

# REQUIEM

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## 1. INTROITUS

Adagio

Basset Horn 1

Basset Horn 2

Bassoon 1

Bassoon 2

Trumpet in D 1

Trumpet in D 2

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ

Tasto solo

*p*



[illegible]

15

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at, lu - ce-at e - - -

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at, lu - ce-at e - - -

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at, lu - ce-at e - - -

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at, lu - ce-at e - - -

Vc. Tutti

6 4 3 p 6 5 b7 5 4 3

19

is: Te de - - cet hy - - mnus, De - us in Si - -

Solo

Vc. senz. Org.

Tasto solo

23

-on, et ti - - bi red - de - tur vo - tum in Je - ru - - - sa -

[illegible]





[illegible]

37

e - - - is, Do - mi-ne, do - - - na, do - - - na e - is, re - -  
 do - na e - - - is, re - - - qui - em ae - ter - - - - - nam, do - na e - is,  
 -nam do - - na, do - - na e - is, do - - - na  
 do - na, do - - - na e - is, e - - is, Do - mi-ne,

Tutti Violoncelli Tutti Bassi

6 6 9 6 4 # 6 5 2 6 6

40

qui - em ae - ter - - - - nam, ae - ter - - - - nam, ae - ter - - - - nam, et lux per-pe - tu-a,

Do-mi-ne, do - na e - is, do - na e - is, do - na, et lux per -

e-is, do - - - na, do - - - na, do - - - na, et lux per -

do - na, do - na - - e - - is, do - na - - e - - is, do - - - na, et lux per -

4 — 3 — 6 6 6 # — 6 6 6 5 — 6 6

44 attacca

et lux per-pe - - tu-a lu - - ce-at, e - is, et lux per - pe-tu - a lu - ce-at, e - - is.

-pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per - pe-tu - a lu - ce-at, e - - is.

-pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per - pe-tu - a lu - ce-at, e - - is.

-pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, et lux per - pe-tu - a lu - ce-at, e - - is.

6 4 7 6 5 6 4 5 # 6 5 6 6 6 7 6 4 5 # 4 5

## 2. KYRIE

[illegible]

5

- e e - - le - - i - son, e - le - - - - - i - son, e -  
 -son, Ky - - ri - e e -  
 Chri - ste e - le - - - - - i - son, e - le -  
 -son, e - le - i - son, Ky - - - - ri - e e - - le - - i - son, e - le - i - son!  
 4 7 7 6 6 # 7 6 b 4  
 ♭2 ♭ 4 4 4 5 2

[illegible]





17

- e e - le - - i - son, e - le - - - - - i - son,  
 -son, Ky - ri - e e - lei - son, e - lei - son, e - le - - - - i - son,  
 - - - i - son, e - le - - - - i - son, Ky - ri - e e - -  
 -son, Chri - ste e - le - - - - -  
 Vc. Tutti

6 5 7 5 6 6 5 6 6 7 6 # 4 5 6 3 b

21

Chri-ste e-le - - - - - i-son,

Chri-ste e-le - - - - - i-son, Chri-ste e-

- le - - i-son, e-le - - - - - i-

- - - i-son, Ky - ri - e e - - le - - i -

Vc. Tutti

8 # b9 8 7 b6 6 5 b # 4+ 6 6 b b9 8 5 6 6 5 6 5

# 7 4 4

25

Ky - ri - e e - - le - - i -  
- le - - - - - i - son, e - le - i - son, e - le -  
- son, e - le - - - - - i - son, Chri - ste e -  
- son, e - le - - - - - i - son, Vc.

b b6 b5 6 b 4 4/2 6 4/6 b b7/5 6/4 5/3 4/2 6 6/4 3 7/5

29

-son, e - le - i - son, e - le - i -  
 - i - son, Ky - ri -  
 - le - i - son, Chri - ste e - le - i -  
 Ky - ri - e e - le - i - son, e - le - i - son,  
 Tutti

7  $b6$  6  $b6$  6  $b5$  7  $b$  6 6  $b6$  4  $\frac{6}{5}$   $b6$   $\frac{5}{4}$

33

The musical score for page 33 consists of four systems of staves. The first system has four staves (treble and bass clef for piano, and alto and tenor clef for voices). The second system has four staves (treble and bass clef for piano, and alto and tenor clef for voices). The third system has four staves (treble and bass clef for piano, and alto and tenor clef for voices). The fourth system has four staves (treble and bass clef for piano, and alto and tenor clef for voices). The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts have lyrics in Italian. The lyrics are: -son, e - le - - i - - son, Chri-ste, e - - e e - le - - i - son, Chri-ste, e - le - - - i - - -son, e - lei - son, Chri-ste e - le - - - i - son, e - le - - - i - - Chri-ste e - le - - - i - son, e - le - - - i - son, Vc. Tutti Vc.

-son, e - le - - i - - son, Chri-ste, e -

- e e - le - - i - son, Chri-ste, e - le - - - i -

-son, e - lei - son, Chri-ste e - le - - - i - son, e - le - - - i -

Chri-ste e - le - - - i - son, e - le - - - i - son,

Vc. Tutti Vc.

b b b b 6 b6 5 6 6 6 b - b - 6 - b - 6 b - 6 - # -



41

i-son, e-le i-son, e-le-i-son,  
 -son, Ky-ri-e e-lei-son, Ky-ri-e e-le-i-  
 e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-  
 -le-i-son, e-le-i-son, Chri-ste e-

Vc.

7 6 6 6 # 3 6 7 # 7 6 4+ 3 # # 7 6 b 8 # b9 8 7





48 Adagio

le - - - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

-son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

-son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

- le - - - i - son, e - le - - i - son, e - le - - i - son, Ky - ri - e e - le - i - son.

6 # 6 # 6 7 7 5 # 7 7 5 # 6 6 5 [5]

## 3. DIES IRAE

**Allegro assai**

**Instrumental Parts:**

- Basset Horn 1
- Basset Horn 2
- Bassoon 1
- Bassoon 2
- Trumpet in D 1
- Trumpet in D 2
- Alto Trombone
- Tenor Trombone
- Bass Trombone
- Timpani
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

**Vocal Parts:**

- Soprano
- Alto
- Tenor
- Bass

**Organ**

**Lyrics:**

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

**Organ Fingering:**

5 4 2, 6 5, 6 6

6

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

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

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

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

6 2 6 6/4 6/4/3 6/4 5 Tasto solo

11

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

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

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

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

b7 6 4 4 7 6

5 5 4 4 5 5

16

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

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

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

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

Solo

6 4 3 6 7 5 7 4 # 6 7 6 4+ 3

20

Di - es i - rae, di - es

Di - es i - rae, di - es

Di - es i - rae, di - es

Di - es i - rae, di - es

Tutti

6 6  $\flat 6$  6 6 6 6  $\frac{6}{4}$  3

6 6 6  $\frac{6}{4}$   $\sharp 5$   $\sharp$

5 4  $\flat 2$

6 5

25

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

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

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

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

6 6  $\frac{6}{4}$  3 6  $\frac{6}{4}$  6 — 6 —  $\flat 6$  — 6 —  $\flat 5$  —  $\sharp 4$  —  $\flat 4$  —

30

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

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

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

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

6 6  
b5 b4  
8 7 b



35

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

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

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

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

7 4+ 6 b6 b5 6 b6 6 7

40

-su - rus! Di - - es i - rae, di - - es

-su - rus! Di - - es i - rae, di - - es

-su - rus! Di - - es i - rae, di - - es

-su - rus! Quan - tus tre - mor\_ est\_ fu - - tu - rus, Vc.

