

# VI. Sanctus et Benedictus

(Requiem. Alfonso Duro, in memoriam)

Rogelio Rojas Duro

*Andante* ♩=86

Flautas I y II

Oboe

Clarinetes en Sib I, II

Fagot.

Trompas en Fa I y II

Timbales

Sopranos

Contraltos

Tenores

Bajos

*Andante* ♩=86

Violín I

Violín II

Viola

Violonchelo

Contrabajo

6

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr. *mf*  
San - ctus,

Contr. *mf*  
Sanc - tus,

Tenor.

Bajos.

Vln. I <sup>2</sup> *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

12

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

San - ctus, San - ctus Do - mi - ne De - us Sa - ba - oth.

San ctus, San - ctus Do - mi - ne De - us Sa - ba - oth.

18

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor. *mf*  
San - ctus, San - ctus, San - ctus Do - mi - ne

Bajos. *mf*  
San - ctus, San - ctus, San - ctus Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Fl. I, II

Musical staff for Flute I and II. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes, with some accidentals.

Ob.

Musical staff for Oboe. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

Cl. Sib I, II

Musical staff for Clarinet in B-flat I and II. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes.

Fag.

Musical staff for Bassoon. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of eighth and sixteenth notes.

Tmpa. Fa I, II

Musical staff for Timpani. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

Timb.

Musical staff for Tom-tom. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

Sopr.

Musical staff for Soprano. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

Ple - ni - sunt cae - li et

Contr.

Musical staff for Contralto. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

Ple - ni - sunt cae - li et

Tenor.

Musical staff for Tenor. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

De - us, Sa - ba - oth.

Ple - ni - sunt cae - li et

Bajos.

Musical staff for Bass. The staff begins with a rest for two measures, followed by a melodic line starting in the third measure. The melody consists of quarter notes.

- De - us Sa - ba - oth.

Ple - ni - sunt cae - li et

Vln. I

Musical staff for Violin I. The staff begins with a melodic line starting in the first measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes.

Vln. II

Musical staff for Violin II. The staff begins with a melodic line starting in the first measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes.

Vla.

Musical staff for Viola. The staff begins with a melodic line starting in the first measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes.

Vc.

Musical staff for Violoncello. The staff begins with a melodic line starting in the first measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes.

Cb.

Musical staff for Contrabass. The staff begins with a melodic line starting in the first measure with a *mf* dynamic marking. The melody consists of eighth and sixteenth notes.

*mf*

30

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

te - - rra, glo - ri - a tu - a

te - - rra, glo - ri - a tu - a

te - - rra, glo - ri - a tu - a,

te - - rra, glo - ri - a tu - a,

34

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 2

*mp*

*mp*

*mp*

*Solo*

Ho - san - na in ex

*Solo*

Ho - san -



46

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis, in ex -  
na in ex - cel - sis, in ex cel - sis. Ho - san-na in ex cel - sis,



56

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - -

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - -

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - -

cel - sis. Ho - san - na in ex - cel - sis, in ex - cel - -

Grave

60

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

sis. Be - - - ne - dic-tus qui ve - - - nit in

sis. Be - - - ne - dic-tus qui ve - - - nit in

sis. Be - - - ne - dic-tus qui ve - - - nit in

sis. Be - - - ne - dic-tus qui ve - - - nit in

Grave

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

65

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 42$

$\text{♩} = 86$

*Andante*

no-mi-ne Do-mi-ni Ho - san - na in ex - cel - sis. Ho -

no-mi-ne Do-mi-ni Ho - san - na in ex - cel - sis. Ho -

no-mi-ne Do-mi-ni. Ho - san - na in ex - cel - sis. Ho -

no-mi-ne Do-mi-ni. Ho - san - na in-ex - cel - sis.

72

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

-san - na, in ex - cel - - - sis. Ho -

-san - na in ex - cel - - - sis. Ho -

- san - na in ex - cel - - - sis. Ho -

Ho - san - na in ex - cel - sis. Ho -

rit.

75

Fl. I, II

Ob.

Cl. Sib I, II

Fag.

Tmpa. Fa I, II

Timb.

Sopr.

Contr.

Tenor.

Bajos.

Vln. I

Vln. II

Vla.

Vc.

Cb.

san - na in ex - cel - sis, in ex - cel - sis.

san - na in ex - cel - sis, in ex - cel - sis.

san - na in ex - cel - sis, in ex - cel - sis.

san - na in ex - cel - sis, in ex - cel - sis.

rit.