

Requiem - III. Sequenz

1. Dies irae

W. A. Mozart
(1751-1791)

Allegro assai

f

Soprano
Di - es i - rae, di - es il - la, sol - vet

Alto
Di - es i - rae, di - es il - la, sol - vet

Tenor
Di - es i - rae, di - es il - la, sol - vet

Bass
Di - es i - rae, di - es il - la, sol - vet

Piano
f

5

S.
sae - clum in fa - vil - la: te - ste Da - vid cum Si - byl - la.

A.
sae - clum in fa - vil - la te - ste Da - vid cum Si - byl - la.

T.
sae - clum in fa - vil - la te - ste Da - vid cum Si - byl - la.

B.
sae - clum in fa - vil - la te - ste Da - vid cum Si - byl - la.

Pno.
f

9

S. **Quan - tus tre - mor est fu -**

A. **Quan - tus tre - mor est fu -**

T. **Quan - tus quan - tus**

B. **Quan - tus tre - mor est fu -**

Pno.

12

S. **tu - rus, quan - do ju - dex est ven -**

A. **tu - rus, quan - do ju - dex est ven -**

T. **tre - mor est fu - tu - rus, quan - do**

B. **tu - rus, quan - do ju - dex est ven -**

Pno.

15

S. tu - rus, cun - cta stri - cte

A. tu - rus, cun - cta stri - cte

T. ju - dex est ven - tu - rus, cun - cta stri - cte, stri-cte

B. tu - rus, cun - cta stri - cte

Pno.

18

A

S. dis - cus - su - rus!

A. dis - cus - su - rus!

T. dis - cus - su - rus!

B. dis - cus - su - rus!

Pno.

21

S. Di - es i - rae, di - es

A. Di - es i - rae, di - es

T. Di - es i - rae, di - es

B. Di - es i - rae, di - es

Pno.

25

S. il - la, sol-vet sae-clum in fa - vil - la: te - ste Da - vid cum Si -

A. il - la, sol-vet sae-clum in fa - vil - la: te - ste Da - vid cum Si -

T. il - la, sol-vet sae-clum in fa - vil - la: te - ste Da - vid cum Si -

B. il - la, sol-vet sae-clum in fa - vil - la: te - ste Da - vid cum Si -

Pno.

29

B

S. byl - la. Quan - tus tre - mor est fu -

A. byl - la. Quan - tus tre - mor est fu -

T. byl - la. Quan - tus tre - mor est fu -

B. byl - la. Quan - tus tre - mor est fu -

Pno.

33

S. tu - rus, quan - do ju - dex est ven - tu - rus,

A. tu - rus, quan - do ju - dex est ven - tu - rus,

T. tu - rus, quan - do ju - dex est ven - tu - rus,

B. tu - rus, quan - do ju - dex est ven - tu - rus,

Pno.

37

S. cun - cta stri - cte dis - cus -

A. cun - cta stri - cte dis - cus -

T. cun - cta stri - cte dis - cus -

B. cun - cta stri - cte dis - cus -

Pno.

40 C

S. *(mf)*
su - rus! Di - es i - rae, di - es

A. *(mf)*
su - rus! Di - es i - rae, di - es

T. *(mf)*
su - rus! Di - es i - rae, di - es

B. *(mf)*
su - rus! Quan-tus tre - mor-est - fu - tu-rus,

Pno. *(mf)*

44

S. *mf*
il - la, di - es i - rae, di - es

A. *mf*
il - la, di - es i - rae, di - es

T. *mf*
il - la, di - es i - rae, di - es

B. *(f)*
quan-tus tre - mor-est - fu - tu-rus,

Pno.

48

S. *(f)*
il - la, quan - tus tre - mor - est - fu -

A. *(f)*
il - la, quan - tus tre - mor - est - fu -

T. *(f)*
il - la, quan - tus tre - mor - est - fu -

B. *(f)*
quan - tus tre - mor - est - fu - tu - rus, quan - tus tre - mor - est - fu -

Pno. *(f)*

52

S. tu - rus, quan - do ju - dex est ven - tu - rus cun - cta

A. tu - rus, quan - do ju - dex est ven - tu - rus cun - cta

T. tu - rus, quan - do ju - dex est ven - tu - rus cun - cta

B. tu - rus, quan - do ju - dex est ven - tu - rus cun - cta

Pno.

55 D

S. stri - cte dis - cus - su - rus, cun - cta

A. stri - cte dis - cus - su - rus, cun - cta

T. stri - cte dis - cus - su - rus,

B. stri - cte dis - cus - su - rus,

Pno.

58

S. stri - cte, stri - cte dis - cus - su -

A. stri - cte, stri - cte dis - cus - su -

T. cun - cta stri - cte, stri - cte dis - cus - su -

B. cun - cta stri - cte, stri - cte dis - cus - su -

Pno.