6 5 Tasto solo 6 4+ 3 6

44

*fz*

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

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

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

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

Tutti

4+ 3 6 Tasto solo 6 4+ 3 6

48

*sf*

*fz*

*sf*

*sf*

*sf*

*sf*

il - la, quan - tus tre - mor\_ est\_ fu - -

il - la, quan - tus tre - mor\_ est\_ fu - -

il - la, quan - tus tre - mor\_ est\_ fu - -

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

Tutti

Tasto solo

4+ 6 4+ 6 4+ 6 4+ 6  
3 3 b 3 b 3 b 3

52

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

7  
65  
#

# # # # 6 6 6 Tasto solo

57

*sf*

*sf*

*sf*

*sf*

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

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

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

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

5 6 7 7# 4 #

61

*sf*

*sf*

*sf*

*sf*

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

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

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

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

b6 5 7 # b5 4 #

65

-rus!

-rus!

-rus!

-rus!

Solo

4 6 6 #  $\flat 6 \frac{4}{3}$  6 6 6 6 6 6 6 6  $\flat 6 \frac{4}{3}$  6 6 6 5 #



This musical score is for the 'Tuba Mirum' section of a Mass. It is written for a large ensemble and includes the following parts:

- Woodwinds:** Basset Horn 1 & 2, Bassoon 1 & 2, and Tenor Trombone.
- Strings:** Violin I & II, Viola, Violoncello, and Contrabass.
- Voice:** Soprano, Alto, Tenor, and Bass.
- Organ:** Organ.

The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The lyrics for the Bass part are: "Tu - ba mi - rum spar - gens so - - - - - num,".

8

The musical score is written for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part is a single melodic line. The score is in B-flat major and 12/8 time. The piano introduction is 8 measures long. The vocal melody begins in the 9th measure. The piano accompaniment begins in the 9th measure. The lyrics are: tu - - ba mi-rum spar-gens so-num, per se-pul-cra re-gi - o - num co-get o-mnes an - te.

tu - - ba mi-rum spar-gens so-num, per se-pul-cra re-gi - o - num co-get o-mnes an - te

15

The musical score is written for a tuba and piano. The piano part consists of a grand staff (treble and bass clefs) and a separate staff for the tuba. The vocal part is a solo line. The score is in B-flat major and 12/8 time. The lyrics are in Latin.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

Solo

Mors stu-pe-bit et na-tu-ra, cum re-sur-get cre-a-

thro-num, co-get o-mnes an-te thro-num.

*fp*

21

- tu - ra - ju - di - can - ti re - spon - su - ra. Li - - - ber scri - ptus pro - fe - re - tur, in quo

27

A system of six empty musical staves, consisting of three treble clef staves and three bass clef staves, all in B-flat major (two flats).

A single musical staff in B-flat major. It begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a half note F. This is followed by a half note E, a quarter note D, a quarter note C, and a half note B-flat. The staff then continues with a half note B-flat, a quarter note A-flat, a quarter note G, and a half note F. The dynamics *f* and *fp* are indicated below the staff.

A system of six musical staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain musical notation. The middle two staves (bass clef) contain musical notation. The dynamics *cresc.* and *f* are indicated below the staves.

A system of six musical staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain musical notation. The middle two staves (bass clef) contain musical notation. The lyrics "to - tum con - ti - ne - tur, un - - - de mun - dus, mun - - dus ju - - - di -" are written below the staves. The dynamics *cresc.* and *f* are indicated below the staves.

A single musical staff in B-flat major. It begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a half note F. This is followed by a half note E, a quarter note D, a quarter note C, and a half note B-flat. The staff then continues with a half note B-flat, a quarter note A-flat, a quarter note G, and a half note F. The dynamics *cresc.* and *f* are indicated below the staff.

33

*p* *sf* *p*

*p* *sf* *p*

*p* *sf* *p*

*f* *p* *sf* *p*

*f*

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

-ce - - - - tur.

Violoncelli

*f* *p* *sf* *p*

38

Quid sum mi - ser tunc di - etu - rus? Quem pa -  
la - tet ap - pa - re-bit, nil in - ul - tum re - ma - ne - bit.

*p*

Tutti Bassi

43



[illegible]

[illegible]





7

-sta - tis, Rex tre - men - - - - - dae ma - je - sta - - - - - tis, Rex tre -

-sta - tis, Rex tre - men - - - - - dae ma - je - sta - - - - - tis, Rex tre - men - - - - -

-sta - tis, qui sal - van - dos sal - vas gra - tis, qui sal -

-sta - tis, qui sal - van - dos sal - vas gra - tis,

5 7 8 5 7 8 6 7 8 5 7 8 6



13

-van - dos                      sal - vas gra - tis,                      Rex tre - men - - - - dae, Rex tre - men - dae ma - je -  
 qui                      sal - van - dos                      sal - vas gra - tis,                      Rex                      tre - men - dae ma - je -  
 - - dae ma - je - sta - - - - - tis, Rex tre - men - - - - - dae, Rex tre - men - dae ma - je -  
 - men - - - - - dae ma - je - sta - - - - - tis, Rex tre - men - dae, Rex tre - men - dae ma - je -

7                      8                      5 3                      b7                      8                      5 5                      9 7 5                      8 3                      7 5 #                      6





19

The musical score is for a piece titled "Salva me fons pietatis". It is written for piano and voice. The piano part begins with a prelude in the left hand, marked *p* (piano), consisting of a series of eighth and sixteenth notes in the bass clef. The vocal part enters in the first system with a melody in the treble clef, also marked *p*. The score is divided into four systems. The first system shows the piano prelude and the vocal melody. The second system continues the vocal melody. The third system introduces the lyrics "Sal - - va me fons pi - e - ta - - - - - tis." for both the piano and vocal parts. The fourth system continues the vocal melody and the piano accompaniment. The piano part features a prominent bass line with many sixteenth notes, creating a rhythmic foundation for the vocal melody. The vocal melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves, with hyphens indicating syllables spread across multiple notes. The piece concludes with a final measure in the fourth system.

Sal - - va me fons pi - e - ta - - - - - tis.

Sal - - va me fons pi - e - ta - - - - - tis.

Sal - - va me fons pi - e - ta - - - - - tis.

Sal - - va me fons pi - e - ta - - - - - tis.

## 6. RECORDARE

Score for "6. RECORDARE". The score is written for a full orchestra and voices. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system includes Basset Horn 1, Basset Horn 2, Bassoon 1, Bassoon 2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The second system includes Soprano, Alto, Tenor, Bass, and Organ. The Organ part is also labeled "Violoncelli" and "Tutti".

