

Quisedes
Terzetto assieme
con tutto il coro

Andante sostenuto

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (Fl.I, Fl.II):** Enter with *sol* and *p* markings, playing a melodic line with grace notes.
- Clarinets (Cl.III-IV):** Play a harmonic accompaniment with *p* marking.
- Bassoon (Fag.I-II):** Features a *ff* dynamic marking at the beginning of the section.
- Cori (Cor.I-II):** Play a harmonic accompaniment with *p* marking.
- Trumpets (Tr.I-II):** Remain silent.
- Trombones (Tn.):** Features a *ff* dynamic marking at the beginning of the section.
- Timpani (Timp.):** Remain silent.
- String Section (S.S., A.S., T.I., S., A., T., B.):** Remain silent.
- Violins (Vi. I, Vi. II):** Enter with *ff* markings. Vi. I has the marking *p e leggermente*, while Vi. II has *p e molto stac.*
- Viola (Va.):** Features a *ff* dynamic marking at the beginning and a *p* marking later.
- Violoncello (Vc.I-II):** Features a *ff* dynamic marking at the beginning and a *p* marking later.
- Contrabasso (Cb.):** Features a *ff* dynamic marking at the beginning and a *p* marking later.

7

Fl.I

Fl.II

Cl.III-IV

Fag.I-II

Cor.I-II

Tr.I-II

Tn.

Timp.

S.S

A.S
soli
Qui se - des, qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,

T.I
Qui se - des, qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.I-II

Cb.

Detailed description: This page of a musical score, numbered 130, contains 18 staves. The top section includes woodwinds (Flutes I & II, Clarinets III & IV, Bassoons I & II, Cor Anglais I & II, Trumpets I & II, Trombone, and Timpani) and strings (Soprano Saxophone, Alto Saxophone, Soprano, Alto, Tenor, Bass). The vocal section features a Soprano Soloist (A.S.) and a Tenor I (T.I.) with lyrics: "Qui se - des, qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,". The bottom section includes strings (Violins I & II, Viola, Violoncello I & II, and Contrabass). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play a rhythmic accompaniment, while the vocalists perform the main text.

14

FL.I
FL.II
Cl.III-IV
Fag.I-II
Cor.I-II
Tr.I-II
Tn.
Timp.
S.S. *solo*
A.S.
T.I
S. *tutti pp*
A. *tutti pp*
T. *tutti pp*
B. *tutti pp*
VI. I
VI. II
Va.
Vc.I-II
Cb.

Qui se - des, qui

mi - se - re - re no - bis, mi - se - re - re,

mi - se - re - re no - bis, mi - se - re - re,

Qui se - des,

Qui se - - des,

Qui se - des,

Qui se - des,

20

Fl.I

Fl.II

Cl.III-IV

Fag.I-II

Cor.I-II

Tr.I-II

Tn.

Timp.

S.S

se des ad dex-te-ram, ad dex - te - ram Pa - tris

A.S

T.I

S.

qui se-des ad - dex-te-ram, ad dex-te-ram Pa - tris,

A.

qui se-des ad - dex-te-ram, ad dex-te-ram Pa - tris,

T.

qui se des ad dex-te-ram, ad dex-te-ram Pa - tris,

B.

qui se-des ad dex-te-ram ad dex-te-ram Pa - tris,

VI. I

VI. II

Va.

Vc.I-II

Cb.

26

Fl. I

Fl. II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

Tn.

Timp.

S.S.
mi - se - re - re, mi - se - re

A.S.

T. I

S.
mi - se - re - re, mi - se -

A.
mi - se - re - re, mi - se -

T.
mi - se - re - re, mi - se -

B.
mi - se - re - re, mi - se -

VI. I
f p *f dolce*

VI. II
f p *f p*

Va.
f p *f p*

Vc. I-II
f p *f p*

Cb.
f p *f p*

33

Fl. I

Fl. II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

Tn.

Timp.

S.S.

A.S.

T. I

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc. I-II

Cb.

re no - - bis,

ad dex - te - ram Pa - tris, qui

ad dex - te - ram Pa - tris, qui

re - re,

re - re,

re - re,

re - re,

poc

poc

poc

p

poc

poc

38

Fl. I

Fl. II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

Tn.

Timp.

S.S.

A.S.

T.I.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc. I-II

Cb.

poc

cresc

ff

p

rinf.

sol

pp

mi - se - re - - - re,

se - des, qui se - des, mi - se - re - - - re, mi - se

se - des, qui se - des, mi - se - re - - - re,

mi - se - re - re, mi - se - re - - - re,

mi - se - re - re, mi - se - re - - - re,

mi - se - re - re, mi - se - re - - - re,

mi - se - re - re, mi - se - re - - - re,

poc

cresc

ff

dolce

p

cresc

rinf.

ff

cresc

ff

il canto

44

Fl. I

Fl. II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

Tn.