61

S. rus, cun - cta stri - cte, stri - cte

A. rus, cun - cta stri - cte, stri - cte

T. rus, cun - cta stri - cte, stri - cte

B. rus, cun - cta stri - cte, stri - cte

Pno.

64

S. dis - cus - su - rus.

A. dis - cus - su - rus.

T. dis - cus - su - rus.

B. dis - cus - su - rus.

Pno.

67

Pno.

Ama napon harag ébred,
Tűzzel jön a végítélet,
Mit Dávid s Szibilla írt meg.

Mennyi félelem reszket majd,
Ha a bíró mérni a jajt
Eljön és nagy számvetést tart.

(Fazekas István fordítása)

Soprano

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1. Dies irae

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Allegro assai

f

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

6

vil-la: te - ste Da - vid cum Si - byl-la. Quan - tus

11

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

16

A

cun-cta stri-cte dis-cus-su - rus! Di - es i-rae,

24

di - es il - la, sol-vet sae-clum in fa - vil - la: te - ste

28

B

Da - vid cum Si - byl-la. Quan - tus tre-mor est fu -

33

tu - rus, quan - do ju - dex est ven - tu - rus, cun - cta

38

C

(mf) < > >

stri-cte dis-cus - su-rus! Di-es i - rae, di - es il-la,

2

45 *mf* < > > > (*f*)

di-es i-rae, di-es il-la, quan-tus tre-mor-est-fu -

52

tu - rus, quan-do ju - dex est ven - tu - rus cun-cta

55 D

stri-cte dis-cus - su-rus, cun - cta stri-cte, stri-cte

60

dis-cus-su - rus, cun - cta stri-cte, stri-cte dis-cus-su -

65 3

rus.

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Alto

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Allegro assai

f



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



vil-la te-ste Da-vid cum Si - byl-la. Quan - tus



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



tu - rus, cun-cta stri - cte dis-cus-su - rus!



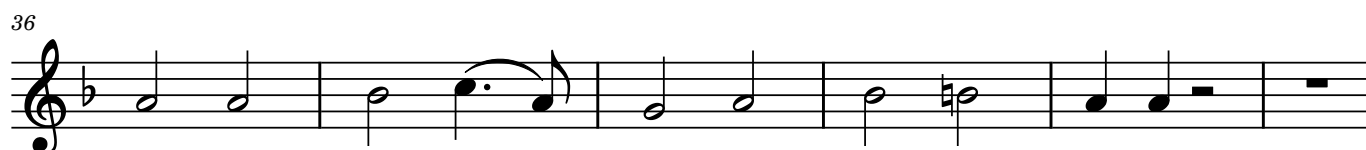
Di - es i-rae, di - es il-la, sol-vet sae-clum in fa -



vil-la: te-ste Da-vid cum Si - byl-la. Quan - tus



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



tu - rus, cun-cta stri - cte dis - cus - su-rus!

2

42 *(mf)* < > < > *mf* < > < >

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

48 > *(f)*

il-la, quan-tus tre-mor-est-fu-tu-rus, quan-do

53

ju-dex est ven-tu-rus cun-cta stri-cte dis-cus-

56

su-rus, cun-cta stri-cte, stri-cte dis-cus-su-

61

rus, cun-cta stri-cte, stri-cte dis-cus-su-rus.

66 **3**

Ama napon harag ébred,
Túzzel jön a végítélet,
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Tenor

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f

8 Di-es i-rae, di-es il-la, sol-vet sae-clum in fa -

6
8 vil-la te-ste Da-vid cum Si - byl-la. Quan - tus

11
8 quan - tus tre-mor est fu - tu - rus, quan - do

15
8 ju - dex est ven - tu - rus, cun - cta stri-cte, stri-cte

18
8 dis-cus-su - rus! **2** Di - es i-rae, di - es

25
8 il - la, sol-vet sae-clum in fa - vil - la: te-ste

28
8 Da-vid cum Si - byl-la. Quan - tus tre-mor est fu -

33
8 tu - rus, quan - do ju - dex est ven - tu - rus, cun - cta

2

38

stri - cte dis - cus - su - rus! Di - es i - rae, di - es

44

il - la, di - es i - rae, di - es il - la, quan - tus

51

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

54

tu - rus cun - cta stri - cte dis - cus - su - rus, cun - cta

59

stri - cte, stri - cte dis - cus - su - rus, cun - cta

63

stri - cte, stri - cte dis - cus - su - rus.