**Instrumentation and Parts:**

- Basset Horn 1:** Starts with a rest, then plays a melodic line starting on G4, moving up stepwise to Bb4, then down to G4, F4, E4, D4, and ending on C4.
- Basset Horn 2:** Starts with a rest, then plays a melodic line starting on G4, moving up stepwise to Bb4, then down to G4, F4, E4, D4, and ending on C4.
- Bassoon 1 & 2:** Both parts are silent throughout the score.
- Violin I & II:** Both parts are silent until the final measure, where they play a short melodic phrase starting on G4, moving up to Bb4, then down to G4, F4, E4, D4, and ending on C4.
- Viola:** Silent until the final measure, where it plays a short melodic phrase starting on G4, moving up to Bb4, then down to G4, F4, E4, D4, and ending on C4.
- Violoncello:** Plays a continuous melodic line starting on G4, moving up stepwise to Bb4, then down to G4, F4, E4, D4, and ending on C4. The line is marked *p* (piano).
- Contrabass:** Silent throughout the score.
- Soprano, Alto, Tenor, Bass:** All vocal parts are silent throughout the score.
- Organ:** Plays a continuous melodic line starting on G4, moving up stepwise to Bb4, then down to G4, F4, E4, D4, and ending on C4. The line is marked *p* (piano). The Organ part is also labeled "Violoncelli" and "Tutti".

8

Re - - - - cor -

Re - - -

16

Piano introduction for 'Recordare'. The score consists of four staves (two treble and two bass clefs) with a key signature of one flat (B-flat). The first two staves are empty, while the last two staves contain a series of eighth notes, starting with a B-flat in the bass clef and moving up stepwise.

Piano accompaniment for the first vocal entry. The score consists of four staves (two treble and two bass clefs). The first two staves are empty. The last two staves contain a series of eighth notes, starting with a B-flat in the bass clef and moving up stepwise. The first staff of the piano part has a *p* (piano) dynamic marking.

Vocal and piano accompaniment for the first vocal entry. The score consists of four staves (two treble and two bass clefs). The first two staves are empty. The last two staves contain a series of eighth notes, starting with a B-flat in the bass clef and moving up stepwise. The first staff of the piano part has a *p* (piano) dynamic marking. The vocal line is written in the first staff of the system, with the lyrics: "Quod sum cau - - - - - da - - - - - re Je - - su pi - - e,".

Piano accompaniment for the second vocal entry. The score consists of four staves (two treble and two bass clefs). The first two staves are empty. The last two staves contain a series of eighth notes, starting with a B-flat in the bass clef and moving up stepwise. The first staff of the piano part has a *p* (piano) dynamic marking. The vocal line is written in the first staff of the system, with the lyrics: "Quod sum - - - - - cor - da - - re Je - - su pi - - e,".

Violoncelli

23

*p*

*p*

*p*

*p*

- - - sa tu - - ae vi - - - ae, ne me per - - das il - la

ne me

cau - - sa tu - - - ae vi - - - ae, ne me per - - das il - - la

ne me per - das il - la di - - e,

Tutti Bassi

30

di - - e, ne me per - das il - - la di - - e.

per - - das, ne me per - das il - la di - - e.

di - - e, ne me per - das il - la di - - e.

ne me per - das, per - das il - la di - - e.

Vc. Tutti

37

Piano introduction for measures 37-44. The score consists of four staves (two treble and two bass) with a grand staff bracket on the left. All staves contain whole rests, indicating a silent introduction.

Piano accompaniment for measures 45-52. The score consists of four staves (two treble and two bass) with a grand staff bracket on the left. The music is in B-flat major and 4/4 time. The melody in the right hand features eighth-note patterns and a trill in measure 45. The left hand provides a steady eighth-note accompaniment. The dynamic marking *p* (piano) is present in the first measure of each staff.

Vocal entry for Soprano. The staff shows a whole rest for the first three measures, followed by the vocal line starting in measure 4. The lyrics "Se-di - sti las - sus" and "cru - cem" are written below the staff.

Vocal entry for Alto. The staff shows a whole rest for the first three measures, followed by the vocal line starting in measure 4. The lyrics "Se-di - sti las - sus" and "cru - cem" are written below the staff.

Vocal entry for Tenor. The staff shows a whole rest for the first three measures, followed by the vocal line starting in measure 4. The lyrics "Quae - rens me," and "re - de - mi - sti" are written below the staff.

Vocal entry for Bass. The staff shows a whole rest for the first three measures, followed by the vocal line starting in measure 4. The lyrics "Quae - rens me," and "re - de - mi - sti" are written below the staff.

Piano accompaniment for measures 53-60. The score consists of four staves (two treble and two bass) with a grand staff bracket on the left. The music continues with the same eighth-note accompaniment pattern as the previous section. The dynamic marking *p* (piano) is present in the first measure of the bass staff.





51

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

non sit cas - - sus. Ju - - ste Ju - - dex ul - - ti - o - - nis,

non sit cas - - sus.

non sit cas - - sus. Ju - - ste Ju - - dex ul - ti - o - - nis, do -

non sit cas - - sus.

Violoncelli

*mf*

*p*

58

*p*

do - num fac re - mis-si - o - nis, an - te di - em ra - ti - o - nis, an - te di - em,

- num fac re - mis-si - o - nis, an - te di - em ra - ti - o - nis, an - te di - em, an - te di - em ra - ti - o - nis, an - te

*Tutti*

65

an - te di - em ra - ti - o - - nis.

an - te di - em ra - ti - o - - nis.

an - te di - em ra - ti - o - - nis.

di - - em, di - em ra - ti - o - - nis.

Vc.

Tutti

*mf*

[illegible]

80

*p*

*p*

*p*

*p*

*p*

*p*

sup - pli - can - - ti par - ce, De - us, qui Ma - ri - am ab - sol - vi - sti, mi - hi

sup - pli - can - - ti par - ce, De - us, mi - hi

sup - pli - can - - ti par - ce, De - us, et la - tro - nem ex - au - di - sti,

sup - pli - can - - ti par - ce, De - us,

*p*

88

88

*p*

*p*

*fp*

*fp*

*fp*

*fp*

*p*

*p*

quo - que spem de - di - sti, mi - hi quo - que spem de - di - sti.

quo - que, mi - hi quo - que spem de - di - sti, spem - de - di - sti. Pre - - - ces me - - -

mi - hi quo - que, mi - hi quo - que spem - de - di - sti.

mi - hi quo - que spem de - di - sti. Pre - - - ces

*fp*

*p*

96

*p*

*p*

*p*

*tr*

*tr*

Sed \_\_\_\_\_ tu bo - - - - - nus

- - - ae non sunt \_\_\_\_\_ di - - gnae,

Sed \_\_\_\_\_ tu bo - - - -

me - - ae \_\_\_\_\_ non sunt di - - gnae,

Violoncelli

*tr*

*tr*

103

Piano introduction for 'Recordare'. The score consists of four staves (treble and bass clef for both hands). The key signature has one flat (B-flat). The music begins with a series of whole notes in the right hand and half notes in the left hand, marked with *sf* (sforzando) and *f* (forte). The first system shows measures 103-106. The second system shows measures 107-110. The third system shows measures 111-114. The fourth system shows measures 115-118. The music ends with a final chord in the right hand and a half note in the left hand, marked with *f*.

Piano accompaniment for the first vocal entry. The score consists of four staves (treble and bass clef for both hands). The key signature has one flat (B-flat). The music begins with a series of eighth notes in the right hand and quarter notes in the left hand, marked with *f* (forte). The first system shows measures 119-122. The second system shows measures 123-126. The third system shows measures 127-130. The fourth system shows measures 131-134. The music ends with a final chord in the right hand and a half note in the left hand, marked with *f*.

