation for Baritone Drum, starting with a double bar line. The part begins with a half note G3, followed by eighth notes A3, B3, and C4. The dynamic is *ff*.

**S. D.**  
Musical notation for Snare Drum, starting with a double bar line. The part begins with a half note G3, followed by eighth notes A3, B3, and C4. The dynamic is *ff*.

**Vln. I**  
Musical notation for Violin I, starting with a treble clef. The part begins with a half note G4, followed by eighth notes A4, B4, and C5. The dynamic is *ff*.

**Vln. II**  
Musical notation for Violin II, starting with a treble clef. The part begins with a half note G4, followed by eighth notes A4, B4, and C5. The dynamic is *ff*.

**Vla.**  
Musical notation for Viola, starting with an alto clef. The part begins with a half note G4, followed by eighth notes A4, B4, and C5. The dynamic is *ff*.

**Vc.**  
Musical notation for Violoncello, starting with a bass clef. The part begins with a half note G3, followed by eighth notes A3, B3, and C4. The dynamic is *ff*.

**Db.**  
Musical notation for Double Bass, starting with a bass clef. The part begins with a half note G3, followed by eighth notes A3, B3, and C4. The dynamic is *ff*.

53

B. D. *mf*

Cym. *mf*

S.  
Mors stu-pe-bit et na - tur - a, cum re-sur-get cre-a - tur - a, ju-di-can-ti res-pon - sur - a.

A.  
Mors stu-pe-bit et na - tur - a, cum re-sur-get cre-a - tur - a, ju-di-can-ti res-pon - sur - a.

T.  
Mors stu-pe-bit et na - tur - a, cum re-sur-get cre-a - tur - a, ju-di-can-ti res-pon - sur - a.

B.  
Mors stu-pe-bit et na - tur - a, cum re-sur-get cre-a - tur - a, ju-di-can-ti res-pon - sur - a.

Vln. I  
Mors stu-pe-bit et na - tur - a, cum re-sur-get cre-a - tur - a, ju-di-can-ti res-pon - sur - a.

Vln. II

Vla.

Vc.

**D**

59

The musical score consists of seven staves. The first three staves are for trumpets (Tpt. 1, 2, 3) and the next two for trombones (Tbn. 1, 2). The percussion section includes Timpani (Timp.), Cymbals (Cym.), and Tom-toms (T.-t.).

- Tpt. 1:** Starts with a rest, then plays a series of eighth notes starting in measure 59. Dynamics include *fff* and *ff*. A triplet of eighth notes is marked with a '3' in measure 61.
- Tpt. 2:** Starts with a rest, then plays eighth notes starting in measure 59. Dynamics include *ff*. A triplet of eighth notes is marked with a '3' in measure 61.
- Tpt. 3:** Starts with a rest, then plays eighth notes starting in measure 59. Dynamics include *ff*. A triplet of eighth notes is marked with a '3' in measure 61.
- Tbn. 1:** Starts with a rest, then plays eighth notes starting in measure 59. Dynamics include *ff*. A triplet of eighth notes is marked with a '3' in measure 61.
- Tbn. 2:** Starts with a rest, then plays eighth notes starting in measure 59. Dynamics include *ff*. A triplet of eighth notes is marked with a '3' in measure 61.
- Timp.:** Remains silent until measure 63, where it plays a single note with a *ff* dynamic.
- Cym.:** Remains silent until measure 61, where it plays a single note with a *ff* dynamic.
- T.-t.:** Plays two dotted half notes in measure 59 with a *fff* dynamic, then remains silent.



66

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Timp.

B. D.

Cym.

B.

Vc.

*mf*

*mf*

Li-ber scrip-tus pro-fer



81 E

Tpt. 1 *mf* *fff* *f*  
 Tpt. 2 *mf* *fff* *f*  
 Tpt. 3 *f*  
 Tbn. 1 *mf* *fff* *f*  
 Tbn. 2 *mf* *fff* *f*  
 Timp. *f*  
 B. D.  
 S. D. *f*  
 S. *fff* un-de-mun-dus ju-di-ce-tur.  
 A. *fff* un-de-mun-dus ju-di-ce-tur.  
 T. *fff* un-de-mun-dus ju-di-ce-tur.  
 B. *fff* un-de-mun-dus ju-di-ce-tur.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vc. *f*  
 Db. *f*

85

Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Timp.  
 S. D.  
 S.  
 A.  
 T.  
 B.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

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

Detailed description: This page of a musical score covers measures 85 through 89. The score is arranged in a standard orchestral format. The top section includes three trumpets (Tpt. 1, 2, 3), two trombones (Tbn. 1, 2), a timpani (Timp.), and a snare drum (S. D.). The middle section features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom section includes two violins (Vln. I, II), a viola (Vla.), a cello (Vc.), and a double bass (Db.). The key signature has one sharp (F#), and the time signature is 4/4. The vocal parts enter in measure 87 with the Latin phrase "Ju-dex er-go cum se-de-bit,". The instrumental parts provide harmonic support, with the brass playing rhythmic patterns and the strings providing a melodic and harmonic foundation.