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Bass

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(1751-1791)**Allegro assai***f*

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

vil-la te-ste Da - vid cum Si - byl-la. Quan - tus

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

cun-cta stri-cte dis-cus-su - rus! Di-es i-rae,

di - es il - la, sol-vet sae-clum in fa - vil - la: te-ste

Da - vid cum Si - byl-la. Quan - tus tre-mor est fu -

tu - rus, quan - do ju-dex est ven - tu - rus, cun-cta stri-cte

dis - cus - su - rus! Quan - tus tre - mor-est - fu - tu-rus,

44 *(f)* 45 46 47 48 *(f)*

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

49 50 51

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

52 53 54 55

tu - rus, quan - do ju - dex est ven - tu - rus cun - cta stri - cte dis - cus -

56 57 58 59 60 61

su - rus, cun - cta stri - cte, stri - cte dis - cus - su - rus,

62 63 64 65 66 67 68

cun - cta stri - cte, stri - cte dis - cus - su - rus.

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Piano

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The musical score is presented in six systems, each containing a treble and bass clef staff. The first system begins with a forte (*f*) dynamic marking. The music is in 3/4 time and features complex rhythmic patterns and chordal textures. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is in a key with one flat (B-flat major or D minor).

14

Musical notation for measures 14 and 15. Measure 14 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand plays a sequence of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Measure 15 continues with similar textures, including a change in the bass line.

16

Musical notation for measures 16 and 17. Measure 16 shows a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a more active melodic line with eighth notes, and the left hand provides a simple harmonic accompaniment. Measure 17 continues with a similar melodic and harmonic structure.

18

Musical notation for measures 18 and 19. Measure 18 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment. Measure 19 continues with a similar texture, including a change in the bass line.

20

Musical notation for measures 20 and 21. Measure 20 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment. Measure 21 continues with a similar texture, including a change in the bass line.

22

Musical notation for measures 22 and 23. Measure 22 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment. Measure 23 continues with a similar texture, including a change in the bass line.

24

Musical notation for measures 24 and 25. Measure 24 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment. Measure 25 continues with a similar texture, including a change in the bass line.

27

Musical score for measures 27-29. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 27 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 28 continues this pattern with a slight shift in the right-hand accompaniment. Measure 29 shows a change in the right-hand accompaniment, becoming more rhythmic and driving.

30

Musical score for measures 30-31. Measure 30 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 31 continues this pattern with a slight shift in the right-hand accompaniment.

32

Musical score for measures 32-33. Measure 32 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 33 continues this pattern with a slight shift in the right-hand accompaniment.

34

Musical score for measures 34-35. Measure 34 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 35 continues this pattern with a slight shift in the right-hand accompaniment.

36

Musical score for measures 36-37. Measure 36 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 37 continues this pattern with a slight shift in the right-hand accompaniment.

38

Musical score for measures 38-39. Measure 38 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measure 39 continues this pattern with a slight shift in the right-hand accompaniment.

40

Musical score for measures 40-42. The piece is in B-flat major (one flat) and 3/4 time. Measure 40 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 41 continues the melodic line in the treble and has a more active bass line. Measure 42 includes a dynamic marking of *(mf)* and features a fermata over the final note of the treble line.

43

Musical score for measures 43-45. Measure 43 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 44 continues the melodic line in the treble and has a more active bass line. Measure 45 features a treble clef with a melodic line and a bass clef with a simple accompaniment.

46

Musical score for measures 46-47. Measure 46 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 47 continues the melodic line in the treble and has a more active bass line.

48

Musical score for measures 48-50. Measure 48 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 49 continues the melodic line in the treble and has a more active bass line. Measure 50 features a dynamic marking of *f)* and has a treble clef with a melodic line and a bass clef with a simple accompaniment.

51

Musical score for measures 51-52. Measure 51 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 52 continues the melodic line in the treble and has a more active bass line.

53

Musical score for measures 53-55. Measure 53 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 54 continues the melodic line in the treble and has a more active bass line. Measure 55 features a treble clef with a melodic line and a bass clef with a simple accompaniment.

55

Musical notation for measures 55-56. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 55 features a complex texture with chords and moving lines in both hands. Measure 56 continues this texture with some changes in the bass line.

57

Musical notation for measures 57-58. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 57 shows a more active treble line with eighth-note patterns. Measure 58 continues with similar rhythmic patterns.

59

Musical notation for measures 59-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 59 continues the eighth-note patterns in the treble. Measure 60 shows a key change to two sharps (F# and C#).

61

Musical notation for measures 61-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 61 continues the eighth-note patterns. Measure 62 shows a key change to two sharps.

63

Musical notation for measures 63-64. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 63 shows a key change to two sharps. Measure 64 continues with the new key signature.

65

Musical notation for measures 65-66. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 65 shows a key change to two sharps. Measure 66 continues with the new key signature.

67

Musical notation for measures 67-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 67 shows a key change to two sharps. Measure 68 concludes the system with a double bar line.

Ma napon harag ébred,
Túzzal jön a végítélet,
Mit Dávid s Szibilla írt meg.

Mennyi félelem reszket majd,
Ha a bíró mérni a jajt
Eljön és nagy számvetést tart.

(Fazekas István fordítása)