Vocal entry and piano accompaniment for the second vocal entry. The score consists of four staves (treble and bass clef for both hands). The key signature has one flat (B-flat). The music begins with a series of eighth notes in the right hand and quarter notes in the left hand, marked with *f* (forte). The first system shows measures 135-138. The second system shows measures 139-142. The third system shows measures 143-146. The fourth system shows measures 147-150. The music ends with a final chord in the right hand and a half note in the left hand, marked with *f*.

fac \_\_\_\_\_ be - ni - - - - gne, ne per - en - ni cre - mer i - gne

ne per - en - ni cre - mer i - gne

- - - nus fac be - ni - - - - gne, ne per - en - ni cre - mer i - gne

ne per - en - ni cre - mer i - gne



110

*p*

in - ter o - - ves lo - cum prae - sta et ab hoe - dis me se - que -

*p*

in - ter o - - ves lo - cum prae - - sta et ab hoe - dis me se - que -

*p*

in - ter o - - ves lo - cum prae - - sta et ab hoe - dis, ab hoe - dis me se - que -

*p*

118

-stra sta - tu-ens in par - te dex - tra, sta - tu-ens in par -

-stra sta - tu-ens in par - te dex - tra, sta - tu-ens in par -

-stra sta - tu-ens in par - te dex - tra, sta - tu-ens in par -

-stra sta - tu-ens in par - te dex - tra, sta - tu-ens in par -

125

- te dex - tra.

- te dex - tra.

- te dex - tra.

- te dex - tra.

- te dex - tra.

## 7. CONFUTATIS

Andante

Andante

Basset Horn 1

Basset Horn 2

Bassoon 1

Bassoon 2

Trumpet in D 1

Trumpet in D 2

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ

Con - fu - ta - tis ma - le - di - etis,

[illegible]

6

*p* *p* *p* *p* *f*

*f* *f* *f* *f* *f*

*p* *p* *p* *p* *f*

*f* *f* *f* *f* *f*

*p* *p* *p* *p* *f*

*f* *f* *f* *f* *f*

sotto voce

Vo - - - ca, vo - ca me, vo - ca me cum be-ne - di - - ctus,

sotto voce

Vo - - - ca, vo - ca me, vo - ca me cum be-ne - di - - ctus,

- di - ctis,

- di - ctis,

*p* *f*

Con - fu-

11

*f*

*f*

*f*

*f*

*f*

Con - fu - ta - - - tis ma - - le - di - - - ctis,  
- ta - - - tis ma - - le - di - - - ctis, flam - - mis

13

flam - - - mis a - cri-bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri-bus ad -

a - cri-bus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, ma - le - di - ctis, flam - mis a - cri-bus ad -



[illegible]

21

The musical score is divided into three systems. The first system consists of two grand staves (treble and bass clef) for piano accompaniment, with five measures of whole rests followed by a dynamic marking of *p*. The second system also consists of two grand staves for piano accompaniment, with five measures of whole rests followed by a dynamic marking of *p*. The third system features a grand staff for piano accompaniment (treble, middle, and bass clefs) and two vocal staves (treble and bass clefs). The piano part has five measures of whole rests followed by a dynamic marking of *p*. The vocal parts enter in the fifth measure with the lyrics: "ca me, vo - ca me, vo - ca me cum be-ne - di - - - ctus." The vocal staves have five measures of music, with the second measure containing a dynamic marking of *p*. The piano part continues with five measures of music, with the second measure containing a dynamic marking of *p*. The system concludes with a dynamic marking of *p*.

ca me, vo - ca me, vo - ca me cum be-ne - di - - - ctus.

vo - - ca me, vo - ca me cum be - ne - di - - - ctus.

senz. Org.

*p*

26

*p*  
O - - ro sup - plex et ac - - cli - - - - -

*p*  
O - - ro sup - plex et ac - - cli - - - - -

*p*  
O - - ro sup - plex et ac - - cli - - - - -

*p*  
O - - ro sup - plex et ac - - cli - - - - -

con Org.

6  
4  
#2

b7  
b5  
3

b6  
b5

b4

b5  
b4

b7  
3

29

-nis, cor con - tri - tum qua - si  
 -nis, cor con - tri - tum qua - si  
 -nis, cor con - tri - tum qua - si  
 -nis, cor con - tri - tum qua - si

b  
 $\flat 6$   
 $\sharp 4$   
 $\sharp 2$   
 $\sharp 5$   
 $\sharp$

32

ci - - - - - nis, ge - - re

ci - - - - - nis, ge - - re

ci - - - - - nis, ge - - re

ci - - - - - nis, ge - - - - - re

b6 5    b4    5    7    b    b6 4/2

35

cu - - - ram, ge - - re cu - - ram me - - i

cu - - - ram, ge - - re cu - - ram me - - i

cu - - - ram, ge - - re cu - - ram me - - i

cu - - - ram, cu - - - ram me - - - i

b7 b5      bb6 b4      6 4+ #2      b7 b5      b6 b4

38

fi - - - - - nis.

fi - - - - - nis.

fi - - - - - nis.

fi - - - - - nis.

5  
4

3

b7

b

## 8. LACRIMOSA

**Larghetto**

Basset Horn 1

Basset Horn 2

Bassoon 1

Bassoon 2

Trumpet in D 1

Trumpet in D 2

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ

La - - cri-mo - sa

La - - cri-mo - sa

La - - cri-mo - sa

La - - cri-mo - sa

Tasto solo



4

*cresc.*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus

*cresc.*

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus

*cresc.*

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus

*cresc.*

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus

*cresc.*



12

ex fa-vil-la ju-di-can-dus ho-mo re-us.

ex fa-vil-la ju-di-can-dus ho-mo re-us.

ex fa-vil-la ju-di-can-dus ho-mo re-us.

ex fa-vil-la ju-di-can-dus ho-mo re-us.

6 7 8 8 6 5 4 6 7 6 5 9 8

4 # 4 3 b7 b7 5 5 4 5 5 4 8



[illegible]

23

The musical score is divided into three systems. The first system (measures 23-26) features a piano introduction with a flowing melody in the right hand and a steady bass line in the left hand. The second system (measures 27-30) continues the piano accompaniment. The third system (measures 31-34) introduces vocal parts with the lyrics 're - qui-em, do - na e - is, do - na e - is re - - -'. The vocal parts are written for Soprano, Alto, and Tenor/Bass. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The score concludes with a final measure (measure 34) featuring a sustained chord in the piano.

re - qui-em, do - na e - is, do - na e - is re - - -

re - qui-em, do - na e - is, do - na e - is

re - qui-em, do - na e - is, do - na e - is re - - -

re - qui-em, do - na e - is, do - na e - is re - - - - -

6 7 7 6 7 5 7 6 5 7 5 6 7 5 6

27

qui - em. A - men.

re - qui - em. A - men.

qui - em. A - men.

qui - em. A - men.