91

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Timp.

Cym.

S. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

quid-quid la-tet, a-ppar-e-bit,

quid-quid la-tet, a-ppar-e-bit,

quid-quid la-tet, a-ppar-e-bit,

quid-quid la-tet, a-ppar-e-bit,

**F**

98

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. D.  
Cym.  
T.-t.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

nil in ul-tum re-man-e-bit.  
nil in ul-tum re-man-e-bit.  
nil in ul-tum re-man-e-bit.  
nil in ul-tum re-man-e-bit.



G

110

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Timp.

S. D.

Bar. solo

Vla.

Vc.

Db.

quem pa - tro-num ro-ga-tur - us, cum vix jus-tus sit re - cur - us?

*mp* *ff*



116

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. D.

S. D.

T. D.

*ff*

S.

A.

T.

B.

Rex tre - men-dae ma-jes

Rex tre - men-dae ma-jes

Rex tre - men-dae ma-jes

Rex tre - men-dae ma-jes

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

125

The musical score consists of the following parts:

- Brass:** Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2
- Woodwinds:** B. D., S. D., T. D.
- Voice:** S., A., T., B.
- Strings:** Vln. I, Vln. II, Vla., Vc., Db.

The vocal parts (S., A., T., B.) have the following lyrics:

ta - tis, qui sal - van - dos sa - vas gra - tis,  
ta - tis, qui sal - van - dos sa - vas gra - tis,  
ta - tis, qui sal - van - dos sa - vas gra - tis,  
ta - tis qui sal - van - dos sa - vas gra - tis,

The score includes various musical notations such as rests, notes, and dynamics. The dynamic marking *mp* (mezzo-piano) is present at the end of the section.

134

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Timp.

S. D.  
*mp* *ff*

T. D.

Bar. solo  
sal-ve me, fons pi-e - ta - tis.

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 134 through 137. The score is arranged in a standard orchestral format. The woodwind section includes three trumpets (Tpt. 1, 2, 3) and two trombones (Tbn. 1, 2). The percussion section consists of a timpani (Timp.), snare drum (S. D.), and tom-tom (T. D.). The string section includes a baritone soloist (Bar. solo), viola (Vla.), violin (Vc.), and double bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The Bar. solo part has the lyrics 'sal-ve me, fons pi-e - ta - tis.' The dynamics range from mezzo-piano (mp) to fortissimo (ff). The score shows a change in the woodwind and percussion parts starting in measure 135.

143

Tbn. 2

Timp.

Bar. solo

S. *ff* sal - ve

A. *mf* Rex tre-men-dae ma-jes - ta - tis, qui sal -

Vln. I *mp* Rex tre-men-dae ma-jes -

Vln. II *mp*

I

148

me, sal-ve me, sal - ve me,  
 van - dos sa-vas gra tis.  
 ta - tis, qui sal - van-dos sa - vas gra tis.  
 mf Rex tre-men-dae ma-jes - ta - tis,  
 mf Rex tre-men-dae ma-jes - ta - tis, ma-jes - ta - tis,

154

Bar. solo

sal ve me, fons pi-e-tis.

Vla.

Vc.

Db.

The musical score consists of four staves. The top staff is for the Baritone solo, with lyrics 'sal ve me, fons pi-e-tis.' written below it. The second staff is for the Viola (Vla.), the third for the Violoncello (Vc.), and the fourth for the Double Bass (Db.). The music is in 2/4 time and has a key signature of one sharp (F#). The Baritone solo part begins with a rest in the first measure, followed by a melodic line. The instrumental parts provide harmonic support with sustained notes and chords.

163

The musical score is arranged in a standard orchestral layout. The top section includes three trumpets (Tpt. 1, 2, 3) and two trombones (Tbn. 1, 2) in 2/4 time. The middle section features a timpani (Timp.) part, followed by a woodwind section with two bassoons (B. D., B. D. 2), a clarinet (Cym.), a flute (T.-t.), a saxophone (S. D.), and a double bass (T. D.). The bottom section consists of string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score shows a key signature change from one sharp (F#) to two sharps (F#, C#) at measure 164. Dynamic markings of *fff* are used throughout, particularly in the woodwinds and strings. The percussion parts include a timpani roll and a double bass line with a triplet.