Timp.

S.S.

A.S.

T. I

S.

A.

T.

B.

Vl. I

Vl. II

Va.

Vc. I-II

Cb.

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

p *f* *p* *f* *ff*

f *p* *f* *p* *ff*

p *f* *p* *f* *ff*

p *f* *p* *f* *ff*

f *p* *f* *p* *ff*

p *f* *p* *f* *ff*

mi - se - re - - -

- re - - - re no - bis,

mi - se - re - - re no - bis, qui - se - des,

56

Fl.I

Fl.II

Cl.III-IV

Fag.I-II

Cor.I-II

Tr.I-II

Tn.

Timp.

S.S

A.S

T.I

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.I-II

Cb.

tr

mi - se - re - - - - - re no - - -

ad dex-te-ram,

ad dex-te-ram,

pp

mi-se - re - re, mi-se - re - re, *ff* qui se -

pp

mi-se - re - re, mi-se - re - re, *ff* qui se -

pp

mi-se - re - re, mi-se - re - re, *ff* qui se -

pp

mi-se - re - re, mi-se - re - re, *ff* qui se -

ff

ff

ff

ff

ff

ff

63

Fl. I *p*

Fl. II *p*

Cl. III-IV *p*

Fag. I-II *p*

Cor. I-II

Tr. I-II

Tn.

Timp.

S.S. *tr* *tr*
- bis, mi - se - re - re

A.S.
qui se-des ad dex-te-ram,

T.I.
qui se-des ad dex-te-ram,

S. *pp*
des, mi-se - re - re, mi-se - re - re,

A. *pp*
des, mi-se - re - re, mi-se - re - re,

T. *pp*
des, mi-se - re - re, mi-se - re - re,

B. *pp*
des, mi-se - re - re, mi-se - re - re,

VI. I *p*

VI. II *p*

Va. *p*

Vc. I-II *p*

Cb. *p*

70

Fl.I *ff* *p* *f*

Fl.II *ff* *p* *cresc* *f*

Cl.III-IV *ff* *p* *cresc* *f*

Fag.I-II *ff* *p* *p* *f*

Cor.I-II

Tr.I-II

Tn. *ff* *f*

Timp.

S.S. *tr* *f*
no - - - bis, qui se -

A.S. *p* *f*
mi - se - re - - - re, mi - se - re -

T.I. *p* *f*
mi - se - re - - - re, mi - se - re -

S. *ff* *p* *f*
Pa - tris ad dex - te - ram, mi - se - re -

A. *ff* *p* *f*
Pa - tris ad dex - te - ram, mi - se - re -

T. *ff* *p* *f*
Pa - tris ad dex - te - ram, mi - se - re -

B. *ff* *p* *f*
Pa - tris ad dex - te - ram, mi - se - re -

VI. I *ff* *sfz p* *sfz p* *cresc* *ff*

VI. II *ff* *p* *cresc* *f*

Va. *ff* *p* *cresc* *f*

Vc.I-II *ff* *p* *f*

Cb. *ff* *f*

73

Fl. I

Fl. II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

Tn.

Timp.

S.S.

A.S.

T. I

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc. I-II

Cb.

- - - des ad dex - - - te -

-re, mi - se - re - - - re, mi - se - re - re

sciolte

-re, mi - se - re - - - re, mi - se - re - re,

-re no - bis, mi - se - re - re no -

-re no - bis, mi - se - re - re no -

-re no - bis, mi - se - re - re no -

-re no - bis, mi - se - re - re no -

cresc *ff*

p *cresc* *f* *p*

p *cresc* *f* *p*

p *cresc* *f* *p*

p *cresc* *f* *p*

p *cresc* *f* *p*

82

Fl. I
Fl. II
Cl. III-IV
Fag. I-II
Cor. I-II
Tr. I-II
Tn.
Timp.
S.S.
A.S.
T. I
S.
A.
T.
B.
VI. I
VI. II
Va.
Vc. I-II
Cb.

p
f
dolce
f
f
f
f
f

Detailed description: This page of a musical score covers measures 82 through 88. The score is for a full orchestra and includes parts for woodwinds (Flutes I and II, Clarinets III-IV, Bassoons I and II, Cor Anglais I and II, Trumpets I and II, Trombone), percussion (Timpani), strings (Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, Contrabass), and vocalists (Soprano, Alto, Tenor, Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds and strings play active parts, while the brass and vocalists are mostly silent. Dynamics include piano (*p*), forte (*f*), and dolce (*dolce*). The score ends with a double bar line at measure 88.