5 6 5 5 b # 6 6 5

# 4 4 #

## 9. OFFERTORIUM

**Andante con moto**

Basset Horn 1

Basset Horn 2

Bassoon 1

Bassoon 2

Alto Trombone

Tenor Trombone

Bass Trombone

Violin I

Violin II

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ

Do - mi - ne Je - su Chri - - - ste, Rex glo - ri - ae, Rex glo - ri - ae,

Do - mi - ne Je - su Chri - - - ste, Rex glo - ri - ae, Rex glo - ri - ae

Do - mi - ne Je - su Chri - - - ste Rex glo - ri - ae, Rex glo - ri - ae,

Do - mi - ne Je - su Chri - - - ste, Rex glo - ri - ae, Rex glo - ri - ae,

Tutti

*p* 6 6 6 *f* 6



4

li - be-ra a - ni-mas o - mni-um fi - de-li-um de - fun-cto - rum de poe - nis in -

li - be-ra a - ni-mas o - mni - um fi - de - li - um de - fun - cto - - - rum de

li - be-ra a - ni-mas o - mni-um fi - de-li-um de fun - cto - - - rum de

li - be-ra a - ni-mas o - mni - um fi - de - li - um de - fun - cto - - - rum de

6 7 6 7 5 6 6 5 6 4 7 6 7 5 6 7 6 # 5 6 6

8

-fer - - - - - ni, de poe - nis in - fer - - - - - ni, et de pro - fun - - - do  
 poe - nis in - fer - - - - - ni, de poe - nis in - fer - - - - - ni et de pro - fun - - - do  
 poe - nis in - fer - - - - - ni, de poe - nis in - fer - - - - - ni, et de pro - fun - - - do  
 de poe - nis in - fer - - - - - ni, de poe - nis in - fer - - - - - ni, et de pro - fun - - - do

*p*  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{3}{3}$  *f* *p*  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{3}{3}$  6 5  $\frac{6}{4}$   $\frac{3}{3}$  2  $\frac{6}{5}$

13

la - - - - - cu: li - be - ra, li - be - ra e - - - - as de

la - - - - - cu: li - be - ra e - - - - as de

la - - - - - cu: li - be - ra e - - - - as de

la - - - - - cu: li - be - ra e - - - - as de

7 6 5 4 3 2 1 6 6 6 5 4 3 2 1



21

ne ab - sor - be-at e - as

ne ab - sor - be-at e - as tar - ta-rus, ne ca - dant in ob - scu - rum, ne ca - dant,

4 6 b 6<sub>b5</sub> 5 4<sub>5</sub> b5 6<sub>5</sub> 3 6 6<sub>5</sub> b

24

ne ab - sor - e - at e - as tar - ta - rus, ne ca - dant in ob -  
tar - ta - rus, ne ca - dant in ob - scu - rum, ne ca - dant, ne ca - dant in ob - scu - -  
ne ca - dant in ob - scu - - rum, ne ca - dant, ne ca - dant, ne ca - dant in ob -

6 5 5 6 5 3 7 8 6 6 6 5 6 6

5 5 5 5 3 4 3 5 5 5

27

- scu - rum, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, - rum, ne ca - dant. ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, - scu - rum, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, ne

5 7 9 9 4 6 6 #  
5 7 7 2 5 6

30

ne ca-dant in ob - scu - - rum: sed si - gni-fer san - ctus Mi - cha-el re -

ne ca-dant in ob - scu - - rum: sed

ne ca-dant in ob - scu - - rum:

ca-dant in ob - scu - - - - rum:

Solo

Solo

Solo

# p 6/4 2 8/5 3 7/5 3 # 6 6 6 6 6



35

prae-sen-tet e - - - as in lu - cem san - - ctam,

si - gni-fer san - ctus Mi - chael re - prae-sen-tet e - - - as in lu - cem

Solo

sed si - gni-fer san - ctus Mi - chael re - prae-sen-tet e - -

Solo

sed si - gni-fer san - ctus

5 3 6 7 b9 8 7 6 b b7 5 6 7 b9 8 7

40

re - prae - sen-tet, re - - prae-sen-tet e - - as in lu - cem san - - - ctam:

san - - ctam, re - prae - sen - - tet, re-prae-sen-tet e - - as in lu-cem san - - ctam:

- - - as, re - prae - sen - - tet e - - as in lu - - cem san - - ctam:

Mi - cha-el re - prae - sen-tet e - as, re - prae-sen-tet e - as in lu-cem san - - ctam:

44

*f*

*f*

*f*

Tutti  
*f*

Quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

Quam o-lim A - bra-hae pro - mi - si - sti, et se-mi-ni e - jus, quam o-lim A - bra-hae

6 7 6 7 6 5 4 3 7 6 7 6 5 4 3 7 6 7 6 5 4 3 7 6 7 6 5 4 3



51

-si - sti, quam o-lim A - bra-hae pro - mi - si - sti,

quam o-lim A - bra-hae pro - - mi - si - sti et se-mi-ni e - jus, quam o-lim

-si-sti quam o-lim A - bra-hae pro - mi - si - sti,

et se-mi-ni

Tutti

5 4 7 # 4 7 # 6 5 5 4 7 # 6 5 5 4 7 3 6 5 4 3 7 6 7 9 7 3 8 b5

55

pro - - mi - si - - sti, et se - mi - ni

A - bra - hae et se - mi - ni e - - jus, pro - - mi - si - - sti,

quam o - lim A - bra - hae pro - - mi - si - - sti, quam o - lim

e - - jus, et se - mi - ni e - - jus,

5 4 6 5 5 4 6 7 3 6 5 5 7 6 5 9 8 5 4 # 6 3 7 5

58

e - - jus, quam o-lim A - bra-hae pro - mi - si-sti, pro-mi-si - - - sti, quam o-lim A - bra-hae  
 quam o-lim A - bra-hae pro - mi - si-sti, pro-mi-si - - - sti, quam o-lim  
 A - bra-hae quam o-lim A - bra-hae pro - mi - si-sti, pro-mi-si - - - sti, quam o-lim  
 quam o-lim A - bra-hae pro - - mi-si - sti pro - mi-si - - - sti, quam o-lim

5 4 # 6 7 6 7 6 #5 6 5 7 6 # 9 6 4

62

pro - mi - si - sti, quam o - lim A - bra - hae pro - mi - si - sti, et se - - mi - ni e - -

A - bra - hae pro - mi - si - sti, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - -

A - bra - hae pro - mi - si - sti, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - -

A - bra - hae pro - mi - si - sti, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - -

7 8 6 6 6 6 8 7 p # 6 5 4 #  
5 5 # 4 4 4 4 3 5 6 5 4 #  
2 # 2 2 2 2 2 3 4 5 4 #



67

The musical score for page 67 consists of two systems. The first system contains four staves of piano accompaniment, all in G major (one sharp) and 4/4 time. The first two staves are treble clef, and the last two are bass clef. Each staff begins with a whole rest, indicating the piano part is silent for the first four measures. The second system contains six staves. The first four staves are piano accompaniment, and the last two are vocal parts. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in the fifth measure with the lyrics "-jus, et se - mi-ni e - jus, et se - mi-ni e -". The lyrics are written below the vocal staves. The piano part continues with a melodic line in the fifth measure, also marked with a piano (*p*) dynamic. The score concludes with a final measure in the sixth system, marked with a piano (*p*) dynamic.

-jus, et se - mi-ni e - jus, et se - mi-ni e -

-jus, et se - mi-ni, se - mi-ni e -

-jus, et se - mi-ni, se - mi-ni e -

-jus, et se - mi-ni, se - mi-ni e -

6 6 4 6 5 7 6 5 # 6 6 6 4 7 #



74

A - bra - hae pro - mi - si - - - sti, et se - - - - mi - ni e - - - - - jus.

A - bra - hae pro - mi - si - - - sti, et se - mi - ni, se - mi - ni e - - - - - jus.

A - bra - hae pro - mi - si - - - sti, et se - mi - ni, se - mi - ni e - - - - - jus.

- si - sti, pro - mi - si - - - sti et se - mi - ni, se - mi - ni e - - - - - jus.

7 # 6 5 6 4 # ♭ 6 ♭ 6 6 5 9 8 ♭7 8 ♭

## 10. HOSTIAS ET PRECES

[illegible]

8

Do - mi-ne lau-dis of - fe - ri-mus tu su - sci-pe pro a - ni - ma - bus il - lis,

Do - mi-ne lau-dis of - fe - ri-mus tu su - sci-pe pro a - ni - ma - bus il - lis,

Do - mi-ne lau-dis of - fe - ri-mus tu su - sci-pe pro a - ni - ma - bus il - lis,

Do - mi-ne lau-dis of - fe - ri-mus tu su - sci-pe pro a - ni - ma - bus il - lis,

2 6 7 6 9 8 5 4 4 5 6 6 5

5 2 4 4 5 6 4 5



24

*f* *f* *f* *f* *f*

*p* *cresc.* *f* *p* *cresc.* *f* *p*

*p* *cresc.* *f* *p* *cresc.* *f* *p*

*p* *cresc.* *f* *p* *cresc.* *f* *p*

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

*p* *f* *p* *f* *p*

- as et pre - - - ces ti - - bi Do - - mi - ne lau - - dis of -

- as et pre - - - ces ti - - bi Do - - mi - ne lau - - dis of -

- as et pre - - - ces ti - - bi Do - - mi - ne lau - - dis of -

- as et pre - - - ces ti - - bi Do - - mi - ne lau - - dis of -

6 6 9 6 4 6 5 *p* 9 6 *f* 6 *p*

33

*cresc.* *f* *p* *f*

*cresc.* *f* *p* *f*

*cresc.* *f* *p* *f*

*f* *p* *f*

*p* *f*

-fe - - ri - mus: tu su - sci-pe pro a - ni - ma - bus il - - lis, qua-rum ho - di-e,

-fe - - ri - mus: tu su - sci-pe pro a - ni - ma - bus il - - lis, qua-rum ho - di-e me -

-fe - - ri - mus: tu su - sci-pe pro a - ni - ma - bus il - - lis, qua-rum ho - di-e me -

-fe - - ri - mus: tu su - sci-pe pro a - ni - ma - bus il - - lis, qua-rum ho - di-e,

9 8 6 4 *f* 6 *p* #6 #6 6 #5 4 #5 4 #6 4

#2



[illegible]



56

*f*

*f*

*Tutti*  
*f*

Quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim A - bra-hae, et se-mi-ni

pro - mi-si - sti, et se-mi-ni e - jus, quam o-lim A - bra-hae pro - - mi-si - - sti,

7 # 6 5 4 3 7 6 7 # 6 5 8 7 7 # 8 7 7 4 3 7 6 5

60

*f*

*Tutti*  
*f*

Quam o-lim A-bra-hae pro-mi-si-sti, quam o-lim A-bra-hae pro-mi-

pro-mi-si-sti, et se-mi-ni e-jus, quam o-lim A-bra-hae pro-mi-si-sti

e-jus, pro-mi-si-sti, pro-mi-si-sti

pro-mi-si-sti,

Vc.

7 6 [4] 5 7 6 7 6 5 4 7 4 7 6 5 4 7 6 5 4 3 6

# 5 5 # 5 # 5 4 # 4 5 5 4 5

64

si - sti, pro - - mi - si - sti,

et se-mi-ni e - jus, quam o-lim A - bra-hae et se-mi-ni e - jus,

quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim A - bra-hae pro - mi -

et se-mi-ni e - - jus,

Tutti

4 3 7 6 7 9 8 5 6 5 6 7 6 5 7 6

3 3 b5 4 4 4 b 3 b5 4 5

68

et se-mi-ni e - - jus, quam o-lim A - bra-hae pro-mi-si-sti, pro-mi-si - - -

pro - mi - si - sti, quam o-lim A - bra-hae pro-mi-si-sti, pro-mi-si - - -

- si - sti, quam o-lim A - bra-hae quam o-lim A - bra-hae pro - mi - si-sti, pro-mi-si - - -

et se-mi-ni e - jus, quam o-lim A - bra-hae pro - - mi-si - sti pro - mi-si - - -

9 8 5 5 5 5 6 7 6 7 6 6 5 7 6

3 3 4 4 4 4 4 4 4 4 4 4 4 4 4

b5 # b5 #

[illegible]





81

se - mi-ni e - - jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

se - mi-ni e - - jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-hm

se - mi-ni e - - jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

se - mi-ni e - - jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim A-bra-hae promi -

# 6 6 6 7  
5 4 4 2  
# f 6 6 5 7 6 6 7 6 6

85

The musical score is divided into three systems. The first system consists of two systems of piano accompaniment (treble and bass staves) and a vocal staff. The second system also consists of two systems of piano accompaniment and a vocal staff. The third system consists of two systems of piano accompaniment and a vocal staff with Latin lyrics.

**System 1:**

Piano accompaniment (treble and bass staves) and vocal staff (treble clef).

**System 2:**

Piano accompaniment (treble and bass staves) and vocal staff (treble clef).

**System 3:**

Piano accompaniment (treble and bass staves) and vocal staff (treble clef) with Latin lyrics.

**Lyrics:**

A - bra - hae pro - mi - si - - - sti, et se - - - - mi - ni e - - - - - jus.

A - bra - hae pro - mi - si - - - sti, et se - mi - ni, se - mi - ni e - - - - - jus.

A - bra - hae pro - mi - si - - - sti, et se - mi - ni, se - mi - ni e - - - - - jus.

- si - sti, pro - mi - si - - - sti et se - mi - ni, se - mi - ni e - - - - - jus.

**Figured Bass:**

7 # 6 5 6 4 # 6 6 6 5 9 8 b7 8 6

## 11. SANCTUS

Adagio

Basset Horn 1  
 Basset Horn 2  
 Bassoon 1  
 Bassoon 2  
 Trumpet in D 1  
 Trumpet in D 2  
 Alto Trombone  
 Tenor Trombone  
 Bass Trombone  
 Timpani  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabass  
 Soprano  
 Alto  
 Tenor  
 Bass  
 Organ

San - - - - - ctus, san - - - - - ctus,  
 San - - - - - ctus, san - - - - - ctus,  
 San - - - - - ctus, san - - - - - ctus,  
 San - - - - - ctus, san - - - - - ctus,

5  
3  
 6  
5

3

ten.  
fz  
ten.  
fz

san - - - - ctus, Do - mi - nus De - us Sa - ba - oth. Ple - - ni sunt

san - - - - ctus, Do - mi - nus De - us Sa - ba - oth. Ple - - ni sunt

san - - - - ctus, Do - mi - nus De - us Sa - - ba - oth. Ple - - ni sunt

san - - - - ctus, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - - - -

4 2 6 6 6 6 6 6 9 8 5 Tasto solo 6 5 4 3 5 6 4 3 5 6 4 3

7

cae - - li et ter - - - - - ra glo - - ri - a, glo - - ri - a, glo - - ri - a

cae - - li et ter - - - - - ra glo - - ri - a, glo - - ri - a, glo - - ri - a

cae - - li et ter - - - - - ra glo - - ri - a, glo - - ri - a, glo - - - -

- - - li et ter - - - - - ra glo - - ri - a, glo - - ri - a, glo - - - -

6 7 # 6 6 7 5 7 5 6 5

10 Allegro

tu - - - - a.

tu - - - - a.

ri - a tu - - - - a. O - san-na in ex -

ri - a tu - - - - a. O - san-na in ex - cel - - - - sis, o - san - na

7 6 5 4 3

18

18

O - - san - na

O - - san - na in ex - cel - - - - -

- cel - - - - - sis, o - - - - - san - - - - - na

in ex - cel - - - - - sis, in ex - cel - - - - -

5 6 6 7 5 6 4 5 6 2 5 7 #





32

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

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

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

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

3—6—6—6  
4 5 2 3 5 6 7 5 6—3

## 12. BENEDICTUS

**Andante**

Basset Horn 1 *mf*

Basset Horn 2 *mf*

Bassoon 1 *mf*

Bassoon 2 *mf* *p assai*

Trumpet in B♭ 1

Trumpet in B♭ 2

Alto Trombone *mf* *p*

Tenor Trombone *mf* *p*

Bass Trombone

Timpani

Violin I *mf* *p*

Violin II *mf* *p*

Viola *mf* *p*

Violoncello *mf* *p*

Contrabass *mf*

Soprano

Alto *Solo*  
Be - ne - di - di - ctus qui

Tenor

Bass

Organ *Tasto solo* *mf* *p* *Vc.*

5

Solo

*p*

*p*

*p*

*p*

*p*

*p*

Solo

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in  
ve - nit in no - mi - ne Do - - - mi - ni,

Tutti

*p*

The musical score is written for a piano, voice, and basso continuo. The key signature is B-flat major (two flats) and the time signature is 12/8. The score is divided into three main sections: a piano introduction, a vocal entry, and a tutti section. The piano introduction begins with a solo section in the right hand, marked with a piano (*p*) dynamic. The vocal entry features a solo section for the voice, marked with a piano (*p*) dynamic, and a tutti section for the piano and basso continuo, also marked with a piano (*p*) dynamic. The vocal line includes the Latin text: "Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in ve - nit in no - mi - ne Do - - - mi - ni,". The piano and basso continuo parts provide harmonic support and accompaniment for the vocal line.

9

*p*

no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui

Solo

Solo Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

$\frac{4}{2}$  6  $\frac{4}{2}$  6 7 #

13

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit, qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit, qui

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit, qui

- ni, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit, qui

4 7 8 7 3 4 4 5 7 8 6 6 7

4 4 2 #2 3 #2 3 4 5



[illegible]

26

*mf p mf*

*p*

*p*

*p*

*p*

no - mi - ne Do - - mi - ni.

no - mi - ne Do - mi - - ni.

no - mi - ne Do - - mi - ni.

Do - - - - mi - ni. Be - ne - di - ctus qui ve - nit in no - mi - ne -

*p*



30

*p*

*p*

Be-ne-di-ctus qui

Be-ne-di-ctus

Be - ne - dic-tus qui ve-nit in no - mi-ne Do - mi - ni,

Do - mi-ni,

34

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-

qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-

be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-

be-ne-di-ctus qui ve-nit, qui ve-nit in no-mi-ne Do-mi-

*cresc.*

38

*p assai*

*p assai*

*p assai*

*p assai*

*fp*

*fp*

*fp* *p*

*fp* *p*

*fp* *p*

-ni, be-ne-di-ctus qui ve-nit be-ne-di-ctus qui ve-nit in

-ni, be-ne-di-ctus qu ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

-ni, be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-di-ctus qui

-ni, be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-di-ctus qui

*fp* *p*

42

First system of the musical score, measures 42-45. The piano introduction consists of a treble and bass staff. The following four staves are empty, indicating where vocal or instrumental parts would enter.

Empty musical staff for the second system.

Second system of the musical score, measures 46-49. The piano introduction consists of a treble and bass staff. The following four staves are empty, indicating where vocal or instrumental parts would enter.

Third system of the musical score, measures 50-53. The piano introduction consists of a treble and bass staff. The following four staves are empty, indicating where vocal or instrumental parts would enter.

Fourth system of the musical score, measures 54-57. The piano introduction consists of a treble and bass staff. The following four staves are empty, indicating where vocal or instrumental parts would enter.

3 4 5 7 8  
1 2 #2 3 #2 3

6 6 7  
4 4 5

4 6  
2 2

[illegible]



## 54 Allegro

First system of musical notation, measures 54-61. It features a grand staff with five staves: two treble staves and three bass staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music includes various note values, rests, and a melodic line in the upper right.

Second system of musical notation, measures 62-69. It continues the musical themes from the first system, with similar instrumentation and notation.

Third system of musical notation, measures 70-71. This system consists of a single bass staff with a whole rest in each measure.

Fourth system of musical notation, measures 72-79. It continues the musical themes, featuring a grand staff with five staves.

Fifth system of musical notation, measures 80-87. This system includes vocal parts. The top staff is labeled "Tutti" and contains the lyrics "0 - -". The second staff is also labeled "Tutti" and contains the lyrics "0 - - san-na in\_\_ ex - cel - - - - -". The third staff is labeled "Tutti" and contains the lyrics "0 - san-na in\_\_ ex - cel - - - - - sis, o - san - na in\_\_ ex - cel - - -". The bottom staff is a bass line.

Sixth system of musical notation, measures 88-95. It features a grand staff with five staves. The top staff is labeled "Org., Vc." and the bottom staff is labeled "Tasto solo".





71

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

6 4 2 6 6 5 7

## 13. AGNUS DEI

Basset Horn 1  
 Basset Horn 2  
 Bassoon 1  
 Bassoon 2  
 Trumpet in D 1  
 Trumpet in D 2  
 Alto Trombone  
 Tenor Trombone  
 Bass Trombone  
 Timpani  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabass  
 Soprano  
 Alto  
 Tenor  
 Bass  
 Organ

Musical score for "13. AGNUS DEI". The score is in 3/4 time and includes parts for various instruments and voices. The key signature has one flat (B-flat). Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "A - gnus De - - - - i, qui". The Organ part is in the bottom staff, playing a continuous bass line.

5

*mf* *p* *mf* *p* *mf* *p* *ff*

*mf* *p* *mf* *p* *mf* *p* *ff*

*mf* *p* *mf* *p* *mf* *p* *ff*

*mf* *p* *mf* *p* *mf* *p* *ff*

*mf* *p* *mf* *p* *mf* *p* *ff*

tol - - - - lis pec - ca - - ta mun - - - - di,

tol - - - - lis pec - ca - - ta mun - - - - di,

tol - - - - lis pec - ca - - ta mun - - - - di,

tol - - - - lis pec - ca - - ta mun - - - - di,

*mf* *p* *mf* *p* *mf* *p* *ff*

6 5 6 5 7 #

[illegible]

18

De - - - i, qui tol - - - lis pec - - ca - - ta

De - - - i, qui tol - - - lis pec - - ca - - ta

De - - - i, qui tol - - - lis pec - - ca - - ta

De - - - i, qui tol - - - lis pec - - ca - - ta

6/5 6/5 7/5

23

*ff* *p assai* *ff* *p assai* *ff* *p assai* *ff* *p assai* *ff* *p assai* *ff* *p assai*

mun - - - - di, do - na, do - na e - - is re - - - - qui -

mun - - - - di, do - na e - - is, do - na e - is re - qui -

mun - - - - di, do - na, e - is, do - na e - - is re - qui -

mun - - - - di, do - - na, do - na e - - is re - qui -

*ff* senz. Org.

7 5 *p assai*

31

*f* *sf* *f* *sf* *f* *sf*

*f*

*f* *f* *f* *f* *f* *f*

-em. A - gnus De - - - i, qui tol - - - -

-em. A - gnus De - - - i, qui tol - - - -

-em. A - gnus De - - - i, qui tol - - - -

-em. A - gnus De - - - i, qui tol - - - -

Tutti

*f* 6 5 b7 5

38

- lis pec - ca - ta mun - di: do - na e - is  
 - lis pec - ca - ta mun - di: do - na e - is  
 - lis pec - ca - ta mun - di: do - na e - is  
 - lis pec - ca - ta mun - di: do - na, do - na e - is

6  
b4  
 b7  
b5  
 3  
p assai



[illegible]

## 14. LUX AETERNA

[illegible]

5

-ne: cum san - ctis tu - is in ae - ter - num, qui - a pi - - - us



11

ne: cum san-ctis tu - is in ae - ter-num, qui - a pi - - us es.

ne: cum san-ctis, cum san-ctis tu - is in ae - ter - num, qui - a pi - us es.

ne: cum san-ctis, cum san-ctis tu - - is in ae - ter-num, qui - a pi - - us es.

ne: cum san-ctis, cum san-ctis tu - is in ae - ter-num, qui - a pi - - us es.

6 6 6 4 b6 7 7 6 5

#2 4 # 4

Tasto solo

p



19

e - - - is, Do - mi - ne, do - - na, do - - na e - is, re - - qui - em ae - ter - -  
 do - na e - - is, re - - qui - em ae - ter - - - - - nam, do - na e - is, Do - mi - ne, do - na  
 -nam do - na, do - na e - - is, do - - na e - is, do - -  
 do - na, do - - na e - is, e - is, Do - mi - ne, do - na, do - na

Tutti Violoncelli Tutti Bassi

6 6 9 6 4 # 6 5 6 6 6 4 3 6 6

23

nam, ae-ter - - - nam, ae-ter - - nam, et lux per-pe - tu-a, et lux per-pe - tu-a

e - is, do - na e - is, do - - na, et lux per - pe-tu-a, et lux per -

-na, do - - - na, do - - - na, et lux per - pe-tu-a, et lux per -

e - - is, do - na — e - - is, do - - - na, et lux per - pe-tu-a, et lux per -

6 # — 6 6 6 5 — 6 6 6 4



27 **Allegro**

lu - - ce-at, e - is, et lux per - pe-tu - a lu-ce-at, e - - is.

- pe-tu-a lu - ce-at e - is, et lux per - pe-tu - a lu-ce-at, e - - is. Cum san-ctis tu - is in ae -

- pe-tu-a lu - ce-at e - is, et lux per - pe-tu - a lu-ce-at, e - - is.

- pe-tu-a lu - ce-at e - is, et lux per - pe-tu - a lu-ce-at, e - - is. Cum san-ctis tu - - is in ae -

7 6 5 6 5 # 6 6 6 7 6 5 4 5 # 4 2 # Tasto solo

33

*f*

*f*

*f*

*f*

*f*

Cum san - ctis tu - - - is in ae - ter - - -

-ter - - - - - num,

*f*

cum san - ctis tu - is in ae - ter - - -

-ter - - - - - num, cum san -

2 #5 7 # 4 # 4/2 7 4

37

num, cum san-ctis tu-is in ae-ter-

cum san-ctis tu-is in ae-ter-

num, in ae-ter- num,

ctis tu-is, Cum san-ctis tu-is in ae-ter-

7 — # 7 — 6 6 # 7 6 5 b 4 2 6 5 6 6 4 6

4 4 4 5 5 4 #2

41

num, cum san-ctis tu-is in-ae-ter-num, cum san-ctis, cum san-

Violoncelli

6— 6 4+ 6 #5 6 6 9 8 7 5 3 6— 8—7 6 6 #5 4+ 6 6 5— 4 2 7 #6 5 # 4 3 4 3

45

num, cum san-ctis tu-is in ae-ter-

-ctis, cum san-ctis tu-is, cum san-ctis, cum san-ctis, cum san-ctis,

Tutti Vc. Tutti Vc. Tutti

6 # 46 8 b7 7 6 5 6 5 7 5 6 6 5

49

num, cum san-ctis tu - is in - ae - ter -

cum san - ctis, cum san-cto tu - is in - ae - ter -

Vc.

6 6 6 7 6 # 4+5 6 3 b 8 b9 8 7 b6 6 5 b

5 2 3 4

53

*f*

num,

num, cum san - ctis tu - is in ae - ter

Tutti

# 4+ 6 6 b 9 8 5 6 6 5 b b6 b5 6 b b 4 2 6 6

57

cum san - ctis tu - - is in ae - ter - - - - -

num, cum san - ctis, cum san - - - - - ctis,

Vc. Tutti

b<sup>7</sup> 5 6 5 4 6 6 3 7 7 b6 6 b6 6 b5



61

-num, cum san - - - ctis tu-is in ae - ter - - num, cum san - - ctis tu - -  
 cum san - ctis tu - - - is,  
 -num, cum san - - - ctis tu-is in ae - ter - - num, cum san - - ctis tu - -  
 cum san - ctis tu - - - is,

7 6 6 4 6 6 5 4 3 b b b b 6 6 5 6 6 4

65

is, cum san-ctis tu-is in ae-ter - - - num, in ae-ter - - -

cum san-ctis tu-is in ae-ter - - - num, in ae-ter - - - num, cum san-ctis tu -

Vc. Tutti

b - ♭ 6 - ♭ 6 - ♭ 6 - # - 6 - ♭ 6 - 6 4 6 4 3 6 - 6 4 ♭ 6 - 6

69

-num, cum san-ctis tu - is in ae - ter - - - - - num, in ae -  
- is in ae - ter - - - - - num, in ae - ter - - - - - num, cum san - ctis

# 4 5 6 6 6 7 6 5 6 7 6 6 # 3 6 7 5 #  
b2 # b 4+ b



77 Adagio

-num, cum san-ctis tu-is\_ in ae-ter - - - num, in ae-ter - - num, qui-a pi - - us es.  
 tu - is\_ in ae-ter - - - num, cum san - ctis tu-is in ae-ter - - num, qui-a pi - - us es.

6 6 # 6 6 # 7 # 6 # 6 # 6 7 7 5 4 # 7 7 5 4 # 6 6 5 